English Language Arts (ELA):
A Curriculum Guide for the Secondary Level
- **ELA A10, B10**
- **ELA 20**
- **ELA A30, B30**

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Acknowledgements

Introduction

People learn to talk by talking, comprehend oral language by listening, write by writing, and read by reading. And they learn to think by thinking. The school program is built around stimulating the expansion of language and thinking to provide rich opportunities for their functional use and to encourage refinement, flexibility, and variety with these uses (Goodman, Smith, Meredith, & Goodman, 1987, p.7)

Aim and Goals

The **aim** of the English language arts program, K-12, is to graduate a literate person who is competent and confident in using language for both functional and aesthetic purposes.

Language is the defining characteristic of human beings and it is the base for learning, thinking, and communicating. A program that promotes language growth gives learners opportunities to:

- **learn language** through experiences with language

- **learn about language** (i.e., its elements, conventions, and processes) as they speak, listen, write, read, view, and represent

- **learn through language** by using it to learn about life, literature, and language itself (Halliday, 1981).

The general **goals** of the English language arts program from kindergarten to grade twelve are to:

- develop students' English language abilities as a function of their thinking abilities

- promote personal and social development by extending students' knowledge and use of the English language

- develop enjoyment as well as proficiency in speaking, listening, writing, reading, viewing, and representing

- develop appreciation of, as well as response to, literature.

These general goals are developed through the learning objectives and language study concepts found on pages 17-43 of this guide. They are also supported by the incorporation of the Common Essential Learnings (C.E.L.s) into the language arts program. See page 11 for information regarding the C.E.L.s.

Curriculum Principles

The following principles underlie the English language arts curriculum.

1. Students refine their language by using it in purposeful and meaningful situations. They learn to talk by talking, to understand oral language by listening, to write by writing, to read by reading,

and to represent and view by representing and viewing. Language learning thrives when students are engaged in the meaningful use of language in a variety of oral, written, and multimedia communication tasks.

2. All forms of communication are equally important. Experience in all language arts strands-- speaking, listening, writing, reading, representing, and viewing--is essential for competence in using the English language. One is not competent in the language until one can demonstrate that competence in all six areas.

3. The language arts strands are interrelated and interdependent. Growth in one strand reinforces and promotes growth in the other strands. The processes of speaking, listening, writing, reading, representing, and viewing each support and extend the others.

4. Competence in all the language strands is best achieved through an integrated program that recognizes the interrelatedness of the language processes and the interrelatedness of language and content.

5. An integrated program provides a balance of experiences with all the language processes-- speaking, listening, writing, reading, representing, and viewing. Their integration is neither left to chance nor so restrictive as to preclude the teacher from addressing a particular language strand or issue at a particular time.

6. Language functions throughout the entire school program. The goal of each subject area is to create meaningful situations in which students use language to communicate and to learn.

Language Experiences

In the English language arts program, students use language to develop their language abilities as they learn about the nature of the English language and its literature. Directly and indirectly, through speaking, writing, and representing, students in the senior grades learn that language varies according to audience, purpose, and situation; that language has a variety of logical and structural patterns; and that language develops and changes over time.

In English language arts, students also learn about oral, print, and other media texts that stimulate their ideas, imaginations, and feelings and extend their view of the world. Texts can be print sources such as novels, stories, plays, poems, and essays. Texts can also be non-print sources such as drama, music,

visual art, video, and gesture. Through listening, viewing, reading, reflecting upon, and responding to a wide range of literary genres and selections, students extend their English language repertoires and increase their understanding of themselves and others.

In addition, through incorporating the C.E.L. of Communication, teachers in all disciplines can offer students a range of language tasks that will help them develop the communication skills required in life, work, and post-secondary education. In all areas of study, students use language to learn the concepts, processes, and values that are central to those areas of study. They also apply their listening, speaking, writing, reading, representing, and viewing abilities in the various areas. The language and literacy requirements of particular subject areas are best acquired in the specific context of those areas. Some of the language experiences that are addressed across curricula are listed below.

Speaking and Listening

Group discussions
Reports
Introductions
Interviews
Press conferences
Panel discussions
Business meetings
Speeches
Debates
Directions
Explanations

Writing and Reading

Learning logs
Journals
Essays
Abstracts
Business letters
Contracts
Proposals
Correspondence
Minutes
Applications
Invitations
Résumés
Order forms
Manuals, pamphlets, brochures
Directions
Explanations
Factual narratives
Rules and regulations
Newspapers, magazines, editorials, letters to the editor, press releases, want ads

Surveys
Reference materials
Field notes
Travel writing
Biographical information
Textbooks
Charts, maps, graphs

Representing and Viewing

Video
Television
Radio
Microphone skills
Tapes, records, disks
Music
Drama
Film
Photographs
Posters
Advertising
Stage presentations
Visual Art
Dance
Computer
Electronic mail
Web pages

Representing and Viewing

Representing and viewing broaden the ways in which students can understand and communicate their learning.

While the emphasis in language arts is on **representing** thoughts, ideas, and feelings in written or spoken forms, students also might use visual, dramatic, and multimedia formats to support their written and spoken messages. When appropriate, students should be given opportunities to communicate and respond through a variety of formats including print (e.g., charts, graphs, tables), visual (e.g., diagrams, photos, advertisements), drama (e.g., tableaux, improvisations, role playing), and multimedia (e.g., recordings, films, videos).

Students also comprehend thoughts, ideas, and feelings by **viewing**. When appropriate, students should be given opportunities to view a variety of formats including visual (e.g., photos, graphs, cartoons), drama (e.g., tableaux, improvisations, live theatre), and multimedia (e.g., videos, television, CD-ROMs). As students read and listen, they encounter visual messages that require response, interpretation, and critical assessment. The interaction between the viewer and the text varies

because of students' prior knowledge and cultural perspectives.

By accommodating a variety of learning styles, representing and viewing help students achieve the English language arts objectives. Incorporating representing and viewing into language experiences encourages students to explore and expand the depth of their understanding. Representing and viewing also expand the ways in which students can communicate their ideas.

Representing enhances **speaking** when students support their spoken presentations with materials such as visuals in presentations to small groups, various media in multimedia presentations to the class, and props in improvisations.

Representing enhances **writing** when students participate in activities and assignments that involve the following: exploring and organizing ideas (e.g., webbing, outlining); dramatizing scripts and dialogues; illustrating settings, plots, and characters (e.g., story maps, diagrams, blueprints); producing scripts (e.g., video, film, television); and preparing advertisements (e.g., print, radio, television).

Viewing enhances **listening** when students attend to nonverbal communication and visual elements of performance, video, television, film, and multimedia productions.

Viewing enhances **reading** when students attend to the following: visuals accompanying print (e.g., charts, diagrams, pictures); specific textual techniques (e.g., layout, colour, symbols); critical assessment of the assumptions, perspectives, and quality of a variety of media (e.g., photos, plays, video).

Technology and Media

Technology and media can play an important role in the language arts program. Students live in an information age filled with a variety of technology and multimedia learning tools. In addition to books, newspapers, radio, and television, they have access to a range of media and "new" communication and personal technologies (e.g., voice mail, electronic mail, fax, Internet, CD-ROMs, laptops, camcorders). These texts and tools are useful to achieving the English language arts objectives, and offer opportunities for critical viewing and representing.

Whether students use a book or a CD-ROM, the traditional letter or e-mail, the telephone or the computer, the newspaper or the Internet, they must focus upon their purposes by determining **what** they

need, **where** to find it, and **how** to access it. As with other tools, the value of any technology depends on how students use it. Students need to determine not only what they want to locate and communicate, but how they can do so most effectively.

With appropriate teacher support and guidance, students in English language arts classes can take more responsibility for their learning and for accessing and using the information they need. In addition to the traditional print resources, students can use:

- computer networking and telecommunications for data access and participation in learning communities
- technological resources such as the World Wide Web, CD-ROM, videotape, videodisc, computer software, and simulation and modelling tools
- multimedia technologies
- mass media including television, radio, film, newspapers, and magazines
- local community resources including social service agencies, libraries and resource centres, businesses, and individuals with expertise in particular areas.

Students also need an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques. Students should have regular, planned opportunities to engage actively with various media texts in order to:

- understand the basic nature of media communication
- understand the uses and effects of media communication
- understand the impact of media communication in constructing notions of culture and reality
- understand the changing nature of media communication to reflect the attitudes, values, and interests of their users
- evaluate the reliability of information communicated through various media.

Those students with a particular interest in media might wish to take Media Studies 20. This course can help them extend their comprehension and analysis of media beyond what they have learned in English language arts and other areas of study.

Western Canadian Framework

The Common Curriculum Framework for English Language Arts (1998) was developed by the Ministries of Education in Alberta, British Columbia,

Manitoba, Saskatchewan, Northwest Territories, and Yukon Territory in co-operation with teachers and other educators from these provinces and territories. This collaborative effort resulted in the identification of common educational goals and student learning outcomes designed to prepare students for present and future language requirements. The common goals allow for continuity should students transfer from jurisdiction to jurisdiction. They also allow for the use of common educational resources.

The Common Curriculum Framework articulates a shared vision for the respective provinces and territories and provides a basis for curriculum development in English language arts in Saskatchewan. Five general student learning outcomes serve as the foundation for the *Common Curriculum Framework*. These general outcomes (GOs) identify the knowledge, skills, and attitudes that students are expected to learn in English language arts. They are interrelated and interdependent; each can be achieved through a variety of integrated speaking, listening, writing, reading, representing, and viewing experiences. The five GOs for kindergarten through grade twelve English language arts are listed below.

Students will listen, speak, read, write, view, and represent to:

- explore thoughts, ideas, feelings, and experiences
- comprehend and respond personally and critically to oral, print, and other media texts
- manage ideas and information
- enhance the clarity and artistry of communication
- celebrate and build community.

Specific learning outcomes identify the component knowledge, skills, and attitudes that contribute to the achievement of these general learning outcomes. The specific outcomes are identified in the Appendix and are reflected in the foundational and specific learning objectives of this curriculum.

Teacher as Reflective Practitioner

A curriculum guide outlines a rationale, intended learning objectives, teaching and learning strategies, assessment and evaluation strategies, and resource suggestions for a particular grade level. The "real" program, however, comprises the dynamic experiences that occur in the classrooms as teachers work with students.

It is a teacher, not a curriculum guide, who facilitates learning. A teacher must continually search for the effective teaching strategies that will help students learn. If learning experiences are to be successful in developing the language skills and understandings o. students, a teacher must act as a reflective, instructional decision maker. Implementing a curriculum in the classroom requires thoughtful decision making and reflection in three key areas.

Reflections on the Curriculum Guide

- What assumptions underlie this guide?
- What objectives are required for this grade level?
- What strategies and materials are recommended?
- How do the assessment techniques relate to the objectives, instructional strategies, and materials?

Reflections on the Students

- What do the students bring to this course? What language and culture? Knowledge? Skills? Experiences? Interests? Attitudes? Expectations? Learning styles? Motivations?
- What are the students' strengths, interests, and needs?
- What are the students' goals and aspirations? How will this course help them in life?

Reflections on Self and Practice

- What language, experiences, beliefs, and culture do I bring to this course? What knowledge and assumptions do I have about teaching and learning in English language arts?
- Do my daily practices reflect my beliefs?
- What teaching and assessment strategies are part of my repertoire?
- What is my teaching style?
- What are my strengths and needs?
- Where can I learn more?

Boomer (1985) describes **effective teachers** as being both scientists and artists. As scientists, teachers are continually examining, questioning, and ultimately integrating theory, practice, and experience. Such teachers examine previously held assumptions and test them against research and reality. Farrell (1965) discusses the X-factor, that hard-to-define quality that makes certain teachers artists. Farrell writes that, besides that X-factor, all teachers can cultivate six factors:

- a wide general knowledge, in addition to a sound specific knowledge of the subject taught

- certain skills connected with the physical manipulation of classroom conditions
- creativity
- enthusiasm
- a sense of humour
- an ability to communicate effectively (Farrell, 1965, p.5).

The teacher is a professional, a reflective practitioner, who remembers that the most important question is always "why". Why am I doing this? Why am I assuming this? Why am I using this? Why am I assigning this? Why am I evaluating in this manner? Why am I using this resource? Why is this worth learning? The teacher is self-conscious in the very best sense of the word.

Core Curriculum Components and Initiatives

Education should provide students with knowledge and skills to function effectively as lifelong learners in a changing complex, pluralistic society. The content and process of school programs should enable students to develop the intellectual, social, and personal capabilities they need to become informed citizens who can think, communicate, and co-operate with others (*Into the Classroom: A Review of Directions in Practice*, Saskatchewan Education, 1992, p.12).
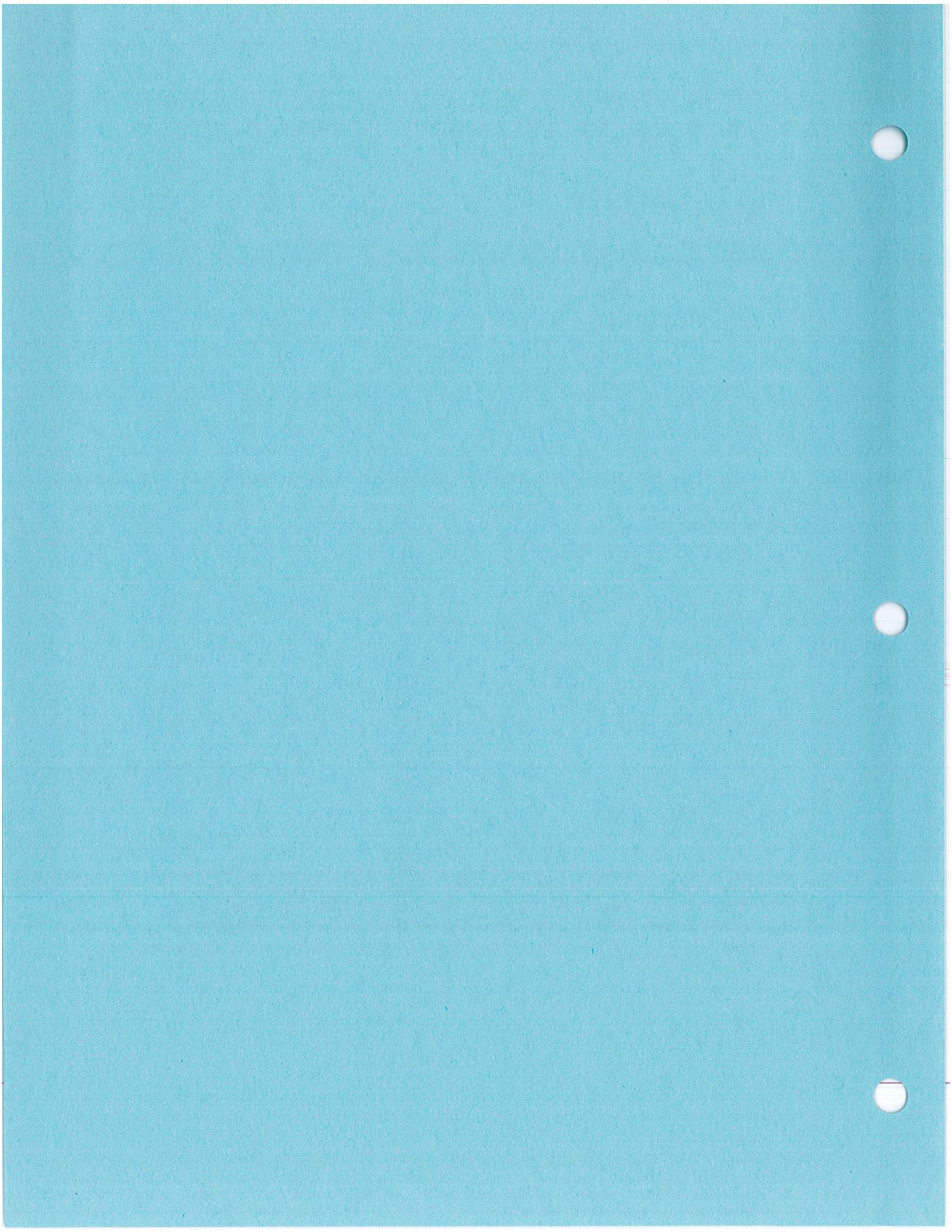
Common Essential Learnings

The incorporation of the Common Essential Learnings into the English language arts program assists students with learning the concepts, skills, and attitudes necessary for success both in school and beyond.

Teachers can find many opportunities in their English language arts program for developing the Common Essential Learnings (C.E.L.s) in an authentic manner. Throughout the Secondary Level, the C.E.L.s objectives will help students to achieve the following.

Communication

- Use language as a tool for learning and communicating.
- Listen, speak, read, write, view, and represent with competence and confidence.
- Extend their language repertoires.
- Communicate in various formats for various audiences and purposes.
- Use the language to think, read, write, discuss, and learn about life, literature, and language itself.

Numeracy

- Read, interpret, and communicate facts and figures through reports, charts, and graphs.
- Recognize and create organizational patterns to communicate quantitative information.
- Understand the difference between quantitative and qualitative data and comparisons.
- Understand that reporting techniques can be used by special interest groups to shape the impact of quantitative data and influence the uncritical reader, listener, or viewer.

Critical and Creative Thinking

- Use language as an instrument of thought.
- Think reflectively, critically, and creatively.
- Generate and evaluate ideas, processes, and products.
- Listen, read, and view analytically and critically.
- Make and justify decisions.
- Pose questions and seek clarification.
- Recognize bias and fallacies.

Personal and Social Values and Skills

- Learn to interact, co-operate, and collaborate.
- Understand the importance of social responsibility and personal integrity in the use of language.
- Recognize how stereotypical views can lead to prejudicial attitudes and discriminatory practices.
- Explore the range of human virtues: those common or unique to various cultures, those that have remained constant, and those that have changed through the ages.
- Understand self and society more completely.
- Realize that literature enriches and broadens the experiences of life, including one's personal and social understanding and responsibilities.
- Respect cultural perspectives that differ from their own.

Technological Literacy

- Understand that technology is a tool to facilitate language learning and communication.
- Examine how technology shapes and is shaped by their lives, society, and the environment.

Independent Learning

- Learn knowledge, skills, and attitudes necessary to become lifelong learners.
- Learn to use a variety of resources to assist their learning.
- Learn to plan, monitor, and evaluate their own learning.

For more information, refer to *Understanding the Common Essential Learnings: A Handbook for Teachers* (Saskatchewan Education, 1988).

Adaptive Dimension

The Adaptive Dimension is an essential part of the English language arts program. As do the Common Essential Learnings, the Adaptive Dimension permeates all curriculum and instruction. It encourages teachers:

> *... to make adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction, and the learning environment meaningful and appropriate for each student (The Adaptive Dimension in Core Curriculum,* Saskatchewan Education, 1992).

The Adaptive Dimension addresses the importance of providing alternatives for students' learning and evaluation to promote optimum success for each

student. Learning environments for students can be made more accessible through adapting settings, methods, or materials. It is important for teachers to consider the following guidelines:

- Identify students' strengths and needs and continually monitor progress.
- Accept, respect, and broaden the students' abilities, learning styles, language abilities, and interests.
- Increase curriculum relevance for students and affirm their cultural backgrounds.
- Build background knowledge or experience for students when it is lacking.
- Use a variety of instructional and assessment strategies and procedures to accommodate individual abilities and learning styles.
- Vary the manner in which students are required to demonstrate their learning.
- Alter the pace of activities or lessons.
- Vary the types of activities.
- Vary resources.
- Provide program enrichment and/or extension.
- Encourage students to participate in planning, instruction, and evaluation.
- Provide additional practice for students.
- Provide options for students.

The Adaptive Dimension includes all practices teachers employ to make learning meaningful and appropriate for each student. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in successful learning.

In the context of a language class, teachers need to be particularly sensitive to English as a Second Language (ESL) students and English as a Second Dialect (ESD) students. Teachers should consider the following guidelines for instruction and assessment:

- Model respect for cultural and linguistic diversity by encouraging students to share their languages and cultures.
- Identify, acknowledge, and respect differences in verbal and nonverbal communication styles by encouraging students to learn and interact in ways that are culturally familiar to them.
- Extend, if necessary, time for ESL and ESD students to achieve the foundational and specific learning objectives and provide extra support, where possible.
- Ensure that teacher talk is clear and concise.
- Provide a variety of resources in English and in the students' first languages.
- Encourage students to use visual dictionaries to verify meanings or spellings of words.

- Pair students with fluent English speaking "buddies" for collaborative projects.
- Provide English language audiotapes.
- When assessing students' oral language development, focus on conceptual understanding before pronunciation.
- Model positive and motivational feedback to develop self-confident, risk-taking language users and learners.
- Give all students the opportunity to reflect on their progress through self-assessment and evaluation.

Multicultural Content, Perspectives, and Resources

A multicultural perspective should permeate the English language arts program. An "authentic unity" that reflects all peoples' experiences--not just the experience of the dominant culture--should be reflected in the program. Some guidelines follow.

- A multicultural perspective addresses the major cultural groups in a country.

- Students should be given opportunities to learn about "concepts--such as immigration, intercultural interactions, and racism--using various groups and their experiences as the vehicle to explore them" (Willis, 1993, p. 2).

- The program should help students see historical events from a variety of perspectives. Students should understand the social, economic, and cultural history of "people", not just military heroism or campaigns.

- The program should reflect an awareness of stereotyping and generalization. It should underscore "the differences between characteristics of groups and the behaviour of individuals" (Willis, 1993, p. 3). For example, many Acadians speak French but some do not. Many Aboriginal people speak an Aboriginal language (e.g., Saulteaux) but many do not.

- The program should also reflect an awareness that class, gender, region, and religion all influence individuals and that there is a fine line between generalizing and stereotyping. "Identities are multiple; they can be fluid and complex" (Banks, 1993, p. 3).

- The literature of an English language arts program provides a unique means of exploring vicariously the spectrum of human experience. Culturally relevant literature can be an important

tool for developing student literacy. It is particularly important for students from minority groups to see their lives and experiences reflected in literature.

- Choosing literature that is representative of diverse cultural backgrounds requires sensitivity and an awareness of potential cultural and gender bias.

Indian and Métis Content, Perspectives, and Resources

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples, occupying a unique and rightful place in society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis students, and that changes to existing programs are also necessary for the benefit of all students (Indian and Métis Education Policy from Kindergarten to Grade Twelve, Saskatchewan Education, 1995).

The inclusion of Indian and Métis content, perspectives, and resources promotes the development of positive attitudes in all students toward Indian and Métis peoples. Increasing an awareness of one's own culture and the cultures of others develops all students' self-concepts and promotes an appreciation of Canada's cultural mosaic. In addition, the inclusion of Indian and Métis content, perspectives, and resources in each curricular area fosters meaningful and culturally relevant experiences for Indian and Métis students.

Teachers working with Aboriginal students must recognize that these students come from various cultural backgrounds and social settings including northern, rural, and urban areas. The language abilities of Indian and Métis students range from fluency in an Indian language, to degrees of bilingualism in an Indian language and English, to fluency in English. Teachers must understand and respect this diversity and use a variety of teaching strategies to assist Aboriginal students with English language development.

Teachers are encouraged to use a variety of teaching strategies that build upon their Indian and Métis students' existing knowledge of language and further extend their English language abilities. Knowledge of cross-cultural education, language acquisition theory, and second language teaching strategies will all assist teachers in meeting the needs of individual students. It is crucial to use a variety of instructional, motivational, and assessment approaches that are sensitive to the range of Indian and Métis cultural values and ways of communicating.

Indian and Métis students in Secondary Level English language arts programs are in the process of becoming young adults. All facets of their identities, including their cultural identities, need to be reinforced and extended in order for them to maintain a positive sense of themselves, experience success in school, and graduate as articulate and literate citizens. Secondary Level Indian and Métis students continue to grapple with the complex factors at work in identity formation--gender, family, religion, socioeconomic factors, and the nature of one's membership in society and the global community. The issues around identity for Indian and Métis students can be further complicated by the negative attitudes and perceptions they sometimes encounter in society at large. This can result in a serious loss of self-esteem and motivation to succeed in school. Teachers should recognize and counter these negative effects on identity and self-concept through anti-racist teaching strategies.

Suggested Indian and Métis resources are included in the sample units of this curriculum, as well as in bibliographies developed by Saskatchewan Education. Teachers have a responsibility to choose resources carefully and teach all students to recognize and discuss bias and stereotyping. Guidelines in *Diverse Voices: Selecting Equitable Resources for Indian and Métis Education* (Saskatchewan Education, 1992) can assist teachers and students in selecting resources and understanding forms of bias in resources that inaccurately portray Indian and Métis peoples. The document can help teachers plan classroom experiences that will effectively increase awareness of such bias and develop students' language and critical thinking abilities.

It is important that the English language arts curriculum and classroom resources:

- reflect the legal, cultural, political, social, economic, and regional diversity of Indian, Inuit, and Métis peoples
- concentrate on positive and accurate images of Indian, Inuit, and Métis peoples
- reinforce and complement the beliefs and values of Indian, Inuit, and Métis peoples
- include resources by Aboriginal authors
- include historical and contemporary issues.

Portrayal of Persons with Disabilities

Portrayal of persons with disabilities in literature and the mass media has been varied and often negative. This has served to teach readers inappropriate information and has engendered attitudes ranging from feelings of pity or revulsion to expectations of superhuman powers of intellect or insight. It is critical that the language arts teacher use materials that portray persons with disabilities realistically and fairly.

Wherever possible, ability rather than disability should be stressed. Materials that imply that persons with disabilities must be cared for or pitied should not be used. Language of the materials should convey respect for the individuality of persons with disabilities. For example, "people with disabilities" or "has a disability" should be used rather than "the less fortunate", "afflicted", or "suffers from a disability".

Heim (1994) suggests that when choosing material for use, it is important to be aware that literature and media frequently portray people with disabilities in a stereotypical way. When evaluating material for use in the English language arts classroom, consider the following:

- Accurate and up-to-date language and information is used to describe the disability. In fiction, the best approach is one where aspects of the disability are revealed, not as the main focus of the book, but through the unfolding of the story.

- Stereotypes frequently found in media portrayals of people with disabilities include: pitiable and pathetic, object of violence, a burden, and incapable of fully participating in everyday life. When using material that includes characters with disabilities, the resource should provide an insight into the feelings and thoughts of the character with disabilities, rather than using the characters with disabilities as literary archetypes to provoke certain feelings and thoughts in the reader.

- Often a character with a disability is used as a vehicle for the growth of another character who is "normal". The normal character gains sensitivity or awareness because of his or her relationship with the character with a disability. The character with a disability does not grow or change. This treatment is troubling because the character with a disability is relegated to a passive role and is not treated as an unique, whole individual.

Gender Equity

Expectations based primarily on gender can limit students' ability to develop to their fullest potential; therefore, it is the responsibility of schools to create an educational environment free of gender bias. While some stereotypical views have disappeared, others remain and endeavours to provide opportunities for all students must continue.

The following suggestions from *Gender Equity: A Framework for Practice* (Saskatchewan Education, 1992) may help teachers in the creation of an equitable learning environment.

- Select resources that reflect the current and evolving roles of women and men in society.
- Have equally high expectations for both female and male students.
- Spend an equitable amount of time with all students regardless of gender.
- Allow equal opportunity for input and response from female and male students.
- Incorporate diverse groupings in the classroom.
- Model gender-fair language in all interactions.
- Discuss any gender-biased material with which students may come in contact.
- Seek a balance in the number of male and female protagonists in literature.
- Seek a balance of male and female authors throughout the course.
- Acknowledge the accomplishments of women and men.
- Teach respectful listening.
- Establish an atmosphere in which gender issues are a valid and open topic of discussion.

Resource-based Learning

A resource-based curriculum encourages students and teachers to use a variety of resources in their learning and teaching. In the English language arts program, it is important for teachers to:

- Consider a wide range of graphic, visual, auditory, and human resources in their course planning.
- Create a classroom environment rich in resources.
- Encourage students to read widely.
- Model resource use by acting as a co-learner with students and by using a wide range of materials and resource people.

- Incorporate resources and locational and research skills in appropriate lessons.
- Encourage students to determine for themselves the skills and resources they need to accomplish a learning task.
- Incorporate resource-based assignments and unit projects for students.
- Collaborate with resource centre staff and other teachers in planning and teaching units.
- Encourage students to explore a variety of sources, databases, and resource centres for both information and enjoyment.
- Encourage students to draw upon appropriate resources in their own communities.

Managing ideas and information is important in the home, school, workplace, and community. Students need to know how to use resources as well as the skills and strategies to manage the volume of information available to them.

Resource-based learning encourages students to develop research and study skills in order to find, analyze, and organize information from a variety of sources. Students learn how to find, access, and organize knowledge and information when they are integrated into a meaningful context, such as a particular assignment or task. Teachers can assist students to develop these lifelong learning skills and strategies by giving them opportunities to learn and apply critical concepts and processes (see chart on following page).

Saskatchewan and Canadian Content and Perspectives

This curriculum encourages students to explore the rich and exciting literary works that exist in this province and country. It is important that students become familiar with their own literary heritage. If they study a range of Saskatchewan and Canadian literary works, they will recognize themselves, their concerns, their feelings, and their environment expressed in many different ways. They will learn that Saskatchewan and Canadian writers deal with personal, cultural, regional, national, and global concerns and that their works are cause for celebration.

Research and Study Skills

Plan, Focus, and Locate Information	Determine and define the purpose.
	Establish a topic.
	Identify what is known and where the gaps in knowledge are.
	Identify the audience and possible focus and format.
	Determine and locate possible resources (e.g., resource centre, interviews, Internet).
Select, Assess, and Process Information	Identify specific resources suitable to purpose (e.g., people, thesaurus, almanac, periodical index, electronic references).
	Use text formats and organizational patterns to find specific information (e.g., headings, index, charts, tables).
	Skim, scan, and read/listen/view carefully for specific information.
	Assess the accuracy and bias of information.
	Extract relevant information.
	Record information and document sources.
Prepare, Organize, and Present Information	Choose appropriate format for presentation of information.
	Organize information (e.g., webs, notes, outlines, maps) from multiple sources.
	Draft rough copy.
	Revise.
	Prepare documentation in an appropriate format.
	Present or share information in an appropriate manner.
Understand, Reflect, and Learn Key Concepts, Skills, and Strategies	Clarify task (e.g., assignment, test type, extent of coverage, key concepts).
	Know the appropriate learning and study strategies, such as: • highlight or underline • outline, map, diagram • summarize • self-question, predict, reread • use a learning log • use SQ3R (Survey, Question, Read, Recite, Review) • use KWL (Know, Would like to find out, have Learned) • use mnemonics • create a proper study environment (e.g., light, seating, sound) • know the appropriate test-taking strategies (e.g., understanding key words, time, and length of response required).

Objectives

Clearly stated objectives that mesh with current research and understanding of teaching are not so easily produced, because one is constantly thrust back to the real question, "Is this objective a worthy one?" (Tchudi & Mitchell, 1999, p.99).
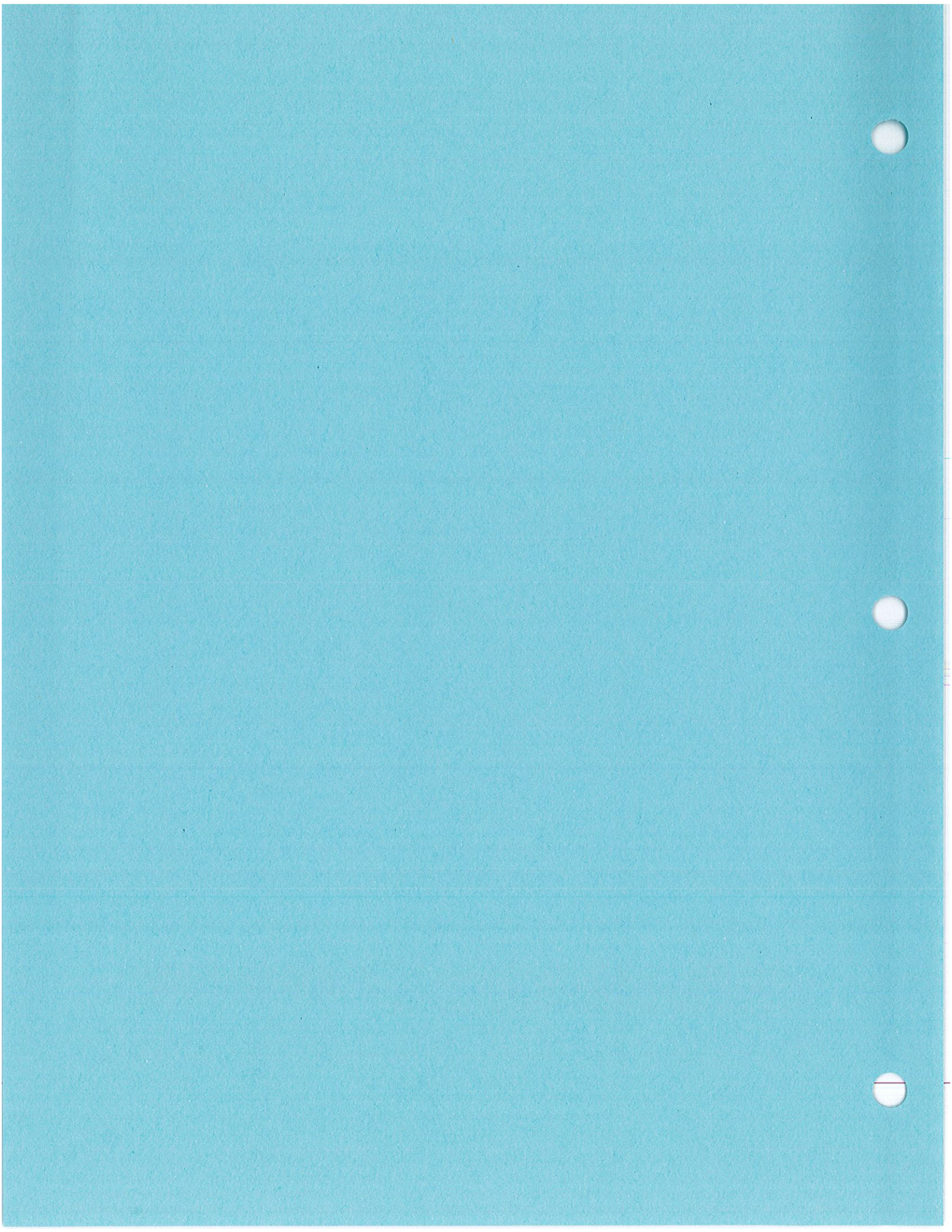
Objectives in the English Language Arts

The curriculum goals are reflected in the foundational and specific learning objectives found on the following pages.

The **Foundational Objectives** will help students to:

Speak
- recognize that talk is an important tool for communicating, thinking, and learning
- practise the behaviours of effective speakers
- speak fluently and confidently in a variety of situations for a variety of purposes and audiences

Listen
- recognize listening as an active, constructive process
- practise the behaviours of effective listeners
- listen effectively in a variety of situations for a variety of purposes

Write
- recognize writing as a constructive and recursive process
- practise the behaviours of effective writers
- write fluently and confidently for a variety of purposes and audiences

Read
- recognize reading as an active, constructive process
- practise the behaviours of effective, strategic readers
- read a variety of texts for a variety of purposes.

Represent and View

- create appropriate nonverbal aids and visual images to enhance communication
- recognize nonverbal aids and visual representations as tools for communicating and learning.

The **Learning Objectives** describe the specific knowledge, attitudes, skills, and strategies that students should develop at each grade level in order to achieve the foundational objectives. These objectives guide the unit planning, instructional processes, resource selection, and assessment and evaluation. Individual student needs and abilities may require an adaptation to instruction, resources, or environment to help students achieve these objectives.

The objectives and language concepts stated are those that students are expected to be able to do or to know by the end of a course. An "A" indicates an objective is for an English Language Arts A10 or A30 course, a "B" indicates an objective for an English Language Arts B10 or B30 course, and a "A/B" indicates that the objective is for both the A and B courses at that level. Because there is only one required English language arts course at the 20 level, an "A" and "B" designation does not appear in the objectives column for this level.

Some objectives emphasize ways in which language is used for understanding, analyzing, and responding to literature, creating in a variety of literary forms, self-expression, and personal satisfaction. Others emphasize ways in which language is used in day-to-day living. They stress clear, concise communication, collaboration with others, presentation skills, reading of documents and other nonfiction, research, information management, and the use of technology. The two types of objectives suggest a range of rich and varied learning activities that enable students to strengthen and extend their language knowledge, skills, and strategies. These objectives allow students not only to fulfill their personal interests but also to achieve goals related to employment, citizenship, and lifelong learning.

As teachers consider the following pages, they should ask themselves:

- What language skills and strategies (pages 20-35) do my students need to learn in this course?
- What knowledge about language (pages 36-43) do I expect my students to learn in this course?

They will have to assess what their students know and are able to do already, what they need to have reinforced, and what they need to learn. Based on this and subsequent assessments, teachers can plan the focus of their instruction.

Any activities planned for a course should help students develop the knowledge, attitudes, skills, and strategies that they need to achieve the objectives for the course. In an integrated program, the learning objectives generally should not be taught separately or in isolation from each other. Indeed, most classroom activities will involve several learning objectives and these objectives will reinforce and complement one another. Because most learning is recursive, many of the learning objectives will need to be revisited and reinforced throughout a course.

Speaking

Speaking is the oral communication of thoughts and feelings. Speech activities in the English language arts program encourage students' social competence as well as their understanding of and facility with language.

Foundational Objectives	Learning Objectives

Students will:

1. Recognize that talk is an important tool for communicating, thinking, and learning.

    10 Speak to clarify and extend thinking [A/B].

    Speak to express understanding [A/B].

    Speak to share thoughts, opinions, and feelings [A/B].

    Speak to build relationships and a sense of community [A/B].

2. Practise the behaviours of effective speakers.

    10 Recognize and adjust oral presentation elements effectively (i.e., articulation, pronunciation, volume, tempo, pitch, stress, gestures, eye contact, facial expression, and poise) in keeping with purpose, audience needs, and individual cultural and linguistic background [A/B].

    Organize information, thoughts, and opinions in an appropriate format [A/B].

    Summarize main points and conclusions [A/B].

3. Speak fluently and confidently in a variety of situations for a variety of purposes and audiences.

    10 Participate in small and large group discussions, observing the courtesies of group discussion [A/B].

    Speak to inform and persuade [A/B].

    Express own response to a story, poem, play, event, or experience [A/B].

    Prepare an oral reading of prose, poetry, or other literature [A/B].

    Give prepared talks on familiar topics [A].

    Explain and defend personal point of view to others [A].

    Introduce people in an informal social setting [A].

    Give prepared talks on researched topics [B].

    Retell a narrative [B].

    Conduct an informal interview [B].

20 Speak to clarify and extend thinking.

Speak to express understanding.

Speak to share thoughts, opinions, and feelings.

Speak to build relationships and a sense of community.

20 Recognize and adjust verbal and nonverbal presentation elements (i.e., articulation, pronunciation, volume, tempo, pitch, stress, gestures, eye contact, facial expression, and poise) effectively and in keeping with purpose, audience needs, and individual cultural and linguistic background.

Review their own oral activities carefully for content, organization, delivery, and style.

20 Practise the various roles of group members including:
- chairing
- participating
- moderating
- reporting.

Speak to inform and persuade.

Prepare a dramatic reading of a prose or poetry selection.

Introduce and thank a speaker.

Practise informal and career-oriented interviewing skills.

Participate in a panel discussion.

Deliver formal speeches on familiar topics.

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30 Speak to clarify and extend thinking [A/B].

Speak to express understanding [A/B].

Speak to share thoughts, opinions, and feelings [A/B].

Speak to build relationships and a sense of community [A/B].

30 Recognize and adjust verbal and nonverbal presentation elements (i.e., appropriate articulation, pronunciation, volume, tempo, pitch, stress, gestures, eye contact, facial expression, and poise) effectively and in keeping with purpose, audience needs, and individual cultural and linguistic background [A/B].

Critically review their own oral presentations for content, organization, delivery, style, and audience response [A/B].

30 Function effectively as both a group member and a group leader [A/B].

Speak to inform and persuade [A/B].

Interview experts to acquire information [A].
Participate in a symposium [A].
Deliver an explanatory presentation, supplemented with diagrams, charts, illustrations, or demonstration [A].
Prepare an oral interpretation or presentation of prose, poetry, or a play [A].

Develop and articulate defensible positions on individual, community, national, or world issues [B].
Prepare and debate an issue [B].
Present an award, a toast, or a nomination speech [B].
Practise the rules and procedures that govern business or community meetings [B].
Deliver a persuasive speech [B].
Participate in a panel discussion [B].

Listening

Listening is an active process which depends upon the listener attending to and understanding what is heard. Effective listening leads to understanding.

Foundational Objectives	Learning Objectives

Students will:

1. Recognize listening as an active, constructive process.

   10 Recognize listening as an active process that requires listeners to:
   - anticipate a message and set a purpose for listening [A/B]
   - attend [A/B]
   - seek and check understanding by making connections, and by making and confirming predictions and inferences [A/B]
   - interpret and summarize [A/B]
   - analyze and evaluate [A/B].

2. Practise the behaviours of effective listeners.

   10 Respond personally, critically, and empathetically [A/B].

Identify speaker's purpose [A].

Follow speaker's sequence of ideas [A].

Recognize and recall main and supporting ideas in presentations [A].

Recognize speaker's overall plan of organization including transitional expressions [B].

Understand the factors that interfere with good listening (i.e., environment, speaker, listener) and filter out distractions [B].

Distinguish between fact and opinion [B].

20 Recognize listening as an active process that requires listeners to:
- anticipate a message and set a purpose for listening
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate.

20 Respond personally, critically, creatively, and empathetically.

Recognize factors that interfere with effective listening, including personal biases.

Be sensitive to ideas and purpose when listening.

Evaluate a speaker's qualifications to speak about a given subject.

Recognize a speaker's attitude, tone, and bias.

Recognize nonverbal indicators of a speaker's intent.

Recognize organization of an argument.

Identify persuasive techniques (e.g., propaganda) used by a speaker.

Provide appropriate feedback (e.g., supportive stance, gesture, comment).

30 Recognize listening as an active process that requires listeners to:
- anticipate a message and set a purpose for listening [A/B]
- attend [A/B]
- seek and check understanding by making connections, and by making and confirming predictions and inferences [A/B]
- interpret and summarize [A/B]
- analyze and evaluate [A/B].

30 Respond personally, critically, creatively, and empathetically [A/B].

Adjust listening strategies to purpose [A/B].

Evaluate ideas critically [A/B].

Distinguish between emotional appeal and reasoned argument [A/B].

Ask for clarification [A/B].

Identify tone and mood of presentations [A/B].

Analyze and evaluate the organizational patterns of presentations [A/B].

Identify bias and fallacy in a speaker's argument [B].

Foundational Objectives	Learning Objectives
3. Listen effectively in a variety of situations for a variety of purposes.	10 Listen for personal pleasure and aesthetic satisfaction [A/B]. Listen to: • understand and learn [A/B] • analyze and evaluate [A/B] • empathize and make connections with others [A/B]. Follow oral directions [A/B]. Analyze the overall effectiveness of group discussions, oral readings, interviews, and talks [A/B]. Summarize and make notes from a presentation [B]. Listen in order to assess positions on individual community, national, or world issues [B].

Learning Objectives	Learning Objectives

20 Listen for personal pleasure and aesthetic satisfaction.

    Listen to:
- understand and learn
- analyze and evaluate
- empathize and make connections with others.

    Assess their own ability to listen effectively.

    Assess the overall effectiveness of group discussions, dramatic readings, interviews, panel discussions, and speeches.

    Write a paraphrase and summary of an oral presentation.

30 Listen for personal pleasure and aesthetic satisfaction [A/B].

    Listen to:
- understand and learn [A/B]
- analyze and evaluate [A/B]
- empathize and make connections with others [A/B].

    Assess their own ability to listen effectively [A/B].

    Assess the overall effectiveness of discussions, presentations, meetings, and speeches [A/B].

    Outline an oral presentation heard [A].

    Evaluate logical development of an argument [B].

    Listen in order to assess positions on individual, community, national, or world issues [B].

Writing

Writing is communicating thoughts and feelings through the print medium. Writing is a powerful instrument of communication that allows the writer to grow personally and effect a change in the world.

Foundational Objectives	Learning Objectives

Students will:

1. Recognize writing as a constructive and recursive process.

   10 Recognize writing as a process of constructing meaning for self and others [A/B].

   Use what is known as the writing process:
- use appropriate pre-writing and planning strategies [A/B]
- develop ideas previously explored into draft form [A/B]
- revise and polish compositions [A/B]
- share or present compositions [A/B].

2. Practise the behaviours of effective writers.

   10 Write introductions that engage interest and focus readers' attention [A/B].

   State a topic sentence clearly and limit the content to pertinent material [A/B].

   Develop ideas rather than just restating them [A/B].

   Use various methods of development and organization (e.g., chronological, spatial, and logical) appropriate to purpose [A/B].

   Demonstrate the ability to organize thought coherently using transition words [A/B].

   Compose effective paragraphs in narrative, expository, descriptive, and persuasive prose [A/B].

   Organize ideas in multi-paragraph compositions [A/B].

   Compose suitable endings [A/B].

   Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (i.e., capitalization, punctuation, and spelling) [A/B].

   Prepare final copy using appropriate conventions of publication (e.g., title page, references, bibliography) [A/B].

   Confer with peers and teachers [A/B].

20 Recognize writing as a process of constructing meaning for self and others.

Use what is known as the writing process:
- use appropriate pre-writing and planning strategies
- develop ideas previously explored into draft form
- revise and polish compositions
- share or present compositions.

20 Write introductions that engage interest and focus readers' attention.

Achieve unity of thought and purpose.

Choose a method of development and organization suitable for a particular purpose and audience.

Write effective conclusions appropriate to the overall intent.

Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (i.e., capitalization, punctuation, and spelling).

Prepare final copy using appropriate conventions of publication (e.g., title page, references, bibliography).

Evaluate compositions for unity, coherence, and emphasis (e.g., proportion).

Confer with peers and teachers.

30 Recognize writing as a process of constructing meaning for self and others [A/B].

Use what is known as the writing process:
- use appropriate pre-writing and planning strategies [A/B]
- develop ideas previously explored into draft form [A/B]
- revise and polish compositions [A/B]
- share, present, or publish compositions [A/B].

30 Write introductions that engage interest, focus the thoughts of the readers, and establish the mood and tone of compositions [A/B].

Develop compositions with explicit thesis statements [A/B].

Use a variety of methods of development and, when appropriate, incorporate research material smoothly and effectively into compositions [A/B].

Demonstrate the ability to trace a coherent thought pattern to a suitable conclusion [A/B].

Write conclusions appropriate to the overall intent [A/B].

Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (i.e., capitalization, punctuation, and spelling) [A/B].

Prepare final copy using appropriate conventions of publication (e.g., title page, references, bibliography) [A/B].

Assess compositions for unity, coherence, and emphasis [A/B].

Confer with peers and teachers [A/B].

Foundational Objectives	Learning Objectives

Students will:

3. Write fluently and confidently for a variety of purposes and audiences.

10 Write for a variety of purposes including to:
- reflect, clarify, and explore ideas [A/B]
- express understanding [A/B]
- describe, narrate, inform, and persuade [A/B]
- express self [A/B]
- create and entertain [A/B].

Write an effective descriptive passage [A/B].

Write a book, film, or video review [A/B].

Experiment with a variety of forms of writing such as poem, play, anecdote, or short story [A/B].

Write an effective character sketch [A].

Write social letters in language appropriate for purpose and audience [A].

Narrate events clearly in an appropriate order while maintaining a consistent point of view [A].

Write a convincing argument in support of a clearly defined position [B].

Write and document a concise factual report [B].

Write business letters in language appropriate for purpose and audience [B].

Write a paraphrase and summary of a speech heard or a passage read [B].

20 Write for a variety of purposes including to:
- reflect, clarify, and explore ideas
- express understanding
- describe, narrate, inform, and persuade
- express self
- create and entertain.

Present point of view in a personal or reflective essay.

Outline a multi-paragraph composition.

Write a paraphrase and précis of a passage read.

Write an analysis of a literary text.

Write a short research essay on a topic of their own choosing.

Write a letter of application and a résumé.

Experiment with a variety of forms of writing such as poem, play, anecdote, or short story.

30 Write for a variety of purposes including to:
- reflect, clarify, and explore ideas [A/B]
- express understanding [A/B]
- describe, narrate, inform, and persuade [A/B]
- express self [A/B]
- create and entertain [A/B].

Write a paraphrase and précis of a passage read [A/B].

Write a review evaluating a poem, short story, play, or film/video [A/B].

Experiment with various forms of writing such as a poem, play, short story, chapter of a novel, parody, satire, agenda and minutes of a meeting, or a diary entry [A/B].

Write a descriptive essay or character sketch [A].

Write an editorial and letter to the editor [A].

Present point of view in a personal essay [A].

Write a formal literary essay [A].

Write and document a convincing argument using logical thought and persuasive language [B].

Write and document a convincing analysis of a literary work [B].

Write and document a short formal research essay [B].

Produce an updated résumé and covering letter [B].

Reading

Reading is a process by which the reader makes personal connections with text to construct meaning. Reading and responding to literature are integral parts of language learning. Through reading, students extend their language repertoires and increase their understanding of themselves and others.

Foundational Objectives	Learning Objectives

Students will:

1. Recognize reading as an active, constructive process.

10 Recognize reading as an active process that requires readers to:
- make connections [A/B]
- find meaning [A/B]
- make and confirm predictions [A/B]
- make and confirm inferences [A/B]
- reflect and evaluate [A/B].

2. Practise the behaviours of effective, strategic readers.

10 Respond personally, critically, and creatively [A/B].

Record responses in a reader's journal, log, or notebook [A/B].

Recognize the structure and characteristics of a particular poem, play, or prose (fiction or nonfiction) selection [A/B].

Compare and contrast the structure and characteristics of various selections [A/B].

Differentiate fact from opinion [A/B].

Skim, scan, and read closely for required information [A/B].

Recognize the structure of a short story, essay, play, or poem [A].
Recognize prominent organizational patterns within text (e.g., spatial; chronological or climactic; logical including listing, cause/effect, comparison/contrast, problem/solution) [A].
Identify the author's purpose, tone, point of view, and theme [A].

Differentiate between literal and figurative statements, and between the denotative and connotative [B].
Recognize common allusions and discuss their significance in context [B].
Recognize common literary symbols [B].
Recognize stylistic devices and techniques such as characterization, flashback, foreshadowing, simile, metaphor, hyperbole [B].
Summarize information [B].
Recognize propaganda techniques [B].

20 Recognize reading as an active process that
requires readers to:
- make connections
- find meaning
- make and confirm predictions
- make and confirm inferences
- reflect and evaluate.

20 Respond personally, critically, and creatively.

Record responses in a reader's journal, log, or
notebook.

Recognize author's purpose, form, and techniques.

State and evaluate author's theme, tone, and
viewpoint.

Recognize the major literary forms, elements, and
techniques.

Relate the structure of the work to the author's
purpose and theme.

Recognize the tone and organization of the formal
and informal essay.

Recognize and explain allusions, symbols,
figurative language, and stylistic devices in a literary
text.

Recognize prominent symbols in a literary work.

Skim, scan, and read closely for required
information.

Paraphrase a prose and poetry passage.

Summarize information.

Locate, assess, and summarize information from a
variety of sources.

30 Recognize reading as an active process that
requires readers to:
- make connections [A/B]
- find meaning [A/B]
- make and confirm predictions [A/B]
- make and confirm inferences [A/B]
- reflect and evaluate [A/B].

30 Respond personally, critically, and creatively [A/B].

Record responses in a reader's journal, log, or
notebook [A/B].

Recognize major literary forms and techniques
[A/B].

Assess how content and organization are
influenced by the writer's choice of literary form
[A/B/].

Evaluate the accuracy and usefulness of
information presented [A/B].

Paraphrase a prose and/or poetry passage [A/B].

Identify the effect created by the author's "voice",
tone, and style, and examine the methods by which
they are achieved [A/B].

Locate, assess, and summarize information from a
variety of sources [A/B].

Summarize information [A/B].

Evaluate the extent to which a specific piece of
writing achieves its purpose [A].
Appreciate the way in which a writer's form and
ideas are shaped into an artistic unit [A].

Consider the social, historical, and philosophical
milieu in which a selection was written [B].
Demonstrate an increased ability to interpret
symbols and symbolic patterns in literature [B].
Recognize satire [B].

Foundational Objectives	Learning Objectives

Students will:

3. Read a variety of texts for a variety of purposes.

10 Relate literary experience to personal experience [A/B].

Read an increasingly wide range of material for personal enjoyment and extension of experiences [A/B].

Explore human experiences and values reflected in texts [A/B].

Test ideas and values against ideas in text [A/B].

Read to stimulate the imagination [A/B].

Assess an author's ideas and techniques [A/B].

Make and defend an informed critical response [A/B].

Develop and articulate defensible points of view on individual, community, national, or world issues reflected in texts [B].

20 Relate literary experience to personal experience.

Read an increasingly wide range of material for personal enjoyment and extension of experiences.

Explore human experiences and values reflected in texts.

Test ideas and values against ideas in text.

Read to stimulate the imagination.

Make and defend an informed critical response.

Recognize major literary forms and techniques.

Assess an author's ideas and techniques.

Assess a selection's merit as a literary work.

Compare, contrast, and evaluate texts.

Paraphrase and write a précis of a prose and poetry passage.

30 Relate literary experience to personal experience and extend personal response [A/B].

Explore human experiences and values reflected in texts [A/B].

Broaden knowledge of cultural heritage [A/B].

Understand the ideas, values, and cultures of peoples past and present [A/B].

Read to stimulate imagination [A/B].

Read a wide range of material to extend experience [A/B].

Make and defend an informed critical response [A/B].

Assess an author's ideas and techniques [A/B].

Assess a selection's merit as a literary work [A/B].

Compare, contrast, and evaluate texts [A/B].

Cite appropriate evidence to support responses [A/B].

Read to broaden their knowledge of Canadian literary and cultural heritage [A].

Recognize that Canadian literature is their literature, and that it expresses in diverse ways their cultural heritage [A].

Recognize and appreciate the multiplicity of voices that make up Canadian literature [A].

Develop an awareness and appreciation of Canadian dialects and Canadian literature [A].

Read to understand and appreciate an international literary heritage and world perspective [B].

Develop and articulate defensible positions on individual, community, national, or world issues reflected in texts [B].

Representing and Viewing

Oral and written language are only two of many forms of communication. Ideas and feelings can be expressed and communicated in nonverbal and multimedia forms as well. Representing and viewing broaden the ways in which students can communicate and understand the range of communication tools.

Foundational Objectives	Learning Objectives

Students will:

1. Create appropriate nonverbal aids and visual images to enhance communication.

10 Present information using print and non-print aids to engage and inform a familiar audience [A/B].

Present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print [A/B].

Communicate thoughts, ideas, and feelings for specified purposes and audiences through storyboards, posters, overheads, or telemedia presentations [B].

2. Recognize nonverbal aids and visual representations as tools for communicating and learning.

10 Recognize viewing as an active process that requires viewers to:
- anticipate a message and set a purpose for viewing [A/B]
- attend [A/B]
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize [A/B]
- analyze and evaluate [A/B].

3. Practice the behaviors of effective viewers.

10 Respond personally, critically, and creatively to visual representations and to television, film, and video presentations [A/B].

Identify the purposes, intended audiences, messages, and points of view in advertisements, posters, films, and television or video presentations [A/B].

Recognize language techniques and media conventions in television, film, and video presentations [A/B].

Evaluate critically information obtained from viewing advertisements, posters, films, and video and television presentations [B].

Learning Objectives	Learning Objectives

20 Present information incorporating visual, audio-visual, and dramatic aids to engage the intended audience.

Present thoughts, ideas, and feelings using an appropriate combination of visual aids and print.

Communicate thoughts, ideas, and feelings for a specific audience and purpose through a radio script, an advertisement, or a photo essay.

30 Present information on a topic with class members in a planned and focused group session using a variety of audio-visual strategies [A/B].

Communicate thoughts, ideas, and feelings using two or more media [A/B].

Deliver a multimedia presentation for a specific audience and purpose (e.g., to inform, to influence, or to entertain) [B].

20 Recognize viewing as an active process that requires viewers to:
- anticipate a message and set a purpose for viewing
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate.

30 Recognize viewing as an active process that requires viewers to:
- anticipate a message and set a purpose for viewing [A/B]
- attend [A/B]
- seek and check understanding by making connections, and by making and confirming predictions and inferences [A/B]
- interpret and summarize [A/B]
- analyze and evaluate [A/B].

20 Respond critically to visual representations such as charts and graphs.

Respond personally, critically, and creatively to a radio documentary or dramatization.

Respond personally, critically, and creatively to a print and audio advertisement.

Identify the purpose, intended audiences, messages, and points of view of a radio documentary or dramatization.

Recognize language techniques and media conventions in a radio presentation.

Recognize persuasive techniques in print and multimedia advertising.

Evaluate critically information obtained from viewing a print advertisement.

30 Respond critically to visual representations such as charts and graphs [A/B].

Respond personally, critically, and creatively to visuals, films/videos, and multimedia presentations [A/B].

Identify the purposes, intended audiences, messages, and points of view of visuals, films/videos, and multimedia presentations [A/B].

Evaluate critically information obtained from viewing visuals, films/videos, and multimedia presentations [A].

Recognize language techniques and media conventions in visuals, films/videos, and multimedia presentations [B].

Language Study

In addition to developing the knowledge, attitudes, skills, and strategies needed to communicate effectively through speaking, listening, writing, reading, representing, and viewing, students need to develop an understanding and appreciation of the English language and how it is used. The English language arts curriculum is designed to widen students' knowledge and appreciation of the English language. Through the program, students will have opportunities to:

- develop an understanding of how language varies according to audience, purpose, and situation
- develop an understanding of the structures and conventions of language
- develop an understanding that language changes over time.

As secondary school students gain control of their language processes, they increase their understanding of three broad concepts of language--language varies, language has structural patterns and conventions, and language changes over time.

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                        ┌─────────────────────┐
                        │   Language Study    │
                        └─────────────────────┘
       ┌───────────────────────────┼───────────────────────────┐
┌──────────────────┐    ┌──────────────────────────┐    ┌──────────────────┐
│ Language Varies  │    │      Language has        │    │ Language Changes │
│                  │    │ Structures and Conventions│   │    Over Time     │
└──────────────────┘    └──────────────────────────┘    └──────────────────┘
   │  ┌──────────┐          │  ┌──────────────────┐        │  ┌──────────┐
   ├──│ Audience │          ├──│       Form       │        ├──│ Dialects │
   │  └──────────┘          │  └──────────────────┘        │  └──────────┘
   │  ┌──────────┐          │  ┌──────────────────┐        │  ┌──────────────┐
   ├──│ Purpose  │          ├──│  Organizational  │        └──│ Etymology and│
   │  └──────────┘          │  │     Patterns     │           │Language History│
   │  ┌──────────────────┐  │  └──────────────────┘           └──────────────┘
   ├──│Situation (Context)│ │  ┌──────────────────┐
   │  └──────────────────┘  ├──│Sentence Structures│
   │  ┌──────────┐          │  │  and Conventions  │
   └──│  Usage   │          │  └──────────────────┘
      └──────────┘          │  ┌──────────────────┐
                            ├──│   Word Choice    │
                            │  │   and Spelling   │
                            │  └──────────────────┘
                            │  ┌──────────────────┐
                            ├──│   Punctuation    │
                            │  │ and Capitalization│
                            │  └──────────────────┘
                            │  ┌──────────────────┐
                            └──│  Stress/Pitch/   │
                               │    Juncture      │
                               └──────────────────┘
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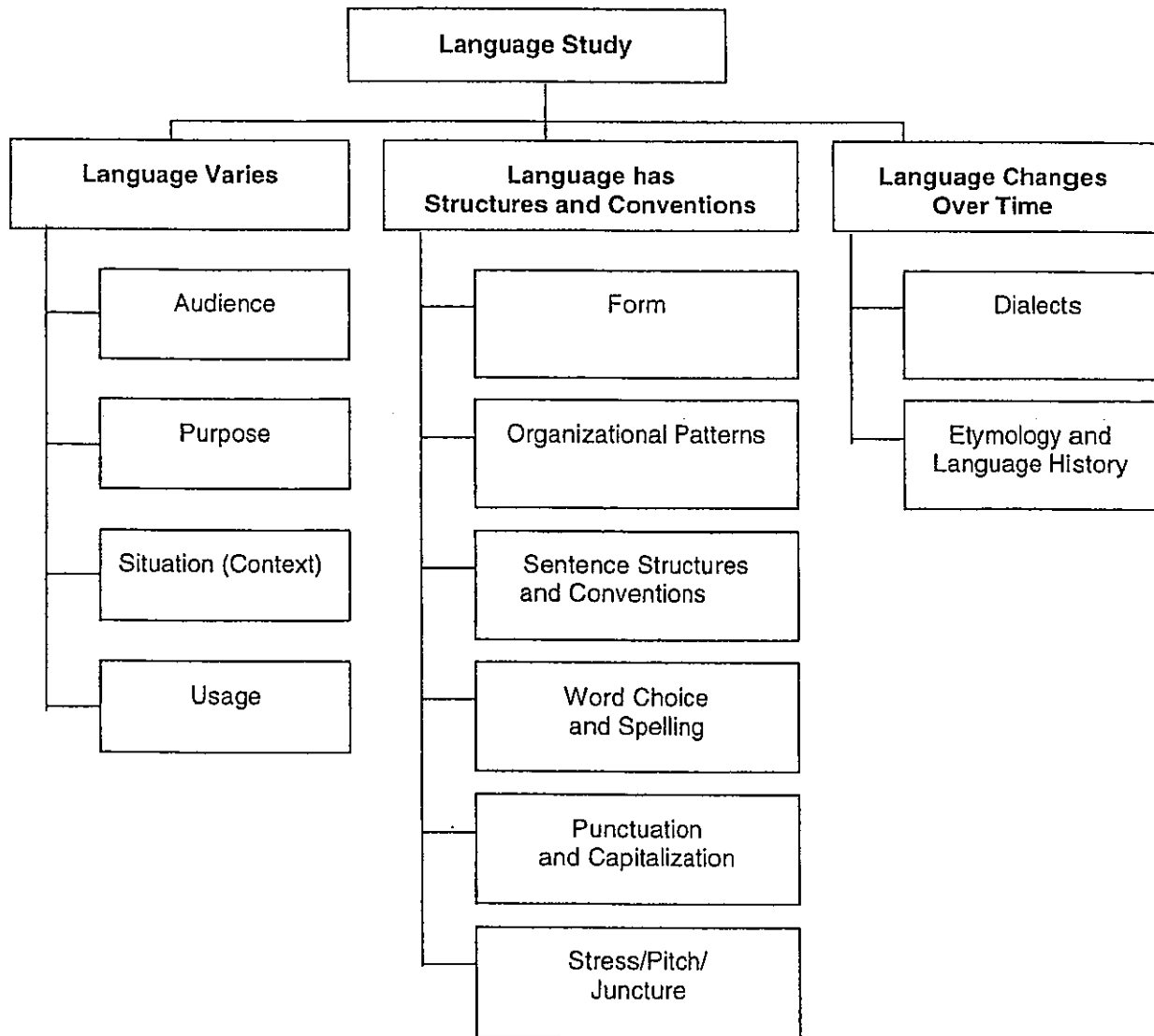
The "nature of language" is best learned contextually, through students' language production rather than through isolated drills and exercises. The following concepts are best learned when students are actively engaged in using real language processes for their communication purposes. Instruction can be either direct or indirect. It is expected that students will learn about the elements of language--texts, sentences, words, and sounds--and their corresponding concepts.

Language Study Concepts 10

Students in grade ten should understand the following language concepts.

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time

Textual Awareness

Students will understand that:

Effective communication uses language appropriate to the subject, audience, purpose, and situation.

The purpose of creating text is to communicate, to express self, and to create an aesthetic form.

Modes of discourse might describe, narrate, explain, or persuade.

Modes of discourse appear in a variety of formats (e.g., article, essay, letter, poem).

Written communication usually requires the use of conventional or "standard" English.

Common usage problems include jargon, euphemisms, clichés, slang, imprecision, and gobbledygook.

Speakers and writers use a variety of patterns to organize their thoughts (e.g., a paragraph, an essay).

In a paragraph a writer frequently expresses a main idea in one key sentence; illustrates, explains, or defines a main idea through chronological, spatial, or another logical order; and then concludes.

Longer compositions consist of an introductory paragraph that arouses interest and introduces the main idea (thesis); developmental paragraphs supporting the main idea; a closing paragraph bringing the composition to a smooth conclusion.

Organizational conventions are reflected in a variety of prose forms (e.g., articles, letters, essays).

Prose (fiction and nonfiction), poetry, and drama have distinctive and various organizational patterns.

English is an important world language.

Many theories are offered to explain the origins of speech and writing.

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time

Sentence Awareness

Students will understand that:	Sentences are expressions of ideas. Formal written language should contain meaningful and clear sentences devoid of ambiguous expressions. A clear sentence usually conveys the author's meaning on first hearing or reading.	Word order is important in communicating meaning in English. English sentences are built on some common "kernel" structures (e.g., Subject-Verb, Subject-Verb-Object, and Subject-Linking Verb-Complement). Basic English structures can be expanded (e.g., using qualifiers), compounded, and transformed (e.g., statements become questions, exclamations, expletives, inversions, negatives). Parallel ideas should be expressed in parallel form. Formal written language avoids sentence fragments, run-on sentences, excessive co-ordination, and faulty subordination. Formal written sentences should be free of misplaced modifiers and dangling participles. Formal written sentences should have consistency in verb tense, pronoun agreement, clear pronoun reference, appropriate adjectives and adverbs, and agreement of subject and verb. Punctuation marks clarify the meaning of the written sentence.	

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time
Word and Phrase Awareness			
Students will understand that:	An appropriate word suits the purpose, audience, and situation. A word is a representation. A good word is as specific as possible. Words can be concrete or abstract. Words can have connotative as well as denotative value. Words can have symbolic meaning. Words can act as allusions. Words can be formal or informal (colloquial). Words can act as dialect markers and language users have different oral and written vocabularies. Words can appeal to the senses (imagery) and affect the imagination (e.g., figurative language). Context influences a word's meanings. English has many homonyms (e.g., to, too, two).	Different words have different meanings depending on the context. Listeners and readers of English consciously and unconsciously figure out the meaning of words by considering: • context (the setting in which a word appears) • structure (the arrangement and meaning of various parts in words, such as, prefixes, suffixes, and roots) • sound (the clues from the sounds of letters and syllables and the placement of accents) • dictionary (a source for definitions, usage, pronunciation, and etymology). English spelling has many patterns (e.g., hop and hope, writing and written).	English words have a colourful and varied history (e.g., names and places). New words are continually being added to the language (e.g., through developments in science and technology and through contact with other languages and cultures).
Sound Awareness			
Students will understand that:	Several production factors are important in oral communication (e.g., articulation, pronunciation, tempo, tone, volume, emphasis, pitch). There are variations in pronunciation dependent on the form and use of a word (e.g., "project" as a noun and as a verb). Each person's idiolect (an individual's special way of using oral language) is dependent upon individual choice and environment.	Language has sound patterns including rhyme, rhythm, alliteration, repetition. Clear pronunciation can aid spelling (e.g., accept, except). Dictionaries provide pronunciation (i.e., diacritical) and syllabication guides.	

Language Study Concepts 20

Students in grade eleven should understand the following language concepts.

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time

Textual Awareness

Students will understand that:

Effective communication places emphasis on the purpose and audience for a speech or a composition.

Different purposes and audiences require different modes of discourse (i.e., descriptive, narrative, expository, or persuasive).

Effective communication uses language appropriate to the subject, audience, purpose, and situation.

With the exception of personal writing and dialogue, written communication usually requires the use of conventional or "standard" English.

Speakers and writers use a variety of patterns to organize their thoughts (e.g., a paragraph, an essay).

There are conventions of the paragraph and longer compositions.

Organizational conventions are reflected in a variety of literary forms (e.g., articles, letters, essays, and poems).

The main ideas of a longer composition can be outlined.

An effective composition is unified, coherent, and emphatic.

Journalistic style (contrary to standard form) is often characterized by short sentences and paragraphs.

Prose, poetry, and drama each has distinctive organizational patterns.

The status of dialects varies according to context or situation.

Sentence Awareness

Students will understand that:

Effective written sentences are devoid of unnecessary words and expressions.

Effective written sentences avoid clichés and over-used words (e.g., verb "to be", "which", "who", "whom", "that", "it", "this", "there").

Effective written sentences use precise words.

Phrases add variety.

The active voice is generally preferable.

Word order is central to English sentence structure.

Basic English sentence patterns can be expanded, compounded, and transformed.

Parallel ideas should be expressed in parallel form.

Balanced ideas are best expressed in balanced sentences.

Formal written language avoids sentence fragments, run-on sentences, misplaced modifiers, excessive co-ordination, and faulty subordination.

Punctuation marks clarify the message of the written sentence.

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time
Word and Phrase Awareness			
Students will understand that:	An appropriate word suits the audience, purpose, and situation. A good word is clear, fresh, and alive rather than overworked (e.g., no clichés). Word use should be economical. Words have emotional appeal. Words can be loaded with meaning and significance (e.g., connotation, symbolism, imagery, allusion). Words (and their pronunciation) can act as dialect and idiolect markers. Words can act as parts of a special code (e.g., jargon). Large vocabularies help express ideas more accurately and efficiently. Language users have different oral and written vocabularies.	Writers, speakers, listeners, and readers recognize the role words play in effective communication (e.g., strong, active verbs; precise and concrete nouns; balance of nouns and verbs; limited use of "be" verbs).	Words spoken by different people from different walks of life in different times have made language rich and varied. Age and geography are factors in vocabulary development.
Sound Awareness			
Students will understand that:	Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch). The pronunciation of words is an indication of regional dialect and first language influences.	Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, and repetition.	

Language Study Concepts 30

Students in grade twelve should understand the following language concepts.

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time
Textual Awareness			
Students will understand that:	Different purposes and audiences require different modes of discourse (i.e., descriptive, narrative, expository, or persuasive).	There are various organizational patterns in a speech or composition and distinctive organizational features in prose, drama, and poetry.	English is a significant global and multicultural language.
	Different purposes and audiences affect the tone and style of a presentation or composition.	The main ideas of a longer composition can be outlined.	Language is constantly changing.
		An effective composition is unified, coherent, and emphatic.	English is marked by three developmental periods: Anglo-Saxon (Old English), ca. A.D. 700-1100; Middle English, ca. 1100-1500; Modern English, ca. 1500-present.
	Effective communication uses language appropriate to the subject, audience, purpose, and situation.	Speaking and writing have style-qualities that distinguish one speaker/writer from another.	
	With the exception of personal writing and dialogue, written English usually requires the use of conventional or "standard" English.	Material that comes from a non-Western tradition may differ in style and structure.	A writer's or speaker's style is affected by the period or time in which the work is written.
			There is a variety of styles in both contemporary and traditional writing.
	All forms of language are legitimate within their geographical, social, and historical contexts.		Canadian English has unique characteristics that distinguish it from the language of other English speaking countries.
Sentence Awareness			
Students will understand that:	Sentence variety is an important component of effective style (e.g., vary the word order, use phrases and clauses, use various types of sentences).	Word order is central to English sentence structure.	English moved from being an inflected language to one in which position in the sentence determines the grammatical role of words.
	Canadian English is marked by syntactical variations.	Basic English sentence patterns can be expanded, compounded, and transformed.	
		Sentence structures can be loose or periodic.	
		Sentence structures can be made parallel, balanced, or inverted.	
		Writers should strive for clear, varied, and emphatic sentences in their compositions.	
		Clear formal compositions avoid sentence fragments, run-on sentences, misplaced modifiers, and faulty pronoun reference.	
		Punctuation marks clarify the message of the written sentence.	

Language Elements/ Broad Concepts	Variety of Language: Language Varies According to Audience, Purpose, and Situation	Patterns of Language: Language has Structural Patterns and Conventions	Dynamics of Language: Language Develops and Changes Over Time
Word and Phrase Awareness			
Students will understand that:	An appropriate word suits the time, place, and audience.	Knowing the meanings of the more common Greek and Latin prefixes, suffixes, and roots in the English language is valuable.	The wealth of English words is the result of historical change and expansion of the language.
	Usage is not "right" or "wrong" but suitable to context.		Repeated "linguistic" invasions account for an enormous number of words in the language and a wealth of synonyms.
	Words can be powerful tools to achieve particular purposes.		
	Words can be loaded with meanings and significance (e.g., connotation, symbolism, persuasion, image, allusion).		Each word has a history (i.e., etymology).
	Canadian English is marked by certain word choices and pronunciations.		New words have been formed in a variety of ways (e.g., the form may change, meaning may be extended, words may be compounded, words may be borrowed, and words may be created).
	Canadian English is marked by spelling choices.		
	Certain words may have different connotations within different cultures.		English is part of the Indo-European family.
			There are different dialects of English (i.e., variations in vocabulary, pronunciation, or idioms).
			Language varies from region to region (e.g., Maritime dialect).
Sound Awareness			
Students will understand that:	Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch).	Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, sibilance, and repetition.	The sounds in the English language have changed over time.
	Production factors vary according to particular dialects.		Time brings about changes in pronunciation (e.g., Old English pronunciation of "night").
	Pronunciation differs in various geographical regions (e.g., pronunciation of "aunt").		

Organizing an English Language Arts Program

The use of thematic units permits a broadening of pedagogical concerns in English studies beyond those of genres, periods, and particular authors and works. The thematic approach reflects a concern with the personal growth of the reader/writer versus an emphasis on specific literary works as objects worthy of study for their own sake (Goldbort, 1991, p. 72)

Organizational Approaches

Language use and language learning are fostered when learners are engaged with stimulating themes and issues that are meaningful to them. Courses and units organized by themes and issues offer students meaningful contexts for working with and learning language. This organization encourages the use of all language strands and accommodates a wide range of literacy and other resources.

Issue and theme-based courses help students learn language as they speak, listen, write, read, represent, and view issues, beliefs, and assumptions about life and the world and the language and texts that express them. They also allow for interdisciplinary study.

In addition, using themes and issues as a framework for discussion and inquiry requires students to use language and language conventions purposefully and effectively as they process information, make decisions, solve problems, and think creatively and critically.

Themes and issues help students put language learning into the larger context of discovering the "connectedness of things" (Boyer, 1995, p. 17). Secondary Level students find thematic and issue-based units appealing when the topics engage their interests and connect with their experiences and with issues that concern them.

In order to provide students with a range of experiences without giving the language processes or literary selections a superficial treatment, it is suggested that teachers plan a minimum of two units for each course.

English Language Arts A10

English Language Arts A10 (ELA A10) is organized around themes. Thematic units suggested in this curriculum are:

Canadian Frontiers and Homeland--Journeys and Discoveries

Possible sub-themes include: Roots and Identity, Traditions and Celebrations, Beliefs and Search for Meaning, Cultural Encounters.

Challenges--Opportunities and Obstacles

Possible sub-themes include: Quests and Adventures, Courage and Leadership, Struggle and Achievement, Conflict and Search for Peace.

The Unknown--Hopes and Fears

Possible sub-themes include: Mystery and Suspense, The Unexplained, Fantasy, Science Fiction, The Future.

English Language Arts B10

English Language Arts B10 (ELA B10) is an issue-oriented course that is organized around the human concerns facing contemporary society. Issue-based units suggested in this curriculum are:

Decisions--Action or Apathy

Related issues include: Life Pressures, Values, Consequences, Career Decisions, Apathy versus Action.

Environment and Technology--Reality and Responsibility

Related issues include: Survival, Disasters, Animal Rights, Urban and Rural Issues, Ecology and Technology.

Equality--Pain and Pride

Related issues include: Judging and Misjudging Others, Rights and Responsibilities, Inequalities, Racial Tensions, Justice and Fairness.

One sample unit for ELA A10, *The Unknown* (50 hours), and one for ELA B10, *Equality* (50 hours), are provided in the curriculum guide. These sample units can be used as models for planning and teaching.

English Language Arts 20

English Language Arts 20 (ELA 20) is organized around themes. Thematic units suggested in this curriculum are:

Recollection--A Journey Back

Possible subthemes include: Innocence and Experience, Family and Peer Relationships, School and Education, Wonder and Imagination, Triumphs and Defeats.

Anticipation--On the Threshold

Possible subthemes include: Roles and Responsibilities, Choices and Commitments, Perspectives and Passages, Values and Goals.

A sample unit for ELA 20, *Recollection--A Journey Back,* is provided in the curriculum guide.

English Language Arts A30

English language Arts A30 (ELA A30) is organized around themes that focus on Canadian literature and society. Themes in this curriculum are:

Canada--Diverse Landscapes and Peoples

Possible subthemes include: A Vast and Varied Land, Nature and the Seasons, Regional Landscapes, Identity and Diversity, Personalities and Values.

Canada--Diverse Voices

Possible subthemes include: Aboriginal Voices, Voices Through Time, Regional Voices, Multicultural Voices, Female and Male Voices, Marginalized Voices.

English Language Arts B30

English Language Arts B30 (ELA B30) is an issue-oriented course that is organized around human concerns in a global society. English Language Arts B30 examines global perspectives using traditional and contemporary world literature in a comparative manner. Issue-based units in this curriculum are:

The Human Condition--In Search of Self

Related issues include: Identity and Sense of Self, Human Qualities and Ideals, Human Relationships, Joy and Inspiration, Doubt and Fear.

The Social Experience--Beyond Personal Goals

Related issues include: Individual and Social Responsibility; Truth and Justice; Ambition, Power, and the Common Good; Social Criticism; Causes and Crusades.

Sample units for ELA A30, *Diverse Landscapes and People* (50 hours), and ELA B30, *The Human Condition--In Search of Self* (50 hours), are provided in the curriculum guide. These sample units can be used as models for planning and teaching.

Electives

Students at the Secondary Level also have the option of at least one of the following elective English language arts courses:

Creative Writing 20
Journalism Studies 20
Communication Studies 20
Media Studies 20.

Separate curriculum guides have been prepared by Saskatchewan Education for each of these elective courses. Corresponding resources have also been identified.

Resources

Suggested language resources as well as other resources are found in English Language Arts Bibliographies developed by Saskatchewan Education. Throughout each course, students should continue to hear, read, view, and study a range of significant texts that are complemented by the students' extended personal reading. Students should also learn about the English language and its use.

A resource-based curriculum encourages students and teachers to use a variety of resources in their learning and teaching. Teachers are encouraged to select and adapt their materials, instruction, and environment to meet the abilities, needs, and interests of each of their students.

This curriculum encourages teachers and students to explore a range of literature: traditional as well as contemporary voices, Aboriginal as well as non-Aboriginal voices, female as well as male voices, Saskatchewan and Canadian as well as world voices.

It is important to keep in mind that English language arts is more than literature. Literature is a vehicle for achieving the language arts objectives. When choosing selections, attention must be given to the language processes that students are to experience. The learning objectives and language study concepts provide the framework for all activities.

The program created should reflect a balance of experiences with all the language processes, and integration should be planned rather than being left to chance. Balance should also be reflected in the selection of resources. Selections that have withstood the test of time as well as contemporary selections should be included. Although it is possible to place some selections in more than one theme or unit, schools are encouraged to co-ordinate material selections as much as possible so that repetition can be avoided.

Media other than print can play two important roles in the English language arts classroom. Firstly, they

can enrich students' appreciation and extend their literary experiences. For example, students might read a dramatic selection and then listen to an audiotape or adapt a stage play for radio. Secondly, students can explore media as legitimate literary forms. In this way, students should become informed and critical consumers of various media.

Students might also explore the specific techniques used by producers, directors, advertisers, or writers in a range of media. Either way, using various media extends students' literary and language experiences.

In this curriculum, language and the language objectives form the basis for planning and activities. Print and other media selections should not be so numerous as to limit the range of experiences in the language arts. When planning units, teachers should choose carefully a minimum number of literary selections to accomplish the objectives of the program. The following chart provides guidance for this selection.

Minimum Guide for Resource Selection

Course	Short Stories	Essays	Poems	Plays	Full-length Nonfiction and Novels	Other Media
ELA A10	3 Intensive 2 Extensive	3 Intensive 2 Extensive	5 Intensive 5 Extensive	1 Intensive 1 Extensive	1 Intensive 1 Extensive	Focus is on advertisements, posters, films, television, and video presentations
ELA B10	3 Intensive 2 Extensive	3 Intensive 2 Extensive	5 Intensive 5 Extensive	1 Intensive (Shakespeare) 1 Extensive	1 Intensive 1 Extensive	
ELA 20	3 Intensive 2 Extensive	3 Intensive 2 Extensive	5 Intensive 5 Extensive	1 Intensive 1 Extensive	1 Intensive 1 Extensive	Focus is on advertising, radio, and photographs
ELA A30	3 Intensive 3 Extensive	3 Intensive 3 Extensive	5 Intensive 5 Extensive	1 Intensive 1 Extensive	1 Intensive 1 Extensive	Focus in on visuals, films, and multimedia presentations
ELA B30	3 Intensive 3 Extensive	3 Intensive 3 Extensive	5 Intensive 5 Extensive	1 Intensive (Shakespeare) 1 Extensive	1 Intensive 1 Extensive	

An "intensive" selection is one that is studied in some detail for a specific purpose. It is usually part of a whole-class study. "Extensive" study is intended for application of previously learned strategies and/or for personal enjoyment. The Shakespearean play should be taught intensively but a teacher should choose to teach an additional play extensively.

For instructional, assessment, and evaluation purposes, teachers should choose resources and selections from the respective English language arts bibliographies or alternative resources that have not been suggested at previous grade levels and that pose comparable challenge to the students. The Shakespearean plays should be chosen from the plays listed in the English language arts bibliographies.

Sample Resource Selection Guide

Approach	Short Stories	Essays	Poems	Plays	Full-length Nonfiction and Novels	Other Media
Intensive, Guided Study						
Extensive Study for Personal Enjoyment and Application						

Course Planning: Key Considerations

A curriculum guide gives suggestions for ways teachers can help students develop language competencies according to students' abilities and potentials.

Foundational objectives are stated for each level. These objectives comprise the key knowledge and abilities that students should develop during their secondary school years.

The **learning objectives** describe specific knowledge, attitudes, skills, and strategies for each grade level. They are designed to help students achieve the foundational objectives. They guide language experiences, resource selection, classroom activities, daily instruction, and assessment.

Because the curriculum is a guide, teachers are responsible for planning the actual program and activities that are appropriate for their students. This curriculum advocates an approach to instruction where learning objectives form the basis, and where themes and issues provide the organizational framework for language use and development. Themes and issues provide an opportunity for students to speak, listen, write, read, represent, and view in response to theme or issue-related resources.

Recommended Procedure for Planning

1. **Review** the foundational and learning objectives in the curriculum guide.

    *   Decide upon the foundational objectives (keeping in mind the principle of balance) and appropriate learning objectives that could be accomplished within a unit.

    *   Plan for flexibility so that you can adjust to individual student needs.

2. **Identify** the language activities, instructional strategies, resources, and assessment procedures, ensuring that they are consistent with the learning objectives. Consider the following:

    *   What content, concepts, and issues will be emphasized?

*   How will the key learning objectives be assessed?

*   What print and non-print resources will be needed? How will these resources be used --intensively or extensively? How will student choice be accommodated?

*   What is the time frame? Can an appropriate amount of time be spent on a particular concept, selection, or theme?

*   What introductory activities will establish connections between students' existing knowledge and new learnings?

*   How can each student find a point of engagement?

*   How can activities be sequenced?

*   What teaching strategies (e.g., lecture, discussion, etc.) are appropriate? Can a balance of teaching strategies be used to accommodate individual learning styles?

*   What groupings--whole class, small group, individual study--will be used?

*   What activities are student-selected or student-originated? In what collaborative assessment and self-evaluation procedures will students participate?

*   What daily assessment strategies will be used? Are these strategies consistent with the learning objectives? What recordkeeping procedures will be used? How will students be involved in developing or defining assessment criteria? How will students be involved in monitoring their own growth and development?

*   How will closure be brought to the unit?

*   How will expectations be communicated to the students? How will students be involved in setting expectations?

3. **Consider** the language and learning needs, abilities, and interests of the students. What possible adaptations will have to be made to accommodate an individual's language needs and abilities in order to help him or her achieve the objectives of the curriculum?

Teachers may find the sample activities and planning forms on the following pages to be helpful.

Sample Activities to Achieve the Objectives
for English Language Arts 10

English Language Arts A10

Speaking
- Group discussions
- Oral reading of prose, poetry, or other selection
- Prepared talks on familiar topics
- Introductions

Listening
- Directions
- Discussions
- Oral readings
- Prepared talks
- Introductions

Writing
- Paragraphs and multi-paragraph compositions
- Character sketches
- Narrations
- Social letters
- Experiments with other writing forms (e.g., poems, memos, legends)

Reading
- Reading journals, logs, or notebooks
- Skimming, scanning, and close readings of different texts
- Assessments of authors' ideas and techniques
- Critical responses to literary texts
- Comparisons and contrasts of texts

Representing
- Presentations using print and non-print aids (storyboards, posters, overheads, or telemedia)

Viewing
- Advertisements, posters, films
- Television and video presentations

English Language Arts B10

Speaking
- Group discussions and projects
- Oral readings
- Retellings of narrative stories
- Informal interviews
- Prepared talks on research topics

Listening
- Directions
- Discussions
- Oral readings and retellings of narrative stories
- Interviews
- Notes on a presentation

Writing
- Paragraphs and multi-paragraph compositions
- Descriptive passages
- Concise factual reports
- Business letters
- Book, film, or video reviews
- Experiments with other forms (e.g., anecdotes, letters to editor, parables)

Reading
- Reading journals, logs, or notebooks
- Skimming, scanning, and close readings for required information
- Assessments of authors' ideas, points of view, and techniques
- Critical responses

Representing
- Presentations using print and non-print aids (storyboards, posters, overheads, or telemedia)

Viewing
- Advertisements, posters, or films
- Television and video presentations

Sample Activities to Achieve the Objectives
for English Language Arts 20

Speaking
- Roles in group discussions (chairing, participating, moderating, reporting)
- Panel discussions
- Dramatic readings
- Introductions and thanking of speakers
- Interviews
- Formal speeches on familiar topics

Listening
- Group discussions
- Panel discussions
- Dramatic readings and radio documentaries
- Interviews
- Formal speeches
- Paraphrases and summaries of oral presentations

Writing
- Personal or reflective essays
- Analysis of literary texts
- Short research essays
- Letters of application and résumés
- Experiments with other forms (e.g., poem, editorial, article)

Reading
- Reading journals, logs, or notebooks
- Outlines, paraphrases, and précis
- Summaries
- Critical responses
- Comparisons and contrasts of texts

Representing
- Radio scripts, advertisements, or photo essays
- Enhanced presentations with graphics, charts, diagrams, audiotapes, slides, models, or drama

Viewing
- Print and multimedia advertisements, or a dramatization

Sample Activities to Achieve the Objectives
for English Language Arts 30

English Language Arts A30

Speaking
- Discussion groups
- Interviews
- Symposiums
- Formal speeches (supplemented with diagrams)
- Oral interpretations

Listening
- Discussion groups
- Interviews
- Symposiums
- Listening guides (e.g., response to literature)
- Outlines of a presentation

Writing
- Descriptive essays or character sketches
- Editorials or letters to the editor
- Personal (informal) essays
- Literary (formal) essays
- Experiments with other forms (e.g., poem, short story, news story)

Reading
- Reading journals, logs, or notebooks
- Location, assessment, and summary of ideas and information in various sources
- Comparisons and contrasts of texts
- Critical responses

Representing
- Multimedia presentations

Viewing
- Visuals, films, and multimedia presentations

English Language Arts B30

Speaking
- Discussion groups
- Panel discussions
- Debates on issues
- Presentations of awards or toasts
- Business meetings
- Persuasive speeches

Listening
- Discussion groups
- Listening guides (e.g., organizational patterns; development of an argument; responding to literary text; listening for tone, biases, and fallacies)
- Panel discussions

Writing
- Convincing arguments
- Analysis of literary works
- Reviews
- Research essays or position papers
- Experiments with other forms (e.g., satire, play, brief)
- Optional: Updated résumés and covering letters

Reading
- Reading journals, logs, or notebooks
- Paraphrases, summaries, and précis
- Critical responses and position statements
- Statements of points of view on issues

Representing
- Multimedia presentations

Viewing
- Visuals, films, and multimedia presentations

Sample Unit Planning: Form One

Objectives

What is expected of students at this level (in this course)? What do I want students to learn in this unit? What skills and strategies need to be taught, reinforced, or reviewed?

Representing

-
-
-

Speaking

-
-
-

Writing

-
-
-

Theme/Issue

Listening

-
-
-

Viewing

-
-
-

Reading

-
-
-
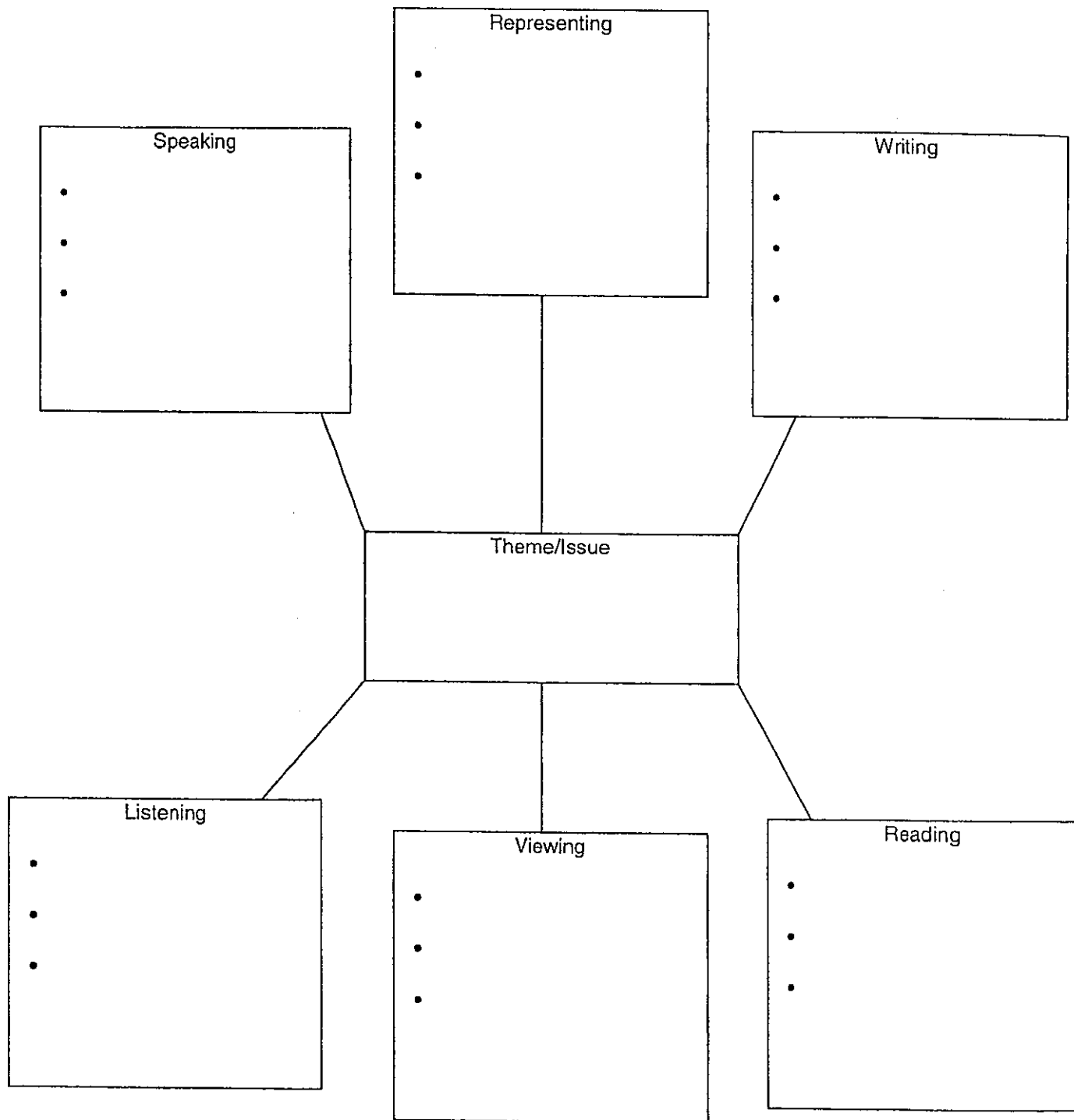
What are the key language concepts for this unit?

Sample Unit Planning: Form Two

Learning Activities and Assessment Strategies

What learning activities and assessment and evaluation strategies will help students achieve the objectives?

Activities	Assessment and Evaluation
Initiating Activities: How will students be engaged in this unit? How will the theme or issue be introduced?	How will students be assessed and evaluated? Where in the unit will this occur? What will each evaluation be worth? How will students' final marks for this unit be determined? How will students be involved in the evaluation process?
Core Activities: What series of planned activities and specific lessons (with a before, during, and after structure) will students experience to help them achieve the objectives and learn the language concepts, skills, and strategies?	
Culminating Activities: How will closure be brought to the unit?	

Sample Unit Planning: Form Three

Resources

What are the appropriate resources to achieve the objectives?

Key Language Resources (including dictionaries, handbooks, models).

Prose: Fiction	Human Resources	Prose: Nonfiction

Theme/Issue

Poetry	Non-print Resources	Plays

To achieve balance of authors,
characters, and content, include:
- Canadian
- Multicultural
- Aboriginal
- Gender-equitable

Classroom Routines

In addition to course planning, it is important to give consideration to classroom focus, expectations, and routines. It is also important to have realistic expectations of students and these expectations need to be communicated. At the beginning of a course, students should know the following:

- The balance of content, process, and product plays a role in learning and evaluation strategies. Because of the importance of process as well as content and product, student attendance will be a factor and, therefore, is important in learning and subsequent evaluation.

- The language processes of speaking and listening will be balanced with writing and reading. Representing and viewing will also be emphasized, where appropriate. This balance should be reflected in learning activities and evaluation.

- Various methods of learning and evaluation will be practised. Teachers should be able to explain the rationale for any of the practices (e.g., the writing process) used in the classroom. It is important for students to experience a range of teaching and learning opportunities in order to broaden their ways of learning. Where possible, students should be involved jointly in determining assessment criteria.

- Particular classroom routines (e.g., deadlines, resource use, grouping procedures, product formats) should be communicated to the students. Where possible, joint decision making with students is preferred.

- Models or examples should be shared or developed with the students, whenever possible.

An important goal of this program is to encourage students to become more responsible for their own learning. Students need to become active participants in the classroom and involved in the various processes, including assessment. When teachers set reasonable expectations in consultation with students, students have goals toward which they can move in order to become increasingly responsible for their own learning.

Teaching and Learning

Students learn best when they are aware of the processes and strategies they use to construct and communicate meaning (Maxwell & Meiser, 1997, p. 269).
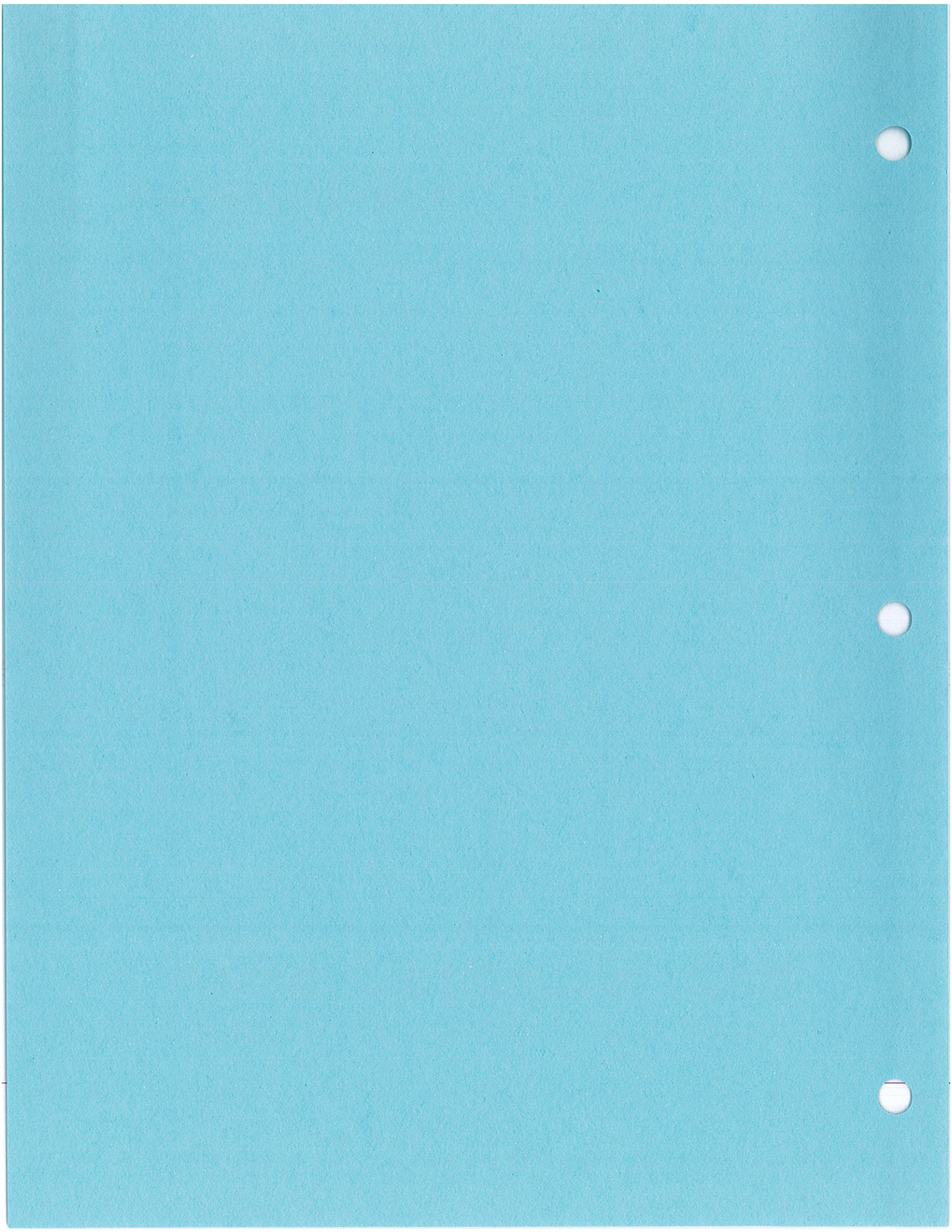
Teaching and Learning Strategies

Students must have frequent opportunities to speak, listen, write, read, represent, and view in various situations, for different purposes and audiences. They also need to be aware of the strategies they use to construct and communicate meaning. Whether speaking, listening, writing, reading, representing, or viewing, skilful learners make deliberate use of the learning strategies that will serve their purposes.

In English language arts classrooms, teachers can help students grow in their language abilities by making explicit what is implicit in language learning. They can explain and model the needed language strategies, give students opportunities to use and practise the strategies, and provide opportunities for students to apply the strategies.

Teachers can model a variety of strategies during a lesson and can help students draw on the strategies appropriate to the task at hand. A range of strategies is outlined to provide choices in each of the speaking, listening, writing, and reading sections that follow. Some general guidelines for selecting strategies are listed below.

Before students speak, listen, write, read, represent, or view, they may need to:

- connect their own experiences to the task at hand
- build background knowledge
- establish a purpose
- learn strategies that will allow them to succeed at the task or with the resource
- obtain direction that will guide them into the task or resource.

During their speaking, listening, writing, reading, representing, or viewing students may need to:

- become actively engaged with the task
- use and adjust a variety of strategies to help them "through" the task or resource.

After students speak, listen, write, read, represent, or view, they may need to:

- respond, review, and reflect on their learning
- expand and extend their experiences
- apply their understanding and experiences.

Suggestions are given in each section to help students learn a repertoire of language strategies as they speak, listen, write, read, represent, and view in various contexts for various purposes.

The development of students' repertoires of language learning strategies requires teachers to:

- introduce a strategy

- explain why, how, and when it is used

- model or demonstrate its use

- provide students with an immediate opportunity to use the strategy in the context of the course

- follow up with other opportunities for students to use the strategy and to reflect on its use

- discuss other possible uses (Ellis, Deshler, Lenz, Shumaker, & Clark, 1991, p. 22).

In addition, teachers can facilitate transfer of strategies by asking students to respond to the following questions as they use a strategy (Fogarty, 1992):

- Why am I using this strategy?

- How does it work? Can I do it again or do it another way?

- What other strategy could I use in this situation?

- How would I help someone else use it?

- In what other situations can I use this strategy?

When teachers gradually transfer responsibility for learning to students, they empower students to become lifelong learners.

With this in mind, the following sections present a range of teaching-learning strategies that are considered useful in helping students achieve the objectives of the English language arts curriculum.

Speaking

Teaching-Learning Strategies		
Teacher Guided	**Student Empowerment**	**Specific Strategies**
Before • Finding a subject (something to say) and clarifying purpose • Pre-writing, including researching and planning • Considering variables of purpose, audience, and form • Making a plan • Rehearsing	**Before** • Why am I going to speak? What is my purpose? • For whom am I giving this speech? • What should I say? • How should I organize my ideas? • How long should my speech be? • Should I use audiovisual aids? • How will I give my speech? • How will I practise aloud?	**One-to-One (Interpersonal)** • Conversation • Dialogue • Interview **One-to-a-Few (Small Groups)** • Talking Circle • Guided Discussion • Group Talk • Discussion Group • Response Circle • Seminar • Meeting **One-to-Many (Public Speaking)** • Question and Answer • Panel Discussion • Business Meeting • Speech or Presentation • Announcement • Debate • Role Play • Storytelling • Readers Theatre • Improvisation • Choral Reading • Introduction • Toast
During • Delivering a speech, attending to verbal and nonverbal elements of delivery • Showing energy and sincerity in keeping with cultural and linguistic background and audience needs • Knowing when to quit	**During** • How am I going to gain the attention of my audience? • How am I going to end?	
After • Handling questions • Considering feedback	**After** • How successful was I? • What and how can I improve?	

Oral Language Development

Oral language is a powerful tool for communicating, thinking, and learning. It shapes, modifies, extends, and organizes thought. Oral language is a foundation of all language development and, therefore, the foundation of all learning. It is the base for the other language strands. Through speaking and listening, students connect with others, learn concepts, develop vocabulary, and perceive the structure of the English language--essential components of learning. Students who have a strong oral language base have an academic advantage. School achievement depends on students' ability to display knowledge in a clear and acceptable form in speaking as well as writing.

Speech is a vehicle to link individuals to society. Exchanges students have with their peers, teachers, and significant others can help them come to know the world in more personal and socially responsible ways. When students talk about their ideas and listen to the ideas of others, they clarify their thinking. They can figure out what they believe and where they stand on issues.

The written word has taken on an authority in our society, sometimes at the expense of the oral. Yet, in reality, the spoken word will dominate the lives of most students. It is a constant, regardless of what they do in their lives. Facility with language is an asset in daily activities and in the world of work. The competent use of oral language is a natural aspect of lifelong learning developed in schools.

To ensure that oral language occupies a central position in the classroom, it must be planned for and directed. When given status, support, and value, it can turn a classroom into a vibrant, interactive environment for learners.

Oral communication is the verbal and nonverbal interaction with an audience to communicate thoughts, information, and feelings. Speech is one way human beings make connections with each other. **To speak fluently and confidently in a variety of situations** is a central human need and an important goal of education.

Oral language should be integral to learning, rather than a discrete subject area or a separate lesson in an English language arts program. Oral language can grow naturally out of other activities. Oral language is best developed through meaningful use in a trusting environment where students' cultural backgrounds and communication styles are taken into account.

Teachers play an important role in structuring the type of environment that will promote effective oral language development. They can establish a classroom tone that promotes openness, respect, and trust. Students should feel some ownership in the classroom voice. Language use is a natural part of this learning environment where purposeful talk is seen as an important means to language learning.

Teachers act as role models for language use. However, at the same time, they should recognize that students bring different dialects and ways of communicating into the classroom. It is important to accept students' language and to extend that language so that students develop flexibility and competence.

Teachers are language diagnosticians. By listening to their students talk, teachers can come to know the students, their interests, and their language needs. They learn what students know, how they learn, and the language and experiences they bring to the classroom. Based on this information, teachers can provide for more stimulating and meaningful language activities.

Speaking Activities

An important goal in a language arts program is to create purposeful and varied activities that will develop individuals who can comfortably and competently participate in a range of situations requiring speech. Hook and Evans (1982) identified four overall kinds of speaking situations that students should encounter, not only in the classroom but in their adult lives. The types of speech range from personal, exploratory speech (Group I Speaking Activities) to more formal, ceremonial speech (Group IV Speaking Activities). Students need to develop fluency and confidence in their oral language through experiences in many types of speech situations.

Because the experiences in Groups I and II on the following pages are the basis for more formal speech activities, students should have many experiences with these before experiencing those listed in Groups III and IV.

Group I -- Activities for often-used types of speech: inner speech, conversation, talking circles, question and answer, discussion (both small group and whole class), storytelling, oral interpretation.

Group II -- Activities for less-used types of speech: introduction, interview, panel discussion, seminar, business meeting, formal speech, illustrated talk, announcement.

Group III -- Activities for more limited types of speech: debating and dramatization (role playing, improvisation, choral reading/speaking, readers theatre, reading plays).

Group IV -- Activities for primarily professional types of speech: special and vocational speeches (e.g., toasts, election speeches, valedictorian speeches, introductory speeches, acceptance speeches).

All speech activities are best incorporated into classroom lessons so that they are integrated and not perceived as separate units.

Group I: Activities for Often-used Types of Speech

Students use informal talk to make their thinking explicit to themselves as well as to others. They also use it to assimilate new concepts and knowledge before attempting more technical and formal language use. Teachers also promote talk to build classroom relationships. By talking in pairs, in small groups, and in whole class discussion, students learn to co-operate and collaborate.

Inner speech underlies all other speech activities. It is important for learning because it serves as a mediator between thought and external speech. Walter (1989) suggests that one way teachers can assist learning is by encouraging the "quality and quantity of interior dialogue--the private talking with oneself that clarifies thought and allows rational discourse with others" (p. 33). When students are aware of their speech processes, they are able consciously to clarify and extend their learning. Whatever the language activity, teachers need to encourage students to be aware of the potential of inner speech in their learning. Simple statements, such as, "Put it in your own words", "Talk it out", "Tell me what you are thinking", encourage the development of inner speech and form the base for other speech activities.

Conversation

Conversation (dialogue) is the social interchange of thoughts, information, or feelings between people. In life and in the classroom, conversation is used to establish self-esteem, build relationships, assess feelings, and seek information. While conversation can be difficult to structure, there are times that focused conversation should be encouraged in the classroom. Students can productively converse about such topics as assignments, literature, film, television, and current issues. Good conversation sets the tone for more structured discussion.

Tchudi and Mitchell (1999) give the following suggestions for using partnerships and dialogues.

Collaborative writing: Students work together as co-authors on a piece of writing. They share ideas, coach each other, and serve as peer editors and proofreaders, producing a stronger piece of writing than either student might produce alone.

Mini-debates: Students take opposite sides of an issue and discuss it, either for themselves or for an audience.

Interviews: Students can interview each other about an area of expertise or, as a team, interview an outside expert. Students should realize that interviews are simply structured conversations.

Response to literature: Students read and work out their interpretation of a literary selection.

Think-pair-share: This is a useful method for getting full participation from a class without putting any individual on the spot. This strategy allows for individual reflection prior to responding.

- Teachers pose a question requiring abstract thought (e.g., What are the implications of raising the driving age to twenty-one?).
- Students think and jot down a response.
- Pairs are formed and they talk about their responses with a partner.
- As a class, students then share responses.

Talking Circles

Talking circles are useful when students need to share feelings or when the topic under consideration has no right or wrong answer. Students are seated in a circle. One student holds an item such as a small stone while speaking. Only the student holding the object is allowed to speak. When finished, the student passes the item clockwise to the next person. This procedure is followed until all participants have had an opportunity to speak. Any participant who does not wish to speak may pass and silence is an acceptable response. Comments that put down others or oneself should be discouraged (e.g., "I don't think anyone will agree with me, but ..." or "I'm not very good at ...").

Moral or ethical issues can often be dealt with in a talking circle without offending anyone. The purpose of talking circles is not always to reach a decision or consensus. More importantly, the purpose is to create a safe environment for students to share their feelings and points of view. They come to believe what they say will be listened to and accepted

without criticism. They gain an empathetic appreciation for points of view other than their own. Students also develop an appreciation for a traditional communication and decision-making style of some Indian and Métis peoples.

Discussions

Discussions consist of a group of students exchanging information, opinions, or experiences and working toward a common goal or developing mutual understanding. Discussions are an effective means of helping students learn to express themselves in small groups or whole class settings. They are usually more structured than conversations.

Whole class discussion: The key to teacher-led discussion is the quality and kind of questions asked. In addition, teachers must listen carefully to students' responses. To ensure that whole-class discussions do not become teacher monologues punctuated by teacher questions, consider the following:

- Questions should reflect all levels of thinking.

- Questions should be well thought-out and engaging.

- Questions should allow for expansion and elaboration.

- Questions should be directed so all students can participate.

- Questions and subsequent responses should be followed by appropriate wait time.

- Questions should cause students to draw upon previous knowledge.

- Questions should cause students to give reasons or provide evidence.

- Questions should provoke deeper thinking.

- Questions should also come from students, and students should be encouraged to speak to each other as well as the teacher.

Small group discussion: In small groups, each student has many more opportunities to talk and be listened to than in whole class discussions. Because students must take responsibility for their group's learning, group work develops independence. It fosters and enhances skills in collaboration and allows a teacher to interact more closely and more

frequently with individual students. Co-operating effectively in small groups is a life skill.

To ensure that group discussions are as effective as possible, teachers should consider the following:

- Students should have a clear reason for small group discussions. If the group is to discuss a subject, that subject should be clear. Discussion guides can provide additional guidance.

- The group should be of a manageable size. Usually a group of five is large enough for good interaction and small enough for efficient management.

- If the group is to be organized with definite roles and responsibilities, these roles should be clear to all members, whether it is the teacher or the students who design the assignments. Over the course of a semester or year, students should have the opportunity to experience a variety of group roles.

- The group should establish a sense of how to conduct its business most efficiently. It should establish both procedure and degree of formality.

- All members should work for the good of the group in the interest of accomplishing the task.

- The group should have some sense of how long it will hold its discussion and what it will do with its accomplishments (Hook & Evans, 1982, p. 426).

Some guidelines for students working in groups are listed below.

Working in Groups

Effective group participants exhibit certain traits:

- They listen politely to the viewpoints of others.
- They concentrate on the task at hand without digressing or interrupting other groups or the teacher.
- They discuss issues rather than attacking the individuals who raise the issues.
- They share materials with others in the group.
- They accept their roles--chairperson, recorder, monitor, and reporter.
- They are active and positive contributors to the discussion.
- They are active listeners.

Numerous methods are available to encourage effective small group discussions. Among them are the following:

Grouptalk helps students discuss a given question. Whipple (1975) suggests the following guidelines be given to the students before they begin their discussions. A tape recorder can be used to monitor the discussions.

Starting Rules:

1. Read today's question and tell yourself what it means.

2. Discuss its meaning; tell others what you think the question means.

3. Decide on one meaning; agree on the meaning before you start answering the question.

Discussion Rules:

1. Contribute; give your thoughts on the question.

2. Be relevant; stick to the subject.

3. Listen; try to understand what someone else is saying.

4. Respond; comment on what others have said.

Ending Rules:

1. Sum up; help in the summary by trying to remember the main ideas discussed.

2. Evaluate; listen to the playback and comment on how well the Grouptalk rules were followed (Moffett & Wagner, 1983, pp. 87-88).

Guided discussion sheets can be prepared to guide a group. For example, a literature-based guide such as the following could be used:

Thirty Below
Elizabeth Brewster

The prairie wind sounds colder
than any wind I have ever heard.
Looking through frosted windows
I see snow whirl in the street
and think how deep
all over the country now
snow drifts
and cars are stuck
on icy roads.
A solitary man walking

wraps his face in a woollen mask,
turns his back sometimes
so as not to front
this biting, eye-smarting wind.
Suddenly I see my dead father
in an old coat too thin for him
the tabs of his cap pulled over his ears,
on a drifted road in New Brunswick
walking with bowed head
towards home.

(Brewster, 1972. Used with permission of Oberon Press.)

Task:

1. Have one member of the group reread the poem aloud.
2. In the assigned groups, discuss responses to the following questions.
3. Reach group consensus on each response.
4. Record the responses and be prepared to have one group member report them.

Questions:

1. What images came to mind as you read/heard the poem?
2. Trace the poet's thoughts.
3. What is the theme of the poem?
4. What common human feelings are explored in the poem?
5. Do you think this is an effective poem? Why or why not?

Each group member can initial the group's response sheet and share it with the teacher.

An issue-based discussion guide such as the following could also be used in conjunction with a theme or as an introduction to a novel such as Robb White's *Deathwatch.*

You are stranded in the desert dressed in summer clothing. In your desperation you have driven fifty miles off the road, and now your car is out of gas. There is nothing around you but cactus and sand, and it is 40 degrees in the shade. You must try to reach the highway. You can carry only a limited number of things with you.

Look at the list below. Your task is to rank the fifteen items in order of their importance and utility in ensuring your survival. Place 1 by the most important item, 2 by the second most important, and so on through 15, the least important survival item. Consider what you know about the desert in making your decisions. Work individually, then as a group.

___ any part of the car	___ first aid kit
___ sunglasses	___ AM-FM radio
___ jar of Tang	___ lipstick
___ four chocolate bars	___ blanket
___ map of the area	___ slingshot
___ box of matches	___ pair of boots
___ silk scarf	___ Coleman lantern
___ ten metres of nylon rope	

(Belgard, 1984, p. 55. Used with permission of the National Council of Teachers of English.)

Jigsaw activities help students accept responsibility for their learning. Students are divided into groups of no more than five ("home" groups). They research and become experts on a particular part of the topic, theme, or issue. They then form new "expert" groups. (Each expert group includes one student from each home group.) Expert groups discuss their particular section or assignment to develop a shared understanding. Expert members return to home groups to share their expertise. Students could use a jigsaw format to investigate contemporary poetry, for example.

1. Four poets are chosen to be investigated by the class.

2. Students form groups of four. This is the home group.

3. As a group, the students decide which poet each group member will investigate.

4. Students form expert groups where each of the members is investigating the same poet.

5. Using the anthologies found in the resource centre, students collectively decide on four to eight representative poems by their poet.

6. Students in each group prepare some background notes on the poet's life, the poet's style, and the poems they have chosen. They decide the best order of presentation of the poems and background information.

7. Students return to their home group and present a mini-seminar sharing their expertise.

Brainstorming involves groups of students in solving a problem or generating ideas. The following format can be used:

*   a topic is given
*   a group is formed
*   each member presents as many ideas as possible

*   each member builds on another member's ideas
*   after a set time, brainstormed ideas are categorized and organized
*   results are shared with the whole class.

Brainstorming can be used in numerous situations, including to preview a theme (e.g., courage) or to review a theme or group of literary selections (e.g., choosing ten key selections for a class anthology).

Storytelling

Storytelling is an act of sharing, often as important to the storyteller as to the listener. When people tell someone a good story, they release their real language power. Storytelling can come from personal experience, from one's imagination, or from stories heard or read. It involves students by creating a link with peers, with the oral tradition, and with literature. It attunes students to their audience, to the power of language, and to narrative structure. Tanner (1991) provides guidelines for effective storytelling:

*   Students should select a story or story segment that lends itself to retelling. Their best choice is a story that has a tightly constructed plot with an interesting beginning, a logical development of episodes, spirited conflict, and a definite climax that brings out a brief, satisfying conclusion.

*   They should visualize every scene and character. In their minds, they should really "see" what is occurring until they feel they have actually lived that experience.

*   Storytellers use simple, powerful language consistent with the story's style. Students should not try to memorize the author's words. They should use their own words, except for a few phrases that they may need to retain to help the "flavour" of the tale. Because words are their only tools for building the story, they should use a rich vocabulary that arouses the imagination.

*   Students should strive to breathe life into the tale. They should show enthusiasm and spontaneity in their voices, in their bodies, and in their eyes.

*   They should try to create suspense through a varied tone and rate. They should be shown that it is boring to hear everything delivered in the same tone and at the same pace. Variety is necessary to communicate thought and feeling, and to build toward an exciting climax.

- Students should vocally distinguish between the various people, giants, animals, or monsters that appear in their story. They should use a wide range of pitch, quality, and force. When they turn from character to narrator, they should keep their voices pleasant and pitched for easy listening. They should always articulate clearly so the audience will catch every word (p. 352).

- They should respect the background traditions of the story. Many Indigenous stories, for example, are living and sacred parts of a culture and not intended for public sharing. Only recently have some stories been shared with those outside that specific culture. Before telling such a tale, storytellers should learn something of the story's importance and background as well as the associated protocol. For example, there are some stories that are to be told only during the winter months.

Some teaching suggestions for storytelling are:

- Students can read and then retell in their own words a story, legend, folktale, or narrative poem using the appropriate tone and some of the dialogue from the selection. Students can tape record their version of the story and share it with younger students.

- Students can read and then retell in their own words a story from a character's point of view who is not the main character in the story.

- Students can review a selection's story line using the "round-robin" technique. One student begins to retell the story until the teacher (or designated student) indicates another student will take over the recitation.

- Students can "sell" a novel to their peers by retelling a chapter or an exciting incident.

Reading Aloud/Oral Interpretation

This refers to reading a work of literature in a way that expresses understanding of the piece. It is reading to express meaning and not simply reading words. Oral interpretation should be a frequent part of the language arts program. It provides a great source of pleasure for the reader and listener alike and can dramatically influence students' attitudes about the value of reading literature. In addition, reading aloud encourages effective listening skills. By reading aloud, teachers can model effective interpretation; however, students should also be given opportunities to read. The following ideas can guide the reading. Students can:

- review the material silently before oral reading, thinking about how they will express the intended meaning through their voice

- express the intent using voice, tone, and rate

- project, ensuring they can be heard by everyone

- use good posture and appropriate gestures to give emphasis to their reading

- remember that their purpose is to keep their audience interested and entertained.

Some teaching suggestions include the following:

- Students can turn a selection into an oral reading script by using symbols to indicate how a passage should be read:
  / = pause   < = louder
  // = stop   __ = stress
  > = softer

- Students can read aloud from any number of sources or genres--prose, poetry, or plays.

- Students can experiment with dialects by reading plays, poems, or stories written in dialect. Care should be taken to ensure students understand the context of the selection and respect the poetic nature of dialects. The teacher should ensure that selections contain authentic dialects.

- Students can tape record stories, poems, or plays to be given to elementary schools, hospitals, or libraries. (If the material selected is copyrighted, they must write to the copyright holder for permission.)

- Students can select appropriate music and sound effects for a dramatic reading of a selection.

- Students can use readers theatre as a group strategy for reading aloud.

Assessment of Group I Speaking Activities

Speech is fundamental to a person's individual and cultural identity. It is the most personal of the language strands and, consequently, the one about which teachers need to be particularly sensitive, especially as far as feedback and assessment are concerned. When giving feedback on students' speaking abilities, students and teachers should remember four guiding principles:

- Begin with a compliment.
- Offer a recommendation for improvement.
- Conclude with a positive comment.
- Accommodate diverse linguistic backgrounds.

Assessment refers to collecting information on student progress and learning. Most assessment of Group I speaking activities will be anecdotal in nature. Both oral and written critiques are of value. Oral critiques have a particular value because the entire class can benefit when standards are shared. Written critiques provide a permanent record of reactions and recommendations. The assessment forms on the following pages may be used in a variety of ways and adapted to individual purposes:

- Sample Conversation Checklist
- Sample Peer Assessment for Discussion Activities
- Sample Self-assessment for Discussion Activities
- Sample Assessment for Discussion Activities
- Sample Assessment for Group Discussion
- Sample Rubric for Group Discussion
- Sample Storytelling Checklist
- Sample Assessment for Oral Interpretation.

Sample Conversation Checklist

Student's Name: _____

Characteristic	Observation I	Observation II	Observation III
Listens attentively			
Speaks audibly			
Encourages others			
Does not dominate			
Interjects politely			
Questions and clarifies			
Supports opinions			
Disagrees tactfully			

Sample Peer Assessment for Discussion Activities

After your group has met, use the following checklist to determine how well the group is working and what could be done to make it work better. If you can think of additional points, please add them.

Names: _____

_____

Date: _____ Class: _____

As a group, we:	Yes	No	Not sure
1. knew what we were trying to accomplish			
2. stayed on task			
3. talked openly and on topic			
4. listened to one another			
5. allowed and encouraged everyone to participate			
6. tried to reach consensus			
7. asked for clarifications as needed			
8. paraphrased one another's points			
9.			
10.			

As a group, we worked well by:

One aspect we can improve is to:

(Graham & George, 1992, p. 59. Used with permission of Pembroke Publishers Ltd.)

Sample Self-assessment for Discussion Activities

Group Name: _____   Subject: _____

Date: _____

Rate yourself on each category using the rating scale below. Each member of your group should do the same.

<u>Names of participants</u>   (Rate each category for each person 0,1,2,3)

	Stayed on task	Valuable contribution to project	Co-operative	Total
_____				
_____				
_____				
_____				
_____				
_____				
_____				

Stayed on task
0 - spent most of the time talking off the topic
1 - spent some of the time talking off the topic
2 - spent much of the time completing the assignment
3 - spent almost all of the time completing the assignment or encouraging others to do so

Made valuable contributions to project
0 - made few useful contributions
1 - made some useful contributions
2 - made several useful contributions
3 - contributed greatly to the group's success

Co-operative
0 - showed no awareness of group rules
1 - showed little awareness of group rules
2 - broke rules only a few times
3 - did not break group rules

Additional Comments: (Individual accomplishments, etc.)

Participants' Signatures:

Sample Assessment for Discussion Activities

Group: _____   Date: _____

	seldom or not at all	sometimes	often or always
Participation Group members:			
• speak in a courteous manner			
• listen actively to each other's ideas and encourage everyone to participate			
• respond positively or negatively to ideas rather than to personalities			
• eliminate problems courteously			
Comments:			
Leadership Group members:			
• monitor the group's progress and attempt to keep the group on task			
• are willing to take on responsibilities for group tasks			
• alternate tasks occasionally			
Comments:			
Thought Group members:			
• attempt to understand each other's ideas			
• attempt to clarify and expand each other's ideas			
Comments:			

(Oster, Iveson, & McClay, 1989, p. 244. Reproduced with permission of Prentice Hall Canada Inc.)

Sample Assessment for Group Discussion

Class: _____   Date: _____

Students' Names			
Participation	Rating:	Rating:	Rating:
4 Perceptive, Insightful 3 Thoughtful, Methodical 2 On Topic, Mechanical 1 Sporadic, Weak	Comments:	Comments:	Comments:
Listening	Rating:	Rating:	Rating:
4 Interested, Involved 3 Focused 2 Attentive 1 Weak, Inconsistent	Comments:	Comments:	Comments:
Respect for Others in the Group	Rating:	Rating:	Rating:
4 Considerate, Courteous 3 Aware, Tactful 2 Limited Regard 1 Indifferent, Unaware	Comments:	Comments:	Comments:

Sample Rubric for Group Discussion

	Participation	Active Listening	Respect for Others in the Group
4	*Perceptive, Insightful* *Intent/Purpose* - insightful comments advance and stimulate discussion; fresh perspectives given; some evidence of differing perspectives being discussed; occasionally, suggestions of proposals analyzed *Assignment Focus* - a clear understanding of assignment evident; effective approach used to complete assignment thoroughly *Social Structure* - work harmoniously together; members interject politely; members disagree tactfully *Language* - precise, clear language enhances mutual understanding of discussion issues	*Interested, Involved* *Ideas* - when necessary, members paraphrase what others have said to confirm or clarify understanding and allow for corrective feedback; probing questions asked of others *Social Structure* - verbal and nonverbal communication of others appropriately acknowledged and built upon *Nonverbal* - effective gestures or body language used effectively and deliberately to respond to, and sometimes shape, communication with others	*Considerate, Courteous* *Ideas of Others* - ideas and opinions of others acknowledged and understanding is sought and valued *Expression of Ideas* - opinions and positions of all members confidently expressed without affecting group morale or cohesiveness *Differences* - diverse opinions expected and sought out; differences clarified and areas of common understanding pursued
3	*Thoughtful, Methodical* *Intent/Purpose* - comments easy to follow and advance discussion; information beyond personal opinion shared, such as examples from other students, parents, teachers, magazines, books, or TV shows *Assignment Focus* - clear understanding of assignment demonstrated; appropriate approach used to complete assignment substantially *Social Structure* - comfortable working together, take turns, listen while others speak, offer recognition to others; most members interject politely and disagree tactfully *Language* - appropriate, accurate language promotes understanding	*Focused* *Ideas* - respond verbally to ideas of others; may ask for clarification or summarize comments to ensure comprehension *Social Structure* - verbal and nonverbal communication of others occasionally acknowledged *Nonverbal* - effective gestures and body language used for effect (e.g., smiling or nodding encouragingly, gestures for emphasis)	*Aware, Tactful* *Ideas of Others* - interest and curiosity in ideas of others demonstrated *Expression of Ideas* - opinions communicated without passing judgement (e.g., using "I" versus "you" messages); discussions facilitated and extended, persevering beyond initial impressions *Differences* - differences that arise are resolved or accepted tactfully/peacefully

2	On Topic, Mechanical	Attentive	Limited Regard
	Intent/Purpose - comments make sense and are relevant to the discussion; personal opinions shared with some supporting information

Assignment Focus - mechanical understanding of assignment demonstrated; inquiry sustained until sufficient work done in students' opinion

Social Structure - follow basic rules in conversing with others, take turns, usually listen while others speak, sometimes offer recognition to others, usually willing to accept group decisions

Language - familiar language used with few embellishments; complex or unfamiliar ideas lack clarity; members speak clearly using appropriate volume | *Ideas* - ideas of others acknowledged by gesture or phrase; occasionally members repeat the ideas of others to acknowledge or indicate support

Social Structure - verbal and nonverbal communication of others occasionally acknowledged

Nonverbal - effective gestures and body language used for emphasis, to show support or to get attention (e.g., students move into close proximity as group works) | *Ideas of Others* - minimal response to ideas of others

Expressions of Ideas - some attention paid to the consequences of speech or actions on others; at times, taking turns or accepting suggestions from others difficult

Differences - differences that arise are sometimes ignored, sometimes acknowledged but usually left without resolution |
| 1 | Sporadic, Weak | Weak, Inconsistent | Indifferent, Unaware |
| | *Intent/Purpose* - comments may address the assignment, however this connection or relevance is not obvious; comments may inhibit discussion or promote digression; personal opinions shared

Assignment Focus - limited understanding of or indifference to assignment is evident; may be unable to sustain inquiry to adequately fulfill the assignment, or lack understanding of the amount of work required adequately to address assignment

Social Structure - members may withdraw and/or allow the group to become disorganized or unfocussed; logic and sequence of the discussion may be hard to understand; ideas are repeated; debating or arguing may occur without developing the issue

Language - simplistic language used; elaboration, explanation, clarification of ideas absent; some words not spoken clearly but meaning evident in context | *Ideas* - feedback may be offered only if requested; difficulty in responding to questions may be experienced

Social Structure - passive involvement, or speakers often interruped

Nonverbal - effective use of gestures or body language is minimal or nonexistent suggesting indifference, boredom, or lack of involvement; ineffective or annoying gestures or body language may be displayed at times | *Ideas of Others* - contributions neither acknowledged nor response given

Expression of Ideas - little or no attention paid to the consequences of speech or action on others

Differences - differences often suppressed or ignored; sometimes give rise to arguments |

Sample Storytelling Checklist

This form can be used by student, peer, or teacher.

Check the appropriate column	Superior	Good	Fair	Unsuccessful	Does Not Apply	Student's Name: Story Title: Date: Comments:
1. Expresses self spontaneously						
2. Has good memory						
3. Can retell story in own words						
4. Uses facial expressions, gestures, and dramatization to convey meaning and sustain interest						
5. Uses voice as an instrument (loud/soft, fast/slow, high/low)						
6. Involves audience as participants in the story						
7. Uses pauses, delays, and questions to heighten suspense						
8. Uses puppets, pictures, or other "props" to complement the story						
9. Draws, paints, or constructs to complement the story as it unfolds						

Sample Assessment for Oral Interpretation

Name: _____   Selection: _____

Date: _____

Some of the items listed in this checklist (e.g., pronunciation) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

Circle a mark for each section. Excellent is 10. Poor is 1. The other numbers are somewhere between. For instance, 5 or 6 would be average.

Pronunciation: Correct.	10 9 8 7 6 5 4 3 2 1	Incorrect.
Enunciation: Clear.	10 9 8 7 6 5 4 3 2 1	Hard to understand.
Rate: Suitable for selection.	10 9 8 7 6 5 4 3 2 1	Unsuitable for selection.
Volume: Appropriate, audible.	10 9 8 7 6 5 4 3 2 1	Inappropriate, inaudible.
Pitch: Suitable for selection.	10 9 8 7 6 5 4 3 2 1	Unsuitable for selection.
Fluency: Read groups of words smoothly.	10 9 8 7 6 5 4 3 2 1	Read word by word.
Emphasis: For emphasis, said some words and phrases more clearly, more slowly, and in a lower tone.	10 9 8 7 6 5 4 3 2 1	Did not emphasize any words or phrases, or emphasized them in an unsuitable way.

Comments:

Group II: Activities for Less-used Types of Speech

Group II activities include many speaking activities that are found in daily life as well as in the classroom. They are important because they expand students' oral language repertoires.

Introductions

Students should have some opportunities to practise introducing guest speakers, as this is a skill frequently used in adult life. The introduction should be brief and interesting. The students' most important job is to tell who is speaking and why. They should include information that will catch the attention of the audience and that is complimentary to the speaker. Students should make sure all words are pronounced correctly, especially the speaker's name, which should be mentioned at the beginning and at the end.

Some teaching suggestions for practising introductions include:

- Students can role play introducing a government official (celebrity, author, or a noted professional) to a school assembly. They can include a name, title, and any biographical information they wish. Students should write out their introduction and then deliver it without notes.

- Students can, in pairs, introduce themselves and their partner to another pair of students.

- Students can take the responsibility of introducing a new student to the class.

- Students can write a one to two minute tribute or testimonial to a classmate. The tribute should be personal but not embarrassing.

Interviews

An interview can often be an effective method of obtaining information. Students will be interviewed whenever they apply for work. Many of them will become the interviewers in the future.

When students are involved in research prior to an interview, they should:

1. Find sources. Decide who is the best person to talk to regarding the subject and contact that person. If using the telephone, students should:

- research beforehand--find the name, title, and position of the person to whom they need to speak
- explain the purpose of the call--have all the relevant material and information at hand
- be sensitive to tone--speak clearly, slowly, and pleasantly--and consider the interviewee's time restrictions
- take notes
- follow up--often a thank-you note is appropriate.

2. Plan questions ahead of time. Students should decide what they want to know and plan questions that will require elaboration (rather than "yes" or "no"). As well, they should record and sequence questions.

3. Conduct the interview, remembering to:

- arrive or call on time
- ensure that the person being interviewed understands the purpose of the interview
- ask the interviewee if a tape recorder may be used
- if writing, make sure direct quotations are recorded accurately
- let the person being interviewed do most of the talking
- use voice tone, body language, and encouraging comments to show interest
- ask for clarification if meaning is not clear
- be polite and sensitive.

4. End the interview by thanking the interviewee.

5. Synthesize the information collected and organize it for presentation.

Some activities for practising interviews are as follows:

- Teachers or students can identify possible jobs using want ads or government publications. With a partner, students list questions that they anticipate may be asked in a particular job interview. They write answers to the questions, then take turns role playing the interview. After each interview, they should review their performance. Students can be chosen to role play good interview technique for the whole group.

- At the beginning of a course, students prepare questions to ask a peer. They interview the person and, with that information, introduce their partner to the class. A variation would have students presenting an award to their partner

(e.g., most likely to succeed in the hockey world, the next Oscar-winning actor, the top engineering graduate). Props, such as home made trophies, can be presented.

- Students can role play characters from literature and the media. For example, Oprah interviews Polonius concerning the relationship between Ophelia and Hamlet, or Jay Leno interviews Jem Finch ten years after *To Kill a Mockingbird* ends.

- With a partner, students can prepare and conduct a mock telephone interview with a well-known author, sports figure, or literary character.

Media interviews: This type of interview is an important tool for journalists and can be easily used for the study of interviewing techniques.

Job interviews: Most students will participate in job interviews at some point in their lives. The interview gives the employer an opportunity to form a first-hand impression of applicants and, therefore, it is important to create a good impression. Students need to be prepared for a job interview. They should:

1. Research the job. Find out as much as possible about the job beforehand. Anticipate questions that may be asked and formulate answers. Consider questions such as the following:

   - Why are you interested in this job?
   - Why do you think you can be successful in this job?
   - What experience do you have that will assist you in this job?
   - What has been your best work experience?
   - Where do you see yourself five years from now?

2. Dress appropriately.

3. Be on time. Go alone. Smile and shake hands firmly with the interviewer(s).

4. Listen carefully to the questions asked. Answer thoughtfully. Speak clearly. Use appropriate body language. Do not slouch, chew gum, or smoke.

5. Exhibit confidence in yourself.

6. Ask questions about the job. Thank the interviewer.

7. Follow up on the interview. Make some notes, evaluate performance, and write a thank-you card.

Panel Discussions

Panel discussions occur when a group discusses an issue by pooling the group's knowledge and working toward a solution. Panel discussions encourage the sharing of different views. They encourage participants and audience to adopt an attitude of inquiry. They also allow for audience participation. A panel is usually made up of three to seven people and the format is similar to the following:

1. Opening remarks by the chairperson.

2. Introduction of speakers.

3. Formal presentation by panel members of different points of view or aspects of the issue.

4. Informal exchange of comments, additions, and rebuttals.

5. Audience's questions and comments.

Some teaching suggestions for panel discussions follow:

- Students take a current school or social issue (e.g., school hours, divorce, or unemployment) and research the topic so that they can form a panel discussion to address the issues, their impact, and possible solutions.

- Students imagine that a character from literature (e.g., Keeper or Grendel) has called together the best astrologers to predict the future. They stage a panel discussion in which the astrologers share their predictions, explaining what can be expected. All predictions should relate in some way to the character selected (e.g., time period).

- Students are assigned to a group of five. Each student will research the life, work, and contributions of a given author. Work assignments can be as follows:

  Student One: Provide the introduction and biographical information.

  Students Two, Three, and Four: Discuss the author's work and critiques of the work.

  Student Five: Give an overview of the author's contributions and a conclusion.

Students present their findings in a panel format. Time guidelines (e.g., 15-20 minutes per group) are given. Teachers may also ask for a written submission--sources, notes, outline.

Symposiums

Symposiums are formal public discussions in which individuals present speeches giving their own views on a pre-selected topic or question. The topic is open to debate and the goal of the symposium is to explore the question and to consider various perspectives and possible answers. In contrast with an informal discussion and panel discussion, the participants prepare and present formal speeches based on their independent research, rather than speaking spontaneously in response to questions from the leader or moderator.

Each participant prepares a formal speech based on his or her research. The moderator introduces the symposium and each speaker, leads the discussions that follow the individual presentations, and summarizes the symposium.

Business Meetings

Business meetings are structured discussions that lead to group decisions. Most students will be involved in numerous organizations during their lifetimes and will benefit from knowing the basics of parliamentary procedure, which allows for meetings to run smoothly and efficiently. Students should be aware that formal meetings usually follow this pattern:

1. Call to order by the chairperson.

2. Approval of agenda and adoption of the minutes of the previous meeting.

3. Business arising from the previous meeting.

4. Reports of various committees.

5. New business.

6. Correspondence and announcements.

7. Adjournment by the chairperson.

Students can benefit from learning the terminology of business meetings and practising such aspects as planning an agenda, chairing a meeting, writing minutes, making and amending motions, voting, and addressing the chair. Students must accept responsibility to contribute and listen to the contributions of others. They must strive to stick to

the topic at hand and respect the chairperson's authority.

Students often have difficulty with the format of making motions. A motion leads to a group decision through the following process:

1. The person making the motion begins by saying, "I move that ...".

2. A motion requires a "seconder", a person who agrees that this motion should be discussed: "I second the motion."

3. A discussion of the motion follows. Anyone wishing to speak is acknowledged by the chairperson before speaking. Generally, a person is allowed to speak to a motion twice.

4. As the discussion nears an end, the chairperson asks, "Is there any further discussion?" If not, voting follows. Motions are generally voted on by a show of hands. The chairperson votes only if there is a tie.

Robert's Rules of Order or similar documents provide further information on amending and tabling motions.

Some teaching suggestions for business meetings are:

- Teachers might organize a class business meeting to decide upon some class action (e.g., changing a rule or procedure). Half the class members are participants; the other half write the minutes. These minutes are then read to the class and constructively criticized.

- Teachers can arrange for students to attend a Student Council or Municipal/Town/City/Band Council meeting. In class, students can critique what they saw and heard.

- Teachers can divide the class into small groups. Each group enters into a role play situation, chooses a chair, and organizes a class presentation to demonstrate one of the following parliamentary procedures:
  ° Electing a temporary chairperson and secretary for a new club.
  ° Forming a committee to draw up a constitution and by-laws.
  ° Calling a meeting to order, reading the minutes, correcting and approving the minutes, and reading the treasurer's report.
  ° Presenting committee reports and voting on their adoption.

- ° Calling for the nomination of officers, closing the nominations, and voting by secret ballot.
- ° Amending and tabling a motion.

- Teachers can select a controversial topic for a business meeting, appoint a chairperson to keep order, and privately ask several students to misbehave during the discussion (e.g., speak without being recognized, interrupt other speakers, wander off topic). After ten minutes, teachers can end the discussion and ask students to comment on the meeting.

Formal Speeches

A formal speech is a spoken essay and, like an essay, it can be used to inform or explain, to persuade, or to entertain. Effective speeches are carefully prepared, thoroughly rehearsed, sincere, and energetically delivered. Students should always consider audience, purpose, and situation. They should use appropriate language and verbal and nonverbal presentation elements for their audience in order to communicate effectively and show respect for their audience.

1. Preparation

- Students should choose a topic that meets the requirements of the given assignment, interests them, and will interest their audience.
- Students should research the topic and determine the amount of material that can be presented in the stipulated time.
- Students should organize their material, ensuring that their speech has an introduction, body, and conclusion. They should use common transitional phrases (e.g., first, another example is, in conclusion) so the audience will be able to follow their train of thought.

2. Rehearsal

- Students should review their speech, paying attention to overall effectiveness and to the small, but important, details of pronunciation and word choice.
- Students should put the speech in the format they will use for presentation (e.g., index cards).
- Students should practise their speeches aloud, concentrating on projection, pauses, gestures, pace, and tone.
- Students should critique their speech. They could get a practice audience or tape their speech.

3. Delivery

- Students should begin their speeches by taking deep breaths and looking at their audience. Good posture should be maintained throughout the presentation.
- Students should begin with energy and capture their audience's attention. There are several ways to accomplish this: startling statement, quotation, rhetorical question, short anecdote, and humour.
- Students should practise good delivery: pacing, pausing, articulating, enunciating, and using appropriate eye contact, volume, and pitch.
- Students should remember their audience and speak to it.
- Students should end with power. They might consider one of the following methods of concluding: summary, anecdote, restatement of thesis, example or illustration, call for audience action, quotation, or humour.

Illustrated Talks

An illustrated talk or report involves the co-ordination of spoken and visual materials. Students might use posters, charts, graphs, slides, video, overhead projector, chalkboard, props, or handouts. The following guidelines can help make their talk effective. Students should:

- use illustrations only if words alone will not do the job
- use only illustrations that can be seen and understood
- practise using the illustrations until they are completely comfortable with them
- avoid standing between the audience and the illustrations; speak to the audience, not the illustrations
- focus on the words, not the illustrations, so that words are not sacrificed for props.

Some teaching suggestions include:

- Begin by choosing topics with which students are already familiar; however, encourage students to go beyond this comfort zone to explore other possibilities and learn something new. Consideration might be given, for example, to the purpose for a speech. Students might present a speech to inform (e.g., How to Succeed as a Speaker), to convince (e.g., Speeches are Good for Teenagers), to move to action (e.g., Improve Your Speech!), or to entertain (e.g., My Moment in the Spotlight).

- Topics can easily parallel what is being read and discussed in the classroom. For example, if investigating careers, students can speak about a particular career; if reading Canadian literature, students can research and speak about the life and times of an author with whom they were not familiar; if exploring the area of science fiction, students can research and speak about a particular aspect of the unknown.

- Teachers can invite guest speakers who will model effective speech or they can show videos of effective speakers from different cultural backgrounds.

- Students can bring an item to class "to sell". They select a slip of paper that indicates their intended audience (e.g., small children, scientists, pet owners, doctors) and deliver their two-minute sales pitch to that audience.

- Students choose a process they can demonstrate (e.g., a card trick, a home repair, pet care) and in three to five minutes demonstrate using an introduction, an explanation, a demonstration, and a conclusion.

Announcements

An announcement is a short statement designed to give information and arouse interest.
Announcements are like the leads of news stories in that they answer the five "Ws" (who, what, when, where, and why). As announcements are common in school and out, students can benefit from some experience in this area.

Students should:

- include all necessary facts
- speak slowly and distinctly
- repeat key information (e.g., date, time, and place) for emphasis.

If using a microphone, students should know microphone technique:

- do not touch the microphone
- keep volume consistent
- maintain appropriate and constant distance from the microphone
- articulate words clearly
- use a medium pitched tone
- maintain a normal speaking rate and volume
- avoid coughing, clearing throat, or shuffling papers.

Some teaching ideas include:

- Students can practise making short announcements urging attendance at given events (e.g., a dance, an exam, a soccer game).

- Students could make announcements related to events in literature (e.g., urging attendance at the expulsion of the Acadians or Hagar Shipley's funeral).

- Students can write announcements of upcoming events. Each student should leave out pieces of important information (e.g., time, place, or cost). Each student then reads the announcement and asks the listeners to identify what was omitted.

Assessment of Group II Speaking Activities

Assessing formal speaking is a complex process. Teachers should be sensitive to the many factors involved in public speaking. Teachers should not expect perfection but should take students from where they are and help them become more effective public speakers. Teachers may need to adapt assessment instruments to accommodate students from different linguistic or cultural backgrounds. They should consider the purpose of the activity and provide an appropriate amount of feedback for the assignment.

Hook and Evans (1982) suggest a possible method for appraising individuals' contributions to panel discussions that would work well with discussions of almost any type. They suggest that teachers keep a tally sheet and mark each time a student speaks. A plus (+) indicates a helpful contribution, a zero (0) indicates a neutral one, and a minus (-) indicates a contribution that is "digressing, sidetracking, blocking, or overly aggressive" (p. 435). For example,

Student One: 0+++000000
Student Two: ++++
Student Three: 00--0--
Student Four: 000++

The forms on the following pages can be adapted for assessment of Group II Speaking Activities:

- Sample Assessment for Introducing a Speaker
- Sample Assessment for a Research Interview
- Sample Assessment for a Group Presentation
- Sample Rubric for Group Presentation
- Sample Assessment for Panel Discussions
- Sample Individual Profile for a Business Meeting

- Sample Assessment for Formal Speaking: Form One
- Sample Assessment for Formal Speaking: Form Two.

Sample Assessment for Introducing a Speaker

Name: _____ Date: _____

Circle a mark for each section. Excellent is 10. Poor is 1. The other numbers are somewhere between. For instance, 5 or 6 would be average.

• Was not courteous or pleasant					• Was courteous, pleasant				
1	2	3	4	5	6	7	8	9	10

• Gave little useful information about the speaker					• Told something interesting and appropriate about the speaker				
1	2	3	4	5	6	7	8	9	10

• Left out or mispronounced name of speaker					• Stated name of speaker clearly				
1	2	3	4	5	6	7	8	9	10

• Did not state clearly subject of speech					• Stated subject of speech clearly and precisely				
1	2	3	4	5	6	7	8	9	10

• Disorganized					• Well organized				
1	2	3	4	5	6	7	8	9	10

• Made long statements about speaker's subject					• Left the subject mostly for the speaker to handle				
1	2	3	4	5	6	7	8	9	10

Comments:

Sample Assessment for a Research Interview

Subject: _____   Date: _____

Interviewer: _____

Interviewee: _____

P = poor   A = average   G = good   E = excellent

The Interviewer ...	P	A	G	E	Comments
established a friendly attitude					
spoke clearly and audibly					
asked clear and direct questions					
sequenced questions effectively					
listened well					
offered encouragement and support					
allowed silence or wait time after questions and responses					

Strengths of this interview (identify two):

Target for improvement (identify one):

Additional Comments:

Sample Assessment for a Group Presentation

Group Members: Date:
1.
2.
3.
4.

Topic: Purpose:

Audience:

Aspects of Presentation	Teacher's Observations	Rating
Content		4 Insightful, Provocative 3 Focused, Substantial 2 Adequate, Practical 1 Sketchy, Disorganized
Language		4 Rich, Memorable 3 Precise, Well Chosen, 2 Clear, Adequate 1 Vague, Minimal
Presentation/ Delivery Style		4 Exciting, Sophisticated 3 Smooth, Polished 2 Competent, Adequate 1 Unenthusiastic, Inconsistent
	Overall Rating	

Sample Rubric for Group Presentation

	Content	Language	Presentation/ Delivery Style
4	***Insightful, Provocative*** *Intent/Purpose* - clear, articulate statement of purpose and subject; captivates audience and focuses topic *Position* - strong, well-defined with relevant, accurate, specific details that explain or support the position *Organization* - explanations and descriptions clear, memorable and cohesive; may introduce a new perspective *Conclusion* - conclusions clearly stated and substantially supported	***Rich, Memorable*** *Intent/Purpose* - point of view clear; development or support conclusive or complete; consistently speaks sensitively of others *Clarity* - creates clarity and understanding by using vivid, precise, accurate language *Structure* - all statements structurally correct and interrelated *Language Choice* - word pictures and phrases reflect the personality of the group; uses innovative, precise, and varied word choices	***Exciting, Sophisticated*** *Poise* - relaxed, self-confident, self-composed *Voice* - fluctuation in volume and inflection helps maintain audience interest and emphasize key points *Pacing* - effective use of pause giving sense of drama; length of presentation matches allotted time *Awareness of Audience* - excellent suitability of speech content and delivery to the audience's knowledge, interest, and need *Body Language* - natural movement and descriptive gestures display energy, create mood, and help audience visualize
3	***Perceptive, Substantial*** *Intent/Purpose* - introduction has strong purpose statement *Position* - clear position with appropriate, substantial details that explain/support position *Organization* - explanations and descriptions focused and cohesive *Conclusion* - conclusions supported by data or evidence	***Precise, Well Chosen*** *Intent/Purpose* - point of view clear, with support coming from a variety of sources; usually speaks sensitively of others *Clarity* - uses clear, specific language with few errors *Structure* - most statements structurally correct and related to the topic *Language Choice* - choice and arrangement of words reflect the personality of the group; uses descriptive or humorous language to achieve effects	***Smooth, Polished*** *Poise* - quick recovery from moments of occasional tension *Voice* - uses variation of tone, volume, and inflection *Pacing* - pattern of delivery successful; length matches allotted time *Awareness of Audience* - good suitability of speech content and delivery to audience knowledge, interest, and need; may use humour *Body Language* - movements and gestures generally enhance delivery

2	**Adequate, Practical**	**Clear, Adequate**	**Competent, Adequate**
	Intent/Purpose - introductory statement informs, gives general purpose of presentation	*Intent/Purpose* - clarity of point of view attempted, using some supporting data	*Poise* - attempts to maintain self-composure
	Position - definite but general position, some support offered	*Clarity* - for the most part, uses clear, accurate language with some errors	*Voice* - includes some variation of tone, volume, and inflection
	Organization - explanations and descriptions utilitarian and generally accurate; supported by examples, facts, and/or statistics	*Structure* - speech and diction adequate; a few lapses in sentence structure and grammar may be present	*Pacing* - pattern of delivery generally successful; slight mismatch between length and allotted time
	Conclusion - conclusions stated and minimally substantiated	*Language Choice* - avoids awkward phrases and wordiness; may attempt to use descriptive or humorous language	*Awareness of Audience* - message reflects limited awareness of audience; may refer to common interests and experiences
			Body Language - uses appropriate but minimal or slightly exaggerated body language
1	**Sketchy, Disorganized**	**Vague, Minimal**	**Unenthusiastic, Inconsistent**
	Intent/Purpose - purpose of presentation not clearly stated in introduction; or introductory statement missing completely	*Intent/Purpose* - point of view may not be clearly communicated to the audience; may speak insensitively of others	*Poise* - minimal self-composure; or may demonstrate indifference
	Position - some information given, may not directly relate to topic; may be presented in disorganized pieces giving vague idea of position	*Clarity* - uses vague or general language; at times, may be inaccurate	*Voice* - uneven volume with little or no inflection and/or monotonous tone
	Organization - explanations and descriptions incomplete or confusing; may use opinion as fact	*Structure* - sentence structure may be awkward, unclear, or even unfinished; grammatical and structural errors present	*Pacing* - uneven or inappropriate patterns of delivery; length does not match allotted time
	Conclusion - very thin data/evidence in support of ideas/conclusions; partial summary of major ideas; or presentation may stop abruptly without giving summary	*Language Choice* - uses familiar generalized language; frequently repeats a favourite word(s) or phrase(s)	*Awareness of Audience* - message reflects little awareness of audience; occasionally off-target
			Body Language - insufficient movement and/or awkward gestures may impede effectiveness of presentation

Sample Assessment for Panel Discussions

Some of the items listed in this checklist (e.g., rate) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

For each item listed, circle a mark out of 10.

Name of Student: _____	Date: _____
1. Preparation (research, background reading)	1 2 3 4 5 6 7 8 9 10
2. Ability to persuade	1 2 3 4 5 6 7 8 9 10
3. Contribution to group learning	1 2 3 4 5 6 7 8 9 10
4. Ability to listen (concentration, understanding)	1 2 3 4 5 6 7 8 9 10
5. Clearness of ideas presented	1 2 3 4 5 6 7 8 9 10
6. Use of important details to support statements made	1 2 3 4 5 6 7 8 9 10
7. Effectiveness of delivery (volume, rate, gestures)	1 2 3 4 5 6 7 8 9 10
8. Effective use of language (word choice, grammar, sentence structure)	1 2 3 4 5 6 7 8 9 10
9. Overall organization (introduction, body, conclusion)	1 2 3 4 5 6 7 8 9 10
10. Responses to questions	1 2 3 4 5 6 7 8 9 10

Now total the marks you circled.

_____
100

Comments:

Signature of Evaluator _____

Sample Individual Profile for a Business Meeting

Name: _____

Date: _____

Criteria	Yes	No
Arrives early or on time		
Is prepared		
Has adequate knowledge of procedures		
Assists chairperson to facilitate		
Participates but does not monopolize		
Is courteous and attentive		
Takes part in discussion and decisions		
Comments:		

Sample Assessment for Formal Speaking: Form One

Speaker: _____ Date of Presentation: _____

Some of the items listed below (e.g., pacing, expression) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

For each item, check the box with the most accurate description.

Presentation	Poor	Satisfactory	Good
Volume. Was the speaker's voice loud enough?	Too loud or too soft	Usually loud enough	Easily heard, with voice loud or soft as required
Diction. Were the speaker's words easy to understand?	Mumbling or monotonous	Usually understandable	Clear, easily understood
Pacing. Was the speaker's speed appropriate?	Too fast or too slow	Speed usually good	Good speed, going fast or slow to fit material
Gestures. Did the speaker use appropriate body movements that contributed to your understanding of the meaning?	No gestures used or too many used	Occasional gestures used	Gestures used appropriately
Expression. Did the speaker's voice express feeling?	Little or no expression	Some expression	Consistently expressed appropriate feeling
Understanding of material. Did the speaker indicate an understanding of the material?	Uncertain or confused delivery	Usually in control	Strong, purposeful presentation
Effect on audience. Did the speaker make it easy for you to understand and have an interest in what was said?	No enthusiasm, dull	Showed enthusiasm and sincerity	Created enthusiasm or other appropriate feeling in audience
Content and Organization	**Poor**	**Satisfactory**	**Good**
Introduction. Did the speaker let you know immediately what the speech would be about?	Introduction dull, confusing	Made topic clear	Made topic clear and created interest in it quickly
Body of speech. Did the speaker lead you steadily from one idea to the next with examples, where needed?	Disorganized, confused	Ideas seemed to be connected	Well organized, maintained high interest
Summary of conclusion. Did the speaker pull together all the ideas of the speech and end it logically?	Trailed off at the end	Let you know the speech was over	Tied up all loose ends but left you wanting to hear more

(Adapted from Shaparro & Trost, 1985, p. 29. Used with permission of McDougal, Littell and Co.)

Sample Assessment for Formal Speaking: Form Two

Speaker: _____ Date: _____

Topic: _____ Audience: _____

Some of the items listed in this checklist (e.g., pronunciation, rate, eye contact) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

Students could be given the option to weight their delivery more or less than the content of their presentation (e.g., 60 percent for content and 40 percent for delivery or vice versa). The teacher might also vary the allocations depending on the focus of learning.

Criteria		Comments	Score
Content (list criteria): • • • • •			/50

Delivery	Organization
	    Introduction
	    Body
	    Conclusion
			/10

	Voice
	    Volume
	    Pitch
	    Rate
	Diction
	    Pronunciation
	    Enunciation
			/10

	Body Language
	    Eye Contact (if appropriate)
	    Gestures
	    Posture
			/10

	Persuasion and Interest		/10
	Other Remarks (e.g., used audiovisual aids, stories, anecdotes, quotations, kept to allotted time)		/10
			/100

Group III: Activities for More Limited Types of Speech

Group III speaking experiences are those required during special situations in life. In English language arts courses, they are used primarily to further the understanding and appreciation of issues.

Debating

Debating is a discussion of the arguments for and against something and can be either formal or informal. Even two people can have a debate. A useful classroom debate format follows:

1. Decide on a topic and a proposition. For example, "Be it resolved that Shakespeare's *Richard III* is relevant to today's youth".

2. Choose four students. Two students take the affirmative. They research and attempt to defend *Richard III's* relevance. The other two students refute the resolution. They attempt to prove that *Richard III* is not relevant.

3. The four students alternate, each presenting speeches of a pre-determined time (e.g., five minutes). The order is:
   - first affirmative
   - first negative
   - second affirmative
   - second negative.

4. Each of the four is allowed a few minutes to disprove the other team's arguments. The order is:
   - first negative
   - first affirmative
   - second negative
   - second affirmative.

5. The class may direct questions to the four debaters.

6. A vote is taken.

Debates can be structured so they involve an entire class. Cruchley (1984) developed the following format for a full-class debate:

1. Establish an issue with the class.

2. Divide the class into pro and con. Rearrange the desks to have the two sides face each other.

3. Each student independently records ideas and proofs to justify his/her assigned position.

4. Begin with the affirmative.

5. Use the following rules:
   - Each student is given five points the first time speaking.
   - Students get a point for each idea presented.
   - Students get two points for each proof cited or example given.
   - Points will be deducted if a student speaks without being recognized by the chair, insults the opponents, etc.
   - A student may speak only twice.

The chairperson keeps a running tally of points accumulated.

Activities to practise debating might include:

- Students select teams of three or four to debate any of the following: a school issue (e.g., "Be it resolved that the school year be changed"), a youth issue (e.g., "Be it resolved that the driving age be nineteen"), or a social issue (e.g., "Be it resolved that upgraders be charged a fee to attend school").

- Students can place a character from literature "on trial" (e.g., Ralph in *Lord of the Flies*). At the end of the trial, students should be polled for their verdicts.

- Students can prepare a "formal" debate using research (e.g., "Be it resolved that immigration policies be changed").

In formal debates, attention must be paid to conventions and time lines.

Drama

Drama can play an important role in the language arts classroom. Through imaginative role playing and voice and movement exercises, students can use drama as a basis for learning. They can express themselves, experiment with new ideas, respond to situations, develop understanding, concentrate, and gain confidence.

Role playing and improvisation: These are the bases of much drama. Choral reading, readers theatre, and reading plays can all grow from them. Role playing is pretending that one is another person. Students attempt to think, act, speak, and react as they think that person would. An improvisation is a dramatic representation that is composed and presented simultaneously, on the spur of the moment. There is no script and the

direction the improvisation takes depends upon the students' interpretation of character. Role playing and improvisation may arise from literary selections (e.g., Dracula meets Lady Macbeth) or they may arise from issues (e.g., a clerk accuses a teenager of stealing).

There are many possibilities for role playing and improvisation in the language arts. For example:

- During the reading of a selection, students can improvise their predictions of what will happen next to the characters.

- If studying a particular theme or issue, students can role play different situations that would demonstrate that theme or issue.

- If studying a particular selection, students in pairs or small groups can role play a situation similar to the story. Teachers provide the scenario. If students are studying Ernest Buckler's *First Born Son*, for example, teachers could provide the following situation: Your parents want you to stay on the farm but you want to move to Calgary. You love your parents, but .... Improvise the scene.

- Students can write, prepare, and deliver monologues of characters (e.g., Malcolm recalling his father's murder, Bob remembering his last climb with David, Sitting Bull thinking through what he is going to tell his people).

- Students can select passages in which different people talk about the same experience (e.g., living in an internment camp, living through a snow storm, receiving an unexpected gift). Each reader assumes the personality of a character and improvises a new scene.

Choral Reading

Choral reading is oral reading in unison with others. (This activity is called choral speaking when students recite rather than read a selection.) Choral reading works particularly well with poetry. Participation in choral reading helps students improve their literary interpretation and oral reading as they practise their articulation, breathing, and vocal flexibility. They learn to co-operate as their voices blend or harmonize with others. As students select a piece of literature and prepare it for presentation, they need to consider four questions in order to produce the desired interpretation:

- What should the tempo be?

- Where should we pause?

- Where should we raise/lower our voices?

- Which words should be stressed?

Three possible choral reading/speaking arrangements for poetry are:

- **Choral Refrain:** The leader reads each line and the group repeats it, or the leader reads the main part of the poem and the group reads the refrain or chorus in unison. *Barbara Allen, Where the Fight Was,* and *Blow, Blow Thou Winter Wind* lend themselves to this method.

- **Antiphonal:** The class divides into two or more groups and each group reads one part of the poem. *I Will Walk, Lord Randall,* and *Molly Malone* lend themselves to this arrangement.

- **Cumulative:** A cumulative effect is created by adding voices as the poem is read. One student or one group reads the first line or stanza, and another student or group joins as each additional line or stanza is read. *The Creation, Jazz Fantasia,* and *Chicago* lend themselves to this format.

Students can explore different combinations of these patterns.

Readers Theatre

Readers theatre is a dramatic form in which students read aloud from scripts. Ideas and emotions are conveyed through vocal expression with a minimal use of props and gestures. The focus is on the vocal rather than the visual. Readers theatre benefits both audience and performers. The audience is stimulated intellectually and emotionally by the performance; the performers are challenged to use their imagination and voice. Stories, diaries, essays, poems, plays, and novel segments lend themselves to readers theatre. Because it does not rely on scenery or other visual props, readers theatre can be performed anywhere. It can be staged in a number of ways. See the examples on the following page.

Readers theatre can be very useful to English language arts teachers because it presents literature without all the complexities involved in an actual stage production. In adapting literature to readers theatre, students should consider the following criteria:

- Content should be interesting and compelling.

- It should involve conflict and multi-dimensional characters.

- The language should be vivid and descriptive.

1

2

3

4

(Tanner, 1991, p. 344. Used with permission of Clark Publishing Co.)
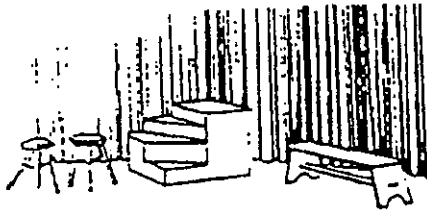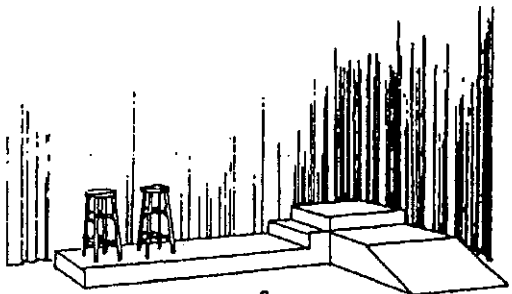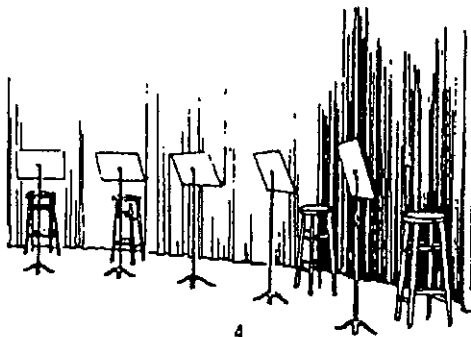
Chamber Theatre is a variation of readers theatre. A narrator is used and other members of the group act out what the narrator is saying. Some possibilities for readers theatre and chamber theatre include *The Buffalo Hunt, A Christmas Carol, Our Town,* and *A Rope Against the Sun.*

Plays, of course, are written to be heard. When students read plays aloud their voices should reflect an appropriate interpretation.

Assessment of Group III Speaking Activities

The assessment forms on the following pages can be adapted and used by teachers, students, or peers when evaluating Group III speaking activities:

Sample Assessment Form for Debate
Sample Parliamentary Debate Assessment
Sample Assessment for Role Playing
Sample Assessment for Choral Reading
Sample Assessment for Readers Theatre.

Sample Assessment Form for Debate

This form can be used for the assessment of an individual or a team by self, peers, or teacher.

Rating scale: Superior - 1   Excellent - 2   Good - 3   Fair - 4   Poor - 5

Debater(s):

Criteria	Rating	Comments
Organization of own case		
Analysis of the debate issues		
Use of evidence (examples, authority, statistics, analogy)		
Refutation and rebuttal		
Asking questions		
Answering questions		

(Adapted from Hanks, 1975, p. 81. Used with permission of J. Weston Walch Publisher.)

Sample Parliamentary Debate Assessment

Debaters: _____

Date: _____

		Low	High

Government Leader
Analysis   1 2 3 4 5
Evidence   1 2 3 4 5
Organization   1 2 3 4 5
Delivery   1 2 3 4 5

Total _____

First Speaker (Negative)
Analysis   1 2 3 4 5
Evidence   1 2 3 4 5
Organization   1 2 3 4 5
Delivery   1 2 3 4 5

Total _____

Second Speaker (Affirmative)
Analysis   1 2 3 4 5
Evidence   1 2 3 4 5
Organization   1 2 3 4 5
Delivery   1 2 3 4 5

Total _____

Second Speaker (Negative)
Analysis   1 2 3 4 5
Evidence   1 2 3 4 5
Organization   1 2 3 4 5
Delivery   1 2 3 4 5

Total _____

Third Speaker (Affirmative)
Analysis   1 2 3 4 5
Evidence   1 2 3 4 5
Organization   1 2 3 4 5
Delivery   1 2 3 4 5

Total _____

Third Speaker (Negative)
Analysis   1 2 3 4 5
Evidence   1 2 3 4 5
Organization   1 2 3 4 5
Delivery   1 2 3 4 5

Total _____

1. Government Leader	5 min.
2. First Speaker (Negative)	5 min.
3. Second Speaker (Affirmative)	5 min.
4. Second Speaker (Negative)	5 min.
5. Third Speaker (Affirmative)	5 min.
6. Third Speaker (Negative)	7 min.
7. Government Leader Rebuttal	2 min.

Sample Assessment for Role Playing

Student's Name: _____

Date: _____

	Low	High

1. Communicated character   1 2 3 4 5

2. Immediately became involved in scene   1 2 3 4 5

3. Sustained characterization   1 2 3 4 5

4. Spoke clearly   1 2 3 4 5

5. Used appropriate dialogue   1 2 3 4 5

6. Gestured and moved in character   1 2 3 4 5

7. Maintained concentration   1 2 3 4 5

Overall effect   1 2 3 4 5

Sample Assessment for Choral Reading

Student's Name: _____ Date: _____

Some of the items listed in this checklist (e.g., pronunciation, eye contact) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

Rate student's work in rehearsal and performance of choral reading according to the following rating scale and criteria.

Rating Scale: P = Poor   A= Average   G = Good   E = Excellent

	P	A	G	E
Attitude				
Co-operated with director				
Co-operated with the group				
Worked seriously on part				
Accepted constructive criticism				
Was constantly alert to the material				
Contributed to a unified whole				
Memorization (if used)				
Memorized part correctly				
Memorized part by deadline				
Voice				
Enunciated words clearly				
Pronounced words correctly				
Projected well				
Adjusted voice to selection				
Body				
Adjusted facial expression to material				
Adjusted body response to material				
Used eye contact (if appropriate)				
Scripts (if used)				
Handled scripts unobtrusively				

(Tanner, 1991, p. 337. Used with permission of Clark Publishing Co.)

Sample Assessment for Readers Theatre

Student's Name: _____ Date: _____

Some of the items listed in this checklist (e.g., pronunciation, rate, eye contact) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

Rate student's work in rehearsal and performance of a readers theatre program according to the following rating scale and criteria.

Rating Scale: P = poor   A = average   G = good   E = excellent

	P	A	G	E
Attitude				
Co-operated with director				
Co-operated with the group				
Worked seriously on part				
Accepted suggestions				
Was constantly alert to the material				
Contributed to a unified whole				
Voice				
Adjusted voice to suggest the role				
Used adequate volume				
Used appropriate rate				
Enunciated words clearly				
Pronounced words correctly				
Body				
Adjusted facial expression to the role				
Adjusted physical response to the role				
Maintained eye contact (if appropriate)				
Handled script unobtrusively				
Characterization				
Developed role into distinct, convincing person				
Maintained character				
Reflected character's motivation through movement				
Projected effective degree of emotion				
Maintained spontaneity				

Comments:

Group IV: Activities for Primarily Professional Types of Speech

Speech activities related to specialized situations (e.g., toasts, election speeches, acceptance speeches, etc.) can help prepare students for entering certain professions. However,

> Teaching the types of speaking needed for professional work is primarily the responsibility of the college or vocational school, not of the high school. The foundation for the specialized speech required of a salesperson or minister are laid in the elementary and high schools, but detailed work is possible only later, when one enters his or her vocation (Hook & Evans, 1982, p. 436).

If there is a natural opportunity for practising Group IV speech activities, teachers should seize that opportunity. For instance, as students approach graduation, teachers may help them with their addresses and toasts.

Oral communication should be at the heart of the curriculum. It is neither difficult nor expensive for teachers to improve the communication climate of their classrooms to help students learn more effectively.

Listening

Teaching-Learning Strategies		
Teacher Guided	**Student Empowerment**	**Specific Strategies**
Before • Focusing Ideas • Building • Background • Preparing vocabulary • Setting purpose	*Before* • What do I want to find out and do with what I hear? • What do I already know about the topic? • How will I record key ideas? • Have I a positive attitude toward listening and learning?	*Before* • Brainstorming, Mapping, Listing • Asking Questions • Reading about the Topic • Sharing Personal Experiences • Writing Predictions • Learning about the Speaker • TQLR • Directed Listening-Thinking Activity
During • Attending • Concentrating • Comprehending • Making inferences and interpreting • Questioning	*During* • Am I finding out what I want and need to know? • Are the speaker's main ideas clear and do I see how they are organized? • Can I suspend judgement until I hear the entire message? • Do I know when and how to interrupt? • Can I separate the message from the speaker?	*During* • Listening with Pen in Hand • Using a Listening Guide • Making Notes (e.g., VSPP) • Selecting Relevant Ideas and Details • Organizing and Summarizing • Transcribing • Guided Imagery • Analyzing
After • Responding, recalling, and consolidating meaning • Asking questions • Drawing conclusions • Analyzing • Evaluating	*After* • What have I recorded? • What do I need answered? • What do I need to do with this?	*After* • First Impressions and Questions • Retelling • Paraphrasing • Illustrating • Discussing • Debating • Researching and Reporting • Dramatizing and Role Playing

Development of Listening Abilities

Listening is more than merely hearing words. Listening is an active process by which students receive, construct meaning from, and respond to spoken or nonverbal messages (Emmert, 1994). As such, it forms an integral part of the communication process and should not be separated from the other language arts. Listening comprehension complements reading comprehension. Verbally clarifying the spoken message before, during, and after a presentation enhances listening comprehension. Writing, in turn, clarifies and documents the spoken message.

Teachers can help students become effective listeners by making them aware of the different kinds of listening, the different purposes for listening, and the qualities of good listeners. Wolvin and Coakley (1992) identify four different kinds of listening:

- **Comprehensive** (Informational) Listening--Students listen for the content of the message.

- **Critical** (Evaluative) Listening--Students judge the message.

- **Appreciative** (Aesthetic) Listening--Students listen for enjoyment.

- **Therapeutic** (Empathetic) Listening--Students listen to support others but not to judge them (p. 7).

Traditionally, secondary schools have concentrated on the comprehensive and critical kinds of listening. Teachers need to provide experiences in all four kinds. For example, when students listen to literature selections and radio plays, and when they watch films, they develop appreciative in addition to comprehensive and critical listening abilities. When students provide supportive communication in collaborative groups, they are promoting therapeutic listening. For example, the listening behaviour can show understanding, acceptance, and trust, all of which facilitate communication. Students benefit from exposure to all four types of listening.

Listening is a general purpose in most learning situations. To be effective listeners, however, students need a more specific focus than just attending to what is said.

Listening requires conscious mental effort and specific purpose. The purposes for listening relate to "types" of listening:

- Are you listening to receive information?

- Are you listening to follow instructions?

- Are you listening to evaluate information?

- Are you listening for pleasure?

- Are you listening to empathize?

Students should be able to determine what their purpose should be in any given listening situation.

```
Reasons for Listening
    ├── Information
    ├── Instructions
    ├── Evaluation
    ├── Pleasure
    └── Support and Empathy
```
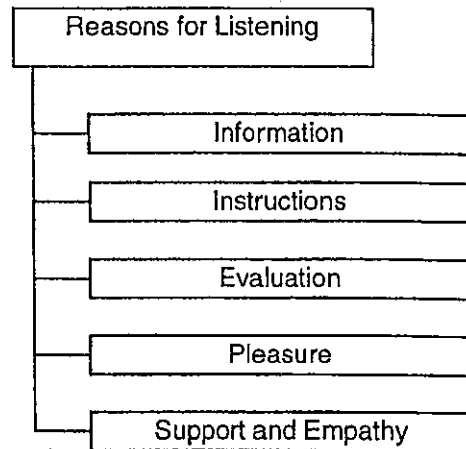
The Listening Process

Students do not have an innate understanding of what effective listeners do; therefore, it is the responsibility of teachers to share that knowledge with them. See the chart on the following page that contrasts effective and ineffective listening habits. Perhaps the most valuable way to teach listening skills is for teachers to model them, thus creating an environment that encourages listening. Teachers can create such an environment by positive interaction, actively and empathetically listening to all students, and responding in an open and appropriate manner. Teachers should avoid responding either condescendingly or sarcastically. As much as possible, they should minimize distractions and interruptions.

It is important for the teacher to provide numerous opportunities for students to practise listening skills and to become actively engaged in the listening process. The three phases of the listening process are: preparing to listen, during listening, and after listening.

Contrasting Effective and Ineffective Listening Habits

Effective Listeners:	Ineffective Listeners:
Preparing to Listen	
Access their background knowledge on subject before listening	Start listening without thinking about subject
Have a specific purpose for listening and attempt to ascertain speaker's purpose	Have no specific purpose for listening and have not considered speaker's purpose
Tune in and attend	Do not focus attention
Minimize distractions	Create or are influenced by distractions
During Listening	
Give complete attention to listening task and demonstrate interest	Do not give necessary attention to listening task
Search for meaning	Tune out that which they find uninteresting
Constantly check their understanding of message by making connections, making and confirming predictions, making inferences, evaluating, and reflecting	Do not monitor understanding or use comprehension strategies
Know whether close or cursory listening is required; adjust their listening behaviour accordingly	Do not distinguish whether close or cursory listening is required
Are flexible notemakers--outlining, mapping, categorizing--who sift and sort, often adding information of their own	Are rigid notetakers with few notemaking strategies
Take fewer, more meaningful notes	Try to get every word down or do not take notes at all
Distinguish message from speaker	Judge the message by the speaker's appearance or delivery
Consider the context and "colour" of words	Accept words at face value
After Listening	
Withhold judgement until comprehension of message is complete	Jump to conclusions without reflection
Will follow up on presentation by reviewing notes, categorizing ideas, clarifying, reflecting, and acting upon the message	Are content just to receive message without reflection or action

Preparing to Listen

During the pre-listening phase, teachers need to recognize that all students bring different backgrounds to the listening experience. Beliefs, attitudes, and biases of the listeners will affect the understanding of the message. In addition to being aware of these factors, teachers should show students how their backgrounds affect the messages they receive.

Before listening, students need assistance to activate what they already know about the ideas they are going to hear. Simply being told the topic is not enough. Pre-listening activities are required to establish what is already known about the topic, to build necessary background, and to set purpose(s) for listening. Students need to understand that the:

> ... act of listening requires not just hearing but thinking, as well as a good deal of interest and information which both speaker and listener must have in common. Speaking and listening entail ... three components: the speaker, the listener, and the meaning to be shared; speaker, listener, and meaning form a unique triangle (King, 1984, p. 177).

There are several strategies that students and their teachers can use to prepare for a listening experience. They can:

Activate Existing Knowledge. Students should be encouraged to ask the question: What do I already know about this topic? From this, teachers and students can determine what information they need in order to get the most from the message. Students can brainstorm, discuss, read, view films or photos, and write and share journal entries.

Build Prior Knowledge. Teachers can provide the appropriate background information including information about the speaker, topic of the presentation, purpose of the presentation, and the concepts and vocabulary that are likely to be embedded in the presentation. Teachers may rely upon the oral interpretation to convey the meanings of unfamiliar words, leaving the discussion of these words until after the presentation. At this stage, teachers need to point out the role played in an oral presentation by oral punctuation, body language, and tone.

Review Standards for Listening. Teachers should stress the importance of the audience's role in a listening situation. There is an interactive relationship between audience and speaker, each affecting the other. Teachers can outline the following considerations to students:

- Students have to be physically prepared for listening. They need to see and hear the speaker. If notes are to be taken, students should have paper and pencil at hand.

- Students need to be attentive. In many cultures, though not all, it is expected that the listener look directly at the speaker and indicate attention and interest by body language. The listener should never talk when a speaker is talking. Listeners should put distractions and problems aside.

- "Listen to others as you would have them listen to you."

Establish Purpose. Teachers should encourage students to ask: "Why am I listening?" "What is my purpose?" Students should be encouraged to articulate their purpose:

- Am I listening to understand? Students should approach the speech with an open mind. If they have strong personal opinions, they should be encouraged to recognize their own biases.

- Am I listening to remember? Students should look for the main ideas and how the speech is organized. They can fill in the secondary details later.

- Am I listening to evaluate? Students should ask themselves if the speaker is qualified and if the message is legitimate. They should be alert to errors in the speaker's thinking processes, particularly biases, sweeping generalizations, propaganda devices, and charged words that may attempt to sway by prejudice or deceit rather than fact.

- Am I listening to be entertained? Students should listen for those elements that make for an enjoyable experience (e.g., emotive language, imagery, mood, humour, presentation skills).

- Am I listening to support? Students should listen closely to determine how other individuals are feeling and respond appropriately (e.g., clarify, paraphrase, sympathize, encourage).

Before a speaker's presentation, teachers also can have students formulate questions that they predict will be answered during the presentation. If the questions are not answered, students may pose the questions to the speaker. As well, students should

be encouraged to jot down questions during listening.

An additional strategy is called **TQLR**. It consists of the following steps:

T -- Tune in. The listener must tune in to the speaker and the subject, mentally calling up everything known about the subject and shutting out all distractions.

Q -- Question. The listener should mentally formulate questions. What will this speaker say about this topic? What is the speaker's background? I wonder if the speaker will talk about ...?

L -- Listen. The listener should organize the information as it is received, anticipating what the speaker will say next and reacting mentally to everything heard.

R -- Review. The listener should go over what has been said, summarize, and evaluate constantly. Main ideas should be separated from subordinate ones.

Use a Listening Guide. A guide may provide an overview of the presentation, its main ideas, questions to be answered while listening, a summary of the presentation, or an outline. For example, a guide such as the following could be given to students before a listening task and used by them during the presentation.

Sample Pre-listening Guide

Student: _____

Speaker/Presentation: _____

Date: _____

Preparing for Listening:

You enter a situation with a positive listening attitude. You are prepared and know what you want to accomplish. You set your purpose (and adjust as necessary). You focus your attention.

Speaker's expressed purpose:

Speaker's qualifications:

Your Purpose:

I am listening to:
* *understand and learn information or instructions*
* *evaluate and judge ideas*

* *be entertained*
* *identify feelings or empathize*

Key questions I would like answered in this presentation:
*
*
*

During Listening

Students need to understand the implications of rate in the listening process. Nichols (1948) found that people listen and think at four times the normal conversation rate. Students have to be encouraged to use the "rate gap" to process the message actively. In order to use that extra time wisely, there are several things students can be encouraged to do:

> *They can run a mental commentary on it; they can doubt it, talk back to it, or extend it. They can rehearse it in order to remember it; that is, they repeat interesting points back to themselves. They can formulate questions to ask the speaker ... jot down key words or key phrases ... They can wonder if what they are listening to is true, or what motives the speaker has in saying it, or whether the speaker is revealing personal feelings rather than objective assessments* (Temple & Gillet, 1989, p. 55).

This kind of mental activity is what effective listeners do during listening.

Effective listeners:

* **connect:** make connections with people, places, situations, and ideas they know

* **find meaning:** determine what the speaker is saying about people, places, and ideas

* **question:** pay attention to those words and ideas that are unclear

* **make and confirm predictions:** try to determine what will be said next

* **make inferences:** determine speaker's intent by "listening between the lines"; infer what the speaker does not actually say

* **reflect and evaluate:** respond to what has been heard and pass judgement.

Several strategies such as the following have been developed to help teachers guide students through the listening process.

Directed Listening-Thinking Activity

Teachers can use the following directed listening-thinking activity (Stauffer, 1980):

- Choose a story with clear episodes and action. Plan your stops just before important events. Two to four stops is plenty.
- At each stop, elicit summaries of what happened and predictions of "what might happen next".
- Accept all predictions as equally probable.
- Ask the students to explain why they made particular predictions and to use previous story information for justification.
- Avoid "right" or "wrong". Use terms like might happen, possible, or likely.
- After reading a section, review previous predictions and let the students change their ideas.
- Focus on predictions, not on who offered them.
- Involve everyone by letting the students show hands or take sides with others on predictions.
- Keep up the pace! Do not let discussions drag; get back to the story quickly (Temple & Gillett, 1989, p. 101).

Listening Guides

Teachers can create listening guides to focus students' attention on the speaker's content, organization, or devices. The following is an example:

Sample Listening Guide

Name of student: _____
Nature of spoken presentation: _____
Where heard: _____

Name of speaker: _____

- *Speaker's expressed purpose:*

- *Qualifications of speaker:*

- *Main idea(s) presented:*

- *Noteworthy features of presentation:*

- *Personal reaction to presentation:*

- *In what ways was the talk effective? Ineffective? Why?*

"Comprehension is enormously improved when the speaker's schema or organizational pattern is perceived by the listener" (Devine, 1982, p. 22). Teach students the various structures (e.g., short story, essay, poetry, play), organizational patterns (e.g., logical, chronological, spatial), and transitional devices. Effective listeners can follow spoken discourse when they recognize key signal expressions such as the following:

- *Example words:* for example, for instance, thus, in other words, as an illustration. These are usually found in generalization plus example (but may be found in enumeration and argumentation).

- *Time words:* first, second, third, meanwhile, next, finally, at last, today, tomorrow, soon. These are usually found in narration, chronological patterns, and directions (and whenever events or examples are presented in a time sequence).

- *Addition words:* in addition, also, furthermore, moreover, another example. These are usually found in enumeration and description, and sometimes in generalization plus example.

- *Result words:* as a result, so, accordingly, therefore, thus. These are usually found in cause and effect.

- *Contrast words:* however, but, in contrast, on the other hand, nevertheless. These are usually found in comparison and contrast (and whenever the speaker makes a comparison or contrast in another pattern) (Devine, 1982, p. 24).

Making Inferences

Most students need practice in making inferences while listening. A simple way to help students become aware that there is meaning between the lines is to read a passage from literature which describes a character's actions, appearance, or surroundings. From this information, students make inferences about the character's personality. Teachers should keep in mind that the purpose of an exercise such as this is not to elicit the exact answer, but to provide opportunities for students to make various inferences. Students also need to be aware of the inferences they can make from nonverbal cues. A speaker's tone and body language can convey a message as well.

Guided Imagery

Teachers can also encourage guided imagery when students are listening to presentations that have many visual images, details, or descriptive words. Students can form mental pictures to help them remember while listening.

Notemaking

Although listeners need not capture on paper everything they hear, there are times when students need to focus on the message and to record certain words and phrases. Such notemaking ("listening with pen in hand") forces students to attend to the message. Devine (1982, p. 48) suggests strategies such as the following:

- Give questions in advance and remind listeners to listen for possible answers.
- Provide a rough outline, map, chart, or graph for students to complete as they follow the lecture.
- Have students jot down "new-to-me" items (simple lists of facts or insights that the listener has not heard before).
- Use a formal notetaking system.

Transcribing

Transcribing or writing down live or recorded speech can sharpen students' listening, spelling, and punctuation skills. A description of the process follows:

- The teacher selects an interesting piece of writing.
- The selection is read aloud to the class (and perhaps discussed).
- The teacher then dictates the passage slowly to the class. The students transcribe the form and conventions (i.e., spelling, punctuation, and capitalization) as accurately as possible.
- The students compare their transcriptions with distributed copies of the original.

This task is best used as a diagnostic or teaching aid.

Verbatim Split-page Procedure

Palmatier (1973) suggests students can benefit from the verbatim split-page procedure (VSPP). Students divide their notebook paper so that 40% of each page lies to the left and 60% to the right. Students take brief notes on the left-hand side only. The right-hand side is used after listening for reorganizing and expanding on the scribbles to the left.

Sample VSPP

Heroic	1. The superhuman heroic tradition is universal and enduring.
Superhuman	
Universal	2. Each hero/heroine is typical of a time in history and the culture of that time.
Enduring	
Typical of Time/Culture	
Recurring	

Critical Thinking

Critical thinking plays a major role in effective listening. Listening in order to analyze and evaluate requires students to evaluate a speaker's arguments and the value of the ideas, the appropriateness of the evidence, and the persuasive techniques employed. Effective listeners apply the principles of sound thinking and reasoning to the messages they hear at home, in school, in the workplace, or in the media.

Planning and structuring classroom activities to model critical listening and encourage students to listen critically is important. Students should learn to:

- *Analyze the message.*

  Critical listeners are concerned first with understanding accurately and completely what they hear (Brownell, 1996). Students should identify the speaker's topic, purpose, intended audience, and context. The most frequent critical listening context is persuasion. They should keep an open-minded and objective attitude as they strive to identify the main idea(s)/thesis/claim and the supporting arguments/points/anecdotes. They should ask relevant questions and restate perceptions to make sure they have understood correctly. Taking notes will enhance their listening.

- *Analyze the speaker.*

  Critical listeners must understand the reliability of the speaker. Is the speaker credible? Trustworthy? An expert? Dynamic?

- *Analyze the speaker's evidence.*

  Critical listeners must understand the nature and appropriateness of the evidence and reasoning.

What evidence is used? Expert testimony? Facts? Statistics? Examples? Reasons? Opinions? Inappropriate evidence might include untrustworthy testimony; inadequate, incorrect, inappropriate, or irrelevant facts, statistics, or examples; or quotations out of context or incomplete.

- *Analyze the speaker's reasoning.*

    Critical listeners must understand the logic and reasoning of the speaker. Does the speaker use a deductive or an inductive approach? Does the speaker use comparison and contrast, problem and solution, or cause and effect to present an argument? Does faulty reasoning slip into the argument? Faulty reasoning might include hasty or over-inclusive generalization, either-or argument, causal fallacy (therefore, because of this), non sequitur (confusion of cause and effect), reasoning in a circle, begging or ignoring the question, false analogy, attacking the person instead of the idea, or guilt by association.

- *Analyze the speaker's emotional appeals.*

    Critical listeners must understand that persuaders often rely on emotional appeal as well as evidence and reasoning. Critical listeners, therefore, must recognize effective persuasive appeals and propaganda devices. A skilled critical listener identifies and discounts deceptive persuasive appeals such as powerful connotative (loaded) words, doublespeak, appeals to fears, prejudice, discontent, flattery, stereotype, or tradition. The listener must also identify and discount propaganda techniques such as bandwagon appeals, glittering generalities, inappropriate testimonials, pseudo-scientific evidence, card-stacking, and name-calling.

By understanding and practising the principles of objective thinking, students can prepare themselves to listen effectively in most situations.

Listening affects our ability to make good decisions, our appreciation of the world around us, and our personal relationships. Effective communication begins with listening and with listeners carrying 80 percent of the responsibility in the interaction (Brownell, 1996, pp. 6-7). Whether at home, in school, or in the workplace, effective listening is important for the development and maintenance of healthy relationships.

After Listening

Students need to act upon what they have heard to clarify meaning and extend their thinking. Well-planned post-listening activities are just as important as those before and during listening. Some examples follow.

- To begin with, students can ask **questions** of themselves and the speaker to clarify their understanding and confirm their assumptions.

- Hook and Evans (1982) suggest that the **post-mortem** is a very useful device. Students should talk about what the speaker said, question statements of opinion, amplify certain remarks, and identify parallel incidents from life and literature.

- Students can **summarize** a speaker's presentation orally, in writing, or as an outline. In addition to the traditional outline format, students could use time lines, flow charts, ladders, circles, diagrams, webs, or maps.

- Students can **review** their notes and add information that they did not have an opportunity to record during the speech, video, or film.

- Students can **analyze and evaluate** critically what they have heard.

Sample After Listening Guide

Reflect upon and interpret what you have heard and evaluate it in an open-minded and objective manner. Weigh all evidence before making a decision or drawing a conclusion.

1. *Identify the speaker's main idea(s)/thesis/ claim/point.*

2. *Identify the speaker's supporting points/ arguments/examples/anecdotes.*
   -
   -
   -

3. *Analysis of the presentation:*

   a) *Speaker:*

   b) *Speaker's ideas and evidence:*

   c) *Speaker's reasoning and plan of organization:*

   d) *Speaker's emotional appeals:*

4. *Relevant questions to ask the speaker:*

5. *Further research I need to do on the topic:*

6. *Analysis of my behaviour as a listener:*

7. *Conclusion:*

- Students can be given opportunities to engage in activities that build on and develop concepts acquired during an oral presentation. These may include **writing** (e.g., response journal, learning log, or composition), **reading** (e.g., further research on a topic or an alternative viewpoint), **art or drama** (e.g., designing a cover jacket after a book talk or developing a mock trial concerning the topic through drama in role).

Assessment of Listening

Listening is one of the more difficult aspects of the language arts to assess. It cannot be easily observed and can be measured only through inference. However, there are both informal and formal strategies and instruments that teachers can use to help them in their assessments.

Informal Assessment

The most effective assessment of listening may be teachers' observations and students' self-assessments. Students initially may not be aware of how well they listen and, therefore, need teacher guidance.

Self-assessments should be followed with one-on-one discussions about student progress. Teachers can also videotape students while they are listening and follow up with discussion.

The forms on the following pages can be used or adapted for informal assessments:

- Sample Self-assessment for Listening: Form One
- Sample Self-assessment for Listening: Form Two
- Sample Listening Behaviour Checklist
- Sample Listening Rubric for Small Group Discussion.

Sample Self-assessment for Listening: Form One

Circle the appropriate column.

Learning How to Listen

Yes   No   Sometimes   • Do I pay attention?

Yes   No   Sometimes   • Do noises in the room interrupt my careful listening?

Yes   No   Sometimes   • Am I willing to judge the speaker's words without letting my own
                                   ideas get in the way?

Yes   No   Sometimes   • Do I find the speaker's personal habits distracting (e.g., clearing
                                   the throat constantly)?

Listening for Information

Yes   No   Sometimes   • Can I mentally organize what I hear so that I can remember it?

Yes   No   Sometimes   • Can I think up questions to ask the speaker about ideas that I do not
                                   understand?

Yes   No   Sometimes   • Do I get the meaning of unknown words from the rest of what the
                                   speaker says?

Listening Critically

Yes   No   Sometimes   • Is the speaker expert enough to make his/her statements?

Yes   No   Sometimes   • Can I separate facts from explanations or opinions?

Yes   No   Sometimes   • Can I tell the difference between important and unimportant details?

Yes   No   Sometimes   • Can I pick out unsupported points that a speaker makes?

Yes   No   Sometimes   • Am I able to accept points of view that differ from my own?

Listening Creatively

Yes   No   Sometimes   • Am I able to pick out specific words or phrases that impress me as I
                                   listen?

Yes   No   Sometimes   • Do I become involved in the poem, story, essay, or play so that it
                                   seems as though the action is truly taking place?

Yes   No   Sometimes   • Am I able to put what I hear into my own words so that I can share it
                                   with others?

(Adapted from Mowbray & George, 1992, p. 54. Used with permission of Pembroke Publishers Ltd.)

Sample Self-assessment for Listening: Form Two

Student:

Date:

Task:

Rating Scale: 1-poor   2-weak   3-average   4-good   5-excellent

Preparing for Listening

I entered the situation with a positive listening attitude. I was prepared to listen and knew what I wanted to accomplish. I set my purpose (and adjusted it as necessary). I focused my attention on the task.

Rating Scale: 1   2   3   4   5

Comments:

Suggestions for Improvement:

During Listening

I concentrated on what the speaker was saying. I attempted to ascertain the speaker's purpose. I stayed mentally involved and physically alert. I was open-minded and objective. I distinguished the message from the speaker. I used a notemaking system (e.g., split-page, outline, map, précis). I was first concerned with accurately and completely understanding what I heard. I "made sense" of what was heard and seen by listening for main ideas, and by distinguishing between main ideas and supporting evidence. I distinguished between relevant and irrelevant material. I listened for specific organizational patterns and noted transitional expressions. I made inferences and drew conclusions. I wrote down new words (and found out what they meant later). I asked myself questions while listening. I gave appropriate verbal and nonverbal feedback.

Rating Scale: 1   2   3   4   5

Comments:

Suggestions for Improvement:

After Listening

I reflected upon and interpreted what I had heard. I evaluated what I heard in an open-minded and objective manner. I weighed all evidence before making a decision or drawing a conclusion. I analyzed the speaker's ideas and evidence, the speaker's reasoning, and the speaker's emotional appeals. I asked appropriate questions for constructive purposes, not to trap the speaker.

Rating Scale: 1   2   3   4   5

Comments:

Suggestions for Improvement:

Sample Listening Behaviour Checklist

Some of the items listed in this checklist (e.g, eye contact) can vary across cultures and in accordance with the situation. Teachers should also be aware of second language and dialectical differences that can be present in students' speech, and adapt their assessment instruments accordingly.

Name of Student: _____

Dates Observed

Listening Behaviour and Habits								
1. Does the student get ready to listen?								
2. Does the student keep attentive during the oral presentation?								
3. Does the student look at the speaker, film, or presentation?								
4. Does the student's behaviour indicate interest?								
5. Does the student take notes?								
6. Do the student's comments indicate a grasp of the talk, film, or presentation?								
7. Is the student polite when others talk?								
8. Does the student ask questions?								

(Devine, 1982, p. 50. Used with permission of the National Council of Teachers of English.)

Sample Listening Rubric for Small Group Discussion

Level	Criteria

Level   **Criteria**

5   **Active Interest and Involvement**

- members take appropriate turns in conversation
- probing questions are asked of others
- occasionally, members paraphrase what others have said in order to clarify
- nonverbal cues or body language are used to respond to, and sometimes shape, communication with others

4   **Focused**

- members ask for information and give responses that indicate attention to topic of discussion
- members acknowledge and build on what has been said or done
- members take appropriate turns in conversation
- nonverbal cues or body language are used for effect (e.g., smile encouragingly, gesture for emphasis)

3   **Attentive**

- responses given indicate attention to topic of discussion
- acknowledgement is given to what has been said
- occasionally, gestures and body language are used for emphasis, to show support or to get attention (e.g., move into close proximity as group works)
- eye contact is made with person speaking (if appropriate)

2   **Inconsistent**

- responses given occasionally indicate attention to topic of discussion
- members occasionally acknowledge what has been said
- feedback is offered only when prompted
- members may be easily distracted and attentive only when addressed directly

1   **Largely Indifferent**

- members have difficulty in responding to questions
- members continually interrupt speakers, do not let others verbalize
- verbal feedback is not offered when opportunity presents itself
- nonverbal response is nonexistent

Formal Assessment

More formal listening assessments can be prepared by teachers based on objectives and perceived needs. Some examples follow.

1. Excerpts from different genres (e.g., prose, poetry, plays) can be used as follows:

   - Prepare a set of ten questions on the excerpt.

   - Set a purpose for the listening activity (e.g., "What evidence did the speaker use to support the main assertion?").

   - Have students listen to the excerpt (pre-taped or teacher-read).

   - Have students respond in writing to the prepared questions.

   - A score of 70% or better on basic recall and basic inferential questions indicates that the student has comprehended the passage.

   Questions can also be designed to determine if students are comprehending critically and creatively.

2. Students can paraphrase, summarize, analyze, make notes, complete a listening guide, or write a response to a spoken or multimedia presentation. The assessment tasks can be as simple as asking students to list significant ideas and arguments, answer a series of questions, or identify connotative meanings of key words. They can be as challenging as having students formulate their own questions; identify irrelevant details; identify fallacies, bias, or prejudice; use the information presented and apply it to a new situation; or judge the effects of various devices the speaker may use to influence the listener or viewer.

3. Devine (1982) gives examples of other types of listening assessments.

   - After placing ten details on the chalkboard, the teacher reads a ten-minute story aloud. After listening to the story, students are asked to jot down the four or five details that are most important to the outcome. The responses provide insights into students' listening ability.

   - Students listen to a story and, afterward, write down three key qualities of one

character and their reasons for selecting these. While listening to the story a second time, the students listen for and record details that prove their assertions about the character.

Even though listening is a difficult language strand to evaluate, assessment must take place to validate its place in a curriculum and to provide feedback to students. The feedback should be specific, concise, and as meaningful as possible. As with all evaluation, it needs to be continuous.

Writing

Teaching-Learning Strategies		
Teacher-Guided	**Student Empowerment**	**Specific Strategies**
Before • Discovering what to say about a particular topic • Considering the variables of purpose, audience, and form • Planning	*Before* • What is my topic? My purpose? • Who is my audience? • What should I say? • What form should I use? • How should I organize my ideas?	*Before* • Talking, Interviewing, Reading, Researching • Brainstorming, Listing, Clustering, Mapping, Webbing, Flowcharting, Outlining • Focused Free Writing • Heuristics (Questions/Prompts/ Leads) • Reading and Examining Models • Viewing, Visualization, Guided Imagery • Journal Writing
During • Saying what is meant as directly and clearly as possible • Finding an appropriate voice and point of view • Telling the reader about the topic	*During* • How can I introduce my topic? • How can I develop each part? • How can I conclude my topic?	*During* • Mapping Thoughts • Writing-off a Lead • Fast or Free Writing • Personal Letter • Conferencing • Reflecting and Questioning Self
Revising • Editing for ideas and organization • Proofreading for conventions other than content	*Revising* • Have I edited and proofread? • Have I practised a variety of editing and proofreading methods? Which work best for me?	*Revising* • Reading Aloud to Another • Using Revision Checklists • Check and Question Marks • Using a "Pass" Strategy • Self-monitoring • Peer Conferencing

Development of Writing Abilities

Writing is a powerful instrument of thinking because it provides students with a way of ordering and understanding their thoughts. Writing shapes their perceptions of themselves and the world. It aids in their personal growth and in their ability to effect change on the environment. Students are often unaware of the power of the written word, yet the written word:

> ... enables the writer, perhaps for the first time, to sense the power of ... language to affect another. Through using, selecting and rejecting, arranging and rearranging language, the student comes to understand how language is used (Greenberg & Rath, 1985, p. 12).

Adolescents' writing abilities develop gradually with incremental and uneven progress. In order to become empowered in writing, students need concentration, instruction, practice, and patience.

The teacher's mandate is to assist adolescents to gain control over the written word. Students should:

- develop an explicit knowledge of phases of the writing process

- write frequently on a variety of topics for a variety of purposes and audiences

- develop an understanding of the structures and conventions of language.

Writing as Process

Writing is a messy process. It is not linear; it is recursive, "a loop rather than a straight line", where the writer writes, then plans or revises, and then writes again (Emig, 1971). Teachers can help students write more effectively by getting them to examine their own creative processes. Although the process of writing is essentially idiosyncratic, writers usually work through a few basic phases. Students can be shown the different stages in the production of a piece of writing and be encouraged to discover what works best for them. Students can be shown the basic phases of the writing process: pre-writing, drafting, revising (editing and proofreading), and presenting. The "writing process is the thinking processes that go on during writing" (Crowhurst, 1988, p. 7). The writing process is summarized in the following diagram.
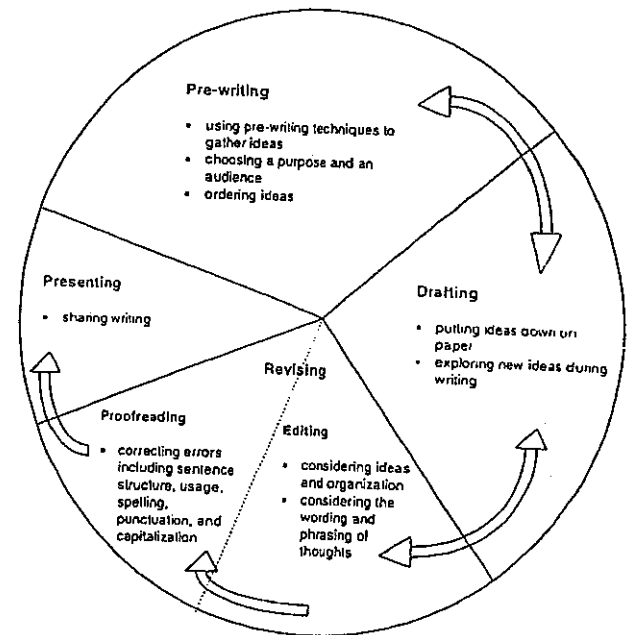
Pre-writing

Pre-writing centres on engaging students in the writing process and helps them discover what is important or true for them about any subject at a particular time. Unfortunately, no one has found the perfect system for teaching the writing process. What is certain, however, is that if students are to become capable writers they must develop pre-drafting skills. Experienced writers have their own methods, but inexperienced writers need motivation to write and assistance in uncovering concepts, experiences, and ideas about which to write.

During the pre-writing phase, students need direction--a topic or something to discuss in writing. Topics can come from teachers but students also need to develop the skill of using their own insights and experiences (and those of others) as writing material. Most often, the potential of possible topics is revealed through pre-drafting experiences such as the following:

- talking with and interviewing people who know something about a topic
- brainstorming
- engaging in focused free writing (i.e., nonstop writing on an intended subject to crystallize ideas and feelings)
- mapping and webbing (i.e., drawing thought webs or graphic representations of the topic)
- writing "leads" (i.e., creating three or more opening sentences as a way of determining the shape and scope of the topic)
- listing

- using reporters' questions (i.e., Who? What? When? Where? Why? How?)
- making similes and metaphors (i.e., asking "What is it like?")
- finding similarities and differences by comparing and contrasting concepts, pictures, and objects
- reading and examining written models to gather information about the topic or to notice genre, style, or tone
- viewing pictures, paintings, television, films, CD-ROMs, or slides
- using visualization and guided imagery
- listening to CDs, tapes, and records
- debating, role playing, and improvising
- exploring ideas through journal writing.

Writers must think not only about what they are going to say, but also about how they are going to say it. During the pre-drafting stage students need to establish, at least tentatively, their purpose, audience, and form. Although experienced writers often say that content dictates form (i.e., that their ideas tell them which form to use), inexperienced writers need to realize that audience and purpose can help determine form. Students need to achieve competency in a variety of forms and consider a range of purposes and audiences. The following are examples:

Purposes

- to reflect, clarify, and explore ideas
- to express understanding
- to explain, inform, instruct, or report
- to describe
- to retell and narrate
- to state an opinion, evaluate, or convince
- to experiment.

Audiences

- specific person (e.g., self, teacher, friend, older person, younger person, parent)
- specific group (e.g., class, team/club, grade, age group, special interest group)
- general audience (e.g., school, community, adults, peers, students, unspecified).

Writing Forms

The ability to shape and organize ideas requires choosing a form that is appropriate to the audience and purpose. Students need experiences with a range of forms. Some examples include:

- personal experience narratives
- autobiographies
- biographies

- fictional narratives (e.g., short stories and novellas)
- diary entries
- journal entries
- learning logs
- poetry (e.g., ballads, acrostics, counted-syllable formats, free verse, song lyrics, other formats)
- parodies
- essays
- research reports
- reviews
- news stories
- editorials and opinions
- advertisements
- correspondence (e.g., friendly letters; invitations; letters of thanks, complaint, application, sympathy, inquiry, protest, congratulation, apology)
- scripts (e.g., skits, plays, radio plays, TV commercials)
- oral histories
- eulogies, and last wills and testaments
- speeches
- memoranda and messages
- instructions and advice
- rules and regulations
- minutes and forms
- pamphlets
- résumés and cover letters.

Through an appropriate balance of experiences with the previous purposes, audiences, and forms, students can become competent in a range of writing tasks.

Teachers may wish to develop mini-lessons to help students attend to the writing variables, including:

Purpose. What am I trying to achieve in the writing? Do I hope to inform, to convince, to describe, to entertain? (Use a strong verb.)
Role. From whose point of view am I writing--my own, someone else's? For this writing should I use a personal, familiar voice or should I be detached and objective?
Audience. To whom am I writing? Is it a specific individual or group, or is it a general audience? What is my relationship to this audience?
Form. What particular writing form or forms are appropriate--editorial, narrative poem, description, or others?
Topic. What am I writing about?

As teachers plan their writing assignments, they should identify and define the appropriate learning objectives, address the elements of effective communication (subject, purpose, audience, and form), and establish guidelines or criteria to evaluate

the outcome of the students' work. Forms of scoring include both holistic and analytic.

Organizing and Developing Ideas

Writers need to think not only about what they are going to say but also about how they are going to say it. Pre-composing plans help students approach the blank page. During the pre-writing phase, students should also give some attention to how they might organize and develop their thoughts (Olson, 1992). Although these plans will be tentative, they are useful for getting started.

Students need to organize their ideas in logical sequences. Several ways of developing and organizing ideas are possible, depending on purpose and form. Some different ways of development and organization include:

Chronological order
- a chronological or step-by-step arrangement of ideas by time or order of occurrence

Spatial order
- spatial, geometrical, or geographical arrangement of ideas according to their position in space--left to right, top to bottom, or circular

Common logic
- definitive (e.g., is called, is made up of)
- classification and division (e.g., parts and relationships)
- order of importance (e.g., first, second)
- comparison and contrast (e.g., compared to, differs from)
- cause-effect (e.g., consequently, the reason for)
- problem-solution (e.g., problem, alternatives, decisions)
- pros and cons (e.g., strongly support, against)
- inductive and deductive (e.g., specific to general, broad to specific)
- dialectic (e.g., thesis/antithesis/synthesis).

Students could consider constructing a map, a chart, an outline, a visual organizer, or a ladder diagram to organize their main ideas and supporting details.

Drafting

During this phase, writers produce a first draft. Momentum is the important issue as students focus their attention on the development of meaning and the flow of thought in their writing. The mechanics are secondary to the flow of ideas.

At this point, students should try to say what they mean quickly. Additional drafts can be written that

further shape, organize, and clarify the work. As students mentally step back from their work, they can develop more objectivity and give more consideration to the reader. They should be encouraged to share drafts to confirm or adjust the direction of their writing.

During drafting, teachers should encourage students to:

- say what they mean as directly as they can
- be themselves; write from their own point of view, or assume a new persona or voice from which to write
- write as though they were "telling" the reader about the topic.

Committing their thoughts to paper or computer screen is not an easy task for all students. Strategies such as the following may facilitate the translating of ideas into first and successive drafts.

- *Mapping.* Creating a map of additional ideas and reconceptualizing ways to order them as they write sometimes help students capture their ideas before they are lost.
- *"Writing-off" leads.* Creating several first lines and then using the key words and direction suggested by one of these leads sometimes get drafts underway for students.
- *Fast or free writing.* Writing an entire first draft as quickly as possible without rereading or pausing to attend to mechanics sometimes helps students create their first drafts.
- *Personal letters.* Writing a first draft as if it were a personal letter to one specific person such as a friend sometimes frees students to create their first draft.
- *Conferencing.* Talking about ideas with a teacher or peer sometimes helps students see how they can start and develop their first drafts.
- *Reflecting and questioning.* Pausing to ask themselves what they are saying and if they need to say more or to say it differently sometimes helps students move their drafts forward.

Drafting is rarely completed in one sitting. Students usually need to let the work sit for a bit and then write a series of successive drafts if they wish to produce polished compositions. Discussing drafts with others (including peers and teacher) can help move each draft closer to the final version. The drafting needs of students, however, will vary.

Revising--Editing and Proofreading

Drafts reflect the struggle to get words down on paper and, as such, they are usually rough and incomplete. Revising brings a work to completion. It is a complex process of deciding what should be changed, deleted, added, or retained. Revising is the general post-writing procedure that involves editing (revising for ideas and form) and proofreading (revising for sentence structure, spelling, punctuation, and capitalization). A major revision can mean beginning again. However, this is not the same as starting over because the writer has in his or her head whatever was learned from writing the previous draft. Many professional writers say this is the most satisfying way to revise because it re-engages the imagination.

Teachers should give students the language to discuss editing and proofreading as well as the strategies to reshape and polish their writing.

Revising strategies require time and practice; therefore, they are best introduced a few at a time. Different strategies may be required for different kinds of writing.

Useful strategies for revising ideas and form include:

* Students can read compositions aloud and possibly tape them.

* Students can examine compositions in relation to specific questions or guidelines. (E.g., Is my composition clear? Is there something that I can do to make it clearer or more appealing? Do my ideas and form address the needs of my audience?)

* Students can use a revision process which involves them in working through various "passes" (Perrin, 1992). The following is an example.

  Pass 1: Edit for truth and accuracy.
  (E.g., Did the governor really say his opponent had a face like a ferret? Why correct the spelling at this point if you might change the sentence?)

  Pass 2: Edit for organization.
  (E.g., Is each paragraph appropriately placed?)

  Pass 3: Edit for paragraph structure.
  (E.g., Does each paragraph have a topic sentence?)

Pass 4: Edit for sentence structure.
(E.g., Does each sentence have a verb? Is there variation in sentence length?)

Pass 5: Edit for word choice.
(E.g., Have you used "less" when you mean "fewer"?)

Pass 6: Edit for spelling and punctuation.

Pass 7: Edit for conciseness and clarity.
(E.g., Is there anything else that should be removed? Added?)

Proofreading involves reading for conventions rather than content. Proofreading and editing are not mutually exclusive. During the editing process, some proofreading may occur and during proofreading, further editing may occur. Proofreading is the process of checking a draft to make sure that the following conventions are correct and appropriate:

* paragraph structure
* sentence structure (syntax)
* word choice (diction)
* usage
* spelling
* capitalization
* punctuation
* appearance (e.g., spacing, indentation, page numbers).

Checklists such as the following could be used by students when revising.

Questions for Editing and Proofreading

Ideas/Content:
1. Do the ideas work together to make the message clear?
2. Is there enough information?

Organization:
1. Does the paper have an effective introduction and conclusion?
2. Do the words, phrases, and sentences tie the ideas together logically (i.e., transitions)?
3. Are the ideas written in order of importance?

Voice/Tone/Flavour:
1. Is there evidence that I am sincere and concerned about my audience?
2. Is the paper an example of my best effort?

Word Choice:
1. Are the words accurate, concise, and well chosen?

2. Do I feel the need to experiment with any new words?
3. Is the paper enjoyable to read?

Syntax/Sentences:
1. Are the sentences varied?
2. Does the writing flow naturally?

Writing Conventions:
1. Are the paragraphs effective?
2. Does the punctuation enhance the meaning?
3. Have I checked the spelling?
4. Are the capitals where they belong?
5. Is there subject/verb agreement?

(Spandel & Stiggins, 1990, p. 130. Used with permission of Addison-Wesley Educational Publishers Inc.)

Editing and Proofreading Checklist

Does the passage as a whole:
• present information and ideas fully and clearly?
• flow logically?
• address the intended audience?
• employ the most suitable tone and style?
• employ the most suitable format?

Does each paragraph:
• have a clearly identified topic sentence?
• employ clear, logical, easy-to-follow organizational structure (e.g., topic sentence, supporting details, and concluding sentence)?
• include only necessary information?
• support main ideas with specific details?
• clearly relate to paragraphs before and after it?

Is each sentence complete? Does each sentence:
• state its point clearly and completely?
• flow logically?
• support the main idea?
• work with sentences before and after to form a smooth, easy-to-read paragraph?
• vary in construction with sentences before and after?
• contain strong nouns and verbs rather than too many qualifiers?
• contain qualifiers that are placed next to the words they qualify?
• express agreement between sentence parts?
• express ideas in parallel constructions?
• avoid unnecessary words or phrases?
• employ a consistent verb tense?
• employ tone and style consistent with the rest of the passage?
• employ the correct punctuation?

Is each word spelled correctly? Is each word the best choice, considering:
• the purpose the writer is trying to achieve?
• the situation's level of formality?
• the reader's knowledge of the topic?
• the level of specificity the writer is trying to achieve?
• the tone the writer is trying to achieve?
• the emotional impact the writer is trying to make or avoid?

With experience, most students can develop a personal revision checklist.

Writing Conferences

Conferences can take numerous forms and the teacher does not always need to be directly involved. In fact, students should be encouraged to discuss their writing with their classmates. Students can meet with one or two classmates to ask for advice, share a piece of writing, or revise a composition.

In **peer conferences**, students need to know how to maintain a helpful and supportive relationship. Alvermann and Phelps (1994) suggest that collaboration among student writers does not occur spontaneously. Teachers need to take time to model good responses and set some ground rules such as the following:

• Be positive. Respond to what the writer is trying to say and what the writer does well. Tearing down another person's work will only result in discouragement and hurt feelings.
• Be helpful. Do your best to make comments that will be useful to the writer.
• Be specific. Talk about specific words, phrases, or paragraphs.

(Alvermann & Phelps, 1994, p. 212)

Students can be encouraged to use the PQP method of peer response:

P (Praise) What do you like about my paper?
Q (Question) What questions do you have about my paper?
P (Polish) What specific improvements could I make?

(Lyons, 1981, p. 42)

Peer conference guides such as the following can also be used.

Sample Peer Conference Guide

Writer:
Reader:
Date:
Written Work:

Discuss the following:

1. What I liked most:

2. The main idea seems to be:

3. Your organization is:

4. Questions I have are:

5. An idea to try is:

6. Additional comments:

In any **teacher-student conference**, the key to success lies in asking questions that teach-- questions that lead students to discover what they have to say and want to communicate, and that encourage them to talk about the work. The teacher can, for example, ask:

> How is it going?
> Where are you now in your draft?
> Can you tell me more about that?
> Can you say more about ...?
> What do you think you will do next?
> Where do you want this piece to go?
> If you put that idea in, where could it go?

(Graves, 1983, p. 245)

The value of revision is that students learn to "re-see" and rethink their writing. Ideally, students should go beyond concern for just the product of writing and become equally concerned with the process of writing.

Learning to Write by Writing

The best way to encourage students to become practiced writers is to have them write often and experience first hand the phases of the writing process. By preparing for composing, actually composing, and revising, students learn the phases of the writing process.

The gains of a process approach to writing can only be realized if teachers have an understanding of the various roles they play in helping students to become more proficient writers. The teacher is no longer simply a setter and corrector of assignments. The teacher is a writer along with the students, as well as

an instructor, responder, coach, diagnostician, and supporter.

Students need someone to encourage them, to support them during each phase of their writing, to read and respond to their writing, and to provide direct instruction in the mechanics of writing. While students focus on the writing process, the teacher provides appropriate support:

Stage	Writer's Focus	Teacher's Focus
Pre-writing	Exploring ideas	Encouraging, probing
Drafting	Developing ideas	Suggesting
Revising	Clarifying, revising text	Questioning, coaching
Presenting	Sharing text	Responding

Although the writing process need not be followed in its entirety with all pieces of writing, students should be given a rationale for using the process and should be shown how a writer can craft a composition. Graves (1983) recommends that teachers begin writing instruction by modelling the writing cycle, and then continue by participating as writers themselves throughout the year. Some steps teachers might take in order to show students how to produce and craft a composition follow.

Teachers might:

1. Draw up a list of five topics they really want to write about, choosing topics that will interest their students (for example, a camping trip, a pet's death, an embarrassing school memory).

2. List their topics on the board, discuss each briefly, and tell how they came to choose one of them to write about at this time.

3. Begin a very rough draft on a transparency at the overhead projector so that students can see their writing begin to take shape. While teachers write, they should talk about their thoughts, word choices, and changes in focus or direction as they occur.

4. Begin revising on the transparency, using arrows to move or add parts, crossing out some parts and substituting others, making marginal notes, and asking students for suggestions. As in step 3, teachers should think aloud as they work.

5. At this point they can ask students to begin producing their own lists of possible topics,

choose one, and begin a rough draft. A few days later, as students get ready for further revisions, teachers can return to their transparency and revise and edit further, as in step four.

(Temple & Gillet, 1983, p. 238)

Mini-lessons

Students need varied writing experiences combined with direct instruction in context. Mini-lessons (5-20 minutes in duration) can be designed to help students learn "how to do" something (e.g., write an effective descriptive paragraph) or they can address a language concept needed for a task (e.g., how to write a concise sentence). These focused lessons can occur during any phase of the writing process. They can be taught to the whole class, to a small group, or to an individual.

Sample Mini-lesson

A mini-lesson on writing an effective introduction might include the following information.

An introduction usually serves two purposes. It catches the reader's attention and it suggests or states the main idea of a paper. Stating your main idea in your introduction makes it easy for the reader to understand what you are trying to narrate, describe, explain, or prove. (Not every piece of writing, however, needs a formal introduction. Often narration begins in the middle of the action with an introduction designed to capture the reader's attention.)

Experienced writers often catch their reader's interest using one of the following methods.

- Taking a stand on a controversial issue: *Communication with extraterrestrials is possible.*

- Presenting (retelling) a short anecdote: *The car lurched across the field, alternately chasing and being chased by a huge, brown bull.*

- Beginning with a quotation: *"You can do it", they said. "There's nothing to it. Skiing is as easy as walking."*

- Asking a question: *What do twelve years of schooling do to your mind?*

- Addressing the reader directly: *Imagine standing on the prairies 20,000 years ago.*

- Providing a vivid description: *The low sky was like a sheet of metal; the fields faded in the distance, but the presence of the wolves was still felt.*

- Beginning with a startling or interesting fact: *It happened quickly. Sixty million buffalo once roamed the prairies and plains of North America. By 1889, there were estimated to be only a few scattered herds.*

Each opener presents a vivid but incomplete glimpse of what is to follow. The reader wants to read on to see the rest of the picture.

Writer's Workshop

Many teachers use a writer's workshop approach that involves students in three types of activities:

- Mini-lessons (5-20 minutes) on a writing concept or skill that all or certain students can use in their writing.

- Writing time (30-40 minutes) where students start new compositions, research, revise, or work with other students.

- Sharing time (10 minutes) where, during the last ten minutes of the workshop, students share their writing in small groups and discuss writing problems they are having.

The primary focus during each workshop class period is to provide students with blocks of time to write. The teacher serves as workshop facilitator who monitors and gives feedback to individual students and ensures that each student's progress is charted. The teacher also ensures that important skills are taught, and that conferencing with individual students and among peers.

Presenting and Publishing

The writing process usually culminates in sharing and presenting. Publishing in its broadest sense means "making public" or sharing with others. Students should be given the opportunity to choose pieces of writing they wish to have presented. Any piece that the teacher might select for presentation should be the result of a discussion with the student. The ways of presenting student writing are numerous: shared reading, bulletin board displays, individual books, class/school/city newspapers, student anthologies, or literary contests. Having a wider audience often will lead students to take more care and pride in their writing; however, teachers should keep in mind that some writing is private and

some students will be reluctant to make their writing public. Teachers should be sensitive to individual student needs, while at the same time encouraging them to share some of their best work.

A Variety of Writing Experiences

Although the writing process is the starting point for developing students' writing abilities, teachers must recognize that students need a range of writing experiences to develop as writers. Moffett and Wagner (1983), Britton, Burgess, Martin, McLeod, and Rosen (1975), and others have noted that writing practice and instruction must occur in at least three modes--the expressive, transactional, and poetic. Students use the **expressive mode** to explore and explain their own thoughts and feelings informally. They use the **transactional mode** to report, inform, explain, and persuade. They use the **poetic mode** to create a literary work. Each has a place in a balanced writing program.

Traditionally, high school English courses have focused on the transactional and poetic modes to the exclusion of the expressive. Britton et al. (1975) argue that the expressive mode is the base for the other two and, therefore, deserves a higher profile in secondary school classrooms. Young (1982) captures this in the following diagram.

Transactional E.g., reports, essays (Formal Writing)	Poetic E.g., poems, plays, stories (Formal Writing)

Expressive
E.g., journals, notebooks, diaries
(Personal Writing)
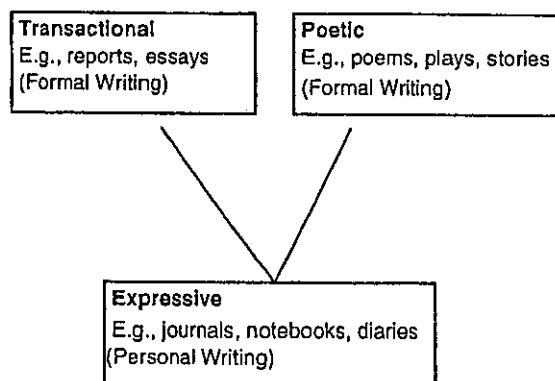
(Young, 1982, p. 80)

Informal writing can easily be incorporated into language arts courses. Just as silent sustained reading (SSR) is a familiar practice in many classrooms, silent sustained writing (SSW) can be similarly incorporated. To this end, students can use the following:

- Response journals, that encourage them to reflect and respond to what they are reading, hearing, or viewing.

- Writers' notebooks, that encourage them to explore and record their ideas for subsequent compositions.

- Memorandums, that encourage students to respond personally to an issue. (E.g., "Write one page per week on an issue about which you feel strongly. Choose your format. This will not be graded except for effort. It must be original and will be responded to in one of two ways--either hand it in for written comments or share it with the class.")

- Fast writes, that encourage students to increase their fluency through timed writing on a given topic. By putting down whatever comes to mind, writing as quickly as they can, students can begin to see their initial ideas and discover others that can be expanded and developed in subsequent writing.

- Dialogue journals, that encourage students to interact with teachers as both make written responses to each other's entries.

- Learning logs, that encourage students to reflect on what they have learned in any subject area. Logs explore questions such as the following: What did you learn today? What confused you? What questions do you still have? What was the point of the lesson?

In many instances, informal writing need not necessarily be assessed. Depending upon purposes, however, informal writing in journals or logs can be assessed and evaluated. For example, the following three-point scale can be used:

0 = no entry attempted
1 = a limited entry attempted; incomplete or unclear
2 = a clear, complete, and thoughtful entry.

Whatever form of assessment or evaluation is used, teachers need to set expectations. Mechanical errors will not be the focus of the teacher's responses but recurrent technical weaknesses will be noted for diagnostic purposes and future teaching. Each journal or log entry should be dated and labelled. The journal or log should be accessible to the student. The time when students write in their journals or logs may vary-- at the beginning of a lesson, during a lesson, for closure, once a week, twice a week, or three times a week. As students work with the various modes-- expressive, transactional, and poetic--they gain experience with the types of writing that are outlined in the learning objectives and that are carried out in daily living.

Writing Folders and Portfolios

Students' writing folders are collections of the students' in-process writing. During an English language arts course, students will produce a number of compositions. Some will reflect the entire writing process but some will reflect only parts of it. For example, a student might begin five different writing pieces. The student might complete the pre-writing for all five, but terminate three of them after completing a first draft. Two other pieces might reflect the complete revision process. One of these might be selected for presentation and/or grading.

A simple letter-size file folder or a manilla folder can be used to store the various compositions as well as checklists, editors' comments, and student and teacher evaluations. Writing folders can be made from Bristol board or a similar light cardboard. Separate sections can be kept for ideas, notes, and first drafts; for work in progress; and for final drafts.

Sample Writing Folder

←	folds	→
Ideas Notes First Drafts	Revise Edit Proofread	Final Drafts

Writing folders play an important role in the language arts classroom. They are places to sift, sort, and store students' pre-writing notes, drafts, checklists, and feedback. The feedback includes graded compositions.

Writing portfolios are also places where students can store their writing. They are similar to artists' portfolios--collections of drafts, and of exemplary and polished work. At term-end or course-end, students can select from their writing folders those compositions that they feel best represent their writing abilities and progress to include in their portfolios.

One of the major values of writing portfolios is the invitation they offer to students to assess themselves. Self-assessment prompts such as the following can help focus the task:

- I want to show this to ... because ...
- I like this because it shows that I can ...
- The strongest aspect of this writing is ...
- I spent a lot of time ...
- This shows that I am getting better at ...

- If I could change something, I would ...
- I would now like to ...
- A specific improvement over past writing is ...
- A skill to work on in future assignments is ...

When portfolios are used as a means of evaluation, a guide should be given to the students so they can understand how they are being judged. A sample set of guidelines follows.

Sample Guidelines for Writing Portfolios

1. Select the best public and informal writing you have. (Public writing is intended for an audience beyond self.)

2. Place the public writing, all of the drafts, the pre-writing activity (e.g., taped discussion of small group brainstorming), and your best informal writing in the front of your portfolio.

3. Write a one-page explanation of why you selected those particular pieces and what the selections say about you as a writer. Consider weaknesses, strengths, areas that have improved, and areas that still require improvement.

Assessment of Writing

It is important that learning experiences in the classroom be assessed in an authentic manner. The traditional grading of papers still has a legitimate place in the English language arts classroom but should not be the sole means of assessing writing. Rather, continuous assessment should mirror instruction and be interwoven with it. Continuous assessment is vital in order that teachers gain a clear, reliable picture of how students are progressing and how well the methods of instruction address students' needs.

Writing assessment can take many forms and should take into account both product and process. In process assessment, teachers monitor the process students go through as they write. In product assessment, teachers evaluate students' finished compositions. In both types of assessment, the goal is to help students become better and more confident writers.

Process Assessment

Teachers watch students as they engage in writing in order to determine strengths, abilities, and needs. Teachers observe in order to learn about students' attitudes and interests in writing, the writing strategies that they use, and how students interact with classmates during conferencing. While

observing, teachers may ask students questions such as: How is it going? What are you writing about? Where do you want this piece to go? This type of informal observation enables teachers to make informed instructional decisions and demonstrates to students that teachers are supportive of their efforts during the writing process.

Conferencing is a central means of assessing the writing process. A student-teacher conference is a meeting to discuss work-in-progress. As teachers listen to students talk about writing, they can learn how to help students work through the process. A conference can occur at various points of the writing process. Teachers' questions can lead students to discuss what they know, what they are doing, what they find confusing, or aspects of which they are proud. Teachers should balance the amount of their talk with the students' talk, and allow the students to take responsibility for discussing and thinking about their own writing.

The key to success in any conference lies in asking **questions that teach**. The following are examples:

As students begin to write:
- What will your topic be?
- How did you choose (or narrow) your topic?
- What pre-writing activities are you doing?
- How are you gathering ideas for writing?
- How might you organize your writing?
- How might you start writing your rough draft?
- What form might your writing take?
- Who might be your audience?
- What do you plan to do next?

As students are drafting:
- How is your writing going?
- Are you having any problems?
- What do you plan to do next?

As students revise their writing:
- How do you plan to revise your writing?
- What kinds of revisions did you make? How have these revisions improved your writing?
- Are you ready to make your final copy?
- What kinds of mechanical errors have you located?
- How has your editor helped you proofread?
- How can I help you identify (or correct) mechanical errors?
- What do you plan to do next?

After students have completed their compositions:
- With what audience will you share your writing?
- What did your audience say about your writing?
- What do you like best about your writing?

- If you were writing the composition again, what changes would you make?
- How did you engage in the phases of the writing process in writing this composition?

(Adapted from Tompkins, 1994, p. 375)

Using **anecdotal records** and **checklists**, teachers can chart students' development and gather information that will help them determine grades and quality. Anecdotal records provide teachers with details about students' writing. Over time, these records provide comprehensive pictures of the students as writers. Teachers can use or adapt the checklist on the following page to assess students during the phases of the writing process.

When students assess their own writing and writing processes, they develop a sense of responsibility. In **self-assessment**, students assess their own writing and decide which pieces will be shared or evaluated. As students work through the writing process, they may address the quality and effectiveness of the writing. They may also judge if they have met the requirements for the given assignment. Early in the course, teachers can introduce students to the concept of self-assessment by creating a handout with questions such as the following.

Sample Self-assessment

Does my composition make sense?
Does it say what I want it to say?
Does it say it clearly?
Can the reader follow my thinking (i.e., my organization)?
Are there any details that need to be deleted? Added?
Am I happy with this composition?
What makes this piece of writing strong? Weak?
Which revision made it a stronger piece?

Students' reflections and insights are an important element of evaluation. Most classes, with practice, are capable of assisting the teacher in establishing evaluative criteria. Teachers should clearly communicate to students their expectations regarding evaluation. An example follows.

Choose five compositions from your writing folder/portfolio that you wish to submit for evaluation. Each composition should have gone through the following steps:

Step 1:   Pre-writing plans
Step 2:   Rough draft(s)
Step 3:   Edited, proofread, and initialled by a peer or other person

Step 4:   Revised and rewritten
Step 5:   Reflection and explanation (What
            major changes have you made to
            make this composition stronger?)

Work from each step must be submitted. You will
be assigned/may choose a submission date.

Sample Writing Process Checklist

Student: _____	Dates					
Pre-writing Can the student identify the specific audience to whom he/she will write?						
Does this awareness affect the choices the student makes as he/she writes?						
Can the student identify the purpose of the writing activity?						
Does the student write on a topic that grows out of his/her own experience?						
Does the student engage in pre-writing activities before writing?						
Drafting Does the student write rough drafts?						
Does the student place a greater emphasis on content than on mechanics in the rough drafts?						
Revising Does the student share his/her writing in conferences?						
Does the student participate in discussions about classmates' writing?						
Does the student make changes to reflect the reactions and comments of both teacher and classmates? If the student chooses not to incorporate suggestions, can he/she explain why not?						
Between first and final drafts, does the student make substantive or only minor changes?						
Does the student proofread his/her own papers?						
Does the student help proofread classmates' papers?						
Does the student increasingly identify his/her own mechanical errors?						
Publishing Does the student publish writing in an appropriate form?						
Does the student share this finished writing with an appropriate audience?						

Comments:

Product Assessment

Assessment of the process students use when writing is of great importance in assisting students to improve their writing; however, the finished composition or product is also important as an indication of writing achievement.

Product assessment should be based on many different criteria, rather than on mechanics only. "Teachers, raised and educated in the old tradition, do not easily let go of the belief that they must correct and grade each piece of writing that their students do" (Crowhurst, 1988, p. 8). This overriding obsession with correction can undermine the more fundamental aspects of composing--content and clarity. Intensively marked papers give too many details, overwhelming and demoralizing the students. Researchers have found that constructive, encouraging, and frequent feedback, as well as responses that emphasize content and process rather than just conventions, lead to improved competency and positive attitudes to writing. Praising what students do well improves their writing more than does mere correction of what they do badly. Teachers should focus students' attention on one or two areas for concentration and improvement.

When students use the writing process, intensive correction is not as likely to be required. As students work through several revisions, they develop a more thorough understanding of the assignment's nature. Students require, then, a thoughtful response from teachers.

Comments such as the following can help students grow and can validate them as writers.

General
- Strong writing voice. I can hear someone behind those words.
- I can picture this.
- I know just what you mean. I've felt this way too.
- You are losing my attention. Make this part a little more specific.

Beginnings and Endings
- Strong introduction. It makes me want to read this paper.
- Your ending came so quickly that I felt I missed something.
- Your wrap-up really captured the whole mood of the paper.
- The conclusions seemed a little weak. I felt let down.

Organization
- This was very well organized. I could follow it easily.
- I am confused about how this fits.
- I am not sure what the focus of the paper is.
- How is this connected to the sentence or idea before it?
- This sentence or paragraph seems overloaded. Too much happens too fast and I cannot follow.

Clarity
- Can you add detail here? I cannot see the whole picture.
- Good description. I could make a movie of this.
- Adding some physical description would help me see this more clearly.
- Tell me more about this. I need more information.
- An example here would help us support your case more willingly.
- The use of dialogue here would help me see this person more vividly.
- I am not sure what you mean. Let's talk.

Structure and Language
- Notice that you have a number of short sentences here. Can you combine them to improve the flow?
- This sentence is a whopper! Break it up, please.
- Good word choice. It really captures the essence of what you are saying.
- Your language seems a bit overblown. I do not hear you talking and that distracts me.

Usage and Mechanics
- Oops--you changed tenses and confused me.
- You switched from the third person to the first. I can understand it, but it does distract.
- You capitalize words randomly. Let me sit down with you in workshop and show you some things.
- Break your work into sentences so I can more clearly see which ideas are related.

(Tchudi & Mitchell, 1999, p. 283. Used with permission of Addison-Wesley Educational Publishers Inc.)

It is common practice for teachers to assign a grade or score to students' writing products. It is important for students to develop or be given evaluation criteria before they begin writing. Students should be encouraged to refer to these criteria as they revise and evaluate their own writing, and in peer conferencing. The use of scoring criteria or rubrics, in this manner, makes evaluation an integral part of the writing process.

Forms of scoring include both holistic and analytic approaches.

Holistic Scoring

Teachers read the compositions for a general impression and, according to this impression, award a numerical score or letter grade. All aspects of the composition--content and conventions--affect the teacher's response, but none of them is specifically identified or directly addressed using a checklist. This approach is rapid and efficient in judging overall performance. It may, however, be inappropriate for judging how well students applied a specific criterion or developed a particular form. A sample holistic scoring rubric follows, with scores ranging from 5 to 1.

Sample Holistic Writing Rubric

5/5 Ideas are insightful and well considered. This writing has a strong central focus and is well organized. The organizational pattern is interesting, perhaps original, and provides the piece with an introduction which hooks the reader and carries the piece through to a satisfying conclusion. The writer has chosen appropriate details and established a definite point of view. Sentences are clear and varied. Word choices are vivid. The writer's voice and tone consistently sustain the reader's interest. If there are errors in mechanics, they are the result of the student taking a risk with more complex or original aspects of writing.

4/5 Ideas are thoughtful and clear. This writing has a clear and recognizable focus. A standard organizational pattern is used, with clear introduction, transitions, and conclusion. A point of view is established and a sense of audience is clear. The writer has used appropriate details, clear and correct sentence structures, and specific word choices. The writer's voice and tone maintain the reader's interest. The few errors in mechanics do not impede communication or annoy the reader unduly.

3/5 Ideas are straightforward and clear. This piece of writing has a recognizable focus, though there may be superfluous information provided. The organizational pattern used is clear and includes a basic introduction and conclusion, though it may be formulaic or repetitive. The point of view is clear and consistent. The word choices and sentence structures are clear but not imaginative. The writer's voice and tone establish, but may not maintain, the reader's interest. The mechanics show less effort and attention to proofreading than needed.

2/5 Ideas are limited and overgeneralized but discernible. This piece of writing has an inconsistent or meandering focus. It is underdeveloped and lacks clear organization. Incorrect or missing transitions make it difficult to follow. There may be an introduction without a conclusion, or the reverse--a conclusion with no introduction. The point of view is unclear and there are frequent shifts in tense and person. The writer exhibits superficial and/or minimal awareness of the reader. Mechanical errors interfere with the reader's understanding and pleasure.

1/5 Ideas are elementary and may not be clear. This piece of writing lacks focus and coherence. The organizational pattern and development of the topic are confusing. Point of view may shift in a confusing way. Mechanical errors are abundant and interfere with understanding. The piece must be read several times to make sense of it. Awareness of the reader is not apparent.

Other forms of writing also may be assessed using a holistic rubric. A covering letter and résumé, for example, could be evaluated using the following criteria.

Sample Holistic Rubric for Letter and Résumé

5/5 Letter and résumé are complete, succinct, neat, free of mechanical errors, and properly formatted.

4/5 Letter and résumé are generally complete but wording and formatting could be improved. There may be details missing and a mechanical error or two.

3/5 Letter and résumé are adequate but appearance could be improved. There may be several mechanical errors. Information may be missing or unnecessary information may be included.

2/5 Letter and résumé do not make a good impression on the reader. Important facts have been left out or are disorganized. There are a number of mechanical errors.

1/5 Back to the drawing board. The letter and résumé are incomplete, unclear, and contain numerous mistakes.

Analytic Scoring

In analytic scoring, teachers read compositions focusing on a pre-determined list of criteria. Compositions can be compared to a set standard and teachers can diagnose to determine needed

instruction. Although this type of analysis is more time consuming than other measures, it does provide detailed feedback. Diederich's Scale (1974) is the most widely used analytic measure, but it must be used cautiously in order to reflect the instructional focus. It is easy to adapt the scale for specific purposes. The following is an example:

Sample Analytic Scoring Criteria

1-Poor 2-Weak 3-Average 4-Good 5-Excellent

Writer: _____ Reader: _____

Quality and development of ideas	1 2 3 4 5
Organization, relevance, movement	1 2 3 4 5
Style, flavour, individuality	1 2 3 4 5
Wording and phrasing	1 2 3 4 5
Grammar, sentence structure	1 2 3 4 5
Punctuation	1 2 3 4 5
Spelling	1 2 3 4 5
Manuscript form, legibility	1 2 3 4 5

Total score _____

(Diederich, 1974, p. 54. Adapted from *Measuring Growth in English*, copyright 1974 by the National Council of Teachers of English. All rights reserved.)

A sample analytic scoring guide for measuring specific aspects of a multi-paragraph composition is shown below.

Sample Analytic Writing Rubric

Content: Thought and Detail (10/25)
When marking the quality and development of ideas the marker should consider how thoughtfully and effectively, within the context of the writing situation, the writer:

- shows a grasp of subject matter
- communicates and integrates ideas (information, events, emotions, opinions, perspective, etc.)
- includes details (evidence, anecdotes, examples, descriptions, characteristics, etc.) to support, develop, and/or illustrate ideas.

9-10   Ideas are insightful and well considered. This writing has a strong central focus and exhibits unique comprehension and insight that is supported by carefully chosen evidence. Sophisticated reasoning and literary appreciation are evident.

7-8   Ideas are thoughtful and clear. This writing has a clear and recognizable focus and exhibits a comprehensive and intimate knowledge of the subject matter. Literary interpretation is more logical/sensible than insightful.

5-6   Ideas are straightforward and clear. This writing has a recognizable focus and exhibits adequate development of content, although interpretation is more commonplace and predictable.

3-4   Ideas are limited and overgeneralized but discernible. This writing has an inconsistent or wandering focus; although it exhibits some development of topic, ideas are often superficial and supporting evidence is vague or weak.

1-2   Ideas are elementary and may not be clear. This writing lacks focus and coherence, and shows little or no development of topic. What is there is generalized and unsupported, so that there is little evidence of understanding.

Organization (5/25)
When marking organization the marker should consider how effectively, within the context of the writing situation, the writer:

- exhibits evidence of planning
- creates an introduction
- establishes and maintains focus
- orders and arranges events, ideas, and/or details
- establishes relationships between events, ideas, and/or details
- provides closure.

5 The writing exhibits evidence of careful and considered planning. The introduction clearly states the direction the essay will take and invites further reading. Ideas are clearly and coherently developed, and show evidence of critical thinking. The conclusion logically and thoughtfully completes the essay.

4 The writing exhibits evidence of clear planning. The introduction provides direction for the reader and the ideas generally focus and sustain the topic. Ideas are developed clearly and the conclusion effectively completes the essay.

3 The writing exhibits evidence of some planning but would benefit from additional planning. The introduction provides some direction for the reader

and the ideas are usually focussed but show little imagination. Ideas are clear but may lack coherence. The conclusion offers little insight.

2 The writing exhibits some evidence of order but little planning is evident. The introduction is weak and relates only marginally to the body of the essay. There is no focus and the ideas are not clearly developed. The conclusion provides no real purpose.

1 Evidence of planning before or during the writing phase is not apparent. The introduction, if there is one, does not contribute to a discernible controlling idea. Development of the topic is meagre or superficial. The conclusion, where present, is unclear or unrelated to the development provided.

Style (5/25)
When marking style, the marker should consider how clearly and effectively, within the context of the writing situation (the purpose and audience), the writer:

- makes choices that contribute to the creation of a discernible voice
- makes use of diction and syntactical structures (such as parallelism, balance, etc.)

5 The writer's voice and tone consistently sustain the reader's interest. The writer has chosen appropriate details and established a definite point of view that enhances the writing. Diction is clear, vivid, and precise. Syntax is varied, effective, and polished.

4 The writer's voice and tone maintain the reader's interest. The writer has established a point of view and a sense of audience, and shows awareness of language and structure. Diction is effective. Syntax is generally effective.

3 The writer's voice and tone establish, but may not not maintain, the reader's interest. The writer's point of view is clear and consistent and shows a basic understanding. Diction is adequate but somewhat generalized. Syntax is straightforward.

2 The writing exhibits superficial and/or minimal awareness of the reader. The writer's point of view is unclear and the choice of diction is imprecise and/or inappropriate. Control of syntax is limited and results in lack of clarity.

1 Awareness of the reader is not apparent. The writer's point of view may shift in a confusing way. Diction is inappropriate and unclear. Syntax is confusing and results in unclear writing.

Mechanics (5/25)
When marking mechanics the marker should consider how clearly and effectively, within the context of the writing situation, the writer communicates by applying the conventions of:

- sentence structure
- vocabulary
- standard usage including subject-verb agreement, pronoun-antecedent agreement, correct and consistent verb tenses
- spelling
- punctuation and capitalization.

5 Sentences are correct. Any mechanical errors are the result of taking a risk with more complex or original aspects of writing. The writing demonstrates a strong command of the conventions of language.

4 Sentences are substantially correct, with errors only in attempts at more complicated constructions. The few mechanical errors do not impede communication. The writing demonstrates a solid control of the conventions of language.

3 Common and simple constructions and patterns are correct. Errors in more complex or unusual constructions do not unduly impede understanding. Information is clear despite a faltering in mechanics. The writing demonstrates a general control of the conventions of language.

2 Sentences having uncomplicated structures are usually clear, but attempts at more difficult structures result in awkwardness and/or obscured communication. The writing demonstrates a limited and/or inconsistent grasp of the conventions of language.

1 The writing exhibits a lack of knowledge in the use use of sentence structure, usage, grammar and mechanics. The profusion of structural and mechanical errors makes communication very difficult. The writing demonstrates only an elementary grasp of the conventions of language.

Some Final Considerations

Students need to know exactly what will be evaluated and how. Teachers should communicate

their expectations or develop the expectations with the class, considering the following:

- Teachers should not feel that they must mark everything but they should provide some kind of feedback for most of the students' writing. Using the folder/portfolio system, students should choose what they will submit for evaluation. Teachers set the minimum guidelines (e.g., five public compositions/three informal compositions/several journal entries).

- Teachers should communicate their assessment guidelines as well as the methods (e.g., holistic, analytic) very clearly at the beginning of the course to all concerned--students, parents, and school administration.

- Teachers should clearly communicate the mark allocation (e.g., the percentage assigned to each of product and process). For some assignments, students may have the option to weight the process or product more heavily within a pre-determined range of marks.

- Teachers must balance the marks assigned to writing with the other language strands.

Growth in writing is slow and highly individualistic. Effective evaluation depends on teachers clearly understanding what students can do, assessing students' growth, and giving meaningful feedback and encouragement.

The Conventions of Writing

Good writing requires a host of skills in content, organization, and style (including the conventions of written English). The conventions of writing are the generally accepted mechanics of language. They make communication possible. While writers are always consciously or unconsciously attending to the mechanics, they are most often focusing on them in the revision stage, particularly during proofreading. During this stage, students attend to the following:

- form (e.g., paragraph, essay)
- sentence structure (syntax)
- word choice (diction)
- usage
- spelling
- punctuation and capitalization
- appearance (e.g., spacing, indentation, page numbers, quality of handwriting).

Students need to understand that readers expect certain conventions in writing. Surface errors distract the reader. A good revision guide, one that includes editing and proofreading criteria, is a start. Students need to understand how the guide can assist them.

Sometimes, students will need to learn about a particular convention. Instruction is most effective when it is provided at this point. Some instruction can be given in mini-lessons to groups of students who have a common need. Some instruction can also be given in individual conferences as teachers help students with their writing.

Form

Form is basic to all writing. During writing, ideas are given shape and structure. Students need to understand the various formats available to them and understand that purpose dictates the format of each composition. Clear, practical instruction and practice with many models help students understand the range of writing forms available to them.

Prose Forms

The following list illustrates the range of prose forms:

Exposition: paragraph, essay, report, article, character study, research paper, news story, newspaper column, business letter, review, memo

Persuasion: paragraph, essay, brief, editorial, letter to the editor, review, column

Description: paragraph, essay, character portrait or sketch

Narration: paragraph, essay, anecdote, short story, diary, journal, biography, autobiography, fable, parable, myth, legend, personal letter

In prose forms, the basic unit of organization is the paragraph. Paragraph structure varies with the type of material. For example, journalistic publications such as newspapers use a particular format with very few sentences in each paragraph. Dialogue in narrative text dictates another format. The beginning and ending paragraphs of an essay call for yet another format. Although there is no absolute standard for paragraphs, prose has one essential quality--all sentences in a paragraph must have some meaningful relationship with one another. Students should learn the basic elements of a paragraph (i.e., topic sentence/main idea, supporting details, and concluding sentence) and the different methods of development. These include chronological, spatial, and logical order (including listing, comparison-contrast, cause-effect, definition,

and problem-solution). Students should be capable of organizing their ideas in each of the various patterns.

Students should also understand that purpose can dictate the organization of paragraphs. For example, the journalistic "inverted pyramid" differs from the usual expository pattern. The following are illustrations of several paragraph types.

News Story Paragraph Form

```
┌─────────────────────────────┐
│          Headline           │
└─────────────────────────────┘
 \        Summary Lead        /
   \                         /
     \  details decreasing  /
       \  in importance   /
         \              /
           \          /
             \      /
               \  /
                \/
```
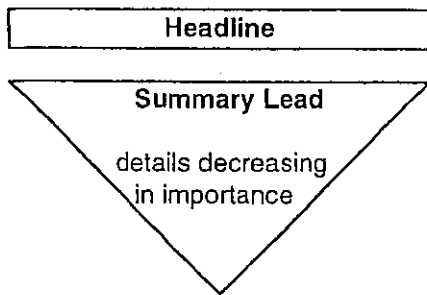
In an **expository** paragraph, the topic sentence usually gives the main idea of what is being explained. The supporting details support the main idea and are usually arranged in a chronological order or in order of importance. The concluding sentence restates the main idea, summarizes the details, or emphasizes the important idea.

In a **persuasive** paragraph, the topic sentence usually states what the reader should do or believe. The supporting details give the reasons for doing or believing the topic sentence. These details are usually arranged in a "persuasive" order (e.g., leaving the most persuasive reason until last). The concluding sentence restates or summarizes the argument.

In a **descriptive** paragraph, the topic sentence gives the main impression of the scene, object, or person. The supporting sentences give the sensory details that lead to the main impression. These details are usually arranged in a logical, spatial sequence (e.g., top to bottom, left to right). The concluding sentence summarizes or emphasizes the overall impression.

Although description may be embedded in narration, a **narrative** paragraph usually arranges the details in an order of increasing importance.

Narrative Paragraph Form

```
┌─────────────────────────────┐
│            Title            │
└─────────────────────────────┘
            /\
           /  \
          /details\
         /increasing\
        /in importance\
       /               \
      /     Climax       \
     /_____  \
```
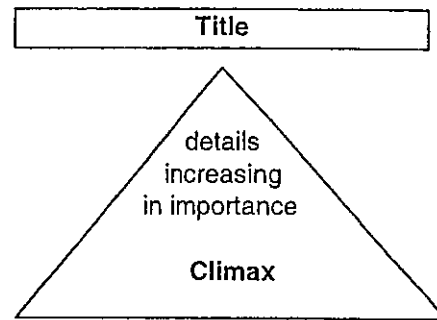
Paragraphs can be used for special purposes. A paragraph, consisting of only two or three sentences, may be used at the beginning of a longer essay to introduce the topic. In narration, the direct speech of a character could occupy a paragraph by itself.

Essays

An essay usually begins with an opening paragraph which states the topic or thesis, a body of one or more paragraphs providing evidence or proof, and a concluding paragraph that sums up arguments and relates to the thesis. The following describes one essay format:

Paragraph 1 (Introductory Paragraph): This contains an introduction to the problem or issue and a statement of the thesis. The first paragraph also makes mention of the key supporting points to be developed in order to prove the thesis.

Paragraph 2: The second paragraph explores and develops the supporting point mentioned first in the introductory paragraph.

Paragraph 3: This paragraph explores and develops the supporting point mentioned second in the introductory paragraph.

Paragraph 4: This paragraph explores and develops the supporting point mentioned third in the introductory paragraph.

Paragraph 5 (Concluding Paragraph): This is a conclusion that sums up the evidence presented in the body of the essay and reaffirms the thesis.

Students may wish to expand the body of the essay to include more than three paragraphs. Each additional paragraph should logically follow and develop the thesis under consideration. Students should use transitional devices to show the correlation between paragraphs.

Students at the Secondary Level are expected to write from their experience and to express their

thoughts about particular topics and issues. During the course of their Secondary Level English language arts studies, they might be asked to write a descriptive essay (including a character sketch), a personal essay, or an argumentive/persuasive essay.

Descriptive Essay: A descriptive essay enables the reader to feel, taste, smell, hear, or see whatever the writer is describing. If the description is objective, observational writing, writers use vivid, specific details to bring their first-hand perceptions of the subject to life. They present factual details consistent with their vantage point in a clear, objective fashion to re-create their observations. If the description is subjective, descriptive writing, they use vivid, specific details to create a dominant impression of a person, place, or thing. They attempt to arouse a particular response in the reader or create a particular mood or atmosphere.

Students might:

- Write an objective description of the main entrance to their school.
- Write an essay describing a walk through the bush. Create a dominant impression of loneliness or of joy.
- Write a character sketch of one of the most memorable characters they have encountered in their readings this term.

In a descriptive essay, writers usually begin with an introductory paragraph that captures their reader's attention and includes a thesis statement expressing one main impression of the subject. They establish in this paragraph a definite physical point of view and inform the reader if it changes in the course of the essay. The body of supporting paragraphs should include the significant details that illustrate the dominant impression and bring the picture to life through specific details and words that appeal to the senses. Writers arrange these details so the reader will see and feel what they want them to see and feel. The conclusion should reinforce the overall impression by summarizing the specific details or by making a vivid comparison.

A **character sketch** paints a portrait in words. Students should determine the overall impression of the character and support it with appropriate details including background, physical traits, actions, and what the character says or thinks, and what others say about him or her. The details should be presented in an order that the reader can follow (e.g., left to right, head to foot, outside to inside).

Character Study: A character sketch is **not** a character study. A character study analyzes the traits, thoughts, and actions of a person in the plot. The focus of the study is on the character's motivation and action. In a literary work, these are determined by what the character says, what the character does, what others say about him or her, and what other characters do to him or her. A character study is considered an analysis, not a descriptive essay.

Personal Essay: Although the personal essay goes by a number of names (including the familiar essay, informal essay, reflective essay, and third-leader), its main purpose is to share an experience or an insight with the reader in a manner that reflects the writer's personality and attitude toward a subject. This type of essay leaves room for individuality and creativity. It is written in a conversational style and usually from a first-person point of view. It does not just narrate events or experiences; it explores their (in)significance and offers a perspective on them.

Students might:

- Write a personal essay to illustrate or refute one of the following statements:
  - "Life is really simple, but people insist on making it complicated."
  - "If anything can go wrong, it will."
  - "That was the end of that idea."
  - "Romantic love is a cruel myth."
- Write a reflective essay to narrate a personal experience and explain what was learned from this experience.
- Use one of the following as the subject for a personal essay:
  - Doors
  - Cars
  - Friends
- Use one of the following as a title for a personal essay:
  - How I appreciate ...
  - The Pleasure of ...
  - My Adventures with ...

Students might introduce their personal essay in a casual or easy way by arousing their readers' interest and stating the theme or insight they will explore. They might consider opening with a proverb or a familiar quotation, challenging a statement made by someone else, asking a question that will arrest the attention of the reader, or beginning with a personal anecdote or experience. Whatever way students begin, they should announce the subject of their essay and establish the tone (e.g., humorous, reflective) and point of the essay. The body of the personal essay should stick closely to the subject

and maintain the thesis and tone. It might include commentary, narrative passages, and descriptive details to illustrate or convey the idea, feeling, or experience of the subject. The reader needs to follow the treatment of the subject and get the meaning intended. Finally, students should bring the essay to a satisfactory end. They might conclude with a strong statement about the lesson their experience has taught them, a thought-provoking question, or a concluding paragraph that states what they have learned.

Argumentive/Persuasive Essay: An argumentive (persuasive) essay gives the writer's opinion about a topic. A persuasive essay appeals more to the emotions while an argumentive essay appeals more to logic. Whatever focus is chosen, the writer's task is to convince the audience that his or her point of view is correct (or at least reasonable).

Students might:

- Write a persuasive or argumentive essay that presents their point of view on one of the issues studied.
- Use selections that they have studied in the course, relating to questions of justice, to support their stance on the following: "Injustice is relatively easy to bear; what stings is justice" (H. L. Mencken).
- Agree or disagree with the following statement. "The question of identity is important and matters to most people." Students might support their stance by referring to personal experiences and selections they have studied in this course.
- Write an essay in which they take a position on a controversial issue facing the world today. Students could convince their readers that they are right by using accurate information, concrete examples, and a compelling organization.
- Agree or disagree with the following statement: "Human beings each have responsibility for one another."

The introduction of an argumentive or persuasive essay should begin with a device to catch the reader's attention (e.g., a strong statement of the main idea/thesis, a question, or an important or unusual or dramatic detail). The introduction should also express a firm opinion or position that the writer wants the reader to consider. The body of the essay should provide evidence to support the opinion that has been offered in the introductory paragraph. It should support the thesis with appropriate facts, incidents, expert opinions, or responsible appeals to emotion. A good persuasive writer tries to anticipate opposing or alternative viewpoints, and may provide counter arguments along with main points of the

essay. The conclusion usually ends with a summary of the most important details of the argument and states again what the reader is to believe or do.

Research Essay: A short research essay explores a specific topic synthesizing and incorporating information from a variety of sources. In addition to stating clearly the purpose in a thesis statement, an effective research essay uses evidence and details from a variety of sources to support the thesis. It contains only accurate and relevant information, documents sources correctly, and includes a properly formatted resource list or bibliography. Finding and evaluating relevant sources and determining useful, accurate information from those sources requires students to explore a range of human, electronic, and print resources and to check if they are authoritative, up-to-date, and respected. It also requires students to make notes as they paraphrase, summarize, and quote the key ideas they wish to use. To avoid plagiarism, students need to credit sources using documentation procedures employed in various acceptable style guides (Modern Language Association, for example). Students should feel comfortable using a research strategy that might include:

- choosing and defining their topic
- finding background information from a range of sources
- narrowing and summarizing their topic and identifying a possible thesis statement to direct their research
- finding the basic information they can use to support their thesis
- evaluating useful sources, making notes, and documenting sources
- finding additional information (if needed)
- organizing their notes and planning their essay
- writing their first drafts and citing their sources
- revising and polishing their papers
- reflecting on experience.

Position Paper: A position paper is an in-depth essay that discusses a student's stand on a local, national, or global issue or item in the news (e.g., a controversy, decision, law, or trend). It may require extensive research and reflection. A position paper clearly presents the individual student's point of view on the issue and offers reasons for this position. While it may address alternative points of view, its purpose is to prove and affirm the writer's stand on the issue. Well-developed position papers are carefully planned and, if they include research, require documentation.

Poems

Besides prose, students may write poems. The following are examples:

- lyrical poems including free verse, songs, cinquains, haiku, tankas, odes, elegies, sonnets
- narrative poems including limericks, ballads, episodes of epics
- dramatic poems including monologues, soliloquies, dialogue.

Plays

Students might also wish to try dramatic writing. The following are examples:

- monologues and dialogues
- scenes from a play
- one-act or full-length plays.

Sentence Structure

The study of language--its elements and its nature--is an important component of a language arts program. Grammar and usage cause endless controversy both inside and outside the classroom. Much of this controversy stems from the misunderstanding of terms and their associated concepts. Grammar is perhaps the least understood term. Grammar is not so-called good English, nor is it the abstract study of parts of speech. Certainly grammar is not solely the mechanical aspects of composition (i.e., punctuation, capitalization, and spelling). Grammar, in its broadest sense, is the study of the way language works. Two aspects of the grammar of English that students need to understand are sentence structure (syntax) and usage.

"Language continues to develop through the use of language, not through exercises in naming of parts" (Sanborn, 1986, p. 74). Diagramming sentences and learning the names of the parts of speech do not improve students' writing or reading, but do steal instructional time from meaningful language activities.

Secondary school students should have a good understanding of English syntax--the principles of sentence formation. If students lack this understanding, it is important to take time to teach the essentials.

Weaver (1996) recommends that students learn" a minimum of grammar for maximum benefits". To this end, Secondary Level students should have an understanding of:

- the concepts of subject, verb, clause, phrase, and basic sentence patterns for editing and proofreading
- sentence combining (and decombining) and sentence generating
- sentence variety and sentence style
- word choice and usage issues including dialects and dialects of power
- spelling, punctuation, and capitalization for clarity and style.

Discussing and modelling sentence structures can:

- make students aware of the sentence patterns that exist in the English language
- give students a vocabulary for talking about elements of language and for talking about their specific writing problems
- help students use word order patterns to make meaning as they read even if they do not understand all of the vocabulary (e.g., "Jabberwocky")
- expose students to the many possibilities of English syntax beyond the basic structures.

Sentence Concepts

Secondary Level students should understand that English language sentences are based on common "kernel" sentences. There are three basic sentence patterns (common kernels) in English:

- S-V (Subject-Verb): Subject and intransitive verb

  Trevor drives. He works.

- S-V-O (Subject-Verb-Object): Subject, transitive verb, and direct object

  The driver delivered the pizza.

  This pattern is sometimes complicated by the insertion of an indirect object (e.g., *Trevor told his boss a story*) and by object complements (e.g., *The pizza made Trevor famous*).

- S-LV-C (Subject-Linking Verb-Complement): Subject, linking verb, and predicate noun or predicate adjective

  Pizzas are Italian. Pizzas are nutritious.

  About thirty percent of English sentences can be classified as S-V; 40-45 percent as S-V-O; and about 25 percent as S-LV-C (Hook & Evans, 1982, pp. 251-252).

The basic English sentence patterns can be expanded by adding qualifiers/modifiers (words, phrases, or clauses). For example,

Basic sentence: *The pizza cooks.*

Qualifiers: What kind? large, pepperoni
How? quickly, to a crisp
Where? in the oven
Why? so it can be delivered

Expanded sentence: *So it can be delivered, the large pepperoni pizza cooks quickly to a crisp in the oven.*

Basic English sentences can also be transformed. Simple transformations include:

- Negative ("not" or "n't" and an auxiliary verb are inserted)

  Pizzas are not junk food.

- Imperative ("you" becomes the subject)

  Eat the pizza.

- Question

  Type 1: Yes-No; subject and auxiliary verb are switched

  Did the pizza get delivered?

  Type 2: "Wh" word (who, what, which, when, where, why) or "how" and an auxiliary verb are inserted

  Why do people like pepperoni pizza?

- There ("there" and linking verb are inserted)

  There are nutritious pizzas.

- Passive (the subject and direct object are switched and the main verb is changed to the past participle)

  Pizzas are delivered daily by drivers.

Complex transformations include:

- Joining (two sentences are joined using conjunctions such as "and", "but", "or")

  Anchovy pizzas are popular. Pepperoni pizzas are popular. Anchovy and pepperoni pizzas are popular.

- Embedding (two or more sentences are combined by embedding one into the other)

  Pizzas are food. Pizzas are nutritious. Pizzas are a nutritious food.

Sentence Combining

Sentences can be combined for variety. Mellon (1967), O'Hare (1973), and Strong (1986) found that students could increase their syntactic fluency and writing ability when introduced to sentence combining activities. Researchers show that sentence combining can "lead to fewer excessively short sentences, to a reduction in the number of 'and' sentences, and, perhaps most importantly, to a clearer indication of how ideas are related" (Hook & Evans, 1982, p. 254). In addition, sentence combining involves a minimal use of terminology. Some examples follow:

Tom found a wallet. The wallet was old and tattered. Tom found an old and tattered wallet.

John is a fireman. John fights fires.
John who is a fireman fights fires.
OR
John, a fireman, fights fires.

However, teachers using sentence combining need to be careful that students do not always equate longer, often extraordinarily complicated sentences with "better" sentences. Students need to examine their ideas and not just the number of words in a sentence. "A basic aim of intelligent sentence combining is to make good sentences, not merely long ones. It follows that 'decombining' may be at least as important as putting sentences together" (Strong, 1986, p. 18).

Using students' own sentences as much as possible, teachers can explain the rationale behind sentence combining and the appropriate punctuation for combined sentences.

Sentence Errors

Writing requires an understanding of certain sentence conventions. It demands that students consolidate ideas through co-ordination and subordination, and generally state their ideas as clearly and succinctly as possible in an appropriate order. Maxwell and Meiser (1997) identify the major sentence problems of Secondary Level students as:

- trying to say too much in one structure, thus creating a tangled, confused sentence

- writing a series of short, choppy sentences that are unconnected and often redundant
- including more than one main idea, thus making the relationship between ideas unclear
- writing non-sentences or fragments.

Other common sentence errors that cause students problems include:

- vague pronoun reference
- wrong or missing preposition
- comma splice
- tense shift
- unnecessary shift in person
- wrong tense or verb form
- lack of subject-verb agreement
- pronoun agreement error
- dangling or misplaced modifier (Connors & Lunsford, 1988).

Additional errors are related to punctuation (e.g., no comma after an introductory element; no comma in a compound sentence; no comma in a non-restrictive element; possessive apostrophe error; lack of comma in series; unnecessary comma with restrictive element). Other errors are related to word choice (e.g., wrong word, its/it's).

Most errors can be talked about, understood, and corrected with a minimum amount of terminology. For example, a sentence fragment is lacking a key element; to change a sentence fragment into a complete sentence, add whatever is missing--a subject, a verb, or both.

The important thing to remember is that teachers should address the specific errors that each student is making. Teachers can use student samples to explain and clarify common writing problems with sentence structures.

Sentence Style

Finally, students should learn to attend to stylistic elements of a sentence (Parker, 1982, 1990; Larock, Tressler, & Lewis, 1980). For example,

Conciseness
- Avoid wordy sentences. Eliminate unnecessary words and expressions.
- Avoid over-using "to be", "which", "who", "whom", "that", "it", "this", and "there".
- Always use precise and concrete words.

Forcefulness (Emphasis)
- The strongest positions in a sentence are the beginning and the end.

- Single words and short phrases can also be effective in mid-sentence; sometimes they are set off by punctuation, and sometimes not.
- An existing single word or phrase can often be repositioned for greater emphasis.

Variety
There are a number of ways of adding variety to sentences, including:

- length (short, long; avoid too many short, choppy "baby" sentences)
- structure (simple, compound, complex, and compound-complex)
- purpose (declarative, interrogative, exclamatory, or imperative)
- arrangement (loose, periodic, parallel, balanced, and inverted).

Style is a difficult writing quality to define and is, to a large degree, idiosyncratic. For experienced writers the connection between style and "voice" might dictate that a certain type of sentence be used--a preponderance of short sentences, for example. Teachers should help students to develop their individual styles in various ways including working on sentence variety--a critical element in writing style.

Word Choice

Effective writers can communicate clearly with a careful choice of words. Although good word choice is partly a matter of preference and therefore style, students should understand that certain choices will help them communicate their ideas to their readers. The tools for this search for words include a good dictionary and a thesaurus. Students should be encouraged to consider context as well as the following:

- whether they have chosen the precise word to convey their meaning (ambling, striding, walking)
- whether they want to use concrete descriptions or abstract concepts (a specific example of beauty or the abstract term "beauty")
- whether they want to use vivid imagery or plain, straightforward descriptions
- whether they want to use words figuratively or symbolically.

In addition, students should learn to recognize clichés and triteness, and to avoid them.

Usage

Language usage is another important aspect of grammar. It refers to a person's form of expression--

choices of words and structures in both speaking and writing. In different social situations, a person adjusts usage so that language varies according to purpose, context, and intended audience. Usage is what is acceptable in a particular situation. There are no hard and fast rules of language usage but there are ranges of uses appropriate to varying situations. Students should be sensitive to these situations and be comfortable and confident in determining their audience, purpose, and situation, as well as the appropriate style for these variables.

Some suggestions for student activities follow:

- Give students situations to explore. For example:

1. *Your family car has coasted across the dock and into the lake. You were in charge of it when the accident happened. Three different audiences are very interested in your short, written account of the incident:*
    - *a parent*
    - *the insurance company*
    - *your friend who left a new CD player in the car.*

    Write an explanation for each interested party. Use appropriate language.

    (Toronto Board of Education, n.d., p. 95).

2. *Describe a possible audience for each of the following sentences. What particular words in each sentence suit the audience you chose?*
    - *"My landlord, Harold P. Jones, demands that I pay my rent immediately or face eviction."*
    - *"Old Jones told me to cough up or ship out."*
    - *"Mr. Jones wants his rent money now; otherwise he'll force me to leave."*

    (Toronto Board of Education, n.d., p. 96)

- Help students understand the range of "appropriateness" found in the language. Language differs in register according to the writer, the purpose, the audience, and the subject matter. For example:

    Casual: a conversation, a diary entry
    Informal: a class discussion, a personal diary
    Fairly formal: a news report, a formal essay
    Very formal: a lecture, a technical report.

- Help students explore the varieties of usage found within a classroom, community, or region. It should be pointed out that speech dialects differ according to region and social group, and

that even "standard" English allows for a variety of acceptable speech. Spoken and written language are somewhat like fashion. They are a matter of style.

If we spoke as we write, we should find no one to listen, and if we wrote as we speak, we should find no one to read. The spoken and the written language should not be too near together as they must not be too far apart (T. S. Eliot).

- Help students learn standard usage. Hook and Evans (1982) summarize the most common usage items on which a teacher might focus:
    - verb agreement in number (chiefly the forms of "be" and "have")
    - past tense and past participle forms (about 40 pairs such as "saw-seen" and "took-taken")
    - compound subjects involving pronouns (e.g., "She and I were"; "He and Judy were")
    - pronouns as objects of verbs, prepositions, and verbals (e.g., "saw Lois and him", "for her and me")
    - adjective wrongly used as a modifier of an action verb (e.g., "engine runs good")
    - double subject and double negatives (e.g., "Bill he doesn't have none") (p. 292).

Other "abusages" for consideration might be: alot, anyways, could of, irregardless, off of, real (as an adverb), reason is because, and youse. These problems should be addressed when they occur in real contexts rather than addressed through memorization of rules, drill, or discrete exercises. A school staff might decide those items that need to be stressed.

- Capture students' interest in language by discussing such variations as slang, jargon, adspeak, miligab, bureaugab, technogab, and poligab. These forms fascinate students because of their deliberate distortions. Teachers do not need to teach these language variations directly, but can show students the uses and limitations of these various forms. Students can also discover that some people, often teenagers, deliberately choose not to use standard English to distance themselves from mainstream society.

Spelling

Spelling plays an important role in communicating through the written word. Students need to realize that spelling errors detract from their overall message and that society, in general, is less tolerant of poor spelling than of any other problems with language. In addition, teachers need to realize that

some students have more difficulty than others learning to spell.

When students are uncertain about a correct spelling, they need to be aware of the options that they have, including:

- checking a word visually
- using a dictionary
- using a spell-check program on a computer
- asking a good speller.

By far the most effective way of learning to spell is proofreading one's writing. Students can become more effective spellers by:

- checking their own and others' writing carefully for spelling
- analyzing their own spelling problems, grouping them in patterns (e.g., pneumonia, pneumatic), and describing their own spelling rules
- keeping a list of their own spelling demons and periodically having a peer dictate this list
- noting sound-alikes (e.g., their/there/they're) and look-alikes (e.g., then/than) but learning them within an appropriate context
- learning at least three basic spelling rules:
  Rule I: dropping the final "e"
  Rule 2: doubling the final consonant
  Rule 3: learning about "ie" and "ei"
- carefully pronouncing words (e.g., accept/except)
- using mnemonic devices (e.g., "stationery" where the "e" stands for envelope)
- developing a way of studying new words (e.g., examine, pronounce, make associations, cover, write, check).

Punctuation and Capitalization

The purpose of **punctuation** is to help the reader understand the writer's meaning. For example, "I left him convinced he was a fool" is not the same as "I left him, convinced he was a fool". A different intent is conveyed by each of "She is there now", "She is there now?", and "She is there now!" Variations in punctuation may result in differences in meaning, lack of meaning, or different emphasis.

Most punctuation marks are written substitutes for intonation--visual symbols that have developed as substitutes. Some punctuation marks, such as those found in the business letter, are dictated by custom. Students need to know the basic function of punctuation marks and their "customary" uses in writing.

Marland (1977) recommends that punctuation be taught by function, including:

- the seven ways of marking off a "sense group": the comma, the semicolon, parentheses, the period followed by a space and upper-case letter, the paragraph indentation, the space or signs for section divisions, the chapter-ending space
- the three ways of marking interruptions: a pair of commas, a pair of dashes, a set of parentheses
- the different ways of showing that a word has been borrowed or is being used in a special way: underline, quotation marks, italics, or boldface.

Capitalization is closely related to punctuation. It is also a signal to the reader. A capital letter, for example, announces to the reader the beginning of a new sentence, a title, a name, a day, a month, a place, a holiday season, a direction, a school subject, or a language.

Students can learn to punctuate and capitalize by:

- editing and proofreading carefully their own and their peers' compositions
- learning during mini-lessons the purpose and history of the punctuation marks (e.g., the teacher places text on a transparency, omitting all punctuation and capitalization marks, for students to discuss and punctuate)
- referring to a handbook
- working on trouble spots with the teacher or a peer (e.g., the semi-colon is equal in value to the comma plus co-ordinate conjunction: ; = , + and)
- preparing a punctuation and capitalization rules chart
- writing "la dictée" (i.e., transcribing accurately a dictated selection using correct spelling and punctuation).

A variation of this last strategy would have the teacher distributing unpunctuated and uncapitalized copies of a composition. Students correct their copy as they listen to the dictation and then compare their copy to the original.

Reading

Teaching-Learning Strategies		
Teacher-Guided	**Student Empowerment**	**Specific Strategies**
Before • Activating what students already know about the text • Providing important background information • Explaining conventions, techniques, and vocabulary • Setting purpose(s) for reading *During* • Modelling the strategies effective readers use • Guiding with questions and activities *After* • Encouraging initial responses • Discussing and developing interpretations • Analyzing, clarifying, and extending • Evaluating	*Before* • What do I know about the topic? • What do I need to know? • What is the organization of the text? • What is my purpose for reading? • What might I learn from this reading? *During* • Do I understand what I am reading? Does it make sense? • What will I learn about next? • Do I picture in my mind what I am reading? • What in my personal experience helps me to make sense of what I am reading? • Do I try different strategies if things do not make sense? *After* • What do I think? How did this affect me? • What did I learn that was new to me?	• Anticipation Guides • Questions • Vocabulary Development • Journals • Think-alouds • REQUEST • Reading Guides • Directed Reading-Thinking Activity • Response Sheets • Reading Response Groups • Think-pair-share • Discussion Groups • Reading Workshops • Literature Response Circles • Author's Chair • Snowballing • Mini-lessons • Conferencing • Independent Reading • Writing (Summaries, Reviews, Appreciations) • Dramatizing • KWL, SQ3R • Illustrating • Storyboards • Paired Response • Fast Writes • Readers Theatre • Role Play

The Reading Process

Reading is a transaction between the text and the reader. As students read, they search for and construct meaning based on what they bring to the text and what the text brings to them.

Text Presents	Reader Brings
• concepts, feelings, attitudes • cultural perspective • language • purpose • format • content	• personal knowledge, feelings, attitudes • cultural perspective • language • purpose • understanding of format • expectation of content

Meaning is Constructed
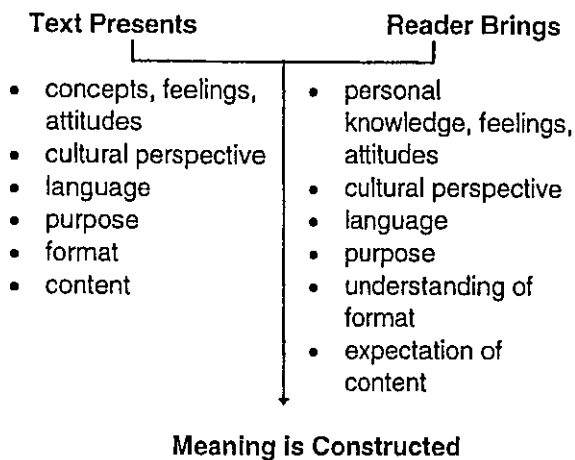
It is important to develop fluent and proficient readers who are knowledgeable about the reading process. Effective readers are active readers who use a repertoire of comprehension strategies before, during, and after interacting with texts. Proficient readers bring their backgrounds to the reading, have a plan for comprehending a range of texts, interact with the texts (building interpretations as they read), and shape their responses based on their reading.

Before reading, strategic readers preview the text by looking at the title and the text to evoke relevant thoughts, memories, and associations. They build background by questioning themselves to see what they already know about the topic, the form in which the topic is presented, and the vocabulary that might communicate the ideas about the topic. They set purposes for reading by asking themselves what they want to learn or experience by reading the selection.

During reading, strategic readers create a dialogue with the author, striving to reformulate what the author is saying. They check their understanding of the text by paraphrasing the author's words and they monitor it by imagining, inferring, predicting, and confirming. They integrate their new understanding with existing knowledge. They are continually revising their purposes for reading as they read.

After reading, strategic readers summarize what they have been reading and contemplate their first impressions. They reflect and take second looks to develop more thoughtful and critical interpretations of the text. Finally, they make applications of the ideas encountered in the text by extending these ideas to broader perspectives (Flood & Lapp, 1991, p. 732).

Successful language learners adapt these strategies as they construct meaning from a variety of oral, written, and visual texts and experiences.

Another characteristic that distinguishes proficient readers from ineffective readers is that they read often and regularly. As they read, their reading improves. Ineffective readers often choose to avoid reading and do not develop the same love of literature or the lifelong habit of reading as a rewarding leisure-time pursuit. Teachers can make a major difference in students' success or failure to read texts effectively by modelling, coaching, facilitating, and promoting reading in their classrooms.

Reading Literary Texts

Literary texts provide students with valuable experiences that would otherwise not be introduced into their lives. Such literary texts occupy a special place in an English language arts program. Literature typically involves the use of language and the imagination to represent, recreate, and explore human experiences. Literary texts celebrate the richness and power of language, stimulate the imagination and aesthetic awareness, and shape thought and understanding. Through reading, viewing, listening, talking, and writing about a range of texts--fiction and nonfiction, drama and poetry, film and video--students extend their understanding of themselves and of the world.

Reading texts for literary experience is different from reading them for information. Rosenblatt (1985) offers a starting point for thinking about the reading of texts when she defines two general stances readers may choose when constructing meaning and responding to literature. In one stance (i.e., the **efferent stance**) the reader's purpose is primarily to gain information and analyze the author's technique. The emphasis is on recalling, paraphrasing, and analyzing detail. In the second stance (i.e., the **aesthetic stance**) the reader's purpose is primarily to "live through" the experience presented in the text and to associate the text with personal experience and feelings. The emphasis is on personally connecting with the text as one reads, developing deeper insights into the human experience, and responding thoughtfully to the ideas and insights presented. This stance is encouraged by having students explore their initial understanding and perspectives of a text.

Any text can be read from either an aesthetic or efferent point of view, and both have a place in the English language arts classroom. Strategic readers understand that different texts require different approaches and strategies. Students need to develop effective strategies in order to read different texts in both the aesthetic and efferent stances.

The readers' response is a part of the process of reading any literary text. In order to grow as readers and deepen their understanding of the texts they are reading, students need many opportunities to think about, talk about, and write about the texts they are reading. In turn, teachers need to use instructional strategies that promote reflection, discussion, and critical thinking. To this end, teachers should encourage students to respond to texts both personally and critically.

In their initial **personal responses** to literary texts, students might focus on their first impressions and associations. Consideration could be given to the following response prompts:

- What was my first impression of this text? (What moved me in this text? How and why did it move me?)
- Did I enjoy reading/hearing/viewing this text? Can I identify why I did or did not?
- Did I relate the text to other human experiences, especially my own? (What experience from my own life came to mind as I read this text? What feelings do I associate with the experiences? Are those feelings in any way represented in this text? Where in the text did I see myself? What characters remind me of other people I know? In what ways are they like these real people? In what ways are they different? If I were a character in this text, would I have behaved any differently?)
- Did I distinguish between fact, inference, and opinion in reading/hearing/viewing the text?
- Did I distinguish between the thoughts and feelings I brought to the text and those that can reasonably be attributed to the text?
- Did the text offer any new insight or point of view? If so, did it lead me to a change in my thinking? If not, did it confirm thoughts or opinions I already held? Do I need further information?

In order to extend their personal responses, students need to revisit texts and **respond critically**. Second readings can encourage them to explore further the author's ideas and craft as well as the underlying assumptions found in a text. As they read closely and critically, students should use textual evidence to support their interpretations and their judgements

about the text. During a second reading, consideration could be given to the following prompts:

- Who constructed this text (age, gender, culture)? For whom was the text constructed? To whom was it addressed? When was the text constructed? Where did it appear? For what purpose could the text be used? How is the text trying to influence the reader/listener/viewer?
- What are the author's ideas? What does the text tell me that I already know? What does the text tell me that I do not already know? What am I learning from this text? What has been left out?
- What are the author's views/beliefs? Whose point of view is presented and whose is not? Who is telling the story? Whose voice and positions are being presented? Whose voices are not heard? What messages are being presented?
- How is the text presented? How has the author shaped and refined language in order to make the reader/listener/viewer respond? How and why has the author chosen this purpose, audience, ideas, form, features, structures (including syntax and vocabulary), and rhetorical techniques and stylistic devices? Could the text have been written differently?
- What other ways could these ideas and this text be presented?
- Do I understand that each text (including my response to the reading/listening/viewing experience) reflects a particular viewpoint and set of values that are shaped by social, cultural, or historical context? What are some common assumptions about society that exist in this text?

Students who talk about what they read are more likely to grow as critical readers. Discussions of texts with peers allow students to see how others construct meaning and can result in higher level analytic thinking (Gambrell, 1996). Possible prompts include:

- Did I accept responsibility for making meaning out of the text?
- How does my reading of this text compare with others? Why is it different? Did my discussions with my peers reveal anything about the text, about the readers/listeners/viewers, or about me? Did I change my mind about any aspects of the text?
- Did I participate in discussions by listening to others, considering their ideas, and presenting my own thoughts?

Ultimately, students need to take ownership for reading and responding to texts. With the

appropriate skills, strategies, and support, they can become more competent and confident readers.

A Balanced Approach to Reading

Teachers have the knowledge to provide titles that will bridge students' interests. They can choose those literary selections that provide a balanced reading component in their English language arts program. This balance can be achieved in a number of ways: providing several types of texts, allowing for both teacher-guided and self-directed reading, and including intensive and extensive reading materials. A balanced reading program includes experiences with a range of written, spoken, and other media texts. This range should include a mix of traditional and contemporary texts. The classics still connect with students through their timeless themes and characters; contemporary literature acknowledges the importance of the here and now. There should be a balance of themes and issues presented in these texts. As well, consideration should be given to a balance of gender (authors, characters, issues); culture (multicultural versus Anglocentric); Canadian, Saskatchewan, and international works; and literary genre (prose, poetry, and plays).

The balance should include selections chosen by students for individual, small group, and independent reading and those chosen by the teacher for whole class and guided reading and study. Guided reading may also occur in small group settings where students choose from five or six selections identified by the teacher.

In addition, teachers should pay attention to balancing the **intensive** experiences (careful, close reading guided by the teacher) with a focus on the author's ideas and craft, and **extensive** experiences (independent reading with a focus on personal enjoyment, author's style, and application of previously learned strategies). The teacher should also ensure that there are varying degrees of difficulty in those selections chosen for reading.

Finally, teachers need to share their love of literary texts. To this end, it is important to find time:

- to read to students
- to provide opportunities for students to engage in meaningful reading activities
- to guide students in their literary choices
- to help students become more successful in the strategies involved in reading.

While some selections will be studied intensively, not all literature should be. There needs to be a time

when students are allowed to "just read". **Silent Sustained Reading (SSR)** has been used in many classrooms to allow students to read because they want to--no book reports, no questions at the end of a chapter, and no looking up every unknown word's meaning. SSR means "putting down a book you don't like and choosing another one instead. It is the kind of reading highly literate people do obsessively all the time" (Krashen, 1993, p. x).

Some practical considerations that teachers need to address for the successful implementation of SSR for their classrooms are:

- When will it take place and for how long? (For example, ten minutes at the beginning or end of a period.)
- Although students should come prepared, will there be books available if they do not? Will an occasional visit to the library during SSR be permitted?
- How will teachers demonstrate their commitment to SSR? Will they read with the students? Will they occasionally provide book talks?
- How will teachers deal with students who want to use the time to do homework or other work?
- Are students permitted free choice of reading material?
- Are teachers consistent in not requiring written book reports and the like?

Reading response groups, literature circles, and reading workshops can complement and extend SSR.

Extensive reading promotes literacy. Nearly every study that has examined the relationship between free reading and literacy development has found a correlation. The results show that free reading leads to better reading comprehension, a more mature writing style, increased vocabulary, improvement in spelling, and a greater sense of language forms and conventions (Krashen, 1993, p. 12).

Reading Instructional Strategies

Students need to develop thoughtful interpretations of what they read. They need to approach the task as active makers of meaning. Teachers can encourage students to become active participants in the classroom community by tailoring their instructional strategies and methods to the needs of their classes and the individuals in those classes. Instructional activities such as the following might be considered.

Help students prepare to read by:

- encouraging them to activate what they already know about situations, events, characters, and ideas in the text
- providing important background information, relevant to the selection, in order to expand their knowledge
- explaining the conventions, techniques, and vocabulary employed by the writer
- helping them set purpose(s) for reading.

Help students employ effective reading strategies during reading by:

- encouraging them to become involved with the text
- modelling the strategies that effective readers use as they read
- guiding the reading process with questions and activities that help students build their own understanding of what they are reading.

Help students understand and respond after reading by:

- encouraging them to share their initial responses through discussion and other activities
- encouraging them to move beyond their initial understanding, and develop more meaningful interpretations and connections
- expanding their reading experience to literary analysis
- clarifying and extending their thinking about language and literature through related writing, speaking, viewing, listening, and further reading activities.

Providing the necessary direction, support, and guidance for students before, during, and after reading helps them become strategic readers of literature.

Pre-reading

Reading begins before a book is opened. Pre-reading strategies:

> ... help students to activate what they know about a topic and anticipate what they will read or hear. Such strategies also direct students' attention to the major points in the reading. Teachers can also use pre-reading strategies to point out how a text is organized, to teach unfamiliar vocabulary or concepts, and to provide students with a purpose for reading or listening (Irvin, 1990, p. 96).

A pre-reading activity with the focus on arousing interest in a text and getting students started reading will be different from one with the focus on establishing a common understanding about the main idea or technique employed in a text. Teachers need to consider how to initiate the reading of any text.

Activating Prior Knowledge

During the pre-reading phase, students may need assistance to activate what they already know regarding the ideas they are about to encounter. Teachers need to do more than inform students of the topic of the literary selection. For example, in a selection dealing with the theme of "courage", students might:

- describe a person they know who is courageous and why they think that person is courageous
- in their journal, list several everyday tasks that they think required them to show courage
- create a tableaux representing a courageous moment
- brainstorm the images associated with the word "courage".

Students might use an **anticipation guide**--a brief reading passage to capture their interest--to build predictive reading skills, connect the new selection with their previous experiences, and establish a purpose for reading. For example, if teaching the short story *Lather and Nothing Else* by Hernando Téllez, teachers could present the following question as an anticipation guide:

Your enemy, a vile killer, is sitting on the barber's chair and you are standing over him, your razor in your hand ready to shave him. What are you thinking?

Another type of anticipation guide asks students to place a checkmark next to those statements with which they agree. For example,

____a) Heroes are always courageous.
____b) There are many acts of courage in a war.
____c) A barber can be courageous.
____d) Courage always involves sacrifice.

Three to five statements are usually adequate.

Building Background Knowledge

If a selection deals with a military academy, for example, and students have no knowledge of such an institution, then they must be given background information. Speakers, films, slides, news articles,

maps, and photos can be used to build students' background information.

A strategy known as KWL can also be used to activate what students know and need to know before reading. Individually, in small groups, or as a class, have students design a chart with three columns. In the first column, they indicate what they know about a topic; in the second, what they want to know; and in the third, what they learned after reading. A variation could be: What do we know? What do we think we know? What do we need/want to know?

What do we know?	What do we think we know?	What do we need/want to know?

Determining Purpose and Strategy

Encourage students to use predictions to set a purpose for reading. For example, titles help a reader predict what a particular work is about. Based on the title of the poem (short story, play, essay, or film), have students jot down a brief prediction about what they think the selection will be.

Good readers also make predictions about characters and plot, before and during their reading. After students read the first page of a selection, teachers can pose the following questions:

- Why has the character come?
- How will people react to the character?
- What will happen to the character?

Focus students' thinking by setting purposes to guide their reading. An example follows.

"Beowulf" is a long poem about a legendary hero who battles evil. Like all heroes, Beowulf represents the values admired by his society. Think about the qualities of modern heroes and the kinds of enemies they battle. Use the chart that follows to record phrases that describe today's heroes. As you read, decide if Beowulf displays any of the qualities you listed.

Heroic Deeds	Enemies	Abilities	Virtues

(Applebee, Langer, Hynes-Berry, & Miller, 1992, p. 21)

Explaining Forms, Techniques, and Vocabulary

Writers employ certain literary forms, techniques, and vocabulary to create desired effects. If students are to understand the impact of a literary work, they have to understand how the impact is achieved. To help students better understand a literary text, it may be important to draw their attention to the elements and structures of literary texts, as well as the strategies for reading the different types of literature.

Literary forms, techniques, and vocabulary can be addressed in short mini-lessons before students read a selection. These mini-lessons should provide knowledge to help students experience, think about, and respond to what they are reading. Mini-lessons should not become disconnected lectures on terminology or treatises on literature.

Prose fiction is literature about imagined people, places, and events. The purpose of prose fiction is to stimulate the readers' imagination and communicate the author's ideas about language and perception or view of the world. Short stories, legends, myths, and novels are usually made up of the same basic elements--events (plot), people (characters), places (setting), point of view, conflict, theme, and sometimes symbol and irony. Because of their length, novels usually introduce a greater variety of characters, and may include sub-plots and even use more than one point of view to give different perspectives on the events of the narrative.

Where a novel might have many focuses and sub-plots, a **short story** usually has one focus. Where the novel usually creates a broad exterior world that develops as the story unfolds, the short story creates a smaller world, often an interior one. However, the basic elements are the same with the novel and the short story. When reading stories, students must note whether the person telling the story is a character within the story or someone watching the action from the outside. As the story unfolds, they must note the central conflict or focus and decide why the characters behave as they do. Finally they must decide how they feel about the story's events, their reactions to the main characters, and the

comments or questions about life that the story conveys.

The **novel**, on the other hand, requires that students keep sub-plots separated and recognize their relationships to the main plot. As the characters are likely to be dynamic rather than static, students must be aware of their motives and able to recognize the events that lead to changes in the characters. If students enjoy the novel, they may unconsciously identify with one character or idea inherent in the novel. They need to be aware of the nature and implications of such identification when they respond to what they have read.

Prose nonfiction is writing about real perceptions, lives, and times. Included in this category of prose are forms such as essays, articles, editorials, letters, journals, biographies, autobiographies, speeches, and full-length books. With suspense, richness of expression, and ingenuity of style, nonfiction is as exciting as fiction. In fact, much contemporary nonfiction uses the traditional elements of fiction writing. Terms such as new journalism, creative nonfiction, and literary nonfiction have been used to describe this type of prose writing. Contemporary nonfiction can be read for the same pleasure people experience when reading novels. Because it is vivid and personal in nature, it can serve as a model for much of secondary school students' writing.

Students should also be aware of the typical organizational methods used in traditional nonfiction prose including: listing, time order, comparison-contrast, cause-effect, problem-solution, and description. If students are reading for information, they need to keep their purpose clearly in mind. Students may need to take time to summarize or restate the main points in the reading, and make some notes on the main and supporting ideas.

Poetry is literature that communicates feelings, impressions, images, and ideas through the careful choice and arrangement of words for their sound and meaning. The purpose of poetry can be to capture a mood, convey a feeling, tell a story, or explore ideas, language, rhythms, or images. Poets use various literary techniques to convey the meaning, mood, and feeling of a poem including choice of speaker, form (order and arrangement), imagery, sound, and figurative language.

Plays can be read as a script for performance or as literary text. In both cases, students should pay particular attention to the language, the images, and the literary devices used by the playwright. If the intention is performance, students should, as they read, imagine the play brought to life by actors.

They should try to understand the staging that will bring the script to life through acting, costumes, scenery, props, sound effects, and lighting. They should think about the motivation for characters' actions and resulting conflict. Learning objectives related to the drama strand of the arts education curriculum can also be achieved in language arts lessons where students are reading plays as dramatic scripts.

Understanding Key Vocabulary

If students do not understand the author's vocabulary, they will not understand the text. Memorizing vocabulary for a test or studying lists of words isolated from the reading experience have virtually no effect on comprehension or on improving one's vocabulary (Nelson-Herber, 1986).

Words selected for the purpose of pre-reading vocabulary development should be selected judiciously and there should be a variety of instructional techniques employed. There are three criteria to keep in mind when selecting words for study:

- the relation of a word to key concepts in the text
- the students' background
- the potential for enhancing independent learning.

The amount of pre-teaching of vocabulary depends upon a teacher's approach to a selection and upon students' backgrounds. If the selection is read aloud by the teacher, an oral interpretation may convey the meanings of the unfamiliar words. If the momentum of a selection is best not broken and key words are not necessary for understanding, then vocabulary can be addressed after the reading.

There are numerous ways to help students prepare for the words they will encounter in their reading:

- Activate their prior knowledge.

   E.g., if the word "rejuvenate" is a key word in a selection, students can associate this word with "juvenile".

- Define words in multiple contexts.

   E.g., "He is a juvenile. He is a juvenile delinquent. Stop acting so juvenile."

- Alert them to context clues.

   E.g., How would a judge use the word "juvenile"?

- Show students a context-clue attack system, such as the following:
  1. Look before, at, and after the word.
  2. Think about what is already known and what is in the text.
  3. Predict a possible meaning.
  4. Try steps again or consult a source of authority (e.g., a dictionary).

- Help students recognize the structure of words-- prefixes, roots, and suffixes (morphemic analysis).

  E.g., "Re-" as in "reproduce, renew, rejuvenate".

- Show the relationships among words using semantic mapping. Individually, in pairs, in small groups, or as a class, students can cluster associations around central nodes that form general categories. For example:

Unforgettable
|
Stain ———— Indelible ———— Markers
|
Not Removable
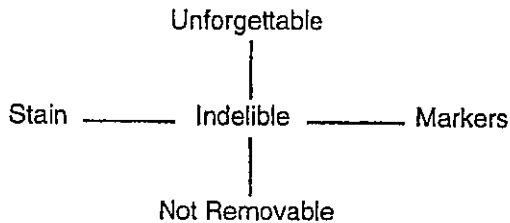
- Teach students how to use the dictionary and show them the extent of its information.

Other useful pre-reading vocabulary strategies include using analogies (e.g., young is to old as juvenile is to ...), listing, sharing the etymology of a word, encouraging wide reading, encouraging vocabulary self-collection, using mnemonic devices, and playing games.

Generally, teachers should keep three guidelines for effective vocabulary instruction in mind:

- give both context and definitions
- encourage deep processing--students making these words part of their working vocabularies
- give multiple exposures (Stahl, 1986).

During Reading

There are several approaches to the first reading of a selection. Sometimes teachers read the selection to the class; sometimes students read it silently; occasionally, students read it aloud (but only after they are given rehearsal time). The basic responsibility of students during reading is to make sense of text and to construct meaning in the process of reading.

During reading, students need to become engaged in the reading process. Proficient readers know how and when to use certain reading strategies. Students also need to monitor their own comprehension. They need to know when the reading selection is making sense and when it is not. This may mean rereading a part of the selection or consulting an expert source such as a dictionary.

It is important for teachers to help students become aware of their **metacognitive strategies** for reading. Students need to know the kind of reading and thinking required of them to understand:

- a particular text (i.e., task knowledge)
- their own strengths and shortcomings in reading particular texts (i.e., self-knowledge)
- the means they can use to regulate their thinking when they are reading (i.e., self-monitoring).

Throughout the reading process, teachers should encourage students to have a clearly defined purpose and to anticipate, predict, hypothesize, tolerate ambiguity, reflect, and reread.

When reading any particular text, students need to employ several strategies. Teachers need to engage students in the reading task and model appropriate strategies. These include:

- connecting (making connections with people, places, situations, and ideas they know)
- finding meaning (determining what the author is saying about people, places, situations, and ideas)
- questioning (paying attention to those words, ideas, and actions that are unclear, keeping in mind that they may become clear later)
- making and confirming predictions (trying to figure out what will happen and verifying it in the text)
- making inferences (determining the author's intent by reading between the lines and inferring what the author does not actually say)
- reflecting and evaluating (responding to what they have read and passing judgement).

An effective way to teach students how to make sense of text is for teachers to demonstrate how they make associations, how they infer, how they reread, how they create visual images, how they check predictions, and how they adjust their reading rate to match purpose and material.

Active reading requires students to bring their backgrounds into the reading, to interact with the selections, to become imaginatively and intellectually involved, and to share and shape their responses

within the classroom setting. Teachers can help students read selections more effectively by getting them actively involved in the reading process. Active reading involves students in creating dialogue with the author, as they strive to reformulate what the author is saying and then extend it. This involvement encourages students to concentrate and think about what they are reading.

As students are making sense of a text, they are building "envisionments"--understandings about the text at any given time. Students must realize that reading is an active, cognitive process involving more than physically looking at the printed words. It involves looking at the meanings and ideas behind the words. Langer and Applebee (1994) note that an envisionment includes:

- what a reader understands about a text at any given time
- the questions the reader has
- the reader's predictions about how the piece will unfold.

At different points in the reading of a text, a reader will have different envisionments. For example, after the ghost tells his story to Hamlet, the reader sees a different aspect of Claudius' personality and perhaps empathizes with Hamlet more than previously. This envisionment is not an end; rather, teachers should encourage it as the starting point for contemplation and discussion. It is an exploration of possibilities as to the writer's intent.

There are as many interpretations of a text as there are people reading it. Nevertheless, not every interpretation is valid. Shakespeare's *Hamlet* is not the story of a basketball player. Response has to be considered, thoughtful, and justifiable. Students should understand that there is an obligation to the writer to construct an approximation of meaning and, at the same time, to appreciate the author's craft. Knowing how to read various texts, students can go on discovering the varieties and delights of reading for the rest of their lives.

During reading, teachers can use the following activities to model and develop the strategies needed for effective reading:

Think-alouds

The teacher explicitly models for the students the thinking/reading process one might go through as one reads.

Directed Reading-Thinking Activity (DRTA)

Examine the first portion of a selection and make predictions about topic or plot. Silently read the first portion, stopping at a pre-selected place just prior to an important event. Confirm or modify first predictions. Continue using various pre-selected stops. For example:
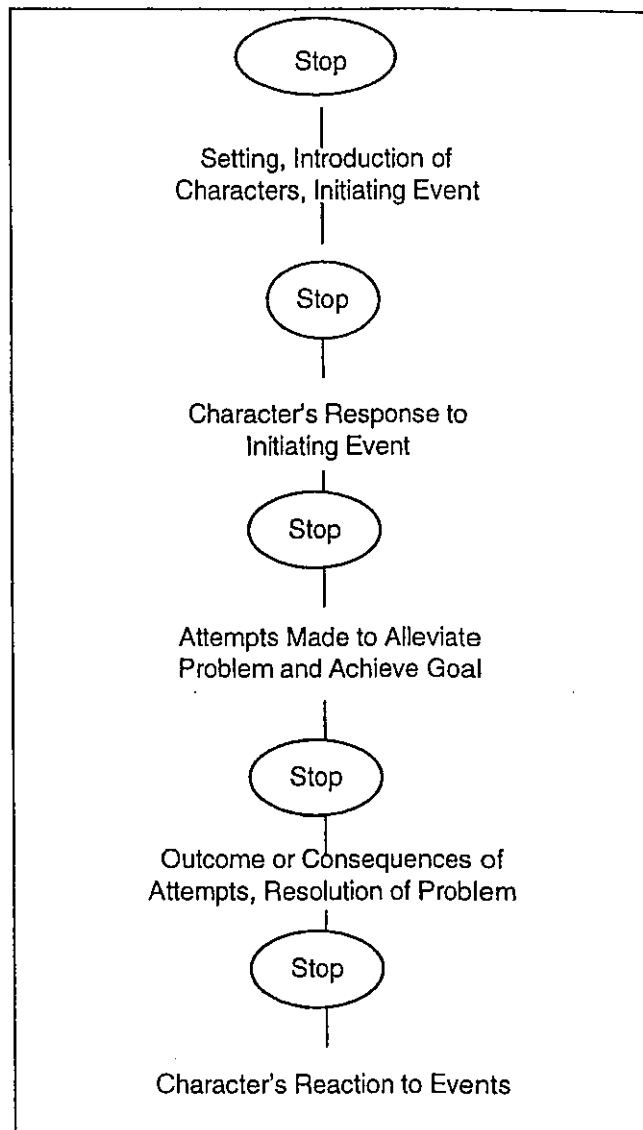
(Vacca & Vacca, 1996, p. 219. Used with permission of Addison-Wesley Educational Publishers Inc.)

Response Journals

Students need practice in thinking through literary texts as they read. Keeping a journal in which they respond to the literature in terms of what they think or how they feel about what they are reading gives students and teachers insights into how students are building meaning as they read. A double-entry journal allows students to jot notes, quotations, and comments as they read (i.e., their initial response) on

the left side of the page. After having read and possibly reread a text, they can write more extensive responses on the right side of the page.

Guided Reading Procedure

After a purpose for reading has been set, students read an assigned selection to remember as much as possible. Next, they brainstorm everything they can remember, individually or with a partner. They check the text for additional information and correct any inaccuracies. Finally, they organize their recollections into an outline or semantic map.

REQUEST (REciprocal QUESTioning)

Students and teacher read a pre-determined section of text. Students pose questions to the teacher. The teacher responds by modelling thought-provoking questions in return. Students continue the question-asking process with the teacher and each other using additional pre-determined sections.

Reading and Thinking Guides

Determine the major ideas for which students should read. Develop questions that reflect these major ideas. Assign a reading guide to support independent reading. Have students respond to the guide as they read and follow up with discussion and explanation of their responses. For example, the following guide could be used with the short story *The Cask of Amontillado* by Edgar Allan Poe. Students who can successfully complete this type of guide are one step closer to reading the text independently.

What does Poe say? Check as many as apply.
__ Montresor is a mason.
__ Fortunato is a fortunate man.
__ A sip of wine is worth the trip.
__ Montresor must not only punish, but punish with impunity.

What does Poe mean? Check as many as apply.
__ The two men were once close friends.
__ Nitre spoils the taste of Amontillado.
__ Montresor has an elaborate plan to kill Fortunato.
__ Montresor intends to imprison Fortunato.

What is Poe's message? Check as many as apply.
__ Fortunato is a martyr.
__ Fortunato is a drunk.
__ Montresor is insane.
__ Montresor's plan works.

How can we apply the meaning of Poe's story?
__ Stay out of catacombs.
__ Do not drink wine.

__ Do not succumb to flattery.
__ Do unto others as you would have them do unto you.

Other strategies for students while they are reading include encouraging them to make marginal notes on a selection, to underline key words and ideas, to outline and map key ideas, to summarize, or to retell the selection to a partner. Students may choose to do a second or third reading to clarify and confirm their understanding and interpretation.

Group Reading Strategy

All students read a common selection. Students are divided into groups. Designated responsibilities for each group are as follows:

Group 1: Rephrase the article in your own words.

Group 2: Identify questions that you would like to ask the author.

Group 3: Elaborate on the implications/ consequences of the author's position.

Group 4: What assumptions is the author making? Evaluate these assumptions.

Group 5: What information does the author present and what more would you like to know?

(Paul, 1993, p. 11)

After Reading

Students need to reflect on what they have read in order to extend their thinking. Well-planned response activities after reading are just as important as those before and during. Although Secondary Level students traditionally have been encouraged to read various texts analytically and to disregard their aesthetic response, teachers need to remember that the aesthetic reaction of students is the one that should be considered first. Teachers should help students to trust and build on their initial and personal responses. They should lead students from personal response to an analysis of why they responded as they did by critically examining that response in the light of what is contained in the text (Rosenblatt, 1983).

After reading, students should be invited to respond in ways that bridge reader and text. Giving students opportunities to respond is an important way to .. encourage them to clarify and extend their thinking about what they read. By talking and writing in response to reading, students become more

engaged in reading and develop a deeper understanding and appreciation of various texts. Teachers should employ a variety of questions and activities that will provide students with an array of vantage points from which to reflect upon a text. Generally, after students have read a selection, it is important to:

1. **Prompt an initial response.** Encourage students to share their first impressions and understanding. Ask questions such as the following:

   What feelings are you left with after reading this poem? How do you feel about what happened to Annie? In your journal, note what surprised, troubled, or pleased you as you read this story.

   Initial responses may take a variety of forms such as tracing and reconstructing understanding (e.g., "At first I thought ..."), thinking of associations (e.g., "This is like ... in the book ..."), and making judgements based on attitudes and beliefs (e.g., "... was wrong when he ...").

   Giving students a chance to voice their initial impressions validates their attempts to understand and construct meaning. Although initial responses are important and necessary, they are not sufficient. Students must still be led to further reflection and analysis (Probst, 1988).

2. **Help students develop and extend their initial understanding and interpretations.** Prompt them to move toward a more carefully reasoned response. Help them to explore motivations, implications, and causes and effects, and to understand the structure and significance of the text. For example:

   In "Someday" by Drew Hayden Taylor, what do you think has sustained Anne over the years? Do you share her feelings? Why or why not? How would you feel if you were in Anne's shoes? Grace's/Janice's? Barb's? When the family is finally united, how are the dreams of these women left unfulfilled?

   In "The Miracle Worker" by William Gibson, how does Annie's attitude toward Helen and her abilities compare with the Kellers' attitude? What reason is there to hope that Annie will be able to teach Helen anything?

   Students can reread a text for deeper meaning and, using textual evidence, support their interpretations and make judgements about the text.

3. **Ask students to make connections to the broader issues and world around them.** After they have worked through their understanding, they can begin to interpret the work in a personal way. For example:

   What conflicts found in this story are similar to the conflicts in our society today? What is the author assuming is the "natural" way things are or should be? What kinds of people, contexts, and experience are ignored or devalued?

4. **Ask students to extend their understanding and appreciation of the writer's craft.** They are now ready to examine the literary form, techniques, and language employed by the writer. For example:

   What does the author want the reader to think and feel about particular events or characters? How does he or she achieve this?

   Students should be able to demonstrate their understanding and appreciation of a text by analyzing:

   - the ideas and themes found in the text
   - the purpose of the text
   - the form and structure of the text
   - the point of view of the narrator (i.e., Who is telling this story?)
   - the tone of the narrator
   - the literary elements and techniques employed, including the following:
     ° diction (e.g., denotation, connotation, precision, multiple meanings, wordplay, imagery, idiomatic expressions, dialect, word contrasts)
     ° sentence structure/syntax (e.g., parallelism, balance, inversion, sentence length, variety, etc.)
     ° figurative language (e.g., similes, metaphors as personification, allegory, symbolism)
     ° allusions
     ° sound and rhythm
     ° rhetorical and stylistic features of the text (e.g., author's treatment of subject, attitude toward material, sentence structures, word choice, use of rhetorical devices, other distinctive mannerisms).

Responding to Texts

Teachers can employ a variety of strategies to help students respond to texts, including the following examples.

Response journals: Students jot down responses, reactions, thoughts, and ideas in their journals, which may be subsequently shared.

Writing: Students can explore the ideas and issues found in their reading through assigned writing. Teachers should ensure there is a close connection between the students' reading and their writing.

Post-reading discussion: Discussion is an important part of the comprehension process. Students discuss in order to communicate, refine, and enrich their understanding. This can be done in pairs, in small groups, or as a whole class.

Think-pair-share: This strategy allows students to respond to a text or a key question about a text by first thinking and jotting down their individual responses. The students then share and talk about their responses with a partner. Finally, partners share their responses with a group or the class. Think-pair-share helps students clarify their ideas and insights.

Response groups: Dias (1996) and Carr (1991) suggest students form groups and choose a reporter/chairperson. Within each group, one member reads aloud the text or a section under discussion. Each student, in turn, reports initial reactions, feelings, or observations occasioned by the reading, including feelings of frustration or puzzlement. Students are asked not to remark on one another's responses until each member of the group has shared an initial response. After the preliminary round, students may comment freely on what they have just heard and share observations in their endeavour to arrive at the sense of the text. They are encouraged to return to the text for confirmation of ideas. After about 20 minutes, students prepare their oral reports. Reporters are discouraged from making written notes and encouraged to build on previous reports. Comments of dissent within groups are welcome, and the teacher raises questions and introduces terminology that might help the class make sense of their insights and conflicts.

Snowballing: A snowballing strategy is useful for comprehending and discussing a literary selection. Individually, students write down three questions that occur to them as a selection is read. The questions should be ones that, if they were answered, would lead to an increased understanding of the selection.

Students then join a partner and reread the selection. The partners try to answer the six questions and then identify the three most significant questions to share with another partnership. Then, in groups of four, students try to answer the next six questions. Each group can also select the one question it considers to be most significant and present it to the whole class for further discussion.

Literature circles: Students form small, temporary groups to read and discuss a text (often a novel). To assist students, Daniels (1994) recommends that roles be assigned to define student responsibilities, and to help students focus their reading and prepare for their discussions. A group of four, for example, might include the following:

- a *collector* (who is responsible for ensuring that each group member has an opportunity to contribute to a list or "collection" of questions about the text)
- a *facilitator* (who is responsible for facilitating the discussion and ensuring that each group member has an opportunity to respond to the collection of questions and to highlight additional key ideas from the text)
- a *scanner* (who is responsible for locating and recording key passages that group members discuss)
- a *representer* (who is responsible for representing visually or graphically key passages and quotations that group members discuss).

These roles can be rotated among group members and, as students become more comfortable with literature circles, adapted to suit the group's needs.

Paired response: In groups of two, students read, react, and discuss a text by exchanging thoughts in writing.

1. Both students read the same selection.
2. Students individually select a quote, passage, or line from the reading that they find significant or meaningful and record the quotation in Column I of their own journals.
3. Students then write personal thoughts, feelings, and reactions about the selected quotation in Column II of their own journals.
4. The partners exchange journals. In Column III of the partner's paper, each student responds to the writing of his or her partner.
5. The journals are returned to each partner. In Column IV, the students respond to the comments that their partner wrote in Column III.
6. Partners discuss their comments and experience.

Column I: Quotation	Column II: Your comments	Column III: Your partner's comments	Column IV: Your reaction to partner's comments

Reading and thinking guides: Students review and reflect on ideas from text. Teachers provide students with a series of questions on three levels of understanding (i.e., recall, reading between the lines, and personal connection). The latter two levels extend students' thinking beyond mere "parroting" of textually explicit concepts. Students can use the guides individually, in small groups, or as a class.

Readers theatre: Students form a group to prepare a dramatic reading of a scene. They sit or stand at the front of the classroom or in a staging area and read aloud their scripts to capture the tone, significance, and drama of the passage(s) which they have chosen.

Role play: Students play characters' roles and dramatize incidents or illustrate issues from the selection.

Notemaking: Students can record and sort out their ideas and impressions about a selection using their own words.

Storyboards: Students create a script based on events taken from a selection. They transform these characters into "stick figures" and describe the use of camera shots, angles, special effects, and dialogue.

Webbing: Students visually portray relationships in text by drawing graphic organizers to represent connections between characters, events, or ideas.

Visual Art: Students create an artistic representation (e.g., pencil sketch, painting, collage) to communicate character, theme, or other significant aspect of the selection.

Graphics: Students develop a story sequence or design a visual representation of how ideas or characters developed.

Extending reading: Students can read more selections by the same author or selections involving the same or similar theme or issue.

Extending text: Students can create different endings, add episodes, revise events, alter style, place characters in different contexts, create dialogue, or create a character's diary entry.

Reviews: Students can view a movie or live play, comparing or contrasting it to the print version in their reviews.

Reader's Workshop: This approach involves students in three types of activities:

- Mini-lessons (5-20 minutes) on some aspect of literature or a reading strategy.

- Independent reading time (30-40 minutes), where students keep a journal and respond to the literature in terms of what they think or how they feel about what they are reading.

- Sharing time (10 minutes), where students share with another person their journal entries, and the other person gives feedback.

Analysis and Criticism

Analysis and criticism are a natural part of reading literary texts. Langer and Applebee (1994) note that in addition to connecting with a text and relating it to life, students also need opportunities to analyze and to evaluate a text. They need to reflect on what it all means, and how it works and why. They need to objectify their understandings, think critically, and articulate their responses. In this stance, they focus on the author's ideas, presentation, and craft and "develop and defend their interpretations of literary selections, rather than . . . focus only on knowledge about texts, authors, and terminology" (Applebee, 1992, p. 12).

Analysis and criticism can take many forms. In addition to discussion and oral presentations, students can prepare a written analysis, write a literary essay, or write a review/evaluation of a text.

Whether the critical response is an analysis, a literary essay or a review, students should write an **introductory paragraph** that gives essential background information and includes a thesis statement, **several body paragraphs** which support the thesis statement and contain adequate support for each point made, and a **concluding paragraph** which sums up what has been said and relates to the thesis statement.

Sometimes, students may want to compare (and contrast) two or more authors, works, genres, or periods. A comparative presentation or essay

explores both the similarities and differences between two (or more) related works, genres, or periods. When they compare, students should look for the qualities and characteristics that resemble each other. If it is appropriate, they can emphasize the differences. They should know what they are comparing (or contrasting), and focus on what qualities are the same and what are unique to each. They can formulate a thesis statement about the similarities and differences for an introduction, and then develop their supporting ideas. Finally, they can conclude by telling what insight they have gained by doing this comparison or contrast.

An Analysis: An analysis of a literary work, genre, or period allows students to analyze its key elements. An analysis focuses on the key elements or aspects of a literary work, genre, or period. For example, students could write an analysis of one of the poems (short stories, novels, plays, full-length nonfiction pieces) studied during the term.

In an analysis, the introductory paragraph usually identifies the work, explains what it is about, and gives the thesis of the analysis indicating the three to four key elements of the work that will be analyzed. The key aspects that support the thesis statement are discussed in some detail in the paragraphs which form the body of the essay. Key elements usually discussed in an analysis include the subject matter, the thought development, the tone, the theme, the artistry and style, and any special qualities. Each paragraph in the body of the essay makes a general statement explaining the contribution of an element (e.g., "The metaphors in the poem let the reader sense how frightened the soldiers felt"). The writer of the analysis then supports the statement with concrete examples and details from the work. The final paragraph usually gives an overall assessment of the work, what the student believes is effective and what is not, and the reasons for this conclusion.

In a short essay, students cannot cover all the elements that contribute to the work's overall effect. Instead they must limit their subject to key points that they can make in an essay. Also, they must remember that an analysis avoids simply retelling the "story" of a text.

If the focus of the analysis is on a particular literary work, students might discuss what the author is saying and how (s)he is saying it. They might consider some of the following:

- What is the subject matter and how is it developed/presented?
- What is the tone and the theme of this work?
- What genre and form were used?

- How would you describe the artistry and style (including sentence structure, diction, allusion, figurative language, sound effects) of the piece?
- What special qualities (e.g., narrative, descriptive, expository, or persuasive features) mark the piece?
- What is the overall assessment of the piece?

If the focus of the analysis is on a particular literary genre, students might focus the essay on an analysis of the genre and its features. If it is a work of prose fiction, they might consider the setting, characters and dialogue, point of view and tone, plot and subplot, theme(s), imagery, and symbolism. An analysis of a work of prose nonfiction might include a discussion of the thesis and the supporting ideas as well as the stylistic choices made by the author. If it is a dramatic work, students might include not only setting, character, tone, theme, imagery, and symbols, but also aspects of staging and presenting the piece. An analysis of a poem, like that of fiction and drama, might include theme, imagery, and symbols, and, if it is a narrative poem, plot and dialogue. It should also focus on the special elements of expression in poetry such as persona (i.e., the "voice" the poet has assumed), form, meter, rhyme scheme, and figurative language. An analysis of film might include the elements of fiction, nonfiction, and drama, but also visual images, film techniques, and cinematic style.

If the focus of the analysis is on a particular literary period, students might consider:

- During what period of history did the writing take place?
- What are the key aspects that mark this literary period?
- Which aspects of this period influenced or are reflected in this work?
- Does this work reflect its time or does it step out of its period?
- Which aspects of the author's own thinking and life are expressed in this work?
- How does the work represent the times? How is the work a reflection of its time and the thinking of the time?

A Literary Essay: A formal literary essay discusses an idea, theme, or issue relevant to a literary work or group of works. Students are often asked to write the essay in response to a general statement. They support (or refute) the statement using examples from the literary work(s). Some sample statements follow.

- Conflict is an essential element of most works of literature. In a formal essay, describe the central conflict of three short stories you have studied.

Explain, by making specific references to the texts, how the author developed the conflict, and how, if at all, it was resolved in each selection.

- "Sinclair Ross's heroes are often tragic figures." Support or refute.

- "The way each character copes with reality in some contemporary plays is often reflected in the imagery of light and darkness." Using two plays that you have studied this term, support or refute this statement.

- "Love and death, both separately and combined, are primarily human experiences. Not surprisingly, they are also among the most common subjects of literature." Using examples of literary works studied this term, support or refute this statement.

- "Contemporary novels often project a vision of lonely, abandoned human beings." Using a contemporary novel studied this term, prove or disprove this assertion.

- "Some wise man said that words were given to us to conceal our thoughts" (Ogden Nash). Explain the meaning of this remark and what it implies about human nature. Support your explanation with examples from texts studied this term.

Like other formal essays, the literary essay has an introduction, a body of supporting paragraphs, and a conclusion. In the introductory paragraph, students can give the key background information (e.g., title, author, genre) and clearly state their main claim (thesis). It often works to use the key words from the question or prompt to phrase the thesis statement. The thesis statement can be backed up with supporting paragraphs that include the main ideas and textual evidence. Students should use only evidence that will convince their readers. They should use direct quotations judiciously and, when they do, introduce them smoothly into the prose of their essays. A literary essay concludes with a comment that shows the reader the validity of the thesis statement (assertion or stance).

A Review/An Evaluation: A review or an evaluation analyzes and judges a literary text. The purpose of the review is to critique a poem, short story, play, novel, nonfiction work, movie, television program, or theatre presentation, and illuminate the work for the reader. A review demands critical examination so that students can determine what they liked, did not like, and why. Reviewers sometimes include

comparisons to other works to help explain why they think something is especially effective or ineffective.

A review is generally a combination of information and opinion. Unlike the literary essay, students should assume that the reader does not know the material (e.g., poem, play, film) that they are reviewing. Therefore, it is important to give readers a general idea of what the work is about as well as the writer's opinion of it (thesis statement). In the introductory paragraph, students should identify the material they are reviewing, give enough background information about the content to interest the readers so that they can decide whether they wish to read, view, or hear the reviewed work, and make a thesis statement. In the body of the review, students should explain why they think the way they do. They should include appropriate examples and quotations to illustrate each particular point. If the work is prose fiction, for example, they may want to discuss plot and one or two memorable characters. If it is prose nonfiction, they may want to discuss the thesis and key information covered. In the conclusion to their essay, they should emphasize their own evaluation of the work. They should consider what is significant about it, the effect it had on them, and suggest whether their readers should read, view, or hear the work.

Questioning Strategies

Questions are important in developing students' understandings and response to various texts. Effective teaching involves asking appropriate questions at appropriate times and helping students ask their own questions. Relevant questions invite reflection, analysis, reconsideration, and evaluation. By employing a range of questions, teachers and students can enhance their reading experiences.

The sample guides for questions on the following pages are not meant to be prescriptive or to imply that only one type of question or one sequence of question types is effective or needs to be addressed in any particular lesson. They are simply suggestions for the types of questions that might be used with different types of texts, and are intended to provide a starting point for further development and refinement. The discussion and reflection these questions promote can allow students to understand various texts, including media presentations. These samples can be adapted and expanded to invite individual response, as well as to promote small group and whole class discussion.

Sample Question Guide for Reading Prose Fiction

Initial Response	Initial Understanding	Developing Interpretation	Developing a Critical Stance
What is your first reaction to this selection? Do you associate the selection with any life experiences you have had? Did you enjoy the story? How did the story affect you? Did any characters affect you? If you could be any character, who would you be? How did you picture the setting? Did setting have any effect upon you?	Were any parts confusing? What happens? (Map the events.) Is there a protagonist? Antagonist? What conflicts do the characters have? Is the conflict internal or external? When does the conflict reach a critical point? How is the problem solved? Where and when did this story take place? Who is telling the story? What is the point of the story? What do you think might happen to the characters?	What is the historical context of the story? When was it written? How is that time reflected? What is the significance of the title? How did the characters change? How are the characters developed? From what point of view is the story told? What atmosphere is created? What details contribute to the atmosphere? How did you determine the theme? What literary techniques are used (e.g., dialogue, conflict, sub-plots, foreshadowing, imagery)? What type of narrative is this (e.g., adventure, historical, science fiction)? What is the author's style (e.g., diction, sentence structure, organization)?	Is this story convincing? Why or why not? In your opinion, is this a good story? Why or why not? Would you say this is a traditional story or one in which the author is trying something new or unique? What connections are there between this work and other selections you have read? Would you like to read something else by this author? Why or why not?

Some useful terms for discussing prose fiction include: action, allusion, antagonist, atmosphere, character, characterization, cliché, climax, conflict, connotation, contrast, denotation, dialect, episode, fantasy, flashback, foreshadowing, image, incident, irony, juxtaposition, locale, metaphor, metafiction, mood, moral, narration, plot, point of view, protagonist, resolution, satire, setting, simile, stereotype, style, structure, symbol, theme, tone. Students should use these terms only if they are confident about their meaning. They are useful, but not essential, for discussing prose fiction.

Sample Question Guide for Reading Prose Nonfiction

Initial Response	Initial Understanding	Developing Interpretation	Developing a Critical Stance
What is your opinion on this topic? Does this selection appeal to you? Did you enjoy reading it? Of what events does this remind you? How did this selection affect you? Does the author say anything with which you can identify? Does this description make sense in relation to your experiences? Did you get a sense of character for any of the people involved or was the information purely factual?	What are the main points or events? What does this selection tell you about the topic? How are the ideas (or story episodes) organized? What is the author's purpose? What does the author think about the topic? What is the selection's overall message? Does it appeal to the emotions? Intellect? Both? Is this selection based upon fact or opinion? Has the author done anything in particular to bring the subject matter to life?	What qualities of the author's style can be identified (e.g., word choice, rhetorical questions, anecdote, narrative, use of dialogue, commentary)? What is the author's tone (e.g., personal, objective, a combination)? What picture of the author emerges? Is the treatment sympathetic? Balanced? Biased? Does the selection shed light on social and political realities? What literary devices did the writer use to communicate the ideas (e.g., flashback, parallelism, irony, images, repetition)?	Why did the writer consider the subject worthy? Is this information useful? Why has the writer said this about the subject? Do you trust the information? Is it accurate? Up to date? Is the author qualified to write about this topic? In what way? Is this a good piece of prose?. Why or why not? Is there anything the selection does not address, but should?

Some useful terms for discussing prose nonfiction include: allusion, anecdote, aphorism, assumption, autobiography, biography, caricature, cliché, coincidence, connotation, contrast, creative nonfiction, denotation, dialect, didactic, essay, euphemism, episode, figure of speech, hyperbole, idiom, image, incident, irony, metaphor, mood, moral, narration, point of view, personal reminiscence, rhetorical question, satire, simile, stereotype, structure, style, symbol, theme, tone. Students should use these terms only if they are confident about their meaning. They are useful, but not essential, for discussing prose nonfiction.

Sample Question Guide for Reading Poetry

Initial Response	Initial Understanding	Developing Interpretation	Developing A Critical Stance
What is your first reaction to this poem? How does this poem make you feel? Have you felt this way before? Of what does the poem remind you? What pictures did the poem give you? What did you think about while hearing/reading this poem? What would you like to ask the poet?	What content is the poem exploring? How is the poem shaped? What sounds are there? What is the most important word? Phrase? Line?	What is the subject of the poem? What is the thought or image? What is the poet's attitude? What is the theme of the poem? What type of poem is this (e.g., narrative, lyrical, dramatic)? What sound devices are used (e.g., rhythm, rhyme, alliteration, repetition)? What figurative language is used? How would you describe the poet's style? How does this poem relate to the historical or social context in which it was written?	In your opinion, is this a good poem? Why or why not? Is this poem effective? What makes it work? Is this poem unique? Why? If you were writing this poem, what would you change? Keep? How would you predict others might respond to the poem? Does this poem call to mind any other literary work? If so, what work? Why?

Some useful terms for discussing poetry include: accent, alliteration, allusion, assonance, ballad, blank verse, connotation, consonance, couplet, denotation, diction, dissonance, elegy, epic, figure of speech, foot, free verse, haiku, image, imagery, irony, limerick, line breaks, lyric, metaphor, meter, monologue, mood, narrative poem, ode, onomatopoeia, paraphrase, personification, quatrain, refrain, rhyme, rhythm, scene, sestet, sonnet, speaker, stanza, stress, simile, symbol, theme, tone, triplet, verse. Students should use these terms only if they are confident about their meaning. They are useful, but not essential, for discussing poetry.

Sample Question Guide for Reading Plays

Initial Response	Initial Understanding	Developing Interpretation	Developing a Critical Stance
Can you imagine a performance of the play? What did you most enjoy? Least enjoy? What did you think about as you read this play? Did the play remind you of anything in life? What pictures/words/incidents stand out in your mind? How did you feel about the characters? How did the characters affect you? What would you like to ask the playwright?	What happened? Where and when did this play take place? Who are the central characters? What problems did the characters face? Did the problems reach one main climax or were there many smaller points of climax throughout the play? Were the problems solved? Were there stage directions in the text? What was the point or purpose of the play?	What details contributed to the atmosphere? Tone? Was this play written by a playwright or was it created by a theatre collective? What type of drama is it (e.g., comedy, tragedy, docudrama)? What was the effect of the language used (e.g., poetic, naturalistic, dialect)? How did the playwright use literary devices (e.g., irony, symbols, images)? Dramatic devices (e.g., scene changes, sounds, props)? How does this play relate to the historical or social context in which it was written? What is the playwright's style?	Why did you, or did you not, enjoy the play? What is your general impression? Is the play convincing (plot, character, setting)? What would you say were the outstanding parts? Weak parts? Is the play tightly scripted or is there a lot of room for interpretation by a director and actor(s)? Would you say this is a traditional play or is there anything about it you would call experimental? Did the play challenge you to think? If you could change anything about the play, what would you change?

Some useful terms for discussing plays include: action, antagonist, apron, arena, aside, atmosphere, beat, blackout, blocking, business, caricature, character, characterization, climax, collective, complication, comedy, conflict, denouement, dialect, dialogue, downstage, dynamic character, director, episode, exit, exposition, falling action, farce, image, mime, mood, naturalism, nonlinear, offstage, plot, producer, prologue, props, proscenium, protagonist, rising action, resolution, scene, setting, soliloquy, stage directions, stage left, stage right, staging, static character, stereotype, style, theme, tragedy, unity, upstage, wings. Students should use these terms only if they are confident about their meaning. They are useful, but not essential, for discussing plays.

Sample Question Guide for Viewing, Listening, and Responding to Television, Radio, Film, and Video Texts/Presentations

Initial Response	Initial Understanding	Developing Interpretation	Developing a Critical Stance
What is your initial reaction to this presentation? How does this presentation affect you? What personal connections and associations can you make? What impressions stand out in your mind after listening/viewing? Did you enjoy the presentation?	Who is communicating? What is being communicated? To whom is it communicated? Is there an editorial point of view? What medium carries this text? What technology is used to make or enhance the text? What is the purpose? To entertain? To inform? To persuade? What are the main points or events? What were the effects of the technical aspects on you?	What were the outstanding parts of this presentation? What were the weak parts? What are the noteworthy technical aspects of this production (e.g., camera shots or angles, layout, setting, lighting, sound effects, special effects, etc.)? What use is made of language, image, and/or symbol? Is it effective?	What are the assumptions upon which the presentation is based? What are the biases? What values are implicit in the presentation? Why was this medium chosen for this topic? Is this presentation accurate? Realistic? Artistic? Do you think that this presentation is successful? Why or why not? What adaptations to other mediums could be made? What are the advantages and limitations of this particular medium? Does this presentation remind you of other literary work?

Some useful terms for discussing television, radio, film, and video texts include: audio, background (BG), credits/titles, beat, board, bring effect under, bring up, canned, close up (CU), closed circuit, control room, cross-fade, cue, cue card, cushion, cut, dead, dissolve, extreme close up (ECU), fade, fade down (FD), fade in (FI), fade out (FO), fade up (FU), focus, foreground, frame, from the top, gain, level lap, live, logo, long shot (LS), medium close up (MCU), montage, off, off scene, off the set (OS), on scene, pan, pre-record, scene, set design, simulcast, sequence, synopsis, sound track, split scene, teaser, travelling shot, verité, video, voice over (VO), voice off (V.O.), wide shot (WS), zoom. Students should use these terms only if they are confident about their meaning. They are useful, but not essential, for discussing television, radio, film, and video texts.

Assessment of Reading

Assessment and evaluation should reflect the program goal of promoting the interaction of students with oral, print, and other media texts. Assessment can take many forms. Although formal and standardized tests can be informative if used and interpreted judiciously, the teacher's informal assessment can be even more useful.

Informal Assessment

The continuous informal assessment of each phase of the reading process (before, during, and after reading) directs instruction and gives teachers insight into students' interests, attitudes, needs, and existing reading strategies. Much of the evaluation in reading is diagnostic in nature. As classroom teachers observe and interact with students, they are able to make diagnostic decisions which will translate into classroom practice. A variety of instruments can be used to guide the diagnosis.

Early in a course, teachers can determine the interests, attitudes, and abilities of their students. Simple inventories such as the following can be used to get to know the students and to gain insights in order to guide reading.

Sample Reading Inventory

Rate each item from 1 (least) to 5 (most).

I like to read:

___   *Mysteries*
___   *Science fiction*
___   *Fantasy*
___   *Romance*
___   *History*
___   *Current events*
___   *Sports stories*
___   *War stories*
___   *Adventure*
___   *Biographies*
___   *Short stories*
___   *Plays*
___   *Poetry*
___   *Other:* _____

Additional insights can be gained through interviews, open-ended informal assessments (e.g., "I like to read ...."; "Reading is ..."; "Library books are ..."; "I like to read when ..."; "Teachers want me to ..."), and students' self-assessments.

Each stage of the reading process provides assessment opportunities. In the pre-reading phase, teachers can use information students provide from such activities as predictions, anticipation guides, and semantic maps to determine students' depth of background and any assistance they may need for reading.

During reading, it is important to monitor students' reading rates and make sure students understand that their reading rate should be determined by:

- purpose for reading
- prior knowledge
- nature of the material.

Skimming (the ability to read swiftly and lightly) is necessary when trying to locate information. Scanning (the ability to read more closely for specific detail) helps students understand main ideas. Studying is also a specific reading skill that requires students to read closely and then reread. A sample self-assessment for reading strategies is found on page 165.

Cloze Activity

A cloze activity is a useful means of assessing students' reading strategies and abilities to make sense of texts. A cloze procedure involves deleting words from a passage of text and replacing them with blank lines. The student must provide the author's original word (or a suitable synonym) for each space. Such use of a modified cloze technique gives teachers an indication of students' ability to construct meaning. Teachers and students should not be concerned with scores in the range of fifty percent. Students scoring in this range probably can comprehend the material if given teacher guidance before, during, and after reading. However, scores below that range may indicate that the material is too difficult for the students, while scores above that range may indicate more challenging material is needed.

Questioning

Questioning is an important strategy that teachers can use to monitor and assess students' understanding before, during, and after reading. Questions must be carefully crafted. They should be designed to elicit a variety of responses--implicit (leading away from the text) and explicit (leading back into the text). They should allow students to respond in both the aesthetic (i.e., subjective) and efferent (i.e., objective) stances. They should also correspond to the key features of the text whether it is prose, poetry, or a play. Ultimately, modelling by asking effective questions will lead students to create

their own questions and to become independent readers.

Discussion

Discussion is an integral part of assessing students' reading. Speech is the exposed edge of the thinking process (Fillion, 1983). By listening to students talk about text, teachers can understand where students are in their level of response. Teachers can judge on what level of abstraction students are operating. In addition, reading is placed in a social context. Discussion reduces the isolation sometimes felt by students when they are left alone to interact with text.

Reading Conferences

Conferences afford teachers the opportunity to meet individually with students. The interaction can be diagnostic and can guide students' future reading. Teachers can probe students' thinking processes and clarify questions students might have about their reading. Conferences can be either planned or spontaneous.

Records of Response

Students can maintain a response log or journal, reading log, or reading journal. A **response log or journal** allows students to maintain a record of their thinking as they read a text and reflect upon the text they are reading. They could respond to prompts such as the following: "I never thought about ... before, but ..." or "This book reminds me of ...".

A **reading log** allows students to keep a record of the books and authors they enjoy. This strategy is useful in establishing students' interests in order to guide further reading.

A **reading journal** allows students to write about a book, perhaps in preparation for a book talk. Some questions to guide students' journal writing include:

1. How interesting did you find the book?
2. Would you recommend this book to your peers? Why or why not?
3. Write a brief summary of the book.
4. What did you gain from this book? What did it tell you about life? What did it mean to you personally?
5. Do you consider reading this book a valuable experience?

Typically, three kinds of responses can be made:

* *Text perceptions.* As students read, they jot down any ideas or insights that they find interesting or that they think are particularly important.

* *Reactions.* After students have read a selection, they write their reactions. They might consider: What does this mean? What might this imply? How did it make them feel?

* *Associations.* After reading a text, students consider what else it calls to mind. Does this remind them of anything else they have heard, read, or experienced?

If responses are to have a particular focus, that focus should be communicated to the students.

A response log or journal can be assessed according to particular criteria and can also be used to help students grow in their types of response. The same criteria could be applied to student discussion and conferencing. See the sample assessment forms on the following pages.

Sample Self-assessment for Reading

Name:

Date:

Selection:

Before I read this selection, I:

Yes   No

___   ___   thought about the title and what it suggested about the selection.
___   ___   previewed the whole selection or parts of it.
___   ___   thought about the subject or situation suggested by my preview.
___   ___   set a purpose for reading.
___   ___   used other strategies including: (List any other strategies used before reading the selection.)

While I read this selection, I:

Yes   No

___   ___   created a dialogue with the writer. (E.g., What is the writer saying? What is the main idea? How is it supported? What is the writer's viewpoint? What do I already know about this? What am I learning about this?)
___   ___   paraphrased or retold to myself what I was reading.
___   ___   imagined what places, people, events might look like, or imagined whatever the writer was explaining.
___   ___   connected my personal experience to what I was reading.
___   ___   made inferences from textual clues given by the writer.
___   ___   distinguished fact from opinion.
___   ___   predicted and then confirmed what the writer might say next.
___   ___   went back and reread confusing parts.
___   ___   checked words that I did not know the meaning of from context.
___   ___   used other strategies including: (List any other strategies used while reading the selection.)

After I read this selection, I:

Yes   No

___   ___   determined my initial impression of what I had read.
___   ___   discussed what I had read and my impressions with someone.
___   ___   reflected on what I had read.
___   ___   reviewed and summarized what I had read and learned.
___   ___   made notes in my journal, notebook, or in my head.
___   ___   reread and developed a more thoughtful interpretation of what I had read (e.g., considered why the writer wrote the text, what was being presented, and how it was constructed).
___   ___   evaluated what I had read and supported my judgements with references to the text.
___   ___   used other strategies including: (List any other strategies used after reading the selection.)

Sample Assessment for a Personal Response to a Literary Work

Name:

Date:

Title of Literary Work:

Criteria:

/10 **Content**
- identifies the author and title of the selection
- states overall response
- provides enough information and details about the selection and the response for readers to understand the student's thinking.

/5 **Organization**
- overall organization is clear
- within paragraphs, thoughts are clearly stated and organized.

/5 **Style**
- presents a definite point of view
- maintains a sincere and discernible voice and tone.

/5 **Mechanics**
- uses appropriate sentence construction
- avoids usage errors
- attends to spelling, capitalization, and punctuation.

Comments:

Sample Response Journal Assessment

Name:

Evaluation Period is from: **to:**

Number of Responses:

Rating Scale:

1 = weak, underdeveloped
2 = fair, partially developed
3 = acceptable, adequately developed
4 = good, well developed
5 = strong, fully developed

Criteria:

1. Responses are recorded regularly.
   1 2 3 4 5

2. Responses are full and complete.
   1 2 3 4 5

3. Responses demonstrate:

   - close, careful reading of text(s)
     1 2 3 4 5

   - personal connections with text(s) (beyond simple plot summaries)
     1 2 3 4 5

   - reflection on significant issues, themes, and concerns raised in text(s)
     1 2 3 4 5

   - willingness to respond to a range of styles and genres
     1 2 3 4 5

   - insightful, perceptive reading of text(s).
     1 2 3 4 5

4. Responses have been used as starting points for other writing.
   Yes   No

5. When appropriate, responses offer evidence of a revised perspective (i.e., looks back, reflects upon, builds on).
   Yes   No

Comments:

Sample Rubric for Journal Entries

Name:

Evaluation Period is from: to:

Number of Responses:

5/5	On balance, journal responses are full and complete. Some entries are insightful and perceptive, connecting personal experience to the text and making inferences and judgements. There is a thoughtful interpretation of what was read, heard, or viewed. Some entries go beyond personal experiences or the particular to generalize some aspect(s) of the author's craft, style, and use of language. All inferences and judgements are supported with reference to the text. Not every entry needs to be at this level for students to be rated at a 5 level.
4/5	Journal responses are complete. They show personal involvement with and understanding of the text, and make reasonable inferences and judgements. They reflect an understanding of the author's stance and perspective on the world. Inferences and judgements are supported with reference to the text. Some entries comment on the author's craft, style, and use of language.
3/5	Journal responses meet basic expectations but some responses are missing necessary detail or include unnecessary information. The writer relates to or identifies with characters in the text, but only makes inferences and judgements with general reference to the text. Entries show the reader connecting the text to life experiences or other texts, but not critically assessing the author's ideas, craft, style, or use of language.
2/5	Journal responses are general and not expanded upon or may ramble repetitively without clear connections. The writer may empathize with or judge characters in the text, but not consider the context or significance of the character's experiences. Entries show an attempt to interpret or explain the text, but make inferences and judgements with only vague reference to the text itself. Consideration is not given to the author's ideas, craft, style, or use of language.
1/5	Journal responses are incomplete, unclear, or show little effort or insight. The writer occasionally makes observations or predictions about characters or events but these are vague and unsupported. Entries are often simply summaries or retellings of the events in the text. The writer may rate the text, but give little or no support for assertions, and any judgements are on the basis of personal opinion or pre-conceptions.

Sample Assessment for a Literary Analysis

Name:

Date:

Title of Literary Work:

Criteria:

/10 **Content**
- identifies the work and focus of the analysis
- maintains a clear focus throughout the analysis
- discusses three or four key elements rather than retelling plot
- supports assertions with concrete examples from the literary work.

/5 **Organization**
- overall design of essay is clear and logical
- information is clearly organized within paragraphs
- transitions from one paragraph to the next are clear.

/5 **Style**
- maintains a consistent tone
- uses appropriate phrasing and diction
- varies sentence beginnings and sentence lengths.

/5 **Mechanics**
- avoids sentence and usage errors
- uses correct spelling
- uses correct citation format
- uses correct punctuation and spelling.

Comments:

Formal Assessment

Formal assessment of reading often takes the form of a test. The key for designing an assessment activity is that it must be consistent with objectives and instructional practices. It must be appropriate for the concepts and skills being taught and for the methods and processes used in teaching throughout the unit. If personal response is important, it must be reflected in the formal assessment. If several levels of questions have been used in daily work, they must be used in the final assessment activity. If key directives have been used in instruction, the appropriate vocabulary should appear on the final assessment.

Teachers, as reflective practitioners, should know what, why, and how they are using tests. Teachers should ask themselves questions such as the following:

- Have the students been taught how to prepare for and write a test?
- Have the students been given sufficient notice and information to prepare adequately (e.g., Have they been told whether the test will be open book, essay, short answer)?
- Have students been taught the vocabulary of questions (e.g., compare, explain, etc.)?
- Have students been taught how to use reference materials (e.g., dictionary, language usage handbook) during a timed testing situation?
- Have adaptations for students with special needs been considered?
- Have students been informed of how they are going to be graded?

Formal tests can be appropriate and useful assessment tools but, as with all classroom practices, there should be a variety of assessment techniques employed. It is important to remember that student understanding of even the most traditional literature can be assessed in non-traditional ways. Formal cloze tests, standardized Informal Reading Inventories, and other normed tests can also serve a purpose. These instruments can be used by trained personnel to determine students' strengths and weaknesses, and areas that need to be addressed. The overriding consideration is that assessment and evaluation should provide information regarding students' abilities to read various texts.

Evaluating and Reporting Student Progress

Evaluation

Purpose: Faciliting and measuring growth and progress in the English language arts.

Assessment: Collecting information on the progress of students' learning using a variety of procedures (e.g., checklists, formal tests, inventories, self-assessment, writing folders).

Evaluation: Making judgements on the basis of the information collected.

Grading: Assigning a mark based on the information gathered from assessment instruments.

Reporting: Conveying the results.
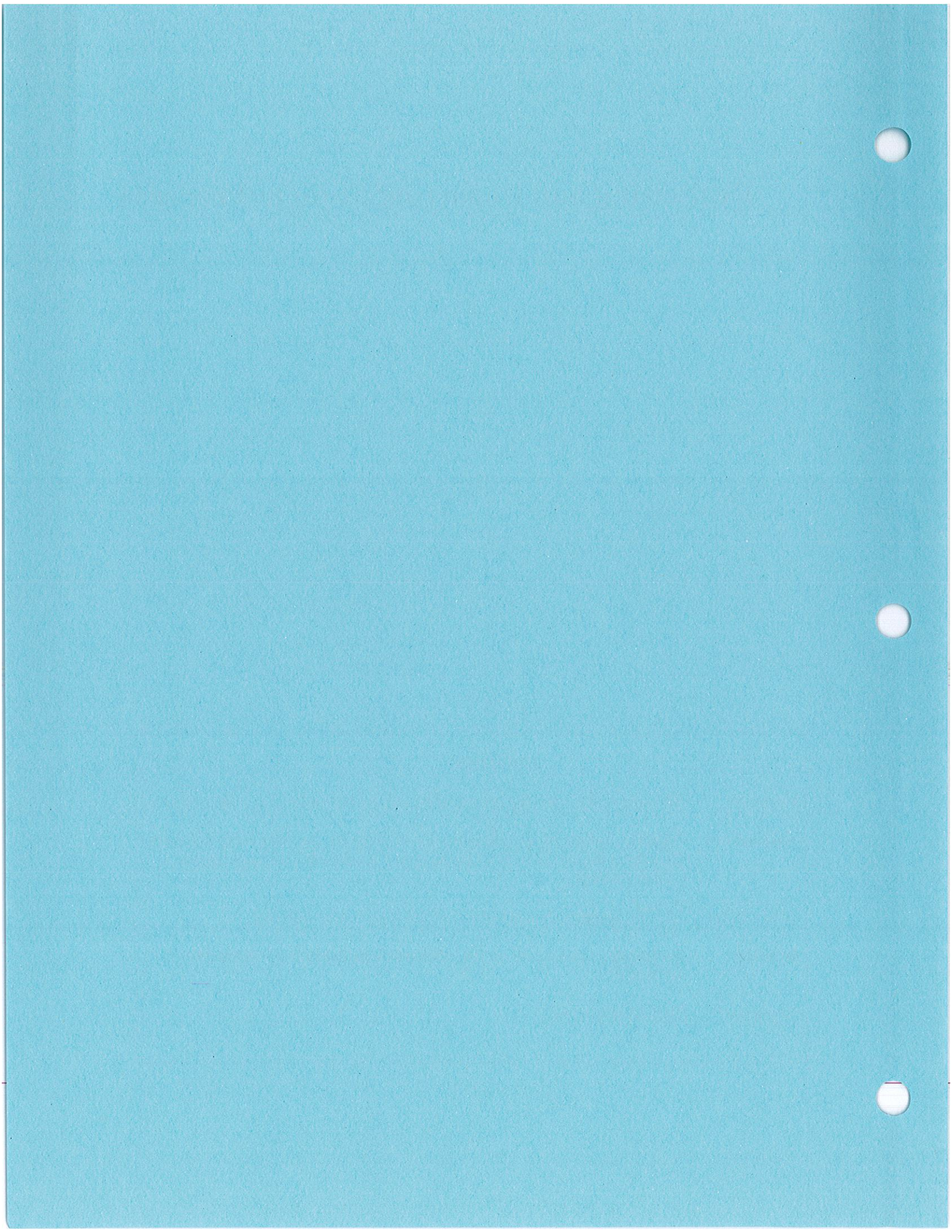
Assessment and Evaluation

Information gathered on checklists, anecdotal records, and other assessment data can be translated into a grade (e.g., 72%) for reporting purposes. Students, parents, administrators, and the community as a whole should understand what will be evaluated, and the role that evaluation plays in teaching and learning.

Evaluation is the process of making judgements on the basis of the information collected relative to the learning objectives. Assessment is the process of gathering the information to make the judgements for evaluation. Grading involves assigning a mark as a means of conveying the judgement. Reporting is conveying the results of the judgements made. In addition to determining student progress, evaluation communicates the message that a program and each of its components are valid and significant.

Why Evaluate?

Evaluation is used for various purposes in education. Student evaluation gauges students' growth, development, and progress against stated learning objectives. Students need evaluation to let them know if they are achieving those learning objectives. Program evaluation is a means of deciding how well the program is meeting students' needs and abilities. It is a task that involves teachers, parents, and school and school division administrators. Evaluation tells educators the strengths and weaknesses of the program in order that adjustments and adaptations can be made. In addition, teachers grow professionally when they reflect on their own teaching, and when they keep informed of current instructional strategies and evaluation methods they may use in their programs.

Finally, education is a public undertaking and, in addition to being accountable to students, the school system is accountable to parents and taxpayers. Occasionally, there may be an evaluation to provide information for the public to judge the effectiveness of the education system; the Saskatchewan Education Indicators Program is an example of such a system evaluation.

Principles of Student Evaluation

Given that the most important function of evaluation is the promotion of learning, the following principles should be reflected in the evaluation of students.

- **Evaluation should reflect the stated learning objectives and be integrated with instruction.**

  Evaluation must be part of the planning process rather than an after-thought. In this curriculum, assessment instruments have been embedded in the discussion of instructional strategies to demonstrate the close relationship between instruction and evaluation. Instruments teachers use must be appropriate and complementary to the strategies used and to the objectives being developed. Students and parents should be informed of the relationship between instruction and evaluation.

- **Evaluation is continuous and useful.**

  Frequent monitoring of learning allows the program to be responsive to the needs of the students. Evaluation should be continuous and should not occur just at report card time. Continuous assessment allows teachers to determine individual student needs and to adjust instruction as appropriate.

- **Evaluation expectations should be communicated clearly from the beginning.**

  Students and parents have the right to know the objectives of the program, the means of assessment, and the criteria to be met. Where possible, evaluation expectations should be developed in consultation with students. Teachers also must maintain communication with parents concerning student progress.

- **Evaluation should be fair and equitable.**

  Evaluation should be sensitive to cultural, linguistic, and community situations as well as to individual student needs and learning styles. Where possible, students should be provided with a variety of ways to demonstrate their learning. All students want to know where they stand but each responds differently to evaluation. Whereas some students will regard a critical comment as a challenge that spurs them on to do better work, others resent criticism. As much as possible, these considerations need to be balanced against maintaining common, appropriate standards.

- **Evaluation should be constructive.**

  It should provide positive feedback and encouragement. It should provide direction for student learning and emphasis.

- **Evaluation should be balanced and comprehensive.**

  The overall evaluation should address all language strands and reflect balance in its orientation. For example, consideration should be given to:

  Teacher/peer/self-evaluation. Teacher-created assignments, tests, and observations will continue to provide important evaluation information. Peer evaluation can provide many opportunities for extending learning and for increasing student confidence and ownership in the learning process. Self-monitoring and evaluation allow students to become aware of their own learning and to enhance it.

  Content/process/product. The assessment and evaluation processes should involve multiple perspectives and sources of data. Content, process, and product each play a role in assessment and evaluation. Students must know "what" they are required to learn (i.e., content), "how" they are expected to learn (i.e., process), and "what evidence" they will be required to produce as a result of that understanding (i.e., product). As much as possible, students should be introduced to a variety of ways to learn and demonstrate their learning. The content of the language arts program is based on the concepts surrounding language and various oral, print, and other media texts. The processes of the language arts classroom are speaking, listening, writing, reading, representing, and viewing. The products of the language arts course are the combined results of the content and processes (e.g., a paper with pre-writing notes and first draft, or a speech with speaking notes and visual aids).

Diagnostic/Formative/Summative Evaluation

Diagnostic evaluation should be done informally and continuously. It is used to assess the strengths and needs of students and to make program adjustments. It is used for diagnosis rather than grading.

Formative evaluation should be conducted continuously throughout the course. It is used to improve instruction and learning, and to keep both students and teachers aware of the course objectives and the students' progress in achieving those objectives. The results of formative evaluation are analyzed and used to focus the efforts of the teacher and students.

Summative evaluation occurs at the end of a unit or program. It is used with formative evaluation to determine student achievement and program effectiveness. Summative evaluation should form only part of students' grades. An appropriate balance of diagnostic, formative, and summative evaluation should be used.

A Suggested Evaluation Procedure

To ensure the principles of student evaluation are met, teachers may consider the following suggestions.

1. Review the objectives for the course. Determine what content, processes, and products will be emphasized in the course and in specific units.

2. Next, determine what strategies will be used to assess the content, processes, and products. Assessment strategies for a particular course might include:

    Speaking and Listening
    - Conversation Checklist
    - Discussion--Peer Assessment
    - Oral Interpretation Assessment
    - Interview Assessment
    - Panel Discussion Assessment
    - Role Playing Assessment
    - Choral Reading Assessment
    - Listening Self-assessment
    - Listening Behaviour Checklist
    - Others

    Writing and Reading
    - Writing Conference
    - Writing Process Checklist
    - Reading Log Holistic Scale
    - Self-assessment for Reading Strategies
    - Writing Folder Self-assessment
    - Writing Rubric
    - Response Journal Assessment
    - Résumé and Covering Letter Criteria
    - Analytic Scoring Criteria
    - Unit-end Test
    - Others

    Representing and viewing can also be assessed within the strategies above.

3. Consider how the expectations, assessment and evaluation strategies, and grading will be shared with and communicated to students, parents, and administrators. A letter such as the one on

page 177 might be shared with students at the beginning of a course.

4. Translate the assessment strategies into a grade. A form such as the Sample Assessment and Evaluation Summary that accompanies the sample letter might be used (see page 178).

Rubrics

Rubrics are scoring tools that list criteria for the assessment and evaluation of a particular task. Throughout this guide, sample rubrics have been provided to explain what is expected in an activity or assignment, and to state different levels of performance. These rubrics can be used by both teachers and students. Teachers can use these rubrics to plan and guide their teaching and assessment of student performance. By listing the criteria for evaluation, teachers make their expectations clear and show students what is important. Students can use them to guide peer and self-assessments. Rubrics provide students with feedback about their strengths and areas in need of improvement.

Teachers and students are encouraged to use these rubrics and develop their own as they work through the various activities and strategies that help them meet the objectives of this curricula. To construct a rubric, teachers should:

- Identify the objectives and expectations for a task.
- Decide on evaluative criteria (usually three to six) that will represent the levels of performance and articulate the gradations of quality ranging from good to bad.
- Decide on the structure of the rubric. The scoring strategy may be either holistic or analytic. A holistic strategy aggregates the evaluation criteria to make a single, overall judgement of quality. An analytic strategy requires the scorer to identify criterion-by-criterion scores that may or may not be aggregated into an overall score.
- Share the criteria with the students and, using models, give examples of the different levels.
- Give students their task and have them assess their work, with peers or on their own.
- Use the same rubric to evaluate the students' final product.

Teachers and students jointly can create rubrics for different tasks by examining models and identifying what distinguishes the good work from the bad. They can use the discussion of these models to begin a list of what counts in quality work, and then describe the best and worst levels of quality. By filling in the middle levels based on their discussions and the teacher's knowledge of common problems, students can identify the gradations for a rubric. Students can then use the rubric to evaluate the models given them, and to assess their own and their peer's work in progress and in final form.

Evaluating Portfolios

English language arts portfolios can be an effective way for students, teachers, and parents to observe student progress over a period of time. Because they are purposeful collections of student work, portfolios can serve as the basis for evaluation of student effort, progress, and achievements in English language arts. A term-end portfolio, assembled a few weeks before a reporting period, can include not only selected written products but also audiotapes of discussions, readings, and interviews; videotapes of oral presentations and debates; and visuals such as posters, graphics, and photographs from the term. An end-of-year portfolio can illustrate progress and achievement throughout a course. A multi-year portfolio can act as a showcase of the student's best work from several grades and over time.

Students should understand the criteria for what to include in their portfolios and how to make the selection. Consideration might be given to the following:

- What kind of portfolio will the students compile-- exemplary, process, or some combination?
- What period of time will the portfolio cover?
- How will it be evaluated?
- How will it foster student ownership?
- How will it encourage the students to reflect on their work and growth?

A language arts portfolio can be housed in a three-ring binder or folder and might include:

- a table of contents
- a statement of the student's goals or a letter from the student explaining why each item was selected for inclusion
- items that represent the student's understanding and achievement of the English language arts objectives (e.g., journals, models, a sample of written work in all its stages, audiotapes, notes, posters, research, videotapes, reading log), chosen by the student in some cases and required by the teacher in others (e.g., a particular assignment or a representative piece of work)
- a student self-assessment that includes an overall assessment of the portfolio contents.

The portfolio product is important but the process of assembling an English language arts portfolio is just as important. It gives students ownership and the overall "big picture" of their progress.

Provincial Examinations

The provincial English Language Arts A30 and B30 examinations give students the opportunity to apply what they have learned about writing and reading during their English language arts courses. In addition, sample listening assessments are available for classroom use in each course.

Examinations are based on the curriculum guide and the recommended resource materials. When writing the English Language Arts A30 and B30 provincial examinations, students will demonstrate abilities consistent with the foundational and specific learning objectives found in the curriculum guide. Teachers should refer to the curriculum guide for the objectives and language concepts associated with each course, as well as to the Minimum Guide for Resource Selection and the note regarding the selection of appropriate resources (see page 49). Tables of specifications and prototype examinations for each course are found in *Departmental Examinations: Teacher Guide* (Saskatchewan Education).

Sample Letter

Welcome to English language arts. I am looking forward to working with you this year. During the course of the semester/year, we will have many opportunities to learn more about the English language and literature. You will have opportunities to learn about language as you speak, listen, write, read, represent, and view.

It is important that you learn about the specific objectives of this course, my expectations of you, and the means by which you will be evaluated. Evaluation in English language arts is continuous. This means that everything you do during the course of the semester/year counts. Assignments in this class will include listening, speaking, reading, writing, viewing, and representing activities. You will be working individually, in pairs, in small groups, and as a whole class. You will be evaluated not only on your knowledge of language and various oral, print, and other media texts, but also on your learning processes and the products you produce.

Expectations are set out for each course. It is expected that you will do several oral presentations as well as complete the other required listening, speaking, reading, and writing assignments for the course.

You will be expected to apply ideas and concepts rather than simply to recall content. All your assignments will be designed to reflect that. I will share specific expectations and examples of good work. You are encouraged to approach me if you require further assistance.

Your final grade will be determined as outlined on the attached sheet. Your evaluation will be based not only on your listening ability, oral presentations, writing, reading ability, quizzes, and assignments, but also on your involvement, your ability to work with others, and your ability to meet class expectations and deadlines.

I am looking forward to getting to know you.

Sample Assessment and Evaluation Summary

Student's Name: _____

Class: _____

Unit: _____

P = Poor (1-59)
A = Average (60-74)
G = Good (75-90)
E = Excellent (91-100)

Diagnostic Comments	Assessment (Process)	P	A	G	E	Assessment (Product)	Mark	Weight
Speaking/ Representing	• Practises behaviours of an effective speaker • Practises effective group skills • Expresses point of view appropriately • Summarizes main points and evaluation of discussion • Other:					• Introduction of peer • Prepared dramatic reading (monologue) • Storyboard • Grouptalk • Summary		
Listening/Viewing	• Practises behaviours of good listener (e.g., TQLR) • Follows directions effectively • Practises an effective notemaking strategy • Analyzes own listening/ viewing behaviours • Other:					• Listening/viewing guide • Notes • Listening/viewing self-assessment		

Writing/ Representing	• Uses writing process
	• Is aware of audience and purpose
	• Organizes ideas appropriately
	• Revises own writing
	• Edits and proofreads own and others' compositions
	• Other:
						• Paragraphs:
						  º Descriptive
						  º Narrative
						  º Expository
						  º Persuasive
						• Letter
						• News article
						• Essay (persuasive)
						• Script
						• Peer editing checklist		

Reading/Viewing	• Practises behaviours of an effective reader
	• Maintains a complete response log
	• Summarizes information
	• Identifies values and points of view in reading
	• Other:
						• Response log
						• Analysis
						  º Poetry
						  º Film
						  º Other
						• Summary
						• Quizzes
						• Reading self-assessment		

	Homework:					Unit Test:		
	Meets Deadlines:					Unit Mark/Grade:		
	Attendance:							

Sample Units

In this section, you will find the following:

- one sample unit for each of English Language Arts A10 and B10, English Language Arts 20, and English Language Arts A30 and B30, including objectives and activities.

- objectives to be taught and/or reviewed in a second unit for each of the English language arts courses.

- descriptors of sample themes or issues for a second unit for each of these courses.
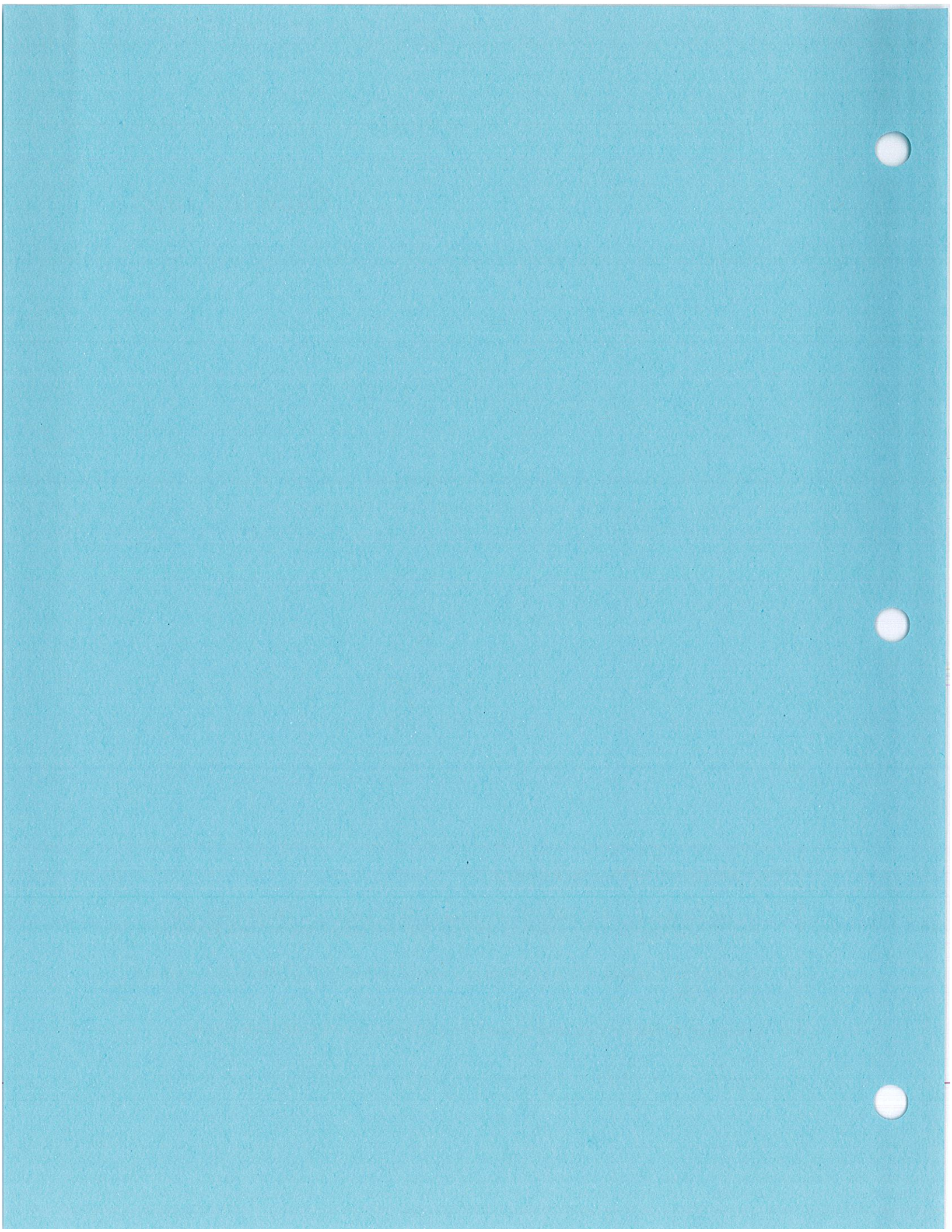
English Language Arts A10: The Unknown-- Hopes and Fears

Sample Unit

*The last person on Earth sat alone in a room.
There was a knock at the door ...*

- David Booth

Unit Overview

This sample unit introduces students to a range of language strategies as they explore oral, literary, and other media texts related to the sub-themes of mystery and suspense, the unexplained, science fiction, and the future. In addition to using the writing process for a variety of purposes (e.g., describing, narrating, explaining, and persuading), students read and respond to prose, poetry, and drama. They use a variety of listening strategies as they participate in discussions, notemaking, oral reading, and presentations.

Life has many mysteries. There is so much that we know and yet there are still questions for which we seek the answers. Some people find answers in faith and/or science. Other people find answers in the arts, nature, or daily living. Life is a mystery begging to be explored.

The suggested time frame for this unit is ten weeks. This is a suggested time only. Teachers may need to adjust it based on their students' needs, interests, and learning pace.

Unit Objectives

Planning and resource selection are determined by the foundational and learning objectives for English language arts. After the teacher has selected two units for study, the specific learning objectives designated for A10 are divided between the two units. It is understood that the learning objectives not addressed in this sample unit would be addressed in the second unit chosen by the teacher.

Throughout this unit, the following symbols are used to refer to the Common Essential Learnings (C.E.L.s):

COM Communication
CCT Critical and Creative Thinking
IL Independent Learning

PSVS Personal and Social Values and Skills
TL Technological Literacy
NUM Numeracy

Many of the objectives for English language arts also develop knowledge, skills, and processes related to the Common Essential Learnings of Communication, Critical and Creative Thinking, and Independent Learning. Where appropriate, objectives related to the C.E.L.s are explicitly stated in the sample unit to provide direction for teachers. Emphasis on particular C.E.L.s within a unit does not preclude the development of others.

The Common Essential Learnings and several language arts objectives addressed in this unit will require emphasis in both units of the English Language Arts A10 course. For example, the writing process and the behaviours of good speakers, listeners, and readers must receive attention, development, and extension in both units.

The following objectives were selected for this sample unit. Foundational objectives are identified by the symbol FO. Related specific learning objectives are listed below each foundational objective.

Speaking

Students will:

- Recognize that talk is an important tool for communicating, thinking, and learning (FO)
  - ° speak to share thoughts, opinions, and feelings
- Practise the behaviours of effective speakers (FO)
  - ° recognize and adjust oral presentation elements effectively
  - ° organize information, thoughts, and opinions in an appropriate format
- Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (FO)
  - ° participate in small and large group discussions, observing the courtesies of group discussion
  - ° explain and defend personal point of view to others
  - ° introduce people in an informal social setting
  - ° prepare an oral reading of prose, poetry, or other literature.

Listening

Students will:

- Recognize listening as an active, constructive process (FO)
  - ° anticipate a message and set a purpose for listening
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- Practise the behaviours of effective listeners (FO)
  - ° identify speaker's purpose
  - ° recognize and recall main and supporting ideas in presentations
  - ° distinguish between fact and opinion
- Listen effectively in a variety of situations for a variety of purposes (FO)
  - ° listen to understand and learn
  - ° follow oral directions
  - ° analyze the overall effectiveness of a talk.

Writing

Students will:

- Recognize writing as a constructive and recursive process (FO)
  - ° use what is known as the writing process
  - ° use appropriate pre-writing and planning strategies
  - ° develop ideas previously explored into draft form
  - ° revise and polish compositions
  - ° share or present compositions
- Practise the behaviours of effective writers (FO)
  - ° state a topic sentence clearly and limit the content to pertinent material
  - ° develop ideas rather than just restating them
  - ° use various methods of development and organization appropriate to purpose
  - ° compose suitable endings
  - ° analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics
  - ° compose effective paragraphs
  - ° organize ideas in multi-paragraph compositions
- Write fluently and confidently for a variety of purposes and audiences (FO)
  - ° reflect, clarify, and explore ideas
  - ° express understanding
  - ° describe, narrate, inform, and persuade
  - ° write an effective descriptive passage

- ° write social letters in language appropriate for purpose and audience
- ° experiment with a variety of forms of writing such as poem, play, anecdote, and short story.

Reading

Students will:

- Recognize reading as an active, constructive, process (FO)
  - ° make connections
  - ° find meaning
  - ° make and confirm predictions
  - ° make and confirm inferences
  - ° reflect and evaluate
- Practise the behaviours of effective, strategic readers (FO)
  - ° record responses in a reader's journal, log, or notebook
  - ° compare and contrast the structure and characteristics of various selections
  - ° skim, scan, and read closely for required information
  - ° recognize the structure and characteristics of a particular poem, play, or prose (fiction and nonfiction) selection
  - ° identify the author's purpose, tone, point of view, and theme
- Read a variety of texts for a variety of purposes (FO)
  - ° relate literary experience to personal experience
  - ° explore human experiences and values reflected in texts
  - ° read to stimulate the imagination
  - ° assess an author's ideas and techniques.

Representing and Viewing

- Create appropriate nonverbal aids and visual images to enhance communication (FO)
  - ° present information using print and non-print aids to engage and inform a familiar audience
  - ° present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print
- Recognize nonverbal aids and visual representations as tools for communicating and learning (FO)
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences

- ° interpret and summarize
- ° analyze and evaluate
- practise the behaviors of effective viewers (FO)
  - ° identify the purposes, intended audiences, messages, and points of view in television and video presentations
  - ° recognize language techniques and media conventions in television and video presentations
  - ° evaluate critically information obtained from viewing a video
  - ° respond personally, critically, and creatively to television and video presentations

Language Concepts

The English language arts curriculum is designed to assist students to widen their knowledge and appreciation of the English language. The "nature of language" is best learned contextually, growing out of students' language experiences rather than through isolated drills and exercises that are presented out of context (e.g., workbooks). Students should be actively engaged in using real language processes for their communication purposes. In addition, they should increase their understanding of three broad language concepts:

- Language varies according to audience, purpose, and situation.
- Language has structural patterns and conventions.
- Language develops and changes over time.

As students are engaged in the language processes, teachers are encouraged to diagnose students' strengths and needs as they work with the elements of language. A checklist such as the following (adapted from the chart on pp. 37-39) might be used to keep a record of their understanding and needs.

Text

__ The purpose of creating text is to communicate, to express self, and to create an aesthetic form.
__ Effective communication uses language appropriate to the subject, audience, purpose, and situation.
__ Prose, poetry, and drama each has distinctive organizational patterns.
__ Modes of discourse might describe, narrate, explain, or persuade.
__ Other:

Sentences

__ A clear sentence usually conveys the author's meaning on first hearing or reading.
__ English sentences are built on some common "kernel" structures.
__ Word order is important in communicating meaning in English.
__ Punctuation marks clarify the meaning of written sentences.
__ Other:

Words

__ Different words have different meaning depending on the context.
__ An appropriate word suits the purpose, audience, and situation.
__ A word can have connotative as well as denotative value.
__ Words can have symbolic meaning.
__ Other:

Mini-lessons

Some students may require more assistance than others with specific language concepts and processes. A mini-lesson is a focused lesson designed to help students learn how to do something (e.g., write an effective descriptive paragraph) or address a language concept needed for a task (e.g., how to write a concise sentence). These lessons can be taught to the whole class, to a small group, or to an individual.

A mini-lesson on comma splice and run on sentences, for example, might include the following information:

- A **run on** sentence is made up of two or more sentences which have no punctuation between them.
- A **comma splice** sentence is made up of two or more sentences which are joined together by a comma.
- Every sentence should have just one subject and one verb unless a linking word is used to join a second subject-verb unit to the first one. For example:

  I do not need any help I understand the problem.

  Notice that there are two subjects (I) and two verbs (need, understand), but there is no linking word to connect them. The same example, written as a comma splice error would look like this:

I do not need any help, I understand the problem.

This time the two subjects and the two verbs are joined by a comma.

There are four ways to correct both the run on and comma splice errors:

1. Place a period between the two sentences.
   I do not need any help. I understand the problem.
2. Use a semi-colon instead of a comma, if the ideas are closely related.
   I do not need any help; I understand the problem.
3. Add a co-ordinate conjunction (and, but, or, nor, for, so, yet) between the sentences.
   I do not need any help, for I understand the problem.
4. Reduce one of the sentences to a phrase or a clause.
   Having understood the problem, I do not need any help. (Phrase)
   I do not need any help, because I understand the problem. (Clause)

Assessment and Evaluation

Assessment and evaluation must be closely tied to the learning objectives and language concepts of this course. Assessment strategies are suggested throughout this unit. A summary form such as the one illustrated on page 186 could be used to assess and evaluate a student's progress during the teaching of this sample unit.

Resources

Although specific language resources and literary selections are identified for particular activities, alternative resources and activities of comparable challenge to the students can be substituted to achieve the unit objectives. *English Language Arts 10: A Bibliography* lists a range of resources that could be used for this unit.

The following resources have been selected for this unit.

Short Stories

The Tell-Tale Heart (Poe)
The Open Window (Saki)
The Third Floor Flat (Christie)
By the Waters of Babylon (Benet)
After the Sirens (Hood)
The Veldt (Bradbury)

Nonfiction

What If People Lived as Long as Trees? (Cetron and O'Toole)
Artificial Intelligence (Fjermedal)
Ghost Stories of Saskatchewan (Christensen)
The Great Detectives (*The Royal Bank of Canada Monthly Letter,* November, 1979)

Poetry

The Legend of the Qu'Appelle Valley (Johnson)
The Lady of Shalott (Tennyson)
The Raven (Poe)
The Rime of the Ancient Mariner (Coleridge)
The Ghost that Jim Saw (Harte)

Plays

The War of the Worlds (Wells)
The Monkey's Paw (Parker)
Dracula (Deane and Balderston)
Phantom of the Opera (Kopit)
The Veldt (Bradbury)

Novels (partial classroom sets of one novel from each of the following groups)

A Morbid Taste for Bones (Peters), *Murder On the Orient Express* (Christie)
Locked in Time (Duncan), *Blood Red Ochre* (Major)
Ender's Game (Card)
Fahrenheit 451 (Bradbury), *The Chrysalids* (Wyndham)
Interstellar Pig (Sleator)

Film/Video

The Veldt (Barr Films)
Alfred, Lord Tennyson: The Lady of Shalott (Films for the Humanities and Science Inc.)

Language Resources

The Writer's Voice 1 and 2 (Methuen)
Bridges 4 (Prentice-Hall)
Writers Inc: A Student Handbook for Writing and Learning (Write Source); *A Canadian Writer's Reference* (Nelson); *The Communications Handbook* (Nelson); or a similar language handbook
Dictionaries, style guides, and thesauri

Other Resources

Crime and Puzzlement: 24 Solve-Them-Yourself Picture Mysteries (Treat)
Five-minute Mysteries: Thirty-seven Challenging Cases of Murders and Mayhem for you to Solve (Weber)
Audio cassettes, newspaper and magazine articles related to the theme
- *The Future Appears - Now* (*Leader-Post*, April 15, 1995)
- *Moosomin Massacre* (*Leader-Post*, June 11, 1994)

The Visit (CD) (McKennitt)
The War of the Worlds (recording) (Wells)

Sample Assessment and Evaluation Summary
English Language Arts A10

Student's Name: _____

Class: _____

Unit: The Unknown--Hopes and Fears _____

Diagnostic Comments	Assessment (Process)	P	A	G	E	Assessment (Product)	Mark	Weight
Speaking/ Representing	• Practises behaviours of an effective speaker • Practises effective group skills • Defends personal point of view in literary response • Other:					• Introduction of Peer • Prepared Oral Reading of Play		
Listening/Viewing	• Practises behaviours of a good listener (e.g., TQLR) or viewer • Follows directions effectively • Practises an effective notemaking strategy (e.g., VSPP) • Other:					• VSPP I • VSPP II		

Writing/ Representing	• Practises an effective writing process
	• Is aware of audience and purpose
	• Actively revises
	• Other:
						• Paragraphs:
						  ° Descriptive
						  ° Narrative
						  ° Expository
						  ° Persuasive
						• Letter
						• Essay
						• Freewriting
						• Experiments with other forms (e.g., screen play, anecdote for short story)		

Reading/Viewing	• Practises behaviours of an effective reader/viewer
	• Maintains a complete response log
	• Practises skimming, scanning, and reading closely as appropriate
	• Other:
						• Analysis:
						  ° Poetry
						  ° Nonfiction
						  ° Novel
						• Response Log
						• Paraphrase
						• Quizzes
						• Cross Media Comparison		

Attendance:	Homework: Meets Deadlines: Attendance:					Unit Test: Unit Mark/Grade:		

Objectives	Activities

Objectives

Note: Some objectives include a reference to one or more Common Essential Learnings. This is to show how language arts objectives also support the development of the C.E.L.s.

Recognize that talk is an important tool for communicating, thinking, and learning (COM).

Practise the behaviours of effective listeners.

Speak to share thoughts, opinions, and feelings.

Work co-operativley and contribute positively in group learning activities (PSVS).

Practise the behaviours of effective writers.

Summarize information in a variety of ways (CCT).

Introduce people in an informal social setting.

Speak to share thoughts, opinions, and feelings.

Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).

Activities

Introduction

Take time at the beginning of a new term to discuss the following:

- the purpose of the course
- expectations
- classroom and assignment routines
- evaluation procedures and mark allocations.

If students do not know each other, consider an activity such as the introduction of a classmate:

- Students can find a partner using a puzzle piece or a torn piece of paper which has one of two matching words related to the theme (e.g., Moons/Seasons, Space Ship/Future Car; Willow/Bilbo; Loch Ness Monster/Sasquatch). The teacher can act as the partner if there is an "odd-person out".

- Students interview their partners by asking open-ended, provocative, or creative questions such as, "If you were an animal, vegetable, or object, what would you be? Why? How does this reveal your personality?" They could also ask questions about personal experiences with the unknown and the student's interest or fascination with the theme. Sample questions could be brainstormed by the class as a whole prior to students interviewing each other.

- As a result of the interview, students determine what award they might present to their partner. (This should remain a secret until announced during the introduction.)

- Model an introduction and an award presentation. Have students write their introductions and provide time for them to practise their oral presentation.

The Unknown

For most people, the unknown holds a particular fascination. Brainstorm with the students some of life's unknowns. For example:

- Mysteries
- The Unexplained
- Fantasy
- The Future
- Science Fiction.

Using the brainstorm activity as a base, web the language strategies and literary selections that will be studied in this unit.

Share the following with students:

Language plays a key role in learning and in thinking. When people use any of the language processes--speaking, listening, writing, reading, representing, or viewing--they learn as they work with language. Throughout this course, we will have opportunities to think with language as we explore the different language processes.

Objectives

Recognize listening as an active process that requires listeners to:
- anticipate a message and set a purpose for listening
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate (CCT).

Practise the behaviours of effective listeners.

Record responses in a reader's journal, log, or notebook.

Identify speaker's purpose.

Recognize and recall main and supporting ideas in presentations.

Write fluently and confidently for a variety of purposes and audiences (COM).

Listen to understand and learn (COM).

Practise the behaviours of effective listeners and viewers.

Recognize nonverbal aids and visual representation as tools for communicating and learning:
- anticipate a message and set a purpose for viewing
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate.

Recognize and recall main and supporting ideas in presentations.

Recognize reading as an active, constructive process.

Activities

Discuss effective listening behaviours such as TQLR, or have students consider these guidelines:

- keep an open mind about the speaker and topic
- stay focused on the speaker and topic
- identify the purpose and main ideas
- listen and watch for special elements
- anticipate what comes next
- summarize the speaker's main points.

Read an excerpt or play a recording of *The War of the Worlds* (Wells) or a similar piece about a possible future scenario.

Introduce the use of a response log or journal. Use an overhead transparency to illustrate the process. Ask students to record an entry for the day after the event described as they might write it if they lived at that time.

Introduce Verbatim Split-page Procedure (VSPP).

Read to students *Radio Listeners in Panic, Taking War Drama As Fact (The Winter's Voice 2)* or a similar piece about a reaction to a future scenario and have students use VSPP.

Discuss the meaning of the word "xenophobia". New words are best learned and remembered when students encounter them in a meaningful context. Key words that add important meaning which cannot be inferred from context should be discussed and explained.

Mystery and Suspense

Share the following with students:

Sometimes writers enjoy creating "suspense"--the excitement of knowing there is a mystery. Here is your passport to the world of mystery and suspense.

Viewing and Listening

Invite students to play detective and solve one or more of the mysteries contained in the *Picture Mysteries (Crime and Puzzlement: 24 Solve-Them-Yourself Picture Mysteries)*, *Five Minute Mysteries (Five-minute Mysteries: Thirty-seven Challenging Cases of Murder and Mayhem for You to Solve)*. Other similar activities would be appropriate.

Reading Nonfiction: *Moosomin Massacre (The Leader-Post)*, *Gunfight in Saskatchewan (Canadian West)*, or a similar article about a crime.

Initial Prompt

Discuss students' experiences in reading different texts. Talk about the different ways and strategies students use to read a textbook, a magazine article, a novel, the TV guide, etc.

Objectives	Activities
Compare and contrast the structure and characteristics of various selections.	Explain the techniques of skimming, scanning, and close reading and when to use them:
	• To find a specific fact or definition, you **scan** a reading selection.
	• To find the main idea or to get an overview of a selection's content, you **skim**.
	• To understand in-depth, you **read closely**.
Skim, scan, and read closely for required information.	Each technique is important but many students need particular help with scanning. You might want to teach students this method:
Modes of discourse might describe, narrate, explain, or persuade (Language Concept).	*Choose a textbook or magazine article. Place a folded paper over the first line of a page and begin to move the paper quickly down the page. Look for key words or phrases that indicate you are near important information. When you locate such information, stop scanning and begin to read slowly.*
	Reading
	Model the different strategies using the article and overhead projector. Show students how to:
	• scan the article for name, date, place
	• skim for the general idea of the article
	• read the article in depth to summarize the information.
	Response
	With students, create other questions that could be used to scan, skim, or read closely this article.
Skim, scan, and read closely for required information.	**Reading Nonfiction:** *The Great Detectives (The Royal Bank of Canada Monthly Letter, Connections I,* First ed.) or a similar article about mystery writers. Have students:
	• skim the article to find and list the key mystery writers and the characters they created
	• scan to find out who is credited with writing the first modern detective story
	• read closely to determine why there is a constant demand for crime fiction.
	Reading Fiction: *The Tell-Tale Heart (Poe)* or another story of suspense.
Recognize the structure and characteristics of a short story.	**Initial Prompt**
Read a variety of texts for a variety of purposes (COM).	A short story is a work of fiction that can usually be read in one sitting. Short stories generally focus on one or two main ideas. Poe, a master of short fiction, believed that stories should produce a "single effect" on their readers. He believed that the details of the story should be carefully chosen to create in the readers a single dominant impression. Readers need to develop strategies for reading fiction.

Objectives	Activities
Identify the author's purpose, tone, point of view, and theme.	As students read this story, have them consider the following questions: • *Where does the story take place?* • *Who are the main characters?* • *What problem or conflict do the main characters try to resolve?* • *How do they resolve this problem?* • *What happens in the end?* • *What is the single dominant impression created by this story?* **Reading**
Recognize reading as an active process that requires readers to: • make connections • find meaning • make and confirm predictions • make and confirm inferences • reflect and evaluate.	Have students read the story silently noting what is happening, why it happens, and what it means. Read the story again with students, modelling the behaviours of an active reader. Students need a repertoire of strategies for constructing meaning. Take time to teach, practise, and reinforce these strategies. During the second reading, highlight key vocabulary words and strategies to help students determine their meaning.
Respond personally, critically, and creatively. Relate literary experience to personal experience (COM).	**Response** Have students respond in their journals to sentence stems such as: • As I read this story, I felt .... • The most memorable visual picture I had as I read was .... • One question that I would like to ask the writer is .... • One thing that really impresses me about this piece is ....
Record responses in a reader's journal, log, or notebook. Assess an author's ideas and techniques (CCT). Reflect and evaluate.	• The aspect that I like least about this work is .... After students have completed their responses, invite students to share them with a partner. Facilitate a class discussion regarding the similarities and differences among their responses. Students should be clear on expectations for their response logs or journals.
Read a variety of texts for a variety of purposes.	**Reading Fiction:** A short story such as *The Open Window* (Saki), *Hunting Season* (Rosta), or a similar story involving a mystery. Prepare annotations of several short stories modelling what proficient readers do and think about as they read. **Initial Prompt** Share the following with students: *Like most things in life, the more you put into reading, the more you get out of it. Reading is an active process during which effective readers perform certain mental tasks as they read. They question, connect, predict, clarify, and evaluate.* Explain each of the above mental tasks to students. **Reading** Have students read the story through, writing their own comments (annotations) as they read. Emphasize that there is no single right answer

Objectives

Recognize reading as an active process that requires readers to:
- make connections
- find meaning
- make and confirm predictions
- make and confirm inferences
- reflect and evaluate.

Respond personally, critically, and creatively (COM).

Reflect and evaluate (CCT).

Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).

Write an effective descriptive passage.

Recognize writing as a constructive and recursive process.

Use what is known as the writing process.

Write fluently and confidently for a variety of purposes and audiences.

Practise the behaviours of effective writers.

Use appropriate pre-writing and planning strategies.

Use analogies to create insights and build understanding (CCT).

Compose effective paragraphs.

Revise and polish compositions.

Share or present compositions.

Activities

as all readers have their own individual responses. Circulate around the classroom to ensure that students understand the process.

Response

Give the students the prepared annotations. Have students compare their comments with those you made in your annotations, then with those of other students. Discuss the similarities and differences. Highlight the role of "active" reading in all their encounters with print. Throughout this unit, encourage students to use these strategies as they read.

Share the following with students:

Writing allows us to explore our thinking and to organize our thoughts. Purpose dictates the type of writing we do. If we wish to explain, we write exposition. If we wish to describe, we write description. If we wish to tell what happened, we use narration. Finally, if our purpose is to persuade, we write persuasion.

As you noticed in the short stories you have read, writers are keen observers and they use words accurately to create and record what is seen, heard, smelled, touched, and tasted. This ability is basic to good descriptive writing.

Discuss the **writing process** and expectations regarding written assignments. Students need to understand the writing task, the expectations, and the process that will allow them to be successful.

In a paragraph, have students describe a person or a building that has a "mysterious air".

Pre-writing

Before drafting, have students consider the importance of warm-up before they play a sport. Have them discuss how this is just as important for writers.

Have students brainstorm what could be included for detail in describing a person; e.g., head (shape, hair colour, and texture), face (shape, eyes, nose, mouth), neck, body, limbs (arms, hands, legs, feet). Remind students that description of a person can also include body language, clothing, and actions that convey attitude.

Planning: Review descriptive paragraph format with students. Discuss and model logical organizational patterns. (For example, you could begin with the detail that would catch your eye first, and describe the person or building as the eye would move from one detail to the next. Or you could start at a person's head and describe from head to foot.) If necessary, provide appropriate mini-lessons (e.g., descriptive language, organizational patterns, effective lead sentences).

Drafting

Encourage students to use their plan as they write the description and to choose words that appeal to the senses in order to enrich the description.

Objectives	Activities
	Revising (Editing and Proofreading)
	Model peer editing using the P.Q.P. Strategy. Have partners discuss aspects such as the following:
	Sample Peer Editing Guide
Render a judgement and support that judgement by referring to clearly defined criteria (CCT).	*Content:*
	• *The best part of this paragraph is ....*
Co-operate with others to monitor learning processes (IL).	• *The most appealing sensory details are ....*
	• *The sequence of details might be improved by ....*
	• *The topic sentence and concluding sentence might be strengthened by ....*
	Sentence Structure, Usage, and Mechanics:
A clear sentence usually conveys the author's meaning on first reading (Language Concept).	• *Are the sentences in this paragraph clear and complete?*
	• *Do the sentences show correct agreement of subjects and verbs? Do the sentences show agreement of pronouns and their antecedents?*
Formal written language should contain meaningful and clear sentences devoid of ambiguous expressions (Language Concepts).	• *What errors, if any, in capitalization occur?*
	• *Is the paragraph indented and legible?*
	• *What errors, if any, in punctuation occur?*
	• *Are there any misspelled words?*
Punctuation marks clarify the meaning of written sentences (Language Concept).	*Additional Comments and Suggestions:*
	Have students write in their journals regarding their peer editing experience. Was it easy? Difficult? Beneficial?
	Consider using the Sample Writing Process Checklist (p. 129) to determine individual strengths and needs.
	Reading Fiction: *The Third Floor Flat* (Agatha Christie) or another mystery story.
Relate literary experience to personal experience (PSVS).	**Initial Prompt**
	Have students reflect upon the following questions:
Explore human experiences and values reflected in texts.	• *What mysteries have you read or seen?*
	• *What kinds of crime were involved?*
	• *What qualities do you think a person needs to be a good detective?*
	• *Whodunit? What clues lead to the discovery in mysteries you've seen or read?*
Read to stimulate the imagination.	**Reading**
Recognize reading as an active process that requires readers to:	Read the story aloud to students up to a key turning point or crisis (e.g., "They were in the wrong flat ...").
• make connections	
• find meaning	Note any dialect markers as you read to the students. While every person has an idiolect reflecting the particular idiosyncratic features of his/her language, the language used by groups of speakers may show
• make and confirm predictions	
• make and confirm inferences	
• reflect and evaluate.	

Objectives	Activities
	generalized differences--including pronunciation, vocabulary, and occasionally syntactic differences--called regional and social dialects.
	Vocabulary development is best addressed contextually and should lead to student use.
	Response
Record responses in a reader's journal, log, or notebook.	In their log/journal have students invent a situation that could explain one of these sentences:
	• *Two young men were looking at each other in silent horror.* • *She gasped as the glass shattered on the floor.* • *The door slowly creaked open.*
Make and confirm inferences.	Model making and confirming inferences. Ask students to **infer** why Mrs. Grant wanted to see Pat in the Agatha Christie story . Discuss inferences and the importance of drawing such reasonable, intelligent conclusions in reading.
	Develop five questions related to the mystery story. For example:

Respond personally, critically, and creatively (CCT).	1. *How does Donovan's return to the scene of the crime explain his downfall?*
	 2. *What is the motive for Mrs. Grant's murder? How is it discovered?*
	 3. *What are the clues that Poirot used to solve the crime?*
	 4. *How did the following incidents help create the mystery about Mrs. Grant's murder?*
	    • *Pat cannot find her key.*
	    • *Donovan cannot turn on the kitchen light.*
	    • *Donovan picks up the mail in the stranger's sitting room.*
	 5. *This story involves an act of violence. Some people say that such works are entertainment and simply reflect what is happening in society. Others argue that violence in books and the media actually encourages more violence. What is your opinion?*

Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).	Divide the class into five groups. Have each group consider the questions and, after the questions are discussed by the group, ask each group to report on one question.
	## The Unexplained
	Preview materials carefully before using them in the classroom. Review your school division's selection policy for guidance in making any choices about resources.
	Tales about uncanny happenings, or unexplained incidents, are found all over the world. Ask students if they believe that these things really happen.
Listen effectively in a variety of situations for a variety of purposes, (COM).	**Listening to and Reading Poetry:** *The Legend of the Qu'Appelle Valley* (Pauline Johnson) or another poem about a legend.

Objectives	Activities
Recognize the structure and characteristics of a particular poem. Prose and poetry have distinctive and various organizational patterns (Language Concept). Practise the behaviours of effective listeners.	**Initial Prompt** Explain where the Qu'appelle Valley is and what "Qu'Appelle" means. Retell the legend or read to students *The Legend of the Valley (Ghost Stories of Saskatchewan).* **Listening** Read the poem aloud to students. Note that every poem is presented through a speaker of some kind. The speaker may or may not be a human being and may or may not be the poet. As students listen to the poem, encourage them to visualize and imagine the story and the emotions felt by the characters in this poem.
Read a variety of texts for a variety of purposes (COM). Practise the behaviours of effective, strategic readers. Respond personally, critically, and creatively (CCT). Record responses in a reader's journal, log, or notebook.	**Reading** Ask students to read the poem. **Response** Have students respond individually in their journals to questions such as: 1. *Who or what is the poem's speaker? In what ways are the poet's word choices appropriate to that speaker? What tone does the speaker use throughout the poem?* 2. *Reread the poem for its sound--use of rhythm, rhyme, repetition, and onomatopoeia--and imagery and figures of speech. What rhymes can you find? What is the poem's rhyme scheme? What vivid images does the poem contain? What figures of speech does it use?* 3. *Finally, note that a poem can tell a story (narrative poem), express an emotion (lyric poem), or present a character in a specific situation (dramatic poem). What events in this poem form the narrative?*
Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).	In groups of three, have students discuss their responses to the poem. Have them develop one additional question they have about the poem. As a whole class, discuss students' responses to ensure understanding of the poem. List and discuss student-generated questions regarding the poem.
Poetry has distinctive and various organizational patterns (Language Concept). Recognize the structure and characteristics of a particular poem. Explore human experiences and values reflected in texts (PSVS).	**Poetry** is the most concentrated form of literature in that it makes every word count. Poems usually look different from other types of writing. They are written in lines and the lines are grouped together in stanzas instead of paragraphs. **Reading Poetry:** *The Lady of Shalott* (Alfred Lord Tennyson) or another narrative poem. **Initial Prompt** Explain the background (e.g., Camelot, Lancelot, Medieval times). **Reading**
Practise the behaviours of effective, strategic readers.	Read Part I. Discuss. Pose the following question: What images do you see in your mind's eye? Read Part I again and then listen to *The Lady of Shalott* by singer Loreena McKennitt on the CD, *The Visit.*

Objectives	Activities
Identify the author's purpose, tone, point of view, and theme.	Read Part II. Discuss. On large sheets of paper have students draw their images and word associations, thus far, of the poem.
Speak to share thoughts, opinions, and feelings (COM).	Read Part III and Part IV in a similar manner. Have students add to their visual. On the second day, discuss the "mood" (tone) and words that have contributed to the mood Tennyson has established in each part.
	Response
Present information using print and non-print aids to engage and inform a familiar audience.	Have students share in small groups their visuals explaining how their drawing reflects the mood (tone) of the poem. Have students discuss and defend their personal interpretations using evidence from the poem.
Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).	View a video such as *Alfred, Lord Tennyson: The Lady of Shalott* to compare different interpretations of the poem.
Explain and defend personal point of view to others (CCT).	**Reading Poetry:** *The Raven* (Edgar Alan Poe) or another narrative poem.
Practise the behaviours of effective listeners and viewers.	**Initial Prompt** Review the elements of a poem (i.e., subject, speaker, theme, form, sound devices, imagery, and figurative language) and highlight strategies for reading poetry such as:
Practise the behaviours of effective, strategic readers.	1. *Read the poem. Try to gain an overall impression of the poem. Try to visualize the speaker of the poem. Is the speaker a person, an animal, or an object? What age? What mood?* 2. *Read the poem out loud. Listen to enjoy the sounds and rhythm of the words. Observe the punctuation and spacing. Note the sound devices in the poem--alliteration, rhyme, rhythm, etc.* 3. *Think about the words the poet has chosen. Do some have various meanings that might affect how you interpret the poem?* 4. *Paraphrase the poem for meaning. What is its theme?* 5. *Finally, describe how the poem makes you feel. What is its total effect? Did you like it? Explain.*
Practise the behaviours of effective listeners (COM).	**Listening** Read the poem to students. **Response** Discuss the poem using the Sample Question Guide for Reading Poetry on page 160. Model paraphrasing using the first few stanzas. Have students work in pairs to complete the following summary: *Title of Poem:* _____ *Poet:* _____
Read a variety of texts for a variety of purposes. Read to stimulate the imagination.	*What is the poem saying?* • *The subject of this poem is ....* • *The thought development of this poem is as follows: ....*

Objectives	Activities
Assess an author's ideas and techniques.	• The theme of this poem is ....
	How is the poem saying it? (How does it work?)
Relate literary experience to personal experience (PSVS).	• The speaker is ....
	• Is it a narrative, lyrical, or dramatic poem? What form was chosen?
	• The poet employed the following imagery: ....
	• The poet used the following sound devices: ....
	• The poet used the following figures of speech: ....
Identify the author's purpose, tone, point of view, and theme.	• What is the overall effect and your evaluation of this poem? How do you feel about it?
	• What effect did this poem have on you? How does this poem make you feel?
Read a variety of texts for a variety of purposes.	• If you were writing this poem, what would you change? What would you keep?
Respond personally, critically, and creatively (CCT).	Have students select a poem related to this unit's sub-theme (e.g., *The Rime of the Ancient Mariner*, Samuel Taylor Coleridge or *The Ghost that Jim Saw*, Bret Harte). Invite students to choose one and read it carefully to ensure they understand it. Ask them to prepare a dramatic reading, an illustration, and, finally, a written "appreciation" of the poem using a guide similar to that described in the previous activity.
Prepare an oral reading of a poem.	
Present information using print and non-print aids to engage and inform a familiar audience.	**Writing**
Write fluently and confidently for a variety of purposes and audiences (COM).	The speakers in the suggested selections all experienced something unusual in their lives. Although perhaps not to the same extent, all of us have had experiences with the unexplained.
Recognize writing as a constructive and recursive process.	**Pre-writing**
	Have students explore possibilities by reflecting upon a series of prompts such as the following:
Use what is known as the writing process.	*Many people can recall an unusual house in their neighbourhood. Perhaps they have heard of one that has a strange outward appearance or is inhabited by eccentric characters. Create a storyline about that house and the people who live in it.*
Use appropriate pre-writing and planning strategies.	
	Have students form small groups. Assign each group a different prompt. Have students use the first half of the period to create a story line using a Sequence Chain.
Present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print.	(continue, as required)
	Have students spend the remainder of the period sharing the stories. Each student in the group shares a segment of the group's story.
Write fluently and confidently for a variety of purposes and audiences.	Have students write a narrative paragraph using an unexplained incident as a subject.
Compose effective paragraphs.	**Planning:** Explain to students that narration often deals with the "W" questions--Who? (the characters), What? (the series of events in which the characters are involved), When? (the time of the story), Where? (the place of the story), and Why? (the reasons for the characters' actions-- called motivation).
State a topic sentence clearly and limit the content to pertinent material.	

Objectives	Activities
Develop ideas rather that just restating them.	Discuss narration and the narrative paragraph form. Review the following guidelines:
Compose suitable endings.	• Limit the paragraph to one short incident or to a single happening in a complex story.
Prose has distinctive and various organizational patterns (Language Concept).	• Arrange the details or events in a logical order. • Omit unnecessary details and incidents. • Begin with an interesting sentence that captures the reader's attention. • End the paragraph quickly at the conclusion of the action.
Develop ideas previously explored into draft form.	**Drafting** Encourage students to generate more than one draft. Consider sharing a student model--what a successful papagraph looks like.
Revise and polish compositions.	**Revising (Editing and Proofreading)**
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics.	Review the importance of revising—reconsidering the ideas, form, and organization as well as language conventions of the paragraph. Encourage peer editing. Establish with the class a peer and self-editing sheet for the narrative paragraph.
Read a variety of texts for a variety of purposes.	**Reading Plays:** *The Monkey's Paw* (W. W. Jacobs, dramatized by Louis N. Parker) or another play about an uncanny incident.
Read to stimulate the imagination.	Unexplained events have always made good material for the stage, the movies, radio, and television. Theatre, film, radio, and television are forms of **drama** and are meant to be performed before an audience. Because drama is performed by live actors, it shows us action directly rather than telling us about it the way fiction, nonfiction, or poetry do.
Assess an author's ideas and techniques (CCT).	**Initial Prompt**
Plays have distinctive and various organizational patterns (Language Concepts).	Because drama is meant to be performed, the reader of a play must visualize the script (usually made up of dialogue and stage directions) and the staging that brings it to life (scenery, lighting, costumes, and acting). In reading a play for stage, radio, film, or television, the reader needs to imagine how each character's words would sound when spoken and to envision what the play would look like when performed.
Record responses in a reader's journal, log, or notebook (COM).	
Recognize the structure and characteristics of a particular play.	Anticipation Guide/Journal Entry: *What needs or wants in your life could be fulfilled if you had three wishes? What would your three wishes be? How could each wish improve your life? What if your three wishes were granted? What could be some negative results?*
Relate literary experience to personal experience (PSVS).	
Recognize reading as an active, constructive process.	**Reading** As students read the play silently the first time, have them imagine what the setting and characters look like. As they read the play a second time, have them sketch what they imagine the set to look like and write the names of the characters to show their locations at the beginning of each of Scenes 1, 2, and 3. If students are to assume roles and read aloud, consider giving them rehearsal time to practise their oral reading.
Prepare an oral reading of a play.	
Present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print.	

Objectives	Activities
	Response
Identify the author's purpose, tone, point of view, and theme. Assess an author's ideas and techniques.	After reading the play, have students consider how certain events early in the play are paralleled later on. What do the following incidents foreshadow? • The entrance of Sergeant-Major Morris into the Whites' house after loud and repeated knocks on the door. • The wish for death by the first owner on his third wish. Does Mr. White really feel that he has got all he wants?
Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).	In groups, have students consider the following questions generated by the play: • *Why does Mr. White hesitate to make his second wish?* • *The Sergeant-Major tells us that he received the paw from a holy man who "wanted to show that fate ruled people". Do you think what happened to the Whites proved the holy man correct? What do you think was responsible for Herbert's death?* • *How are people ruled by fate and how much do they control their destinies through conscious decisions and actions?* • *What is Mr. White's final wish? Why?*
Record responses in a reader's journal, log, or notebook.	Individually, have students write in their journals their thoughts regarding why the author wrote the original story and why it was adapted for the stage. Have them comment upon the role of writers in a society.
Read a variety of texts for a variety of purposes. Relate literary experience to personal experience. Read to stimulate the imagination. Assess an author's ideas and techniques.	**Reading Plays:** *Dracula* (adapted by H. Deane and J. L. Balderston from Bram Stoker's novel, *Dracula*), *Phantom of the Opera* (a teleplay adapted by A. Kopit), or a similar full-length play about a legendary mysterious character. **Initial Prompt** While the original Dracula never drank the blood of the living, he became a legend and Bram Stoker's 1897 novel is possibly the most famous horror story of all time. Provide some background information about Vlad, Stoker, Lugosi, and other people we associate with Dracula.
Practise the behaviours of effective, strategic readers. Practise the behaviours of effective listeners (COM).	**Reading and Speaking** Have students form groups. Assign the scenes for which they are responsible (or draw numbers). Designate the days for rehearsal. Present the play (or scenes from it) in class. If appropriate, tape record the presentation.
Prepare an oral reading of a play. Respond personally, critically, and creatively (CCT).	**Response** In their journals, have students create a video poster or newspaper ad for the play's upcoming national tour. Can they imagine a sequel to this play? A soap opera based on the play's characters?
	# Science Fiction One of our qualities as humans is the ability not only to experience the present and remember the past but also to imagine the future.

Objectives	Activities
	Reading Fiction: *By the Waters of Babylon* (Stephen Vincent Benét) or another science fiction story. **Initial Prompt** *Babylon was one of the greatest cities of the ancient world. It was levelled by the Assyrians in 689 B.C. Like New York, which is on a great river (the Hudson), Babylon was also situated on water (the Euphrates). The title of this story is a quotation from Psalm 137 in the Bible: "By the waters of Babylon, there we sat down and wept ...."*
Speak to share thoughts, opinions, and feelings.	
Practise the behaviours of effective listeners.	What would life have been like for the human survivors after all forms of civilization as they knew them had been destroyed?
Practise the behaviours of effective, strategic readers.	**Reading** Read the story with students or develop a reading guide to help students sort out the basic plot of the story and begin thinking about the overall theme of the selection.
	Response
Listen to understand and learn (COM). Listen to analyze and evaluate (CCT).	Throughout the story, there are many clues regarding the setting. List all clues (e.g., Place of the Gods--New York City; Hill people--primitive hunting society after destruction of "civilized" world). Explain the following: "the Bitter Water" (Atlantic Ocean); "ASHIN" (Washington); "UBTREAS" (Subtreasury Building); "building with starry ceiling" (Grand Central Station).
Identify the author's purpose, tone, point of view, and theme.	*The young man followed his father's advice not to tell his people about his discovery right away. Why? What is the main idea behind this story?* In small groups, have students discuss:
Speak to share thoughts, opinions, and feelings. Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).	*The Hill People were guided and protected from danger by their customs and the wisdom of the priest. The young man ventured into places where none of his forefathers had ever been. He was prepared by unusual learning, tough discipline, favoured treatment, and ritual ceremonies.* Compare this young man's preparation with that of other men and women who have gone to places no previous generation has seen (e.g., astronauts).
Read a variety of texts for a variety of purposes (COM).	**Reading Fiction:** *After the Sirens* (Hugh Hood), *When Professors Die* (Jack Forbes), or another science fiction selection. **Initial Prompt**
Read an increasingly wide range of material for personal enjoyment and extension of experiences.	Describe what you would do if you heard: *This is not an exercise. This is an air raid warning. There will be a nuclear attack in fifteen minutes. This is not an exercise.*
Practise the behaviours of effective, strategic readers.	**Reading** Have students read the selection silently.

Objectives	Activities
	Response
Relate literary experience to personal experience (COM).	Have students consider the following:
Explore human experiences and values reflected in texts (PSVS).	• *Who won the war?* • *What would it be like to be one of the survivors?* • *Would you like to be one of the survivors?* • *In your log or journal, explain why you would or would not want to survive a nuclear attack.*
Record responses in a reader's journal, log, or notebook.	**Writing**
Write fluently and confidently for a variety of purposes and audiences.	Human beings are driven to understand and explain how and why things happen. The purpose of **exposition** is to communicate facts and ideas clearly and forcefully. The expository paragraph gives information about something or explains something to the reader. It may present facts, examples, or steps in a process in order to develop its topic.
Recognize writing as a constructive and recursive process.	
Use what is known as the writing process.	**Pre-writing**
Use appropriate pre-writing and planning strategies.	Take a topic sentence such as "Humans search for worlds beyond" or "Space explorers are like explorers of the past". As a class, have students explore some different possibilities for paragraph development.
Prose (nonfiction) has distinctive and various organizational patterns (Language Concept).	Brainstorm how the same topic sentence could be developed through the use of: • examples • details • comparisons and contrasts, similarities and differences • causes and effects • reasons • definitions • problem and solution.
Write to describe, narrate, inform, and persuade.	
Develop ideas previously explored into draft form.	Have students choose one method and use it to develop a polished paragraph to submit for evaluation. Review the role of audience and purpose. Review the characteristics of the expository paragraph.
Compose effective paragraphs.	**Drafting**
Revise and polish compositions.	Encourage students to be direct and informative. Note that they should give specific, concrete facts and accurate information.
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	**Revising**
	Have students discuss each other's writing in groups of three. One person in each discussion group can facilitate the discussion, drawing out students' responses to questions such as the following: • *Is the purpose for writing clear? Does the paragraph begin with a topic sentence that clearly states the idea that will be discussed?* • *Is there sufficient material to support the main idea?* • *Are the supporting details arranged in a logical order?* • *Does the concluding sentence emphasize the main idea?*

Objectives	Activities
	Each student should choose one peer to proofread the paragraph before it is submitted for assessment.
	The Future
Recognize listening as an active, constructive process.	*The twentieth century has seen unprecedented changes.*
	• Have students imagine that they were born at the turn of the twentieth century. Ask them to write about the most impressive changes they have witnessed. Students might share their entries.
Participate in large group discussion, observing the courtesies of group discussion (PSVS).	
Record responses in a reader's journal, log, or notebook.	• Have students predict at least one event that might be considered science fiction today, but that might become reality within the next fifty years. As a class, have students compile predictions.
Listen to understand and learn (COM).	• Contrast class predictions with those in an article such as *The Future Appears--Now* (*The Leader-Post*) or a similar current article dealing with predictions.
Speak to share thoughts, opinions, and feelings (COM).	**Nonfiction** is prose writing that includes biography, autobiography, memories, historical accounts, and social commentary. Nonfiction writing can be in the form of books, articles, or essays. It observes and comments on people who actually lived, events that actually happened, and issues that are of concern today. Contemporary nonfiction can be just as entertaining to read as fiction.
Recognize the structure and characteristics of a particular nonfiction prose selection.	
Identify the author's purpose, tone, point of view, and theme.	Nonfiction does not just relate facts. Through the careful choice of facts, their arrangement and interpretation, and through the skilful use of language, authors of nonfiction communicate their opinions and reveal their personalities and biases. Information, opinions, or ideas may be presented so they inform readers (exposition), change their thinking (persuasion), or recreate a place or the life of a person (narration and description).
Compare and contrast the structure and characteristics of various selections.	
	Although reading nonfiction requires some of the same strategies we would use in reading other types of literature, it might also require some additional reading strategies if the selection contains a large number of facts, opinions, and unfamiliar terms.
Read a variety of texts for a variety of purposes.	**Reading Nonfiction:** *What If People Lived As Long as Trees?* (M. Cetron and T. O'Toole) or another suitable alternative.
Make connections.	**Initial Prompt**
Make and confirm predictions (CCT).	*What do you expect your life to be like when you are seventy years old?* *Or*
Practise the behaviours of effective, strategic readers.	*What would be the advantages and disadvantages of living for 200 years?*
	Reading
Find meaning.	Have students read this essay (article) for the general idea. Have them consider the following:
Make and confirm inferences.	*What point are the writers making? What do you think is their purpose?*

Objectives	Activities
Record responses in a reader's journal, log, or notebook.	**Second reading:** Have students web or outline the writers' main points and the key facts, details, reasons, and incidents in each paragraph (1-12) that develops the writers' idea and supports their opinion. For example:
Skim, scan, and read closely for required information.	*Paragraph I:*
Write fluently and confidently for a variety of purposes and audiences.	*Main Idea:* *Supporting details (facts, opinions, incidents):* *1. ....* *2. ....* *etc.*
Write to reflect, clarify, and explore ideas (COM).	
Write to inform.	*Paragraph II:* *Main Idea:* *Supporting details (facts, opinions, incidents):* *1. ....* *2. ....* *etc.*

Response

Have students review their notes and make a judgement by considering the following questions:

- *What are the authors' attitudes to extending lifespan?*
- *How much of this essay/article is fact? Opinion?*
- *After having read this essay/article, what other advantages and disadvantages to extending life expectancy can you see?*

Reading Nonfiction: *Artificial Intelligence* (G. Fjermedal) or a similar nonfiction selection about scientific discoveries and their impact on humans.

Initial Prompt

What attracts us to immortality? What would it mean? What are the advantages and disadvantages of being immortal?

Have student pairs develop a chart that lists the advantages and disadvantages of being immortal.

Reading

As students read this essay/article, they should web or outline the ideas of the author.

Response

Have students respond to the following questions:

- *How does the author capture the reader's attention in the first paragraph?*
- *What is the author's theory/main idea?*

Objectives column (continued):

Reflect and evaluate.

Differentiate fact from opinion (CCT).

Read a variety of texts for a variety of purposes.

Recognize reading as an active, constructive process.

Practise the behaviours of effective, strategic readers.

Record responses in a reader's journal, log, or notebook.

Summarize information.

Make and defend an informed critical response (CCT).

Objectives	Activities
	• *What are the specific details/examples/reasons used by the author to support this theory? Scan to find key words. Find major (versus minor) details. Think as you read.* • *Why is or is not the last statement a suitable conclusion to this article?* • *Is the view of the future presented in this article optimistic or pessimistic?* • *The author uses technical terminology. How appropriate and effective is this?* • *Where in this essay/article would you challenge the author? What questions would you ask him?*

Writing

Recognize writing as a constructive and recursive process.

Use what is known as the writing process.

Human beings have always been curious about what the future will bring. Writers of science fiction have responded to this curiosity by providing us with their visions of future worlds. Sometimes these imaginative glimpses of tomorrow are optimistic portraits of a world in which many of today's problems have been solved. Other writers, however, conceive that it will not be so pleasant. They see, for example, a devastated world, crippled by pollution or nuclear war, in which technological skill has not been matched by moral wisdom. Regardless of whether they see the future in a positive or negative light, science fiction writers usually begin by asking themselves, "What if...?" Write an essay in which you predict what you think life will be like fifty years from now.

Recognize writing as a process of constructing meaning for self and others (COM).

Explore the two-way relationship between technology and society (TL).

Review the essay format with students and then share the following directions and suggestions.

Pre-writing

Identify sub-topics. Break down your chosen topic into any sub-topics or supporting ideas that come to mind. For example, Life in 2050:

Use appropriate pre-writing and planning strategies.

• *personal transportation*
• *personal lifestyle*
• *education*
• *new developments.*

Make predictions for each sub-topic. Use your imagination but be reasonable (e.g., a molecular transporter might be reasonable for the year 2400 but not for 2050).

Planning: *Write a thesis statement to guide your essay. Organize your sub-topics (details/evidence/arguments) and the topic sentences and supporting details for each sub-topic.*

Drafting

State a topic sentence clearly and limit the content to pertinent material.

Organize ideas in multi-paragraph compositions.

Write your introduction. Tell the reader what you will say about this topic and the sub-topics that you will use. For example, "By the year 2050, the way people get around will be very different. All forms of transportation, from personal vehicles to mass transportation systems, will have undergone major changes."

Objectives	Activities
Develop ideas previously explored into draft form.	*Write your draft using your pre-writing plans and notes (including any research you did). Conclude your essay by summarizing the effects of the changes you predict. Will the world be a better, safer, or cleaner place? Will we have created more problems than we can solve? Can people afford to pay for this world?*
	Revising
Revise and polish compositions.	*When you have completed your draft, ask a classmate to review your work according to the following checklist:*
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	• *Does the introduction explain the general idea that the essay will explore?* • *Do the sub-topics discussed in the paper cover all important aspects of the general topic?* • *Is each sub-topic adequately covered, in at least one paragraph?* • *Does the essay conclude with a summary of the effects on people's lives?* • *If outside sources were used, are endnotes and a bibliography included?*
English sentences are built on some common "kernel" structures that can be expanded, compounded, and transformed (Language Concept).	When students have finished revising their essays, have them proofread for clarity, sentence structure, spelling, and mechanics.
Practise the behaviours of effective listeners.	**Novel Study**

Consider the interests of your students. Which sub-themes held their attention? Read a ten-minute narrative hook from near the beginning of one novel that relates to each of the appropriate sub-themes. Some possible titles are listed below. |
Recognize the structure and characteristics of a particular novel.	Mystery and Suspense • *A Morbid Taste for Bones* (Peters) • *Murder On the Orient Express* (Christie)
Read a wide range of material for personal enjoyment and extension of experience (IL).	The Unexplained • *Locked in Time* (Duncan) • *Blood Red Ochre* (Major)
Explore the implications and potential of technological developments (TL).	Science Fiction • *Ender's Game* (Card) • *Interstellar Pig* (Sleator)
	Future • *Fahrenheit 451* (Bradbury) • *The Chrysalids* (Wyndham)
Follow oral directions.	After each reading, ask students to write in their logs/journals for six to eight minutes. They should write a brief reaction to what they have heard and write one question that was raised by what they heard.
Respond personally, critically, and creatively.	After all the readings and responses to each have been completed, ask students to hand in their logs/journals with an indication of the book they found the most interesting. Use this information to form novel study groups.
Record responses in a reader's journal, log, or notebook (COM).	

Objectives	Activities
Practise the behaviours of effective, strategic readers.	On a subsequent day, distribute novels. Instruct students to reread silently the section read in class. Ask students to predict in their log/journal what will happen in their chosen novel.
Write fluently and confidently for a variety of purposes and audiences. Work co-operatively and contribute positively in group learning activities (PSVS).	Ask students to form groups (approximately four members) based on the titles of their novels. Have each student in the group share the two journal entries about their chosen novel. Ask students, in their groups, to arrive at three reasonable predictions regarding what will happen in the novel. Provide the following guidance for students: • Set timelines for reading the novel and for meeting times for groups. • Discuss the nature of a literature circle or response group. • Encourage students' reading and monitor their progress.
Participate in small group discussions, observing the courtesies of group discussion (PSVS). Practise the behaviours of effective listeners.	It may be helpful to focus students' attention upon discussion courtesies such as: • allowing all group members an opportunity to speak • allowing a group member to finish speaking before speaking oneself • relating own ideas to ideas of other group members, when applicable • focusing on ideas presented rather than on the presenter when controversial or diverse ideas are raised.
Listen to understand and learn (COM).	Upon completion of the novel study, it is important for all group members to reflect upon their own ability to follow group discussion courtesies. Students should outline individually one personal commitment for improving their ability to discuss in groups. This reflection should be shared privately with the teacher, either orally or in writing. The teacher can then use these for developing future guidelines for group discussions.
Read a variety of texts for a variety of purposes.	**Speaking**
Relate literary experience to personal experience (PSVS). Read to stimulate the imagination.	*A critic's job is to review a book, play, musical performance, art exhibition, or other work of art. The critic illuminates the work for the reader, places it in context, and weighs its strengths and weaknesses. In their reviews, critics use appropriate words to indicate an opinion.* Involve students in a discussion about the role of the critic. Have them read some sample reviews.
Assess an author's ideas and techniques (CCT).	**Preparation for Writing Review**
Recognize the structure and characteristics of a particular novel.	Have students consider the following questions:
Identify the author's purpose, tone, point of view, and theme. Record responses in a reader's journal, log, or notebook.	• *What is the main situation upon which the plot is built? Summarize it. Is it interesting? Is the plot unusual or exciting? Is there an unusual twist to the plot?* • *Are the characters credible? Are they convincing in the context of the novel? Give examples to support your opinion.* • *Is the setting interesting? Appropriate? Does it give a view of a particular time or place in history? What does it add to the total effect of the novel?*

Objectives	Activities
Write fluently and confidently for a variety of purposes and audiences.	• *Are there aspects of the author's style that make this novel enjoyable? Vivid descriptions? Realism, making you feel you are there?* • *What is the author's purpose? Is it light and entertaining? Is it serious? What does it tell us about life?* • *Has the author written other novels? What were they about? How successful were they?* • *What excerpt would you choose to convince a listener to read this?*

Planning: Share sample reviews of novels and oral book talks with students. Encourage them to note the critic's opinion, words and phrases that indicate the critic's bias, and the organization of the review. Have students draft their initial plan/outline of a review.

Write a book, film, or video review.

Drafting and Revising Written Review

Have students draft their review and then prepare an outline/web of their written review. They can use this as the base for the speech.

Use various methods of development and organization appropriate to purpose.

Preparation for Presentation

Have students meet with a partner from their novel groups to polish and rehearse their presentation of their review. Urge them to develop and polish an effective introduction and conclusion. Discuss evaluation criteria for a book talk/review.

Practise the behaviours of effective speakers.

Presentation

Prepare a schedule for students to present their reviews to the whole class or to another novel group.

Culminating Activities

Choose one or two appropriate activities from the following or develop alternatives. It is important to involve students in the planning of a culminating activity.

Practise the behaviours of effective writers.

• Paired Response: Review the poems, short stories, and essays studied in this unit. Reread the one selection that impressed you most. Select one passage and copy the passage verbatim in your journal. Divide the next journal page in half with a line and write your reactions, thoughts, questions, and feelings about the passage on the top half of the page. Exchange the selection and your response with a partner. Read what the partner wrote and respond to it by writing on the bottom half of the page. Return the journal to the originator. Read what your partner wrote. Respond on the next page.

Experiment with a variety of forms of writing such as poem, play, anecdote, and short story.

Compare and contrast the structure and characteristics of various selections.

Read a variety of texts for a variety of purposes (COM).

• Writing: Review the log/journal entries and the literature studied in this unit. Choose an entry or a selection that you would like to explore further and develop into one of the following forms:
  • poem
  • short story or anecdote
  • play/script
  • essay.

Assess an author's ideas and techniques (CCT).

Speak, listen, write, read, and view for a variety of purposes (COM).

Objectives

Compare and contrast the structure and characteristics of various selections (CCT).

Reflect and evaluate (CCT).

Identify the purposes, intended audiences, purposes, messages, and points of view in television, film, or video presentations.

Recognize language techniques and media conventions in television, film, and video presentations.

Evaluate critically information obtained from viewing a video.

Activities

- Comparison and Contrast: Compare the same story as it is presented in different forms (e.g., "The Veldt" as a short story, play, or film/video. Consider the following for each form:

  Selection: _____

  Form and Medium: _ Short Story _ Play _ Film

  Overall impression: _ Liked _ Did not Like

  Questions (include explanations with your responses):
  1. Did the presentation arouse your interest?
  2. Did it sustain your interest?
  3. What was the overall impact/effect?
  4. What were the strengths?
  5. What were the weaknesses?
  6. Would you recommend it to others?

  Decide which version was the most effective. Why?

- Unit-end Test: Outline expectations. Review with students the unit and exactly what material will be on the test and the type of tasks they will encounter. It is important that these tasks reflect classroom practices and course objectives. For example, aspects of viewing, reading, critical response, the writing process, and integrated language study should be evident. Model expected responses. Discuss time frame and mark allocation. Discuss reviewing, studying, and test-taking strategies.

- Other Culminating Activity:

English Language Arts A10: Sample Themes for Unit II

Canadian Frontiers and Homeland --Journeys and Discoveries

Necessity and a spirit of adventure lead some people to take risks and make discoveries. These individuals seek landscapes that are different from the ones in which they are comfortable; they seek solutions to problems faced in their times. This unit presents opportunities to investigate those people who have extended their frontiers and, subsequently, influenced the lives of others. We, in turn, define ourselves by where they have been--their experiences, and the people and places that have influenced those experiences.

Stories are powerful. They are a journey and a joining. In a tale we meet new places, new people, new ideas. And they become our places, our people, our ideas.
> - Jane Yolen

Possible sub-themes include:

- Roots and Identity
- Traditions and Celebrations
- Beliefs and Search for Meaning
- Cultural Encounters.

Challenges--Opportunities and Obstacles

Everyone likes to hear of those who beat the odds. From the moment we are born, we are faced with constant challenges that often bring out different sides to our characters. Life challenges can lead to success or failure, triumph or corruption. This unit presents opportunities for students to examine the nature of some of these challenges, whether they are found in life, relationships, sports, battle, politics, or adventure.

Keep your fears to yourself, but share your courage with others.
> - Robert Louis Stevenson

Possible sub-themes include:

- Quests and Adventures
- Courage and Leadership
- Struggle and Achievement
- Conflict and Search for Peace.

Unit Objectives

In this second 50-hour unit, the following objectives should be addressed.

Students will:

Speaking

New Objectives for Unit II
- give prepared talks on familiar topics
- speak to inform and persuade
- express own response to a story, poem, play, event, or experience
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective speakers
- recognize and adjust oral presentation elements effectively
- participate in small and large group discussions, observing the courtesies of group discussion
- other:

Listening

New Objectives for Unit II
- follow speaker's sequence of ideas
- other:

Possible Objectives from Unit I for Review and Reinforcement
- identify speaker's purpose
- practise the behaviours of effective listeners:
  ° anticipate a message
  ° set a purpose for listening
  ° attend
  ° seek and check understanding
  ° interpret and summarize
  ° analyze and evaluate
- follow oral directions
- recognize and recall main and supporting ideas in presentations
- analyze the overall effectiveness of group discussions, oral readings, interviews, and talks
- other:

Writing

New Objectives for Unit II
- demonstrate the ability to organize thought coherently using transition words
- write an effective character sketch
- narrate events clearly in an appropriate order while maintaining a consistent point of view

- write a book, film, or video review
- other:

Possible Objectives from Unit I for Review and Reinforcement
- use what is known as the writing process
- use appropriate pre-writing and planning strategies
- develop ideas previously explored into draft form
- revise and polish compositions
- practise the behaviours of effective writers
- compose effective paragraphs in narrative, expository, descriptive, and persuasive prose
- organize ideas in multi-paragraph compositions
- experiment with a variety of forms of writing such as poem, play, anecdote, or short story
- other:

Reading

New Objectives for Unit II
- recognize prominent organization patterns within text
- make and defend an informed critical response
- read an increasingly wide range of material for personal enjoyment and extension of experience
- other:

Possible Objectives from Unit I for Review and Reinforcement
- recognize reading as an active process that requires readers to:
  - make connections
  - find meaning
  - make and confirm predictions
  - make and confirm inferences
  - reflect and evaluate
- practise the behaviours of effective, strategic readers
- recognize the structure and characteristics of a particular poem, play, or prose (fiction or nonfiction) selection
- identify the author's purpose, tone, point of view, and theme
- explore human experiences and values reflected in texts
- respond personally, critically, and creatively
- assess an author's ideas and techniques
- skim, scan, and read closely for required information
- other:

Representing and Viewing

New Objectives for Unit II

- communicate thoughts, ideas, and feelings for specified purposes and audiences through storyboards, posters, overheads, or telemedia presentations
- respond personally, critically, and creatively to posters
- evaluate critically information obtained from viewing advertisements, posters, and films.
- other:

Possible Objectives from Unit I for Review and Reinforcement

- present information using print and non-print aids to engage and inform a familiar audience
- present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print
- recognize viewing as an active process that requires viewers to:
  - anticipate a message and set a purpose for viewing
  - attend
  - seek and check understanding by making connections, and by making and confirming predictions and inferences
  - interpret and summarize
  - analyze and evaluate
- practise the behaviours of effective viewers
- respond personally, critically, and creatively to television and video presentations
- identify the purposes, intended audiences, messages, and points of view in advertisements, posters, films, and television or video presentations
- recognize language techniques and media conventions in television and video presentations
- evaluate critically information obtained from viewing a video
- other:

Language Concepts

(list key language concepts for this unit)
-
-
-

English Language Arts B10: Equality--Pain and Pride

Sample Unit

He drew a circle that shut me out --
Heretic, rebel, a thing to flout.
But Love and I had the wit to win:
We drew a circle that took him in.
                              - Edwin Markham

Unit Overview

This sample unit invites students to explore the issue of equality related to the sub-themes of inequalities, judging and misjudging people and their actions, rights and responsibilities, racial tensions, and justice and fairness.

Using prose, poetry, and a play, it asks students to explore equality through the eyes of teens attempting to obtain drivers' licences and the issue surrounding rights and responsibilities when driving. The unit then explores the larger issues of rights and responsibilities, judging or misjudging others, and racial tensions in the world community. Students are encouraged to respond personally and to analyze critically the ideas and issues that face our society. They explore fact and opinion, symbolism, stereotyping, propaganda, and bias in language, literature, and the mass media. They have opportunities to craft their ideas and responses in paragraphs and essays, to analyze their own listening behaviours, and to practise formal and informal speech activities.

As students explore issues beyond their immediate community, there is a tendency for them to interpret other parts of the world based on limited information or on what they see through the media. This information can result in students making generalizations about others and their cultures. Because media reports often deal with the horrors in life, students might focus only on negative aspects. An issue-based course must guard against both the over simplification and the negative. A balanced perspective is important.

In the English language arts curriculum, language provides the foundation for all learning including the study of literature and other forms of communication. While both English Language Arts10 and B10 courses integrate the language strands of speaking, listening, writing, reading, representing, and viewing, this course is also issue-oriented. In an issue-oriented course, students explore their beliefs, assumptions, and thoughts as they examine issues related to their world.

This unit is not a political science or social science unit. It does, however, offer links to some of the issues and concepts students may have explored in the sciences and social sciences (e.g., drinking and driving, stereotyping, rights and responsibilities, and power and wealth). Students should be encouraged to draw upon learning from other areas.

Students are encouraged to use language purposefully and effectively as they process information, make decisions, solve problems, and think creatively and critically. As students examine issues, they develop competence in understanding and using formal and informal language conventions.

We want to be judged by who we are--our words and actions--not by mere appearances or social standing. Yet our world is filled with inequalities. In this unit, students examine the issues of equality and rights recognizing that, in our society, we need to balance personal needs with responsibilities and demands required of citizens. There is both pain and pride in being human.

The suggested time frame for this unit is ten weeks. This is a suggested time only. Teachers may need to adjust the length of the unit based on the needs, interests, and learning pace of their students.

Unit Objectives

Planning and resource selection are determined by the objectives and language concepts for English language arts. After the teacher has selected two units for study, the specific learning objectives designated for B10 are divided between the two units. It is understood that the learning objectives not addressed in this sample unit would be addressed in the second unit developed by the teacher.

Throughout this unit, the following symbols are used to refer to the Common Essential Learnings (C.E.L.s):

COM Communication
CCT Critical and Creative Thinking
IL Independent Learning
PSVS Personal and Social Values and Skills
TL Technological Literacy
NUM Numeracy

Many of the objectives for English language arts also develop knowledge, skills, and processes related to the Common Essential Learnings of Communication, Critical and Creative Thinking, and Independent Learning. Where appropriate, objectives related to the C.E.L.s are explicitly stated in the sample unit to provide direction for teachers. Emphasis on particular C.E.L.s does not preclude the development of other Common Essential Learnings.

The Common Essential Learnings and several objectives addressed in this unit will require emphasis in both units of the English Language Arts B10 course. For example, the writing process and the behaviours of good speakers, listeners, and readers must receive attention, development, and extension in both units.

The following objectives were selected for this sample unit. Foundational objectives are identified by the symbol FO. Related specific learning objectives are listed below each foundational objective.

Speaking

Students will:

- Recognize that talk is an important tool for communicating, thinking, and learning (FO)
  ° speak to clarify and extend thinking
  ° speak to share thoughts, opinions, and feelings
  ° speak to express understanding
- Practise the behaviours of effective speakers (FO)
  ° organize information, thoughts, and opinions in an appropriate format
  ° summarize main points and conclusions
- Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (FO)
  ° participate in small and large group discussions, observing the courtesies of group discussion
  ° express own response to a story, poem, play, event, or experience
  ° prepare a dramatic reading.

Listening

Students will:

- Recognize listening as an active, constructive process (FO)
  ° anticipate a message and set a purpose for listening

° attend
° seek and check understanding by making connections, and making and confirming predictions, and inferences
° interpret and summarize
° analyze and evaluate
- Practise the behaviours of effective listeners (FO)
  ° follow oral directions
  ° summarize and make notes from a presentation
  ° analyze the overall effectiveness of group discussions
  ° listen in order to assess positions on individual, community, national, or world issues
- Listen effectively in a variety of situations for a variety of purposes (FO)
  ° distinguish between fact and opinion.

Writing

Students will:

- Recognize writing as a constructive and recursive process (FO)
  ° use what is known as the writing process
- Practise the behaviours of effective writers (FO)
  ° write for a variety of purposes
  ° reflect, clarify, and explore ideas
  ° express understanding
  ° describe, narrate, inform, and persuade
  ° write a paraphrase and summary of a speech heard or a passage read
  ° write a convincing argument in support of a clearly defined position
  ° write business letters in language appropriate for purpose and audience
  ° write a film review
- Write fluently and confidently for a variety of purposes and audiences (FO)
  ° compose effective paragraphs
  ° state a topic sentence clearly and limit the content to pertinent material
  ° develop ideas rather than just restating them
  ° use various methods of development and organization appropriate to purpose
  ° compose suitable endings
  ° organize ideas in multi-paragraph compositions
  ° analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics.

Reading

Students will:

- Recognize reading as an active, constructive process (FO)
  - ° make connections
  - ° find meaning
  - ° make and confirm predictions
  - ° make and confirm inferences
  - ° reflect and evaluate
- Practise the behaviours of effective, strategic readers (FO)
  - ° summarize information
  - ° differentiate fact from opinion
  - ° recognize propaganda techniques
- Read a variety of texts for a variety of purposes (FO)
  - ° relate literary experience to personal experience
  - ° explore human experiences and values reflected in texts
  - ° test ideas and values against ideas in text
  - ° assess an author's ideas and techniques
  - ° develop and articulate defensible points of view on individual, community, national, and world issues reflected in text.

Representing and Viewing

- Create appropriate nonverbal aids and visual images to enhance communication (FO)
  - ° communicate thoughts, ideas, and feelings for specified purposes and audiences through storyboards
- Recognize nonverbal aids and visual representations as tools for communicating and learning (FO)
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- Practise the behaviors of effective viewers (FO)
  - ° respond personally, critically, and creatively to posters
  - ° recognize language techniques and media conventions in television and video presentations
  - ° evaluate critically information obtained from viewing a video.

Language Concepts

All English language arts courses are designed to assist students to widen their knowledge and appreciation of the English language. The "nature of language" is best learned contextually, growing out of students' language experiences rather than through isolated drills and exercises that are presented out of context (e.g., workbooks). During this unit and the subsequent unit, students should be actively engaged in using language processes for their communication purposes. In addition, they should increase their understanding of three broad language concepts:

- Language varies according to audience, purpose, and situation.
- Language has structural patterns and conventions.
- Language develops and changes over time.

As students are engaged in the language processes, teachers are encouraged to diagnose their strengths and needs as they work with the elements of language. A checklist such as the following (adapted from the chart on pp. 37-39) might be used to keep a record of their understanding and needs.

Text

___ Different purposes and audiences require different modes of oral and written discourse.
___ Audience and purpose influence the language register (formal, informal, conversational).
___ Prose (fiction and nonfiction), poetry, and drama have distinctive and various organizational patterns.
___ Prose paragraphs might describe, narrate, explain, or persuade.
___ Other:

Sentences

___ A clear sentence conveys the author's meaning on first hearing or reading.
___ The English language has a system of syntax-- English sentences are based on basic "kernel" structures that can be expanded, compounded, and transformed.
___ Formal written sentences are clear and concise.
___ Punctuation and capitalization marks clarify the meaning of written sentences.
___ Other:

Words

__ The English language has a lexicon.
__ An appropriate word suits the audience and purpose.
__ A word can have connotative as well as denotative value.
__ A word can have symbolic meaning, act as an allusion, or appeal to the senses.
__ Other:

Mini-lessons

Some students may require more assistance than others with specific language concepts and processes. A mini-lesson is a focused lesson designed to help students learn how to do something (e.g., write an effective descriptive paragraph) or address a language concept needed for a task (e.g., how to write a concise sentence). These lessons can be taught to the whole class, to a small group, or to an individual.

A mini-lesson on writing an effective introduction, for example, might include the following information:

An introduction usually serves two purposes--it catches the reader's attention and it suggests or states the main idea of a paper. Stating your main idea in your introduction makes it easy for the reader to understand what you are trying to narrate, describe, explain, or prove. (Not every piece of writing, however, needs a formal introduction. Often narration begins in the middle of the action, providing an introduction that captures the reader's attention.) Experienced writers often catch their reader's interest using one of the following methods.

- Taking a stand on a controversial issue:
  Communication with extraterrestrials is possible.

- Presenting (retelling) a short anecdote:
  The car lurched across the field, alternately chasing and being chased by a huge, brown bull.

- Beginning with a quotation:
  "You can do it," they said. "There's nothing to it. Skiing is as easy as walking."

- Asking a question:
  What do twelve years of schooling do to your mind?

- Addressing the reader directly:
  Imagine standing on the prairies 20,000 years ago.

- Providing a vivid description:
  The low sky was like a sheet of metal. The fields faded in the distance, but the presence of the wolves was still felt.

- Beginning with a startling or interesting fact:
  It happened quickly. Sixty million buffalo once roamed the prairies and plains of North America. By 1889, there were estimated to be only a few scattered herds.

Each opener presents a vivid but incomplete glimpse of what is to follow. The reader wants to read on to see the rest of the picture.

Assessment and Evaluation

Assessment and evaluation must be closely tied to the learning objectives and language concepts of this course. Assessment strategies are suggested throughout this unit. A summary sheet similar to the one on page 217 could be used to assess and evaluate a student's progress during the course of the sample unit.

Resources

Although specific language resources and literary selections are identified for particular activities, alternate resources of equal rigour can be used to achieve the unit objectives. The bibliography suggests additional resources that could be considered for this unit.

The following resources have been selected for this unit.

Nonfiction

An Open Letter to All Parents of Young People (Martel)
Young Offenders Act, Pros and Cons (Martin)
The Death Penalty: Should Canada Bring It Back? (Coddington and Parrott)
Day Work (Comer)
Who Cares (Green)
So What Are you, Anyway (Hill)
Anne Frank: The Diary of a Young Girl (Frank)
Steve's Story (Truscott as told to Trent)
What's the Verdict? (LeValliant and Theroux, Issues Series: Justice, McGraw-Hill)

Short Stories

After You, My Dear Alphonse (Jackson)
The Good Samaritan (The Bible)
Panache (Kinsella)

Hunky (Garner)
The Hockey Game (Fine Day)

Poems

The Six Blind Men (Saxe)
Indian Children Speak (Bell)
The Old Man's Lazy (Blue Cloud)
Night School (Margaret)
Jamie (Brewster)
He Sits Down on the Floor of a School for the Retarded (Nowlan)
First They Came (Niemoller)

Plays

A Storm in Summer (Serling)

Novels (partial or full classroom sets)

Of Mice and Men (Steinbeck)
Shabanu (Fisher Staples)
Nightjohn (Paulsen)
The Wave (Rhue)

Film/Video

Schindler's List (Spielberg)
Schindler: The Documentary (Films for the Humanities and Sciences)
Mirror, Mirror: An Advertiser's Scrapbook (Media and Society 1 - Advertising and Consumerism, National Film Board of Canada)

Other Useful Resources

Audio cassettes, newspaper and magazine articles, radio and television clips, posters, and advertisements (print, radio, and television)
- *Young and In Love with Their Wheels* (Callwood)
- *Boyfriend's Drinking, Driving Causing Problems* (Van Buren, *Leader-Post*, April 28, 1995)
- *Bad Drivers Meet Accident Victims* (Ferguson)
- *Clothe Thine Enemy in Pink (Canadian Churchman, The Writers Voice 1)*
- *Nova Scotia Pushes Ahead with Graduated Licensing (The Globe and Mail*, 1994)

Language handbooks, style guides, dictionaries, and thesaurus

Sample Guiding Questions

In this unit, students explore the issue of equality related to the sub-themes of inequalities, judging and misjudging others, rights and responsibilities, racial tensions, and justice and fairness. Choosing appropriate guiding questions can help students grow in their language and thinking skills, and in their appreciation for the issues being examined. Throughout this unit, students are encouraged to reflect upon the following questions.

Inequalities

Guiding Question: What is equitable treatment?

Sample Related Questions:
- Why is it important to step in or speak out in someone's defense? When is it important to keep silent?
- What role does socio-economic status play in inequality? How can wealth be distributed equally? How does the unequal distribution of wealth affect the power that groups of people hold?
- What role do political, racial, and religious issues play in inequality?
- What role does gender play in inequality?
- How do we give all individuals a voice in our society?

Perceptions: Judging and Misjudging People and Their Actions

Guiding Question: How do we form judgements about people?

Sample Related Questions:
- What things do we value in people? Are these things the same in all cultures?
- How accurate are first impressions based on appearances?
- How important is race or socio-economic status in forming perceptions of people? What role do language and culture play in perceptions of people?
- What role does stereotyping play?
- How can discrimination affect one's judgement of people? How can we prevent discrimination?
- Why do people sometimes hurt others who have done nothing to them?
- Why do some people become victims in our society?

Rights and Responsibilities

Guiding Question: How are our rights and responsibilities determined?

Sample Related Questions:
- Who is responsible for our lot in life?
- What can we do if we feel our rights have been denied?

- How are rights related to responsibilities?
- Is everyone in a society responsible for others in that society? How can people exercise their responsibilities?

Racial Tensions

Guiding Question: What role does race play in a pluralistic society?

Sample Related Questions:
- How might the values of one group differ from those of another in a pluralistic society?
- What racial tensions exist in our society? Why might there be racism in the justice system? What role did colonialism play in racism?
- How do we resolve racial tensions and conflicts in our society?
- What accomplishments can the world communities recognize and celebrate?
- What is the best way to ensure world peace?

Justice and Fairness

Guiding Question: How can we ensure justice and fairness for everyone in a society?

Sample Related Questions:
- What is fair and just? When is a situation fair?
- What is right and wrong?
- What is the purpose of the law? When are laws fair? What might cause an individual to ignore the law?
- What is "legal"? What is the difference between "legal" and "moral" justice?
- How is fairness dealt with in the workplace?
- How should we deal with unjust and unfair situations? How should we speak out or act against injustice?

Sample Assessment and Evaluation Summary
English Language Arts B10

Student's Name: _____

Class: _____

Unit: Equality--Pain and Pride

<table>
<tr><td>P = Poor (1-59</td></tr>
<tr><td>A = Average (60-74)</td></tr>
<tr><td>G = Good (75-90)</td></tr>
<tr><td>E = Excellent (91-100)</td></tr>
</table>

Diagnostic Comments	Assessment (Process)	P	A	G	E	Assessment (Product)	Mark	Weight
Speaking/ Representing	• Practises behaviours of an effective speaker • Practises effective group skills • Expresses point of view appropriately • Summarizes main points and evaluation of discussion • Other:					• Introduction of Peer • Prepared Dramatic Reading (Monologue) • Storyboard • Grouptalk • Summary		
Listening/Viewing	• Practises behaviours of good listener (e.g., TQLR) or viewer • Follows directions effectively • Practises an effective notemaking strategy • Analyzes own listening behaviours • Other:					• Listening Guide • Notes		

Writing/ Representing	• Uses writing process
	• Is aware of audience and purpose
	• Organizes ideas appropriately
	• Actively revises own writing
	• Edits and proofreads others' compositions
	Other:
						• Paragraphs
						  ° Descriptive
						  ° Narrative
						  ° Expository
						  ° Persuasive
						• Letter
						• News Articles
						• Essay (Persuasive)
						• Script		

Reading/Viewing	• Practises behaviours of an effective reader/viewer
	• Maintains a complete response log
	• Summarizes information
	• Identifies values and points of view in reading/viewing
	• Other:
						• Analysis
						  ° Poetry
						  ° Film
						  ° Other
						• Response Log
						• Summary
						• Quizzes:		

	Homework: Meets Deadlines: Attendance:					Unit Test: Unit Mark/Grade:		

Objectives

Note: Some objectives include a reference to one or more Common Essential Learnings. This is to show how language arts objectives also support the development of the C.E.L.s.

Recognize listening as an active, constructive process.

Anticipate a message and set a purpose for listening.

Attend.

Draw upon prior learning and experiences (COM).

Analyze and evaluate (CCT).

Recognize that talk is an important tool for communicating, thinking, and learning (COM).

Practise the behaviours of effective speakers.

Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).

Present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print.

Practise the behaviours of effective listeners.

Use various methods of development and organization appropriate to purpose.

Activities

Introduction

If this unit is used at the beginning of the course, take time to discuss the following:

- the purpose of the course
- expectations
- classroom and assignment routines
- evaluation procedures and mark allocations.

If students do not know each other well, have them choose a partner whom they do not know. Alternatively, partners could be assigned randomly. As students enter the classroom, have them take a puzzle piece (half of a newspaper article). They find a partner by joining the two parts of the newspaper article. (The newspaper article could focus upon an issue relevant to young adults.) Have pairs share with each other a controversial issue that they have recently read about or seen on television. From pair discussions, create a class list of issues in which students are interested. Refer back to the list throughout the unit, as appropriate.

Equality

Choose one of the following activities to engage students' attention:

- Use a quotation such as the following to stimulate discussion: "The world is full of controversy. No one can avoid controversy and perhaps we would be bored if we could." What are the positive aspects of controversy? What are the difficult aspects?

- Brainstorm the controversial issues your students believe they face in their personal lives, their community, their country, and the world. What makes these issues controversial? Are they controversial for all people? Why or why not?

- Have students find and clip or photocopy newspaper/magazine articles that illustrate key issues facing the world today. Have students make a collage. Is the emphasis local, national, or international? Who or what determines this emphasis?

Reading Nonfiction (Newspaper Column): *Young and In Love with Their Wheels* (June Callwood) or another column about vehicles and driving.

Initial Prompt

Have students conduct a class survey on the topic of "Driver Education". They could consider such questions as the following:

- *Do you have a drivers licence?*
- *If yes, how did you learn to drive? If no, how do you anticipate learning to drive?*
- *What are the strengths of a driver education course? Weaknesses?*
- *Are your parents safe drivers? Are you a safe driver? Do you feel your friends are safe drivers?*

Objectives	Activities
Compare and contrast the structure and characteristics of various selections.	Some nonfiction prose is intended to relate facts and communicate opinions. An author of such nonfiction usually writes for a very definite purpose and audience. As students read and hear the nonfiction selections throughout this unit, ask them to determine:
Read a variety of texts for a variety of purposes.	• the author's purpose • the intended audience • the main idea or opinion presented • the important details (facts, opinion, incidents) that support this main idea or opinion.
Differentiate fact from opinion (CCT).	
Relate literary experience to personal experience (PSVS).	Initiate reading with questions such as the following: *What do you think of motorcycles? What is their appeal? Are they safe?*
	Reading
Recognize reading as an active process that requires readers to: • make connections • find meaning • make and confirm predictions • make and confirm inferences • reflect and evaluate.	Have students read to determine what Callwood sees as the pleasures and dangers of motorcycles. **Response** Introduce the response log or journal. Use an overhead transparency to illustrate the process of responding in logs or journals. If students need a stucture for their response, the following could be considered:
Record responses in a reader's journal, log, or notebook.	• *What did you feel as you read this column?* • *Did your feelings change at any time?* • *What is your attitude toward motorcycles and their riders? How does it compare to Callwood's point of view?*
Speak to clarify and extend thinking (COM).	
	Discuss the following about June Callwood:
Words can have connotative as well as denotative value (Language Concept).	• Her son was killed in a motorcycle accident. • She is a vocal "civil libertarian". Discuss and define this term with students.
	What contradiction might this pose for Callwood?
Participate in small group discussions, observing the courtesies of group discussion (PSVS).	Introduce Grouptalk procedure (p. 66). Have students form groups of three. Use one of the following questions: "What is your position on the seat-belt law for cars?" or "What is your position on the mandatory helmet law for motorcyclists?" A tape recorder may be used for one or two of the small groups. Over the course of the semester, each student should have an opportunity to be recorded during a small group discussion. A chairperson, recorder, and reporter should be assigned. Analyze the effectiveness of the discussions by using an observation checklist; assessing the small group oral reports to the class; listening to the audiotapes of groups recorded; and reviewing students' self-assessments or journal writings, if assigned.
Practise the behaviours of effective listeners (COM).	
Develop and articulate defensible points of view on issues reflected in texts.	
Words can have connotative as well as denotative value (Language Concept).	
	Language is an intricate system of symbols and sounds by which humans communicate their thoughts, feelings, and opinions. Explain to students the different ways language can be used. For example, in this course, language is used primarily to reflect and explore, to deepen understanding, to inform, and to persuade.

Objectives

Words can have connotative as well as denotative value (Language Concept).

An appropriate word suits the purpose, audience, and situation (Language Concept).

Read a variety of texts for a variety of purposes.

Assess an author's ideas and techniques (CCT).

Summarize main points and conclusions (COM).

Respond personally, critically, and creativly (PSVS).

Identify the purposes, intended audiences, messages, and points of view in posters.

Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).

Recognize the structure and characteristics of a particular nonfiction prose selection.

Recognize that reading is an active process that requires readers to:
- make connections
- find meaning
- make and confirm predictions
- make and confirm inferences
- reflect and evaluate.

Activities

Words communicate not only ideas but attitudes and feelings. Writers and speakers choose words carefully to suit their intended purposes. A good speaker or writer is sensitive to both the denotative and connotative value of words. For three of the following words, have students list at least two connotations:

black	orange
snow	ice
yellow	key
white	green

Which words have negative connotations? Which words have positive connotations? Examine an advertisement. Which words have connotative value? Positive? Negative? Does the connotation of a word depend upon the individual person hearing or reading the word? Why?

Explain to students that language is not always just verbal. Often the nonverbal (visual) and verbal work together to create a powerful message. Pose the following questions: What posters, billboards, and ads grab your attention? *What is their purpose and who is their intended audience? What language register do they use?*

Have students examine, in pairs or triads, a series of posters from a campaign such as those used in anti-drinking-and-driving (e.g., SADD) or anti-smoking. Consider questions such as the following:

- *What is the purpose?*
- *Who is the audience?*
- *What is the message?*
- *What details support the message?*
- *Which is the most effective representation?*

A speaker from MADD or SADD could make a presentation to the students. The students could complete a listening organizer that focuses upon the speaker's purpose, message, and effectiveness.

Reading Nonfiction (Advice Column): *Boyfriend's Drinking, Driving Causing Problems* (Abigail Van Buren) or another column dealing with drinking and driving or a related issue.

Initial Prompt

Ask the students if they ever read advice columns in the newspaper. Read them a few examples from recent editions.

Reading

Have students read silently the selection from *Mary A. in Oregon* from the Van Buren column. Have them identify the problem and think about one possible solution.

Objectives	Activities
	Response
Relate literary experience to personal experience. (PSVS).	Have students each write a response to "Mary A." in their journal. Students can share their written response with a partner. The teacher can then read to students Abby's actual response. As a class, discuss the similarities and differences between Abby's response and their responses.
Record responses in a reader's journal, log, or notebook.	
Write a letter in language appropriate for purpose and audience (COM).	**Listening to Nonfiction** (Newspaper Report): *Bad Drivers Meet Accident Victims* (Derek Ferguson) or a similar report on the consequences of drinking and driving.
Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).	**Initial Prompt**
	What is the "Tagged for Life" program? Do you think it works?
Recognize listening as an active process that requires listeners to:	Review guidelines for effective listening and discuss the advantages of using a Listening Guide such as the following:
• anticipate a message and set a purpose for listening	*Title:* *Source:*
• attend	
• seek and check understanding by making connections, and by making and confirming predictions and inferences	*Author:* *Date:*
	Audience: *Purpose:*
• interpret and summarize	
• analyze and evaluate (CCT).	*Message:*
Listen in order to assess positions on issues.	• *What?*
	• *Who?*
	• *When?*
	• *Where?*
	• *How?*
	• *Why?*
	Other Interesting Details:
	Listening
Prose (nonfiction) has distinctive and various organizational patterns (Language Concept).	Read the newspaper report to students. Ask them to note details on the listening guide.
	Response
Summarize and make notes from a presentation.	Using their listening guide, have students summarize the article by writing a short paragraph (25-35 words). The paragraph should answer the news article "lead"--Who? What? Where? When? Why? How?
Participate in small group discussions, observing the courtesies of group discussion (PSVS).	Have students identify a specific audience and purpose and then sketch a poster that would promote safe driving. They could sketch their posters in their journals. Ask them to share their posters in small groups (i.e., three or four students per group). Ask the groups to discuss how each poster addresses the identified audience and stated purpose.

Objectives

Speak to clarify and extend thinking (COM).

Develop and articulate defensible points of view on issues reflected in texts (CCT).

Read a variety of texts for a variety of purposes.

Recognize the structure and characteristics of a particular nonfiction selection.

Relate literary experience to personal experience.

Practise the behaviours of effective, strategic readers.

Identify the author's purpose, tone, point of view, and theme.

Write fluently and confidently for a variety of purposes (COM).

Relate literary experience to personal experience.

Develop and articulate defensible points of view on issues reflected in texts.

Recognize listening as an active, constructive process.

Explore human experiences and values reflected in texts (PSVS).

Practise the behaviours of effective, strategic readers.

Practise the behaviours of effective listeners.

Summarize and make notes from a presentation.

Write to inform.

Recognize writing as a constructive and recursive process.

Use what is known as the writing process.

Activities

Alternatively, students could draft a Letter to the Editor regarding their stance on the issue. The letter will remain in the students journal as a reminder of current thinking. They will have an opportunity to review this letter at a later date.

Reading Nonfiction (Public Letter/Article): *An Open Letter to All Parents of Young People* (D. Martel) or another letter/article addressing an issue facing adolecents.

Initial Prompt

How would the letter be different if it were written to a teenager instead of to a parent? What responsibilities do both adults and teenagers have in drinking and driving?

Reading

Have students read the letter/article. Ask them to complete a Reading Guide similar to the previous Listening Guide.

Response

Have students choose one of the following:

- Write a reaction to the letter using the viewpoint of either a parent or teenager.
- Discuss the responsibilities of driving.
- Discuss the kind of penalties you believe should be in effect for drinking and driving and why.
- Review your letter to the editor written previously and revise it as though you would be submitting it to the local school or community newspaper for publication.

Inequalities

Just imagine that you have been told that you cannot drive until you are 21 years old. Do you feel that your rights have been denied? How do you react? Do you feel that you are being treated unjustly? Is this equitable treatment?

Have students read a news article such as *Nova Scotia Pushes Ahead With Graduated Licencing (The Globe and Mail)*. Discuss.

Discuss the behaviours of an effective listener (e.g., TQLR model).

Read a key section of one or more of the following novels to students. Select a section that will illustrate the concept of "inequality".

- *Of Mice and Men* (Steinbeck)
- *Shabanu* (Fisher Staples)
- *Nightjohn* (Paulsen)
- *The Wave* (Rhue)

As students listen to the selection, they can respond to "reporters' questions" (i.e., Who? What? Where? When? Why? How?) by making brief notes to use when writing a news article on the incident.

Objectives	Activities
State a topic sentence clearly and limit the content to pertinent material. Develop ideas rather than just restating them. Use various methods of development and organization. Compose suitable endings. Compose effective paragraphs. Recognize the structure and characteristics of a particular novel. Practise the behaviours of effective, strategic readers. Record responses in a reader's journal, log, or notebook. (COM) Practise the behaviours of effective writers. Write a convincing argument in support of a clearly defined position (CCT). Write business letters in language appropriate for purpose and audience (COM). Develop and articulate defensible points of view on issues reflected in texts. Practise the behaviours of effective listeners. Practise the behaviours of effective, strategic readers. Relate literary experience to personal experience (PSVS). Record responses in a reader's journal, log, or notebook.	Review how a news article is written. Similar to the topic sentence of an expository paragraph, the summary lead gives the reader the general idea of the article's content. The sentences that follow provide the answers to the questions Who? What? Where? When? Why? and How? In the most appropriate order. Model and have students practise writing summary leads and short articles. **Reading Fiction** (Novel) Have students choose one of the novels to read. Give students guidance as to when the novel is to be read and the expectations for response. A Literature Circle approach might be used. Throughout the time allocated for the study of the novel, students should be asked to meet or respond at regular intervals. Students' final assignment could be: *Your local school board has informed your school that the novel you just read is being removed for one of the following reasons:* • *it has inappropriate subject matter for high schools* • *it is out of date and no longer relevant* • *it has been deemed "not of interest" to high school students.* *You are to write a letter either supporting or challenging this move.* The following questions might help students focus their feelings and thoughts about the novel for the final assignment: • *What do you believe the author has achieved?* • *How can this novel affect a reader?* • *What can you use to defend this novel's exclusion or inclusion in the library's collection?* **Reading Nonfiction** (Autobiography/Biography/Article): *Steve's Story* (Steven Truscott) or another article about a possible injustice or inequality. **Initial Prompt** Highlight the background of Steven Truscott--a 14 year old sentenced to hang for murder. Discuss the power of personal reflection associated with the Steven Truscott article. **Reading** Have students read the selection to themselves. **Response** Have students record their reactions in their journals and how they would have felt if they had been in Steven's shoes. Have students also reflect upon the author's purpose, ideas, and techniques.

Objectives	Activities
	Writing
Assess an author's ideas and techniques.	Effective writers are problem solvers who adapt their writing to the purpose, the audience, and the content. Students can become effective writers by learning to adapt their writing process to new writing tasks. The processes they will use and the basic formats they become familiar with (e.g., paragraph, letter, memo, poem) can easily be adapted to address the situation.
Effective communication uses the language appropriate to the subject, audience, purpose, and situation (Language Concept).	
	Purpose dictates the type of writing done but behind most writing tasks lie some basic forms. If one wishes to explain, one writes an exposition. If one's purpose is to persuade, one writes a persuasive piece. If one wishes to tell what happened, one writes a narrative. If one wishes to describe, one writes a description. Of course, these forms overlap.
Recognize writing as a constructive and recursive process.	Steve Truscott recalled, after many years, his first night in prison. In *Steve's Story*, he uses vivid details to recreate the experience. Sometimes he narrates. Sometimes he describes. Sometimes he uses a combination of narration and description. Writing description and narration can introduce students to the discipline of recording ideas, ordering them, and communicating effectively their thoughts and feelings.
Assess an author's ideas and techniques.	
Recognize writing as a constructive and recursive process.	**Pre-writing**
	Discuss the Writing Process and task expectations.
Use what is known as the writing process.	*Write two paragraphs. One is descriptive dealing with Steven's prison cell; the other is narrative dealing with the memory of a specific incident. You should see both paragraphs through to the revision phase. Although both paragraphs will be submitted, you can indicate which one is to be evaluated.*
Modes of discourse might describe, narrate, explain, or persuade (Language Concept).	
	Discuss the importance of generating ideas and finding a focus.
Use appropriate pre-writing and planning strategies.	**Planning:** Discuss the role of purpose and audience. Review the narrative and descriptive paragraph formats.
Develop ideas previously explored into draft form (COM).	**Drafting**
	Share model paragraphs with students.
Compose effective paragraphs.	Encourage students to generate more than one draft.
Words can appeal to the senses (Language Concept).	Discuss tips for writing effective description (e.g., be specific, create a dominant impression, maintain a consistent point of view) and narration (e.g., limit to a short incident or single happening, show--do not tell, omit unnecessary details, start with an interesting sentence that begins the account of the incident, end the paragraph quickly at the conclusion of the action).
Revise and polish compositions.	**Revising (Editing and Proofreading)**
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	Review the importance of revising--reshaping thoughts and reconsidering the form and structure as well as language conventions of the paragraph.

Objectives	Activities
	Encourage peer editing. Establish with students a peer and self-editing sheet for each paragraph. When preparing editing guidelines, discuss or develop the grading criteria with the students.
Distinguish between fact and opinion.	**Fact Versus Opinion**
	Define fact and opinion. Note that facts are statements that can be proved with data--numbers or information. Opinions are beliefs that are influenced by one's feelings, background, values, and outlook about life in general. Hypotheses can be proved or disproved with the passage of time and additional information. Clarify the difference by presenting pairs of statements such as the following:
	• Montréal is a delightful city, especially in winter. • Montréal is the second largest city in Canada.
	• Lung cancer is more prevalent among smokers than among nonsmokers. • Smoking, especially among teenagers, is a form of social insecurity.
	Have students select the one that gives a fact and explain how the fact could be proved. From the statement of opinion, select the expression (frequently a single word) that indicates the opinion.
Practise the behaviours of effective listeners (COM).	Present or have students find several newspaper/magazine articles dealing with a topic related to social or cultural inequalities. Individually, have students list facts and opinions found in the articles. When they have finished listing, have them discuss their classifications in pairs. Students can verify and initial each other's work.
Explore human experiences and values reflected in texts (PSVS).	**Reading Nonfiction** (Article): *Young Offenders Act, Pros and Cons* (Lori Martin) or another article related to justice and equality (e.g., gender, age, racial, political, economic).
Relate literary experience to personal experience.	**Initial Prompt**
Distinguish between fact and opinion.	Ask students what they know or think about the Young Offenders Act. Have students brainstorm and web their responses. Have students identify which statements are fact and which are opinion.
Read a variety of texts for a variety of purposes.	**Reading**
	Have students read the article.
Practise the behaviours of effective, strategic readers.	**Response**
Record responses in a reader's journal, log, or notebook.	Have each student write in his or her journal a criticism or defence of the Young Offenders Act based on information in the article. When the journal entry is finished, students can indicate and label which statements in their journal entry are opinion (O) and which are fact (F).
Write a convincing argument in support of a clearly defined position (CCT).	
Develop and articulate defensible points of view on issues reflected in texts.	**Reading Nonfiction** (Persuasive Article): *The Death Penalty: Should Canada Bring It Back?* (Alice Coddington and Lesley Parrott) or an alternative persuasive article related to justice and equality (e.g., gender, age, racial, political, economic).

Objectives	Activities
Practise the behaviours of effective, strategic readers.	• Have students read Pro and Con sections in this article. • In small groups, have students generate a list of the points for and against a particular position on an issue. • Have each student decide which position to adopt.
Summarize information.	
Participate in small group discussions, observing the courtesies of group discussion (PSVS).	**Writing** Persuasion focuses on influencing a listener or reader to support a point of view or to take an action. Persuasion is found, for example, in political speeches, advertisements, editorials, and courtroom speeches by lawyers.
Identify the author's purpose, tone, point of view, and theme.	
Develop and articulate defensible points of view on issues reflected in texts.	Writers of the last two articles have attempted to provoke the reader into thinking about issues that have several sides to them. Some writers explore various sides of issues through writing, without necessarily coming to a conclusion. **Persuasive writing** is a means of getting readers to consider and accept a particular opinion or point of view.
Use what is known as the writing process.	**Pre-writing**
Use appropriate pre-writing and planning strategies.	Have students web their position on the death penalty. Encourage them to generate as many reasons for or against the death penalty as possible and then select what they consider to be the four most persuasive reasons. It may be useful for students to reflect upon family, peer, or media influences that have an impact upon their personal position regarding the death penalty. Some students might not have a firm position on the death penalty. In this case, ask them to take a stand for the sake of argument, the way they would in a debate.
Write a convincing argument in support of a clearly defined position (CCT).	
Use various methods of development and organization appropriate to purpose.	*Write an effective paragraph to convince a classmate to take your stand on the death penalty.*
Compose effective paragraphs.	**Planning:** Review the structure of a persuasive paragraph.
Develop ideas previously explored into draft form.	**Drafting** Encourage students to state their position in a clear topic sentence. Anticipating the reader's points of view allows the writer to make the best "persuasive" points necessary to convince the reader. Have students appeal to reason and use evidence whenever possible. Organize the points to be made in a logical order.
Revise and polish compositions.	**Revising**
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	Discuss peer editing and proofreading. Have peers focus on the important considerations for revision:
Practise the behaviours of effective listeners (COM).	• *Content:* *The best part of this paragraph is ....* *The most persuasive point is ....* *The topic sentence and concluding sentence could be improved by ....*
Formal written language should contain meaningful and clear sentences devoid of ambiguous expressions (Language Concept).	*The order of your arguments could be improved by ....*

Objectives	Activities
	• *Sentence Structure, Usage, and Mechanics:* *The following sentences are not clear or complete ....* *The following sentences could be improved by ....* *Note the following capitalization, punctuation, and spelling* *mistakes ....*
Practise the behaviours of effective listeners.	**Perceptions: Judging and Misjudging People and Their Actions** "There are two victims of prejudice--those who are judged and those who judge". Discuss. *Article I from the Universal Declaration of Human Rights: All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act toward one another in a spirit of brotherhood.* Provide students with the following information: • Prejudice occurs when negative judgements or opinions are made about a particular group of people. • Discrimination occurs when unfair actions are based on prejudice.
Recognize stereotyping (PSVS).	• Stereotyping occurs when false assumptions are made and widely held about a group of people.
Participate in small and large group discussions, observing the courtesies of group discussion (PSVS).	*What are some societal stereotypes of criminals? Did Steven Truscott fit the "stereotype"?* *List all the groups to which you belong. How is each group sometimes stereotyped? Does any one of these stereotypes really define you as a person?*

Words can have connotative as well as denotative value (Language Concept).	*How has our society sometimes stereotyped the following groups:*
	    Canadians? *Teenagers?*
	    Artists? *Women?*
	    Athletes? *Academics?*
	    Scientists? *Senior Citizens?*
	
	Have students discuss their ideas in small groups.

Explore human experiences and values reflected in texts.	**Reading Nonfiction** (Oral History): *Day Work* (James P. Comer) or another oral history involving prejudice, discrimination, or stereotyping.
Relate literary experience to personal experience. Speak to clarify and extend thinking (COM).	**Initial Prompt** *Can you recall a time in your life when you were falsely accused? What was the accusation? Who was your accuser? What was your reaction? What was the outcome?* Because of prejudice and discrimination, groups of people such as African-Americans have often been prevented from working at their choice of profession. In *Day Work* we learn how Maggie Comer found herself having to take the job of a domestic at an early age.

Objectives	Activities
	Reading
Assess an author's ideas and techniques (CCT).	Point out that this selection is an oral history with a conversational tone. Define tone. Have students identify examples of phrases and sentence structures that provide the tone.
	Response
Summarize information (COM).	Ask students what they would have done if they had been in Maggie's shoes? Have them identify the most important phrase or line in this oral history. Ask them to decide what single word they would use to describe Maggie. What was her philosophy of life?
Develop and articulate defensible points of view on issues reflected in texts.	
	Listening to and Reading Fiction: *After You, My Dear Alphonse* (Shirley Jackson) or another story about stereotyping a particular group.
Recognize the structure and characteristics of a particular short story.	**Initial Prompt**
	A **short story** is fiction that generally focuses on one key idea or incident. The short story writer usually introduces us to a few characters in a particular setting (time and place). The writer encourages us to think about what is happening, why it is happening, and what it means.
Compare and contrast the structure and characteristics of various selections.	
	As you listen to and read this story consider:
Practise the behaviours of effective listeners.	• What attitudes the three characters show toward each other. • What Jackson's main purpose was in writing this story.
Test ideas and values against ideas in text (PSVS).	**Listening**
	Read the short story to the students.
Recognize stereotyping (PSVS).	Encourage students to listen for the "assumptions" that Mrs. Wilson makes. Have them infer the time the story takes place.
Listen in order to assess positions on issues.	**Response**
Recognize stereotyping (PSVS).	• *What point is the writer making?* • *What has the story taught us about false assumptions and about ways of seeing and understanding other people?*
Write to inform.	**Writing**
Modes of discourse might describe, narrate, explain, or persuade (Language Concept).	Exposition, writing that explains or informs, accounts for much of the writing students will produce in school. When we write to explain an idea, teach a process, describe something, or persuade someone, we are using **exposition**. Exposition organizes ideas in a variety of logical patterns.
Prose has distinctive and various organizational patterns (Language Concept).	
	The writer can organize according to examples, details, causes and effects, reasons, definitions, comparisons, and contrasts.
Recognize prominent organizational patterns within text.	
Practise the behaviours of effective writers.	Comparing and contrasting are essential to clear thinking and are often used as a means to make expository writing clearer and more effective. When we read two pieces of literature about the same or similar topics,

Objectives	Activities
	we compare them in our mind. We notice how they are similar. When we contrast two pieces of literature, we focus upon their differences.
Use appropriate pre-writing and planning strategies.	*Write a paragraph comparing and contrasting two literary selections.* **Pre-writing**
Use various methods of development and organization appropriate to purpose.	• *Make a list of the similarities and differences you see in "Day Work" (nonfiction) and "After You, My Dear Alphonse" (fiction). Think about such aspects as setting, character, problem, and author's style.* • *Use a comparison chart or Venn diagram to show what you consider are the important ways in which the two selections are alike and different from each other.*
Compose effective paragraphs.	• *Think about the organizational pattern that would best present your key ideas. For example, the following illustrates a point-by-point organizational pattern:*

	Topic Sentence:
	Similarity 1:
	    Selection A
	    Selection B
	Similarity 2:
	    Selection A
	    Selection B
	Difference 1:
	    Selection A
	    Selection B
	Difference 2:
	    Selection A
	    Selection B
	Conclusion:

Develop ideas previously explored into draft form (COM).	Model the point by point structure using an overhead projector. **Drafting**
Revise and polish compositions.	Encourage students to think about an effective topic sentence that will introduce what is being compared and contrasted. Encourage them to use supporting details that fit their organizational pattern and make the similarities and differences clear to their reader.
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	**Revising** Encourage students to obtain a peer response from more than one reader.
Respond sensitively to the ideas, comments, and products of others (PSVS).	*Questions for Writer:* • *Does the introduction clearly identify what I am comparing or contrasting?*
Develop independence regarding the monitoring and evaluating of writing experiences (IL).	• *Do all the details support my purpose? Are any details distracting or irrelevant?* • *Have I presented the comparisons or contrasts in a way that readers will be able to follow?*

Objectives	Activities
	Questions for Peer Editor:
	• *Did you understand what I was getting at throughout the paragraph?*
	• *Can you think of any similarities or differences I left out?*
Practise the behaviours of effective viewers.	• *Do you disagree with any of the similarities or differences that I included? Why?*
	• *Did I support my similarities and differences with examples?*
	• *Do my introduction and conclusion work? If not, why?*

Viewing

Read a variety of texts for a variety of purposes.

Evaluate critically information obtained from viewing a video (CCT).

One of the places where stereotyping most commonly occurs is in the **mass media**, especially television. Have students respond in their journals to the stereotyping seen in television commercial clips shown by the teacher. Consider showing *Mirror, Mirror: An Advertiser's Scrapbook* (National Film Board of Canada). This video traces the social history of Canada as reflected first in print and then in television advertising.

Listen and view in order to assess positions on issues.

Extend this activity by having students discuss, in their journals, stereotyping in a television program of their choice. Students could develop a chart similar to the one shown below:

Recognize stereotyping (PSVS).

TV Show	Stereotyped Group	Stereotyped Characteristics
The Flintstones	*men*	*dishonest--tell lies, etc.*
The Flintstones	*women*	*devious, etc.*

Relate literary experience to personal experience.

Discuss how such stereotyping can affect our attitudes toward people we do not know.

Recognize language techniques and media conventions in television, film, and video presentations.

Nonfiction prose often communicates a writer's ideas and observations about life in a direct manner. **Poems** also express a writer's ideas and observations. Poets often convey their ideas through the use of contrasts, comparisons, descriptions, metaphor, images, and irony. Each of the poems in this unit conveys an observation about life or ideas about an issue in life. As students read the poems, ask them to think about who is speaking in the poem. How does that person feel about the situation he or she is describing? Are there any comparisons or contrasts in the poem?

Recognize the structure and characteristics of a particular poem.

Compare and contrast the structure and characteristics of various selections.

Reading and Listening to Poetry: *The Six Blind Men* (J. G. Saxe) or another poem about different ways of seeing and interpreting the world.

Read a variety of texts for a variety of purposes.

Initial Prompt

It is human nature to make judgements. We often jump to conclusions without enough evidence. How does this poem illustrate this?

Reading

Read the poem to students.

Practise the behaviours of effective, strategic readers.

Objectives	Activities
Summarize information.	**Response**
	• *To what conclusion does each man jump?*
Express own response to a poem (COM).	Reread (with rehearsal time) by row or group:
	• Teacher is narrator and reads first and last stanza.
	• Row or Group #1: Stanza two
Prepare an oral reading of a poem.	• Row or Group #2: Stanza three
	• Row or Group #3: Stanza four
	• Etc.
Read a variety of texts for a variety of purposes.	**Reading and Speaking Poetry:** *Indian Children Speak* (Juanita Bell) or another poem about stereotypes.
	Initial Prompt and Reading
Practise the behaviours of effective speakers.	*Poetry is characterized by condensed, imaginative language and rhythmical patterns. It is often written in verse, but not always. Traditional poetry uses fixed form (e.g., the ballad), rhyme, and rhythm. Modern poetry, sometimes called free verse, has no fixed form or rhyme but usually has a controlled rhythm. Some poems are meant to be read aloud. Their words are arranged so that their sounds form a pattern or rhythm that is interesting, startling, or pleasing.*
Speak to share thoughts, opinions, and feelings (COM).	After reading *Indian Children Speak* once to themselves, have students read the poem aloud several times to determine how it should sound.
Summarize information.	**Response**
Recognize stereotyping (PSVS).	*What does the speaker say? Why? What ways do people stereotype Indian children in the poem?*
Practise the behaviours of effective listeners and readers.	**Reading and Listening to Poetry:** *The Old Man's Lazy* (Peter Blue Cloud) or another poem about stereotypes.
Listen in order to assess positions on issues.	• Read this selection aloud to students and have them consider how a fence can be more than a physical boundary.
Speak to share thoughts, opinions, and feelings.	• Have students respond to the poem using a Talking Circle method.
Participate in small group discussions, observing the courtesies of group discussion (PSVS).	**Reading Poetry:** Consider poems such as *Night School* (Len Margaret), *Jamie* (Elizabeth Brewster), and *He Sits Down on the Floor of a School for the Retarded* (Alden Nowlan), or other poems about someone who is excluded. Have students read each poem. Have them respond individually in their journals.
Speak to share thoughts, opinions, and feelings (COM).	**Initial Prompt**
Record responses in a reader's journal, log, or notebook.	*It is said that everyone suffers from a disability of one kind or another. In what ways is this true?*
Recognize the structure and characteristics of a particular poem.	

Objectives	Activities
	Response
Test ideas and values against ideas in text (PSVS).	Choose two of the above poems for comparison using the following categories:
Assess an author's ideas and techniques.	Subject: Images: Message: Speaker: Word Choice: Overall Effect:
	When the comparison is complete, have students reflect upon the following questions:
Words can have connotative as well as denotative value (Language Concept).	• In what one way are the two poems most alike? Most different? • Which work did you like better? Why?
Compare and contrast the structure and characteristics of various selections.	*In a persuasive paragraph, identify the poem you think is more effective in achieving its purpose and explain why. Use the writing process and submit your paragraph for evaluation. Remember to submit your pre-writing work, your first draft, and your final copy.*
Write a convincing argument in support of a clearly defined position (CCT).	*Or*
Experiment with a variety of forms of writing, including poetry.	*Write a poem of your own. Use the writing process and submit your poem for evaluation. Remember to submit your pre-writing work, your first draft, and your final copy.*

Rights and Responsibilities

Introduce a well-known parable such, as the story of the Good Samaritan from *The Bible, New Testament,* Luke 10: 29-37 or a similar parable about offering kindness to strangers.

What point is being made in this story? Why do similar stories occur in many different cultures and religions? Why do we often ignore the sufferings of other people?

Reading Nonfiction: *Who Cares?* (H. Gordon Green) or another story about responsibilities to others.

• In what ways is this story similar to the parable of the Good Samaritan? How does it differ?
• What is the moral of the story?
• What is the purpose of each of the five paragraphs in this story?

Propaganda can be present in any form of communication. It may be used to advance a good cause but, in general, it connotes deceit and the distortion of facts to achieve its purpose. A good reader/listener/viewer must try to separate fact and honest opinion from propaganda, and arrive at convictions through his or her own reasoning power.

Review the following propaganda techniques with students.

• *Bandwagon/Snob appeal (e.g., "Everyone is wearing ... seeing ... doing ...", "Only a chosen few ...")*

• *Overgeneralizing (e.g., "Students today are brighter than students in the past.")*

The Objectives column (continued):

Test ideas and values against ideas in text (PSVS).

Practise the behaviours of effective, strategic readers.

Identify the author's purpose, tone, point of view, and theme.

Objectives	Activities
	• *Name calling and loaded language (e.g., "Radical", "Thug", "Sexist")*
	• *Circular reasoning (e.g., "You should study hard because studying is something students should do.")*
	• *Either/Or fallacy (e.g.,"You either like your teacher or you don't.")*
	• *Others (e.g., cardstack, glittering generalities, plain folks, and transfer).*
Read and view a variety of material for a variety of purposes (COM). Respond personally, critically, and creatively to posters. Recognize propaganda techniques.	Propaganda techniques encourage people to react emotionally instead of logically. Advertisers have used propaganda techniques to sell their products and ideas. Have students examine and analyze World War II posters. Ask students: *How was propaganda used by the allies? The Axis? How is it still used today?*
Read a variety of texts for a variety of purposes (COM).	**Reading Poetry:** *First They Came* (Martin Niemoller), *Refugee Blues* (W. H. Auden), or another poem about refugees.
Relate literary experience to personal experience (PSVS).	**Initial Prompt** *Have you ever been in a situation where you could have helped someone and didn't, or in a situation where someone could have helped you and didn't? How did you feel?*
Assess an author's ideas and techniques (CCT).	**Reading**
Record responses in a reader's journal, log, or notebook.	Have students read the poem.
	Response
Test ideas and values against ideas in text.	*What does this poem have to say to us today?*
Recognize and understand that prejudice, racism, sexism, and other forms of discrimination are a destruction of one's own humanity, as well as that of others (PSVS).	Through discussion and role play, students could explore the dynamics around racism, focusing upon the roles of victim, perpetrator, and onlooker. Human rights continues to be a major issue within the United Nations. According to some groups such as Amnesty International, the violation of human rights is on the increase around the world. Explore with students the consequences of a country violating human rights. Pose the question: *Who in Canada is responsible for upholding human rights legislation?*
Recognize listening and viewing as active processes that require the listener/viewer to: • anticipate a message and set a purpose for listening/viewing • attend • seek and check understanding by making connections, and making and confirming predictions and inferences • interpret and summarize.	**Listening to Nonfiction:** Excerpt from *Anne Frank: The Diary of a Young Girl.* *What is it about Anne Frank that continues to interest people so many years after her death? What do you think Anne Frank can teach us today?* **Viewing a Film:** *Schindler's List, Schindler: The Documentary,* or another film about World War II.
Practise the behaviours of effective listeners and viewers.	

Objectives

Explore human experiences and values reflected in texts.

Test ideas and values against ideas in a film or video.

Practise the behaviours of effective viewers.

Recognize stereotyping in media, analyze why it is used, and understand how such discriminatory practices affect various groups and individuals (PSVS).

Write to reflect, clarify, and explore ideas (COM).

Listen and view to assess positions on issues (CCT).

Record responses in a reader's journal, log, or notebook.

Recognize language techniques and media conventions in television, film, and video presentations.

Write a film review.

Write to inform and persuade.

Practise the behaviours of effective writers.

Activities

Initial Prompt

Review the events of World War II leading up to the holocaust in Poland. Explain who Oskar Schindler was and what he accomplished. Discuss the quotation from *The Talmud* inscribed on the ring presented to Schindler by the survivors: "Whoever saves one life saves the entire world."

Note that the film is based on a true story and adapted from a novel. Ask students to think about why the filmmaker used the black and white film, documentary style, and graphic realism.

Viewing and Responding

As students view the film, have them note who they consider to be the key characters and what their value systems are. Encourage students to note any stereotypes held by characters in the film.

Response

Have students do a fast write and record their most memorable impressions. Have them share these fast writes with a group of three or four other students. As a class, discuss the common incidents recorded by the students.

Review the techniques used by cinematographers. In what ways do sound, music, and cinematography contribute to the overall effect of *Schindler's List*? What additional details and techniques add to these effects?

Copyright permission for this film has been granted to all Canadian schools. Why do you think this has been done?

A film reviewer has three main responsibilities:

- to report the essential facts about the film
- to place the film in context for the reader
- to express some personal opinions about the film and its subject.

A knowledgeable reviewer puts a film in critical context for the viewer by comparing it to other films and looking at it in light of the filmmaker's body of work.

Discuss the elements of a film review and then have students write a review. Have students consider the following:

1. Story and script: Is it a true story? When and where does the story take place? Is it worth telling? Worth seeing? Does it distort life? Is the plot surprising or predictable? Does the film glorify what you believe to be unworthy goals or acts of living? Does it give any insight into truth? Are there scenes that are striking, clever, or in any way distinctive? Who wrote the script? One writer? Several?

2. Casting and acting: Do the characters seem real? Can you understand why they act as they do? What explains their actions--the desire for success, money, power, or happiness; fear of something;

Objectives

Compose effective paragraphs.

Recognize language techniques and media conventions in film, television, or video presentations.

Words (and images) can have symbolic meaning (Language Concept).

Read a variety of texts for a variety of purposes.

Relate literary experience to personal experience.

Practise the behaviours of effective, strategic readers.

Words can have connotative as well as denotative value (Language Concept).

Identify the author's purpose, tone, point of view, and theme.

Assess an author's ideas and techniques (CCT).

Speak to express understanding (COM).

Participate in small group discussion, observing the courtesies of group discussion (PSVS).

Read a variety of texts for a variety of purposes.

Relate literary experience to personal experience.

Activities

love of adventure; desire to help others? What qualities do you admire in these characters? What do you dislike?

3. Directing: Who was the director? Was the film directed so that the parts work together--story, acting, photography, sound effects, music?

4. Photography, music, and sound effects: Is there evidence of imagination and logic in the selection of camera angles, effects, and scenes? Give examples. Does the music reinforce the mood? Do the sound effects help the story? Do sound and music support and heighten the story or call undue attention to themselves?

5. Total effect: How has the movie affected you? Has it influenced your thinking in any way? What did you learn from it? What understanding of people did you gain from it? Do you feel the film accomplished its purpose?

Racial Tensions

Students should be led to understand the power of the **symbolic** in language and images. For instance, the use of the "Star of David" in *Schindler's List* can be pointed out. Every language and culture uses symbol and these vary from one culture to another: Black is the symbol of mourning in the Western world, whereas the corresponding symbol in the East is white. Many writers and artists use personal rather than cultural symbols--that is, words or images that have meaning within the context of the work, but do not necessarily have the same symbolic meaning outside of the work.

Share a picture book such as *Rose Blanche* (Roberto Innocenti) with students. Have students discuss the colour symbolism. Is the symbolism cultural or personal?

Reading Nonfiction (Editorial): *Clothe Thine Enemy in Pink* (from *The Canadian Churchman*) or another article about cultural symbolism.

Initial Prompt

What is your favourite colour? What particular products, people, or events in your life do you associate with particular colours?

Reading

Have students read the selection.

Response

- *Is the writer of this editorial serious?*
- *What details make you think this way?*
- *What might be the significance of the association between colour and gender?*
- *Are there certain colours that have associations for you?*
- *Discuss your ideas with a small group of your peers.*

Objectives	Activities
Record responses in a reader's journal, log, or notebook.	Issues can be explored in short stories as well as essays and poems. As students read the following selections, have them consider how the characters deal with "prejudice" and "acceptance".
Practise the behaviours of effective, strategic readers.	**Reading a Short Story:** *So What Are You, Anyway?* (L. Hill) or another short story about prejudice and acceptance.
	Initial Prompt
	Have students answer this question in their journal:
	What does acceptance mean to you?
	Reading
	Have students read the selection.
Summarize information (CCT).	**Response**
Test ideas and values against ideas in text (PSVS).	*What are you, anyway?*
	• *Outline and analyze Carole's reaction to this question.* • *Characterize the Nortons. What are they, anyway?* • *What are you, anyway?*
Words can have connotative as well as denotative value (Language Concept).	**Reading a Short Story:** *Panache* (W. P. Kinsella), *Hunky* (H. Garner), *The Hockey Game* (W. Fine Day), or another short story about prejudice and acceptance.
Practise the behaviours of effective strategic readers.	**Initial Prompt**
	Explain the denotation of "panache".
	Reading
	Have students read the selection.
	Response
Summarize information (COM).	*Despite the pressure of intolerance and bigotry around them, Silas, Frank, and Tom are able to take positive action on behalf of the other miners. What does this say about their characters?*
Use a storyboard to communicate thoughts, ideas, and feelings for a specified purpose and audience.	Have students outline the main events that open one of the stories they have read. A **storyboard** shows visually the content and sequence of camera shots for a film or video production. Have students divide several pieces of paper in half vertically. They should label one half "visual" and the other half "audio". Each page is a single frame, representing several seconds of screen time. Have students proceed as follows:
	1. On the visual side, sketch what the camera will show.
	2. On the audio side, include the dialogue, sound effects, or stage .. directions that will accompany each frame.
	3. Number each frame in sequence.

Objectives

Work toward the eradication of prejudice, sexism, racism, and other forms of discrimination which restrict freedom and the development of positive self-esteem (PSVS).

Read a variety of texts for a variety of purposes (COM).

Distinguish the structure and characteristics of a particular play.

Compare and contrast the structure and characteristics of various selections.

Practise the behaviours of effective listeners and readers.

Listen to assess positions on issues (CCT).

Reflect and evaluate.

Respond personally, critically, and creatively.

Record responses in a reader's journal, log, or notebook.

Activities

Students' storyboards can be assessed using a form such as the sample assessment form below. This form can be used for teacher, peer, or self-assessment.

Sample Assessment Criteria for Storyboard

1. *Represented the main events*	*1 2 3 4 5*
2. *Camera shots are identified*	*1 2 3 4 5*
3. *Illustrations are clear and appropriate*	*1 2 3 4 5*
4. *Audio components are adequately described*	*1 2 3 4 5*
5. *Audio matches visual*	*1 2 3 4 5*
6. *Stage directions are adequate*	*1 2 3 4 5*
7. *Overall effect*	*1 2 3 4 5*

Comments:

An alternative or additional suggestion to the storyboard activity is to have students dramatize and video their own experiences and resolutions of racist incidents. This video or drama activity could also serve as a springboard for, or an addition to, the culminating activity of the persuasive essay (see following page).

Drama is a form of literature that is meant to be performed before an audience. Stage, television plays, radio plays, and movies are all forms of drama. As in all forms of literature, it is the viewer's imagination that brings a drama to life. As students read the following teleplay, they should try to imagine what they would be seeing on their television screen.

Reading a Play: *A Storm in Summer* (R. Serling) or another teleplay or stage play about racial prejudice.

Initial Prompt

Read students the following quotation from the teleplay:

That's the worst thing about prejudice. The haters turn the victims into haters. You line up the two teams ... and who's to tell them apart?

Listening and Reading

Read the teleplay aloud with the students.

Response

You are a talent scout. Your job is to find the right actor to play Herman. You prepare by:

Objectives

Speak to clarify and extend thinking (COM).

Prepare a dramatic reading.

Demonstrate achievements in a wide range of appropriate ways (IL).

Test ideas and values against ideas in text.

Relate literary experience to personal experience (COM).

Recognize current social issues in their own life experiences and determine their role in influencing these issues (PSVS).

Develop and articulate defensible points of view on individual, community, national, or world issues reflected in texts.

Practise the behaviours of effective, strategic readers (CCT).

Develop a willingness to take risks as independent learners (IL).

Practise the behaviours of effective readers and viewers.

Assess an author's ideas and techniques (CCT).

Practise the behaviours of effective speakers.

Test ideas and values against ideas in text (PSVS).

Activities

1. *Rereading the directions for Herman's dialogue, jotting down words and phrases that seem to describe him best.*

2. *In a group, compare the notes you made. Can the group come to any conclusion about Herman's character? Suggest two or three famous actors that might play his role effectively.*

Have students prepare Shaddick's monologue.

Culminating Activity

Some sample culminating activities for the unit are described below. Choose from these activities or develop alternatives. It is important to involve students in the planning of a culminating activity.

- Journal Writing: *What can I do?* Awareness of the issues is not enough. Translate your awareness into action. Ask students what they see as the most pressing social issue. What are its causes and consequences? What can they do as individuals or as a group? Brainstorm as a group. Have each student choose one idea that is realistic for him or her. In their journals, have students create a scenario in which their idea is enacted to address the issue.

  Whenever you are in doubt ... apply the following test: Recall the face of the poorest or weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it? Will it restore him to control over his own life and destiny?
  - Mahatma Gandhi

- Analysis of Informational Letters: Persuasion is an attempt to convince. A writer or speaker can persuade by appealing to emotion or to reason or to both. More and more we are faced with requests to donate to charitable organizations. Those asking for help all use persuasion techniques to convince us to give.

  Have students collect a number of letters from different charitable organizations asking for funds (e.g., "Save the Children", a local shelter for the homeless, a youth group, etc.). As students read each letter, they should identify:

  - the charity
  - the audience
  - the appeals to emotion
  - the appeals to reason
  - the personal priority for themselves (from 1=not very important to 10=very important).

  Have students complete the following sentence: *Based on my priority rating, I would recommend supporting ....*

- Analysis of an Advertisement: Have students choose one ad such as "Imagine Your Child" (*Writer's Voice 1*, p. 147) found in a current magazine. Have them describe the ad, and identify the charity, the audience, and the appeals to emotion and reason. Have them share

Objectives

Practise the behaviours of effective writers.

Write a convincing argument in support of a clearly defined position (CCT).

Experiment with a variety of forms of writing such as poems, plays, anecdotes, or short stories.

Write business letters in language appropriate for purpose and audience (COM).

Rethink a previous position on an issue (CCT).

Activities

their findings with one other person. Which ad was most effective? What actions might young people take based upon this effective ad?

- Speaking: Ask students to think about the following sentence and what it means:

Act upon one's knowledge, values, and abilities for the well-being of others.

Have students read *What's the Verdict?* (T. LeValliant and M. Theroux) and choose one case. Ask them to determine what they think the verdict should be and why. Have students present their verdict orally.

Persuasive Essay: Students have explored a number of issues. They can now write a persuasive essay in which they present and defend their position on an issue important to them. The teacher should review the writing process, the conventions of a persuasive essay, and ensure that the students have a grasp of audience, purpose, and situation. The previous video or drama activity could serve as a springboard for the persuasive essay.

- Writing: Have students review log/journal entries as well as literature studied in this unit. Using one entry or idea, have them explore writing in one of the following formats: poem, play/script, anecdote, short story.

- Final Novel Assignment: Have students think back to the activity in which they wrote a letter concerning a novel's removal from the school library. Have them answer the following questions about that novel:

  - *What do you believe the author has achieved? Explain.*
  - *Explain how this novel can affect a reader.*
  - *What can you use to defend this novel's exclusion or inclusion in a course of study?*
  - *Have you changed your mind since you wrote the letter or is your opinion the same?*

English Language Arts B10: Sample Issues for Unit II

Decisions--Action or Apathy

We must constantly make decisions in daily life. Some decisions are simple choices (e.g., Coke or Pepsi) while others affect people's entire lives. Furthermore, every decision has consequences and often there is not a clear alternative. Decisions involve weighing alternatives and considering the consequences. This unit presents opportunities for students to examine values, beliefs, and pressures that surround decision making.

> *When you have to make a choice and don't make it, that is in itself a choice.*
> -William James

Possible sub-issues include:

* Life Pressures
* Values
* Consequences
* Career Decisions.

Sample Guiding Questions

In this unit, students explore some of the issues that surround decision making in the course of living. Choosing appropriate guiding questions can help students grow in their language and thinking skills and in their appreciation for the issues being examined.

Life Pressures

Guiding Question: What are the important decisions that we will have to make in our life time?

Sample Related Questions:
* What are the commonplace decisions we have to make every day? What role do peers, parents, and teachers play in our decisions? What role does experience play in our decisions? How do you make up your mind?
* What are the common pressures we face in today's society? What are the greatest pressures for us?
* What are the best ways to learn the important lessons of life?
* What things worry or annoy us? How do people respond to stress in life?
* How can we control our fate? How can we "seize the moment" when opportunities present themselves?

Values

Guiding Question: How do we uphold our values?

Sample Related Questions:
* What role do our values play in decision making? What other factors influence our decisions?
* What do we value most? How do our actions reflect this?
* How do our values differ from others? How do we determine our values?
* What makes us listen or not listen to our conscience?
* What considerations must we take into account if our decisions directly affect the lives of other human beings? What actions can a group take in order to prevent an individual from doing what he/she believes is right?
* What is worth fighting for? What compromises are we willing to make?

Consequences

Guiding Question: How do we live with the consequences of our decision making?

Sample Related Questions:
* What are the consequences of an important decision that you have made recently?
* What are informed decisions? What are uninformed decisions?
* What role does foresight play in our decision making? What are the advantages and disadvantages of hindsight?
* What is the effect of making a decision when we are uncertain of the consequences? What are the consequences of making decisions which go against what other people think? What price do we pay for each decision we make?
* What role does emotion and feeling play in our decision making?

Career Decisions

Guiding Question: What are the important career decisions we must make in a life time?

Sample Related Questions:
* How do we attain our personal and career goals? What alternative choices do we have?
* What specific personal, academic, and socio-economic choices will we be willing to make in order to achieve our career goals?
* What is the most important choice you have had to make in your life thus far?
* Who controls our future? What do we do if our plans work out differently than what we had intended?

Apathy versus Action

Guiding Question: How and why must we act upon our knowledge, values, and abilities for the well-being of others?

Sample Related Questions:
- How can we justify a position or action?
- What moves us to action? What forces encourage apathy?
- How can we act to make our views and decisions felt?
- How can society be improved?
- Does conforming to the beliefs and actions of the majority make a person a "good citizen"?

Environment and Technology-- Reality and Responsibility

People too often see the world as a place of unlimited resources, rarely considering that their actions have a direct effect on everything around them. The environment influences life and shapes human feelings and opinions. This unit presents opportunities for students to explore human relationships with and responsibilities to the world of which they are a part.

> The world is too much with us; late and soon,
> Getting and spending, we lay waste our powers;
> Little we see in Nature that is ours;
> We have given our hearts away, a sordid boon!
> - William Wordsworth

Possible sub-issues include:

- Survival
- Disasters
- Animal Rights
- Urban and Rural Issues
- Ecology and Technology.

Sample Guiding Questions

In this unit, students explore the natural and technological worlds of which they are a part. Choosing appropriate guiding questions can help students grow in their language and thinking skills and in their appreciation for the issues being examined.

Survival

Guiding Question: What challenges to survival does the environment present?

Sample Related Questions:
- What hardships and challenges do humans experience with respect to the environment? What hardships and challenges do animals experiences with respect to the environment?
- What must humans do to survive with respect to the environment? Who and what will survive? Is population survival more important than individual survival? Why or why not?
- What are the major threats to our environment?
- What are the most important survival qualities in our society? What images do we associate with the idea of wilderness survival?

Disasters

Guiding Question: How might natural disasters be considered an important aspect of the environment's delicate balance?

Sample Related Questions:
- What is a natural disaster?
- How might birth and death in the natural cycle be considered disasters?
- How do we best cope with natural disasters?

Animal Rights

Guiding Question: What rights do animals have?

Sample Related Questions:
- What attitudes do people have toward animals?
- What influence do habitat, habits, and behaviour have on animals?
- What are the implications of using animals for research? Should animals be used for research?
- What are the long-term consequences of bio-engineering?
- Why are some species allowed to go extinct? What animals need protection? What actions can be taken?

Urban and Rural Issues

Guiding Question: What effect do cities and dwellings have on the natural environment?

Sample Related Questions:
- What is the present ecological state of the environment?
- What are the significant changes taking place in rural and urban environments?
- How do urban and rural environments contribute to the quality of our lives?
- What has been lost and gained by growth and development and/or the lack of growth and development?

- How can careful planning counteract the impact of changes humans make on the environment?

Ecology and Technology

Guiding Question: What is humanity's relationship to the environment and technology?

Sample Related Questions:
- What is the relationship between people and nature?
- What role does technology play in our lives and in nature?
- What are our most significant technological achievements?
- How can humans work in harmony with nature and technology?
- What considerations have to be given to the environment? To our technology?
- What happens if nature's ecological balance is upset?
- What values have we been taught about taking care of the land? How do these beliefs affect our actions?
- What are our environmental issues and concerns? How do these protect the environment? What can we do, as individuals, toward environmental protection?
- What are the advantages and risks related to technology? What are our technology issues and concerns?

Unit Objectives

In the second 50-hour unit, it is assumed that the following objectives will be addressed.

Students will:

Speaking

New Objectives for Unit II
- give prepared talks on familiar topics
- conduct an informal interview
- retell a narrative
- recognize and use oral presentation elements effectively
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective speakers
- organize information, thoughts, and opinions in an appropriate form
- participate in small and large group discussions, observing the courtesies of group discussion

- express own response to a story, poem, play, event, or experience
- other:

Listening

New Objectives for Unit II
- recognize speaker's overall plan of organization including transitional expressions
- analyze the overall effectiveness of group discussions, oral readings, interviews, and talks
- other:

Possible Objectives from Unit I for Review and Reinforcement
- recognize listening as an active process which requires listeners to:
  - anticipate a message and set a purpose for listening
  - attend
  - seek and check understanding by making connections, and by making and confirming predictions and inferences
- summarize and make notes from a presentation
- distinguish between fact and opinion
- listen in order to assess positions on individual, community, national, or world issues
- other:

Writing

New Objectives for Unit II
- write and document a concise factual report
- write an effective descriptive passage
- experiment with a variety of forms of writing such as poem, play, anecdote, and short story
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective writers
- use what is known as the writing process
- use appropriate pre-writing and planning strategies
- develop ideas previously explored into draft form
- revise and polish compositions
- compose effective paragraphs in narrative, expository, descriptive, and persuasive prose
- organize ideas in multi-paragraph compositions
- write a paraphrase and summary of a speech heard or a passage read
- other:

Reading

New Objectives for Unit II
- make and defend an informed critical response
- recognize common allusions and discuss their significance in context
- recognize stylistic devices and techniques such as characterization, flashback, foreshadowing, simile, metaphor, and hyperbole
- respond personally, critically, and creatively
- record responses in a reader's journal, log, or notebook
- read a wide range of material for personal enjoyment and extension of experience
- other:

Possible Objectives from Unit I for Review and Reinforcement
- recognize reading as an active, constructive process:
  - ° make connections
  - ° find meaning
  - ° make and confirm predictions
  - ° make and confirm inferences
  - ° reflect and evaluate
- practise the behaviours of effective, strategic readers
- explore human experiences and values reflected in texts
- test ideas and values against ideas in text
- summarize information read
- develop and articulate defensible points of view on individual, community, national, and world issues reflected in texts
- other:

Representing and Viewing

New Objectives for Unit II
- identify the purposes, intended audiences, messages, and points of view in advertisements, posters, films, and television or video presentations
- present information using print and non-print aids to engage and inform a familiar audience
- present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and print
- other:

Possible Objectives from Unit I for Review and Reinforcement
- create appropriate nonverbal aids and visual images to enhance communication
- communicate thoughts, ideas, and feelings for specified purposes and audiences through storyboards

- recognize nonverbal aids and visual representations as tools for communicating and learning
- recognize viewing as an active process which requires viewers to:
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- practise the behaviours of effective viewers
- respond personally, critically, and creatively to posters and to television and video presentations
- recognize language techniques and media conventions in television and video presentations
- evaluate critically information obtained from viewing advertisements, posters, films, and video and television presentations
- other:

Language Concepts
(list key language concepts for this unit)

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English Language Arts 20: Recollection—A Journey Back

Sample Unit

Life is a journey that starts at birth. As we travel on the road of life, we make many discoveries that change the way we see our world and we meet many people who influence us. Childhood years can be challenging but can also be, in retrospect, a time of wonder and discovery.

Youth is a time of innocence and experience, laughter and tears, security and uncertainty. As we look back at the children we were and the people we knew, we get a sense of our roots and have an opportunity to understand who we have become, as well as who we would like to be.

> My heart leaps up when I behold
> A rainbow in the sky;
> So was it when my life began;
> So is it now I am a man;
> So be it when I shall grow old,
> Or let me die!
> The Child is father of the Man;
> And I could wish my days to be
> Bound each to each by natural piety.
> -William Wordsworth

Sub-themes: Innocence and Experience, Wonder and Imagination, Family and Peer Relationships, School and Education, Triumphs and Defeats.

Unit Overview

This sample unit introduces students to the theme of recollection using prose (short stories, essays, and novels) and poetry selections that reflect memories of family, school, and childhood. It encourages students to look back at their own experiences as they read, listen, view, speak, and write about them. In addition to a number of guided reading, listening, and viewing activities, students will have opportunities to participate in discussion groups, panel presentations, and oral readings, and to write short pieces about childhood memories and insights as well as a reflective essay. The unit concludes with a novel study and a play study, which encourage students to extend their experiences and insights as they anticipate the journey of life that lies ahead of them. An outline of the unit follows.

Introduction

- Expectations and Routines
- Classroom and Assignment Routines
- Assessment and Evaluation Procedures

Recollections of Childhood

- *Before We Begin* (from *When We Were Young*) (McLean)
- Reading Poetry: *Home Street* (Hyland) and *(I Remember) Back Home* (Joseph)
- Paired Response to Nonfiction: *Beyond My Father's Shadow* (Chambers) or *Remember, Mum, When I Mocked You?* (Manji)
- Listening to and Reading Nonfiction: *Back to Wolf Willow* (Stegner), *Voices of the Grandmothers* (Welsh)
- Fast Write and Discussion

Recollections of Home and Family

- Listening to Fiction: *Penny in the Dust* (Buckler) or *A Visit to Grandmother* (Kelley)
- Reading Fiction: *Grace* (Sears) or *To Everything There is a Season* (MacLeod)
- Reading Nonfiction: *How to Do Battle With Grown-ups* (Collier)
- Listening to and Reading Poetry: *The Piano* (Davey) or *Warren Pryor* (Nowlan)
- Responding to Literature: Snowballing Strategy
- Reading Nonfiction: *Two Kinds* (Tan)
- Writing: A Childhood Memory

Wonder and Imagination in Childhood

- Reading Poetry: *The Centaur* (Swenson) or *Fern Hill* (Thomas)
- Reading Nonfiction: *For Reading Out Loud!* (Kimmel and Segal)
- Reading Nonfiction: *Who's Afraid of the Wicked Witch?* (Gibson), *Nursery Crimes* (Evans), or *Softening the Stories for Children* (Leacock)
- Analysis of a Fairy Tale
- Speaking: Dramatic Reading of Prose or Poetry
- Optional Project: A Children's Story
- Speaking about the Mass Media: A Panel Discussion
- The Role of the Listener

Recollections of School

- Reading Fiction: *School, the First Day* (Sapergia), *The First Day of School* (Mitchell), or *Charles* (Jackson)

- Reading Nonfiction: *The Credo* (Fulghum)
- Writing: The Persuasive Paragraph

Innocence and Experience

- Reading Nonfiction: *Childhood Through the Ages* (McCoy), *The Need for Re-evaluation in Native Education* (English-Currie), or *An Unending Cycle: Introduction* (Thom)
- Reading Fiction: *Skipper* (Nowlan), *The Good Girls* (Arrick)
- Listening to Poetry: *Luka* (Vega) and *The Child Who Walks Backwards* (Crozier), or *The Man Who Finds His Son Has Become a Thief* (Souster) and *The Stranger* (Clark)

Putting Our Memories and Experiences into Perspective

- Reading Fiction: *The Metaphor* (Wilson) or *Charlie* (Maracle)
- Analyzing a Short Story
- Reading Poetry: *Students* (Wayman)
- Analyzing a Poem
- Comparing Prose and Poetry
- Writing: A Reflective Essay

Looking Back and Looking Forward

- Reading the Novel: *Joy Luck Club* (Tan), *To Kill a Mockingbird* (Lee), *Keeper 'n Me* (Wagamese), *Hey, Monias* (Dickson), *Shizuko's Daughter* (Mori), *The Adventures of Huckleberry Finn* (Twain), *Cold Sassy Tree* (Burns)
- Writing and Speaking About Novels
- Anticipating the Future
- Reading the Play: *The Glass Menagerie* (Williams)
- Analyzing the Play
- Writing a Critique
- Reading Nonfiction: *Catastrophe of Success* (Williams)

The suggested time frame for this unit is ten weeks (50 hours). This is a suggested time only. Teachers may have to adjust it based on their students' needs, interests, and learning paces.

Unit Objectives

Throughout this unit, the following symbols are used to refer to the Common Essential Learnings (C.E.L.s):

COM	Communication
CCT	Critical and Creative Thinking
IL	Independent Learning
PSVS	Personal and Social Values and Skills

TL	Technological Literacy
NUM	Numeracy

The Common Essential Learning of Communication is a basis for most activities in an English language arts course. Emphasis on particular C.E.L.s in this sample unit does not preclude the development of other Common Essential Learnings.

The following objectives were selected for this sample unit. Foundational objectives are identified by the symbol FO. Related specific learning objectives are listed below each foundational objective.

Speaking

Students will:

- Recognize that talk is an important tool for communicating, thinking, and learning (FO)
  ° speak to clarify and extend thinking
  ° speak to express understanding
- Practise the behaviours of effective speakers (FO)
- Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (FO)
  ° speak to inform and persuade
  ° practise the various roles of group members
  ° prepare a dramatic reading of a prose or poetry selection
  ° participate in a panel discussion.

Listening

Students will:

- Recognize listening as an active, constructive process (FO)
  ° anticipate a message and set a purpose for listening
  ° attend
  ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  ° analyze and evaluate
- Practise the behaviours of effective listeners (FO)
  ° recognize factors that interfere with effective listening, including personal biases
  ° recognize a speaker's attitude, tone, and bias
  ° recognize nonverbal indicators of a speaker's intent
  ° recognize organization of an argument
  ° identify persuasive techniques used by a speaker
  ° respond personally, critically, creatively, and empathetically
- Listen effectively in a variety of situations for a variety of purposes (FO)

- ° listen for personal pleasure and aesthetic satisfaction
- ° assess their own ability to listen effectively.

Writing

Students will:

- Recognize writing as a constructive and recursive process (FO)
  - ° use what is known as the writing process
  - ° use appropriate pre-writing and planning strategies
  - ° develop ideas previously explored into draft form
  - ° revise and polish compositions
  - ° share or present compositions
- Practise the behaviours of effective writers (FO)
  - ° write introductions which engage interest and focus readers' attention
  - ° achieve unity of thought and purpose
  - ° write effective conclusions appropriate to the overall intent
- Write fluently and confidently for a variety of purposes and audiences (FO)
  - ° write to reflect, clarify, and explore ideas
  - ° write to describe, narrate, inform, and persuade
  - ° present point of view in a personal or reflective essay
  - ° outline a multi-paragraph composition
  - ° write a paraphrase and précis of a passage read
  - ° write an analysis of a literary text
  - ° experiment with a variety of forms of writing.

Reading

Students will:

- Recognize reading as an active, constructive process (FO)
  - ° make connections
  - ° find meaning
  - ° make and confirm predictions
  - ° make and confirm inferences
  - ° reflect and evaluate
- Practise the behaviours of effective, strategic readers (FO)
  - ° respond personally, critically, and creatively
  - ° record responses in a reader's journal, log, or notebook
- Read a variety of texts for a variety of purposes (FO)
  - ° explore human experiences and values reflected in texts
  - ° relate literary experience to personal experience

- ° read an increasingly wide range of material for personal enjoyment and extension of experiences
- ° assess an author's ideas and techniques
- ° assess a selection's merit as a literary work
- ° compare, contrast, and evaluate texts
- ° paraphrase and write a précis of a prose and poetry passage.

Representing and Viewing

Students will:

- Create appropriate nonverbal aids and visual images to enhance communication (FO)
  - ° present information, incorporating visual, audio-visual, and dramatic aids to engage the intended audience
  - ° present thoughts, ideas, and feelings using an appropriate combination of visual aids and print
- Recognize nonverbal aids and visual representations as tools for communicating and learning (FO)
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate.

Language Concepts

The English language arts curriculum is designed to help students widen their knowledge and appreciation of the English language. The "nature of language" is best learned contextually. Understanding should grow from students' language production rather than through isolated drills and exercises that are presented out of context (e.g., workbooks). During the course of this unit and the subsequent unit, students should be actively engaged in using language for their communication purposes. In addition, they should increase their understanding of three broad language concepts:

1. Language varies according to audience, purpose, and situation.
2. Language has structures and conventions.
3. Language develops and changes over time.

As students are engaged in the language processes, teachers are encouraged to diagnose their strengths and needs. A checklist such as the following might be used to keep a record of the students' understanding and needs.

Text

__ Effective communication places emphasis on the purpose and audience for a speech or composition.
__ Different purposes and audiences require different modes of discourse.
__ There are conventions of the paragraph and longer compositions.
__ An effective composition is unified, coherent, and emphatic.
__ Other:

Sentences

__ Effective written sentences are devoid of unnecessary words and expressions.
__ Basic English sentence patterns can be expanded, compounded, and transformed.
__ Effective written sentences use precise words.
__ Parallel ideas should be expressed in parallel form.
__ Other:

Words

__ An appropriate word suits the audience, purpose, and situation.
__ Words have emotional appeal.
__ Word use should be economical.
__ Large vocabularies help people express ideas more accurately and efficiently.
__ Language users have oral and written vocabularies.
__ Age and geography are factors in vocabulary development.
__ Other:

Sound

__ Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch).
__ Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, and repetition.
__ Other:

Mini-lessons

Some students may require more assistance than others with specific language concepts and processes. Take the time to model speaking, listening, writing, reading, representing, and viewing processes and, if necessary, provide mini-lessons before, during, or after students engage in these processes. A mini-lesson is a focused lesson designed to help students learn how to do something (e.g., achieve unity and coherence in their writing). A mini-lesson might also address a language concept needed for a task (e.g., achieve precision in word choice). These lessons can be taught to the whole class, to a small group, or to an individual.

A series of mini-lessons on unity and coherence might include:

- **A review of the overall structure of oral and written presentations.**

  The **introduction** captures the listener's or reader's attention and presents the main idea of the presentation. The attention grabber may be one of the following:
  ° an opinion
  ° an anecdote
  ° a quotation
  ° a question
  ° a description
  ° an interesting fact
  ° a summary.

  The **body** of the presentation usually includes several paragraphs that support the thesis statement. Generally, each paragraph has a topic sentence that expresses one main idea related to the thesis and the rest of the sentences elaborate on that main idea.

  The **conclusion** gives the listener or viewer the sense that the presentation is complete. A conclusion might:
  ° restate the thesis
  ° issue a call to action
  ° summarize the main ideas
  ° make a generalization
  ° present a resolution
  ° pose a question.

- **Illustrations of how each paragraph in the presentation can have unity and coherence.**

  In a **unified** paragraph, each sentence is related to the main idea of the paragraph and each paragraph is related to the main idea of the whole presentation.

  Coherence is achieved by ensuring that each sentence in a paragraph follows logically from the one that precedes it and that each paragraph follows logically from the one before. Coherence is achieved by:
  ° arranging the ideas in a logical order (e.g., general-to-specific, specific-to-general, chronological order, spatial order)
  ° using transitions to connect ideas to one another both within and between paragraphs

(e.g., spatial order--on the right-hand side, at the far end, under, beside, to your left)
°   using pronouns, synonyms, and repeated words to show that statements made in separate sentences refer to the same subject (e.g., night: it, dim light, half-darkness, night).

Assessment and Evaluation

Assessment and evaluation must be closely tied to the learning objectives and processes of the curriculum. A Sample Assessment and Evaluation Summary form is included on the following page to help teachers plan assessment and unit-end evaluation.

Resources

Although specific language resources and literary selections are identified for particular activities, alternative resources and activities of comparable challenge to the students can be used to achieve the unit objectives. *English Language Arts 20: A Bibliography* lists a range of resources that can be used to achieve the objectives of this curriculum. Some resources chosen for this sample unit include:

Nonfiction

Before We Begin (McLean)
Back to Wolf Willow (Stegner)
Voices of the Grandmothers (Welsh)
Beyond My Father's Shadow (Chambers)
Remember, Mum, When I Mocked You? (Manji)
How to Do Battle with Grown-Ups (Collier)
Childhood Through the Ages (McCoy)
*Two Kinds (*Tan)
For Reading Out Loud! (Kimmel and Segal)
Who's Afraid of the Wicked Witch? (Gibson)
The Credo (Fulghum)
Nursery Crimes (Evans)
The Catastrophe of Success (Williams)

Short Stories

Penny in the Dust (Buckler)
To Everything There is a Season (MacLeod)
Grace (Sears)
A Visit to Grandmother (Kelley)
School, the First Day (Sapergia)
The Metaphor (Wilson)
Skipper (Nowlan)
Charlie (Maracle)
Charles (Jackson)

Novels

To Kill a Mockingbird (Lee)
The Joy Luck Club (Tan)
Keeper 'n Me (Wagamese)
Hey, Monias (Dickson)
Shizuko's Daughter (Mori)
The Adventures of Huckleberry Finn (Twain)
Cold Sassy Tree (Burns)

Poetry

My Home Town (Springsteen)
Home Street (Hyland)
(I Remember) Back Home (Joseph)
The Piano (Davey)
Warren Pryor (Nowlan)
Credo (Fulghum)
Students (Wayman)
The Centaur (Swenson)
Fern Hill (Thomas)
Luka (Vega)
The Child Who Walks Backwards (Crozier)

Plays

The Glass Menagerie (Williams*)*

Other Resources

Newspaper clippings, radio and television advertisements, posters, language handbooks, dictionaries, various style guides, and thesauri are also useful in this unit.

Sample Assessment and Evaluation Summary
English Language Arts 20

Student's Name: _____

Class: _____

Unit: Recollection--A Journey Back

P = Poor (1-59)	
A = Average (60-74)	
G = Good (75-90)	
E = Excellent (91-100)	

Date	Diagnostic Comments	Assessment (Process)	P	A	G	E	Assessment (Product)	Mark	Weight
	Speaking/ Representing	• Practises the behaviour of an effective speaker, including monitoring own speaking behaviour • Prepares adequately • Functions as a willing and able group member • Reviews oral presentations for content and organization					• Panel presentation • Speaking self-assessment • Panel speaking notes • Read aloud • Group roles • Group work self-assessment • Other		
	Listening/ Viewing	• Recognizes listening and viewing as active processes • Practises the behaviours of an effective listener in a variety of situations • Analyzes own listening/ viewing behaviours • Listens/views critically					• Panel presentation • Listening in discussion groups • Listening/viewing guide • Listening/viewing self-assessment • Other		
	Writing/ Representing	• Uses appropriate pre-writing and planning strategies • Develops ideas into drafts • Revises drafts • Analyzes and evaluates own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics • Considers audience and purpose					• Childhood memory • Reflective essay • Maxim paragraph • Children's story (optional) • Literary analysis • Editing checklist (peer and self-assessment) • Other		
	Reading/ Viewing	• Practises the behaviour of an effective reader including monitoring own reading behaviour • Maintains reader's journal, log, or notebook • Responds personally, critically, and creatively • Assesses author's ideas, form, and techniques					• Journal • Paraphrase • Précis • Novel study • Reading self-assessment • Other		
		Homework: Meets deadlines: Attendance:					Unit Test: Unit Mark/Grade:		

Objectives

Recognize listening as an active, constructive process.

Recognize that talk is an important tool for communicating, thinking, and learning (COM).

Recognize listening as an active process that requires listeners to:
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- analyze and evaluate (CCT).

Activities

Introduction

As a class, discuss the following:

- the purpose of the course
- expectations
- classroom and assignment routines
- assessment and evaluation procedures.

Note: Looking back at the good and not so good times of childhood can produce strong responses. Sensitivity to the individual student's experiences is important throughout this unit. Try to maintain a sense of perspective and positive outlook during the unit. Respect the privacy of students and remember that some students will choose not to share personal recollections with others. The teacher may wish to offer alternative assignments, so that students can choose ones with which they are comfortable.

Recollections of Childhood

The recollections in the following selections offer a perspective on childhood and its influence on our lives.

We all come from the past, and children ought to know what it was that went into their making, to know that life is a braided cord of humanity stretching up from time long gone, and it cannot be defined by the span of a single journey from diaper to shroud.
                                                                    - Russell Baker

Our childhood is a time for establishing our roots as well as developing our sense of "home" and "place". It is a time of wonder and imagination. It is a time of innocence and, eventually, of innocence lost. It is a time for establishing our place among family members, caregivers, and peers and our niche at school and among friends. As students near the end of their youth and prepare for adult life, it is also time to put childhood experience and memories into perspective.

Have students listen to excerpts from *Before We Begin (When We Were Young)* (McLean). For example,

As I continued to read more stories, I began to scribble down the things I was remembering. My two pages of notes are a cryptogram of my childhood. Breaking my leg. Hamsters. Red-winged blackbirds. Cold hands on Bedbrook Avenue. The smell of my parents when they had been out to dinner. Walking to school ....

These moments, among so many others, are what is left of my childhood. Memories that have become the connective tissue of my life; the path I can follow backwards to my younger self. Although even as I remember I cannot say with any certainty what it is I am remembering--the moment or the memories of them; the person I was, or a construction of the person I wanted to be.

Objectives	Activities
	Have students map their key recollections of childhood using a word web. Have them consider the important places, experiences, and people of their childhood. What memories come to mind? As students work through this unit, have them add other childhood recollections that are brought to mind by the reading of selections and discussions. They might also use these memories as a starting point for some of their writing assignments.
Write for a variety of purposes including to: • reflect, clarify, and explore ideas.	
Words can be loaded with meaning and significance (Language Concept).	Reading literature provides an opportunity to learn about things that matter not only to the writer, but also to readers as fellow human beings. Reading literature lets us see and feel things that were important to writers who cared deeply about their subjects.
Recognize listening as an active process that requires listeners to: • anticipate a message and set a purpose for listening • attend • seek and check understanding by making connections, and by making and confirming predictions and inferences • analyze and evaluate.	**Reading and Listening to Poetry:** *My Home Town* (Springsteen), *Home Street* (Hyland), and *(I Remember) Back Home* (Joseph), or other poems about memories of a hometown. Every person, in every time, is rooted to some degree in past experience and to some particular place. Listen to *My Home Town* (Springsteen) [Bruce Springsteen: *Greatest Hits* or *Born in the USA*]. What roots does the singer have? Consider the following poem by Saskatchewan author, Gary Hyland.

<div align="center">

Home Street

Equator of my youth
from which I explored
every latitude
both north and south
I still gauge distance from your boulevards
especially when I fear
the man I have become
has strayed too far from
the boy who trembled there.
        - Gary Hyland

</div>

Objectives	Activities
Recognize reading as an active process that requires readers to: • make connections • find meaning • make and confirm predictions • make and confirm inferences • reflect and evaluate (COM, CCT).	(Hyland, 1984, *Street of Dreams*. Used with permission of G. Hyland.) Have students consider the following: *What does the author mean when he says, "I still gauge distance from the boulevards especially when I fear the man I have become has strayed too far from the boy who trembled there"? What metaphor is he using throughout the poem? If you were to write a metaphorical poem describing your home town as you might view it through adult eyes, what would you say?*
Respond personally, critically, and creatively (PSVS).	Have students read *(I Remember) Back Home* (Joseph) or another poem about memories of home. As they read the poem, have them make a list of the sources of happiness and the sources of oppression expressed by the poet. Have them summarize the main idea of each stanza in a sentence or two. Have them consider the following:
Words have emotional appeal (Language Concept).	*What are the strong images found in each stanza? If you were to write a poem about a childhood memory that was both positive and negative, what would you include? How would you begin the poem?*

Objectives

Recognize reading as an active process that requires readers to:
- make connections
- find meaning
- make and confirm predictions
- make inferences
- reflect and evaluate (CCT).

Record responses in a reader's journal, log, or notebook.

Work co-operatively in pairs (PSVS).

Relate literary experience to personal experience (COM).

Record responses in a reader's journal, log, or notebook.

Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).

Activities

A Paired Response to Nonfiction: *Beyond My Father's Shadow* (Chambers), *Remember, Mum, When I Mocked You?* (Manji), or another poem about memories of parents.

In groups of two, have students read, react to, and exchange ideas about one of these texts using the following process:

1. *Read the selection.*
2. *Individually select a quotation, passage, or line from the reading that you find significant or meaningful and, using the chart which follows, record the quotation in column I of your journal.*
3. *Then, write personal thoughts, feelings, and reactions about the selected quotation in Column II of your journal.*
4. *Exchange journals with your partner. In Column III of your partner's journal, respond to the writing of your partner.*
5. *Return the journal to your partner. In Column IV, respond to the comments that your partner wrote in Column III.*
6. *Discuss your comments and experience with your partner. How has this activity helped you gain insight into the selection?*

Column I: Quotation	Column II: Your comments	Column III: Your partner's comments	Column IV: Your reaction to partner's comments

Reading Nonfiction: *Back to Wolf Willow* (Stegner), *Voices of the Grandmothers: Reclaiming a Métis Heritage* (Welsh), or a similar selection in which a writer "goes home" and rediscovers his or her childhood and roots.

Initial Prompt

A reflective essay is one in which the author reflects on a topic or event (e.g., on an earlier time in his or her life). As students read the selection, have them consider how it is indicative of a reflective essay.

Response journals can be used before, during, and after reading. Initial responses can be extended through questions, discussion, and related activities. Have students use their journal before, during, and after the reading of this essay.

Have students consider the following:

If you return to your childhood home ten years from now, what do you think you will remember? What images will stand out?

Objectives

Recognize reading as an active process that requires readers to:
- make connections
- find meaning
- make and confirm predictions
- make and confirm inferences
- reflect and evaluate.

Respond personally, critically, and creatively.

Record responses in a reader's journal, log, or notebook.

Write for a variety of purposes including to:
- reflect, clarify, and explore ideas (COM).

Present point of view in a personal or reflective essay.

Practise the behaviours of effective speakers.

Practise the various roles of group members including:
- chairing
- participating
- moderating
- reporting (PSVS).

Speak to clarify and extend thinking.

Recognize listening as an active, constructive process.

Assess their own ability to listen effectively (CCT).

Practise the behaviours of effective listeners.

Words can be loaded with meaning and significance (e.g., symbolism) (Language Concept).

Activities

Reading

Reading is like most things in life--the more you put into it, the more you get out of it. Readers get involved in their reading by performing certain mental tasks as they read. They do not just try to understand the words they see on the page; they also connect these words to their own experiences, question what does not seem to make sense, and predict what might come next. In these ways, readers become actively involved in the reading process. As students read this essay, have them make notes and raise questions in their journals.

Response

Have students, in their response/reader journals, comment on the following questions:

What childhood memories were important for Stegner? What feelings did he have about his "hometown"? About his brother, grandmother, mother, and father? What impressions have been altered by time? Why? What does the smell of wolf willow symbolize to Stegner? What has shaped Stegner's views and impressions?

What childhood recollections do students have?

- For five minutes, have students complete a Fast Write on memories of their childhood. (A fast write is writing as quickly as one can, putting down whatever comes to mind on a given topic. It is writing without pause or reflection on a particular topic. If the writer cannot think of a particular word or phrase, the same word is written over and over until another word comes.)
- Review the functions of a group and the roles of group members.
- In a group of four, have students discuss for fifteen minutes memories of their childhood. Ensure that group recorders are summarizing these memories. Have students stop and identify the commonalities of the experiences (e.g., birthday parties, getting into trouble, pets).
- Group reporters should indicate what commonalties emerged.
- After all the groups have reported, have students consider what things did not fit and what was the most unique experience a member of the group had.
- Individually, have students reflect upon how their group accomplished the group task. Individual reflection sheets could include the following:
  ° One way I contributed positively to the group work was ....
  ° One way I supported others in the group was ....
  ° One way I could improve my participation in group work is ....

Recollections of Home and Family

Some of our recollections are "Memories of those we love ... some painful, others to be treasured--like a shiny new penny" (Buckler).

Listening to Fiction: *Penny in the Dust* (Buckler), *A Visit to Grandmother* (Kelley), or another short story about relationships between parents and children.

Objectives	Activities
	Pre-listening
Recognize listening as an active process that requires listeners to: • seek and check understanding by making connections, and by making and confirming predictions and inferences • interpret and summarize • analyze and evaluate.	Visualization is forming a picture in our minds of the setting, characters, and events in a story to help us understand what we are hearing or reading. We visualize by picturing in our minds the place where the characters are located and examining the details of their surroundings. We note key words that describe the setting and characters. **Listening and Reading** Have students listen to *Penny in the Dust* as you read it aloud and discuss the behaviours of an effective reader and listener. Have students consider how these behaviours are similar and how they are different.
	Response
Write to reflect, clarify, and explore ideas. Record responses in a reader's journal, log, or notebook. Write to express understanding (COM).	In their response journals have students complete one of the following stems: • *In this story, the penny meant ....* • *In my childhood, an important object was ....* This story is not told in chronological order. Have students discuss the following:
Assess an author's ideas and techniques.	*What is the purpose of the flashback? The penny in this story is symbolic. What does it represent to the father? What does it represent to the son? How does it change from when it is first presented to the end of the story?*
Explore human experiences and values reflected in texts.	**Reading Fiction:** *Grace* (Sears), *To Everything There Is A Season,* (MacLeod), or another selection about family.
Recognize and explain symbols in a literary text.	**Pre-reading**
Practise the behaviours of effective, strategic readers. Relate literary experience to personal experience.	Reading fiction requires us not only to visualize the characters, setting, and action but also to **ask questions** about the story, **make connections** to real life, **predict** what will happen next and what the character will do, **clarify** our understanding of what has happened and why, and **reflect** on what we have read. As students read this story, have them picture what it would be like to be where Billie Jim and his sister are, and how they would feel if they were in those shoes.
Explore human experiences and values reflected in texts (PSVS).	**Reading**
Assess an author's ideas and techniques (CCT).	As students read, have them note the following: • *Where and when did this story take place?* • *Who was/were the main character(s)?* • *What problem, or conflict, did the main character(s) try to resolve?* • *How was the main problem resolved?* • *What happened in the end?*

Objectives	Activities

Objectives

Relate literary experience to personal experience.

Assess an author's ideas and techniques.

Use a graphic to develop and represent understanding (COM).

Work co-operatively and contribute positively in group learning activities (PSVS).

Write an analysis of a literary text (CCT).

Organizational conventions are reflected in a variety of literary forms (Language Concept).

Activities

Response

Have students consider the following questions:

How did you feel about the story's events? What was your reaction to Grace? To Billie Jim and his sister? What message about life does this story convey?

A Second Look: **A short story** is a combination of events, people, places, and times. When students have considered the story as a whole and formed a general impression of it, have them identify and analyze the elements of the story. An analysis of what the author has said, and how it has been said, can help students better understand the story.

Map the story using the following graphic:
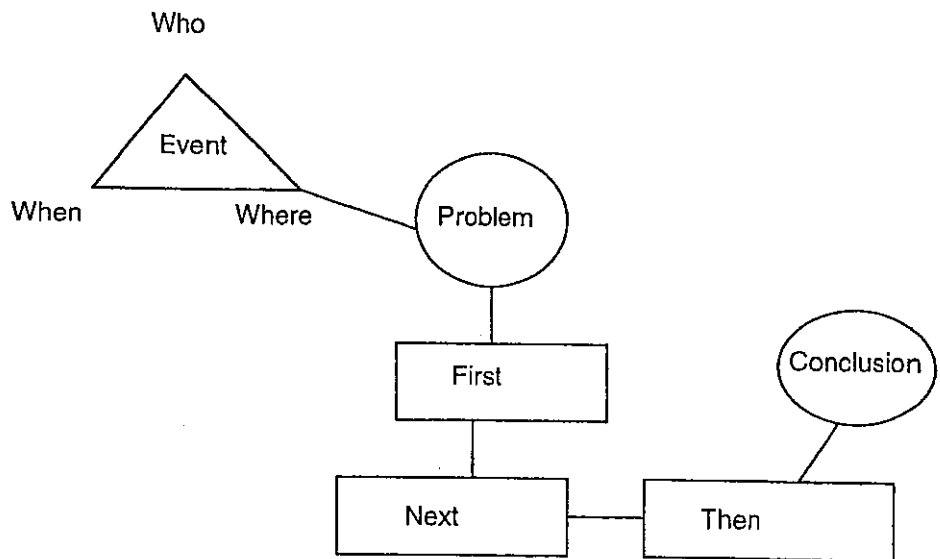
In pairs, have students use the story map and the following guide to analyze the story.

1. What is the author saying?
   - What are the key events in the story plot? What is the key problem? Is it resolved? If so, how? What is the turning point (climax) in this resolution? If the problem is not resolved, how does the author bring the story to a satisfying conclusion?
   - What is the main idea or theme behind this story?

2. How is the author saying it?
   In addition to plot and theme, a short story is made up of elements such as setting, characters, dialogue, and point of view.
   - How does the setting affect events? What mood or atmosphere does it create?
   - Who are the major characters in the story? What is each character's role? Which character is most memorable? How did the author develop the personality traits of this character? What is suggested by this character's actions, thoughts, and way of talking?
   - How does the point of view affect the story?
   - What other techniques (e. g., flashbacks, allusions, figurative devices, diction) has the author used effectively?

Objectives	Activities
	• Of the elements the author used to create this story, which were the most important?
Speak to clarify and extend thinking.	3. As a result of your analysis, what conclusions can you now make about the story's meaning and effect? What makes this story worth reading? What aspects of the author's ideas and craft do you appreciate?
Speak to express understanding.	**Reading Nonfiction:** *How to Do Battle with Grown-ups* (Collier) or a similar essay about children and their interactions with adults.
Practise the behaviours of effective speakers.	**Pre-reading**
Practise the various roles of group members (PSVS).	Have students discuss some of the things that parents and their children typically disagree about. Consider the Think-pair-share strategy for students to discuss their ideas. Have students preview the article.
Practise the behaviours of effective, strategic readers (IL).	**Reading**
Outline a multi-paragraph composition.	Have students read the selection and outline the four main points (examples) presented by the author.
Relate literary experience to personal experience (COM).	**Response**
	Have students consider the following:
Assess an author's ideas and techniques.	*Do children sometimes behave this way? What is the author's attitude toward his subject matter? How do you know? Discuss the literary concepts of tone and allusion (e.g., David and Goliath).*
Words can be loaded with meaning and significance (e.g., allusion) (Language Concept).	**Listening to and Reading Poetry:** *The Piano* (Davey), *Warren Pryor* (Nowlan), or a similar poem about performing for or trying to please others.
	Initial Prompt
Write to reflect, clarify, and explore ideas.	Sometimes parents try to live their lives through their children." Have students respond to this statement in their journals.
Write to express understanding.	**Listening**
Practise the behaviours of effective listeners.	Have students listen to the poem as you read it to the class. As students listen, have them think about what the poet is saying.
Write to reflect.	**Response**
Write to describe and inform.	Use a Snowballing strategy for discussing the poem:
Practise the behaviours of effective, strategic readers.	• Individually, have students write down three questions that occurred to them as the poem was read. These questions should be about the meaning of the poem or the way the poet has expressed ideas. They should be questions that, if they were answered, would lead to an increased understanding of the poem.
Record responses in a reader's journal, log, or notebook.	
Assess an author's ideas and techniques (CCT).	• Have students join with a partner to read the poem. Student pairs try to answer the six questions they raised. Then each pair identifies the three most significant questions to share with another partnership.

Objectives	Activities

Objectives

Practise the various roles of group members.

Practise the behaviours of effective speakers.

Write to express self.

Present point of view in a personal or reflective essay.

Practise the behaviours of effective, strategic readers.

Explore human experiences and values reflected in texts.

Write to explore ideas (COM).

Present point of view in a personal or reflective essay.

Write to describe, narrate, inform, and persuade.

Use what is known as the writing process.

Use appropriate pre-writing and planning strategies (IL).

Achieve unity of thought and purpose.

Choose a method of development and organization suitable for a particular purpose and audience (CCT).

Develop ideas previously explored into draft forms.

Activities

- Have student pairs join another partnership to form a group of four. Each group tries to answer the six questions. This time only one question will be presented to the whole class.
- Each group selects a reporter to present the question to the class. (Alternatively, the teacher can select a reporter by calling upon the student from each group whose birthday falls earliest in the year or whose name begins with a letter closest to the beginning of the alphabet.)
- A class discussion or individual responses to questions can follow.

Reading Nonfiction: *Two Kinds* (Tan), *On Hating Piano Lessons* (Theroux), or a similar autobiographical essay about expectations of parents.

Initial Prompt

In their response journals have students consider:

What formal lessons have you taken? Which ones did you enjoy? Why? Were there any you did not enjoy? Why?

Reading

As students read this essay, have them note Jing-mei's feelings.

Response

Have students pretend to be Jing-mei. Have them write three diary entries expressing their feelings about their mother from their perspective as one of the following: a little girl, an 18-year-old, or an adult after their mother's death.

Have students write about the positive recollections that they have of particular places, persons, objects, or experiences from their youth.

Writing: A Childhood Memory

Writing Prompt: Have students write a short piece about a positive childhood memory. They should consider limiting their focus for this composition to a particular time, place, person, or object.

Pre-writing

Have students brainstorm possible topics. Place topics in columns. For example: What are the most striking positive memories of your childhood?

Time	Place	Object

- Have students choose one memory and create a web or a list of supporting details regarding that topic.
- Remind students to consider audience, purpose, and format.
- Review the writing process and the concept of unity.
- Have students consider the best way to organize the key ideas.

Drafting

- Have students consider how one might effectively begin and conclude this memory piece.

Objectives	Activities
Write introductions that engage interest and focus readers' attention.	• Have students write their rough drafts to present the important details that will enable the reader to see what they saw, feel what they felt, and share thoughts that they had.
Confer with peers (PSVS).	**Revision** Have students note the differences between editing and proofreading. Have them consider peer response and self-assessment using the following sample revision guides.
	Sample Peer Response Guide: A Childhood Memory

Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (COM, CCT, IL).	*1. What do you think is most successful or interesting about this piece of writing?*
	
	2. a) What do you like about the content?
	   b) What do you like about the organization?
	   c) What confused you about this piece?
	   d) What parts might be refined or expanded?
	
	3. Proofreading Suggestions:
	   Line Explanation

Speakers and writers use a variety of patterns to organize their thoughts (Language Concept).	*Sample Self-assessment Guide: A Childhood Memory* *Content and Organization:* ___ *Do I have an introduction that grabs the reader's attention?* ___ *Is the topic sentence(s) clearly stated?*
Effective written sentences use precise words (Language Concepts).	___ *Do I use appropriate and sufficient details?* ___ *Are the details presented in a logical order?* ___ *Do I have an effective conclusion?*
Formal written language avoids sentence fragments, run-on sentences, misplaced modifiers, excessive co-ordination, and faulty subordination (Language Concept).	*Sentence Structure, Usage, and Mechanics:* ___ *Are the sentences clear and complete?* ___ *Are there any capitalization errors?* ___ *Are there any punctuation errors?* ___ *Are there any misspelled words?* ___ *Is the overall appearance pleasing?*
Writers recognize the role words play in effective communication (Language Concept).	*You may find dictionaries, thesauri, style guides, and writing handbooks useful during the writing process, particularly during revision sessions.*

	Sample Teacher Evaluation Guide: A Childhood Memory
	
	Rating Scale: 1=poor 2=weak 3=average 4=good 5=excellent
	
	Content and Organization:
	   1. Introduction grabs reader's attention.
	   2. Appropriate and sufficient details are used.
	   3. The details are arranged in a logical order.
	   4. The conclusion is appropriate and effective.
	   5. The composition is interesting to read.

Objectives	Activities

	Sentence Structure, Usage, and Mechanics:
	  6. Sentences are clear and complete.
	  7. Word choice is appropriate and usage is correct.
	  8. Capitalization and punctuation are appropriate and correct.
	  9. Paper is free of misspelled words.
	 10. Paper is legible and in correct manuscript form.
	
	After evaluation, the teacher may choose to obtain students' permission to read their compositions aloud to the class to model particular aspects of writing.

Experiment with a variety of forms of writing (IL). Practise the behaviours of effective writers (COM). Organizational conventions are reflected in a variety of literary forms (e.g., poems) (Language Concept).	**Writing Option** Students could write a "Should Have Been" poem. Have students choose a role to play from childhood (e.g., a friend, student, athlete, brother, son). Have them write a title that explains their role (e.g., "The Student I Should Have Been", "The Hockey Player I Should Have Been"). In their first stanza, have students tell how the person looks. In the second stanza, have them tell about the person's skills. In the third stanza, have students tell what the person says, and in the fourth stanza, have them tell about the person's life. Finally, in the fifth stanza, have them tell why it is better for people to accept the way the person is instead of thinking that person should be perfect.

Wonder and Imagination in Childhood

> *Childhood is the world of miracle and wonder: as if creation rose, bathed in light out of the darkness, utterly new and fresh and astonishing. The end of childhood is when things cease to astonish us.*
> <div align="right">- Eugene Ionesco</div>

Reading Poetry: *The Centaur* (Swenson), *Fern Hill* (Thomas), or another poem about a child's imagination.

Initial Prompt

Have students consider the following:

The child's world is one of fantasy and imagination. What was it like to be a young child? What role did imagination play?

Reading

Have students read the poem several times or until they are satisfied that they understand it.

Response

In small groups, have students discuss their interpretation of this poem. Have them consider the following: *What is significant about the speaker's age? What is the significance of the poem's title? What is the significance of the mother's presence in the poem? Does this poem capture the imaginary world of childhood?*

Have students discuss the following:

What influence did imagination play in your childhood? What stimulating stories did you hear or read as a child? What stories were the most memorable? Why?

(left column objectives continued)

Explore human experiences and values reflected in texts (PSVS).

Recognize reading as an active process that requires readers to:
* make connections
* find meaning
* make and confirm predictions
* make and confirm inferences
* reflect and evaluate (CCT).

Speak to clarify and extend thinking.

Speak to express understanding.

Practise the behaviours of effective speakers.

Objectives	Activities
Practise the behaviours of effective listeners.	**Reading Nonfiction:** *For Reading Out Loud!* (Kimmel and Segal) or another article about the importance of children's literature.
	Initial Prompt
	Books are a constant source of joy and stimulation to me. As my children were growing up, I took it for granted that they too would learn how to read and write. I simply assumed that high levels of literacy and education are the facts of life in Canadian society. I was amazed, then, to discover that, for a significant portion of our population, these assumptions don't hold true. - David Suzuki
Speak to clarify and extend thinking.	In the not too distant future, many of the students may choose to be parents. Have them discuss the following: *What do you see as the benefits of reading to your children? What will you read to your children?*
Write to reflect, clarify, and explore ideas (COM).	Have students record their responses in their journals. Have them share their entries with other students.
	Reading
	Have students read the selection.
Practise the behaviours of effective, readers, listeners, and viewers.	**Response**
	As a class, have students list and categorize on the chalkboard or on an overhead transparency what they would read to children. Draw attention to the category of fairy tales. Ask students: *What do fairy tales teach? Why do fairy tales continue to exist? Many fairy tales deal with violence. How can reading them to children be justified?*
Speak to inform and persuade.	
Practise the behaviours of effective speakers.	
Explore the range of human virtues: those common or unique to different cultures, those which have remained constant, and those which have changed through the ages (PSVS).	**Reading Nonfiction:** *Who's Afraid of the Wicked Witch?* (Gibson), *Nursery Crimes* (Evans), *Softening the Stories for Children* (Leacock), or another selection about the role of fairy tales and nursery rhymes in children's lives.
	Initial Prompt
	Ask students: *How many fairy tales that you listed deal with witches? How many fairy tales present a stereotype of women?*
Read an increasingly wide range of material for extension of experiences.	**Reading**
	Have students read the selection.
Anticipate a message and set a purpose for listening.	**Response**
Practise the behaviours of effective, strategic readers.	Have students form six groups. Each group is to take one fairy tale. Each group should read the story aloud and, using the headings in the article *Who's Afraid of the Wicked Witch?*, analyze their fairy tale. They should make brief notes under each applicable heading (e.g., fairy tales that teach what life is about, what people are like, ways of dealing with fears, etc.).
Prepare a dramatic reading of a prose or poetry selection.	

Objectives	Activities

Objectives

Assess an author's ideas and techniques (CCT).

Assess a selection's merit as a literary work (CCT).

Speak to inform and persuade.

Recognize how stereotypical views can lead to prejudicial attitudes and discriminatory practices (PSVS).

Use what is known as the writing process (IL).

Experiment with a variety of forms of writing.

Write to describe and narrate.

Words can act as dialect and idiolect markers (Language Concept).

Present information, incorporating visual, audio-visual, and dramatic aids to engage the intended audience (CCT).

Present thoughts, ideas, and feelings using an appropriate combination of visual aids and print.

Practise the behaviours of effective listeners.

Speak to clarify and extend thinking (COM).

Activities

Have students reassemble as a class in order to:

* read their stories to the assembled class (with each student in the group taking a turn)
* present their group analysis.

They might discuss the stereotyping that frequently occurs around women in traditional fairy tales. What is the impact of such literature on girls' self-concepts? In contrast, what are the images portrayed in "modern" fairy tales such as *The Paperbag Princess* (Munsh), *The Maligned Wolf* (Fearn), *Mufaro's Beautiful Daughters* (Steptoe)?

Optional Project: A Children's Story

Have students create a children's story. If time and circumstances allow, these stories can be illustrated, bound, and shared with Elementary Level children.

The following revision checklist could be used with this assignment.

Sample Revision Checklist: Children's Story

* *What is my purpose for writing this narrative?*
* *What age is my intended audience?*
* *Will my audience care about my characters? What will make my audience care?*
* *Do my descriptions bring to life the people, places, and things in my story?*
* *Have I used dialogue? Does it fit the characters and story?*
* *Does the opening "grab" the attention of my audience?*
* *Is there anything that belongs in another story?*
* *Is there anything that would not hold the attention of the audience?*
* *Does the ending bring my narrative to a satisfying conclusion?*
* *Is my title catchy?*
* *Is there anything such as word choice and sentence structure that is not suitable for my intended audience?*

Other Considerations:

* *If I chose to illustrate my narrative, why did I include the illustrations that I did? The colours that I did?*
* *If I chose to bind my story, what shape (i.e., horizontal or vertical), size (small, oversized, etc.), and materials did I use and why?*
* *Does my print complement the illustrations and format? Is the blank space appropriate?*

Speaking about the Mass Media: A Panel Discussion

I am a part of all that I have met (from *Ulysses* by Alfred, Lord Tennyson).

Much has been written about the impact on children of mass media. Have students discuss:

How influential are the mass media on children? What role does advertising play in the lives of children? What influence did television programs and television commercials have on you as a child?

Objectives	Activities
Critique various media and their influences on values, cultures, and ideas (TL).	Have students discuss the following: • *Anything that can get children more interested in books and less interested in television is a wonderful thing.* • *Television is an instructional tool.* • *Television displaces reading.* • *By watching television, children learn how to be aggressive.* • *Children need to learn what a commercial is really teaching them.*
Practise the behaviours of effective speakers.	Organize students into groups of 4-5. Have them review the strategies of paraphrasing and précis writing using articles on advertising and children.
Practise the behaviours of effective, strategic readers.	(Consider, for example, *Too Much 'Harmful' Violence on TV: Study, The Leader-Post,* February 6, 1996 or one of the articles from *Media Images and Issues,* 1989: *Born to Shop--Electronic Age Kids are Spending Billions, Do You Know What your Tots Watch?, Commercial Dos and Don'ts: Advertising to Children,* and *Highlights of the Code of Standards.*)
Write a paraphrase and a précis of a passage read (COM).	Mini-lessons might include:
Compare, contrast, and evaluate texts (CCT).	• research techniques • documentation of sources and presentation formats • preparation and persuasion techniques.
Assess an author's ideas and techniques.	Discuss the format of a panel discussion and the roles of people participating in the discussion. Have students consider the following guidelines.
Read an increasingly wide range of material for personal enjoyment and extension of experiences (IL).	**Speaker** A listener can absorb only so much information. In order to help the listener, you should:
Participate in a panel discussion.	• Be well organized. Consider the following: Introduction ° topic/problem ° background/causes Body
Practise the behaviours of effective speakers.	° Solution one: examples, details, quotes ° Solution two: examples, details, quotes ° Solution three: examples, details, quotes ° Solution four: examples, details, quotes Conclusion ° best solution ° closure
Speakers recognize the role words play in effective communication (Language Concept).	• Say what you mean as clearly as you can. Avoid unnecessary jargon. • Emphasize the important points in your presentation using transitions in order to alert your listener to changes in focus or direction. • Use appropriate nonverbal communication. Pay attention to your posture, use natural gestures, and try to make a connection with your audience.
Speak to inform and persuade.	• Concentrate on developing the qualities of an effective speaking voice. Consider the following: ° Articulate clearly and distinctly. ° Relax. Your voice should be free from tension, not shrill or defensive. ° Show interest in your topic.

Objectives	Activities
Practise the behaviours of effective listeners. Recognize factors that interfere with effective listening, including personal biases. Recognize a speaker's attitude, tone, and bias (CCT). Recognize nonverbal indicators of a speaker's intent (COM). Recognize organization of an argument. Identify persuasive techniques used by a speaker. Practise the behaviours of effective speakers. Speak to clarify and extend thinking. Speak to inform and persuade. Read an increasingly wide range of material for personal enjoyment and extension of experiences (IL). Relate literary experience to personal experience. Practise the behaviours of effective, strategic readers. Explore human experiences and values reflected in texts (PSVS).	**Listener** Have students consider the qualities of effective nonverbal communication and effective listening. Being a good listener involves more than waiting for your turn to talk or hearing only what you want to hear. In order to help the speaker, you should be a good listener. Consider the following: • Anticipate a message and set a purpose for listening. • Maintain an alert posture. • Keep an open mind and avoid expressing negativity. • Look for main ideas. • Identify the organizational structure, noting key supporting points. • Listen for the message between the lines. • Identify the speaker's attitude/bias. • Take enough notes to remember the main points, but don't take so many that you get bogged down. Summarize the content of each panel discussion. Have students analyze their own listening style and strengths. Have them consider how they could be better listeners. All students should be made aware that there are expectations of both participants and audience members. Students could be evaluated for both roles. ## Recollections of School Most people have strong recollections of their Elementary Level schooling, their teachers, and their classrooms. Have students discuss the following: *What do you remember? What was your favourite grade level? What stands out? Why?* School has not always been an important part of children's lives through the ages. As late as the turn of this century, only a certain percentage of the population had the privilege of attending school. Education is now regarded as a passport to success in contemporary society. **Reading Fiction:** *School, the First Day* (Sapergia), *The First Day of School* (Mitchell), *Charles* (Jackson), or a similar story about beginning school. **Pre-reading** As students read *School, the First Day*, have them visualize (i.e., picture in their minds) what it would be like if they were in Nicu's place. **Reading** Have students read the short story with the response questions in mind. Have them make notes in their journals as they read. **Response** Have students respond to the following:

Objectives	Activities
Record responses in a reader's journal, log, or notebook. Assess an author's ideas and techniques (CCT). Assess a selection's merit as a literary work. Explore human experiences and values reflected in texts (PSVS). Practise the behaviours of effective, strategic readers. Relate literary experience to personal experience (COM). Record responses in a reader's journal, log, or notebook. Assess an author's ideas and techniques. Write to reflect, clarify, and explore ideas. Write to persuade. Word use should be economical (Language Concept). Speak to clarify and extend thinking (COM). Speak to inform and persuade.	*How did you feel about the story's events? What was your reaction to Nicu? What message about life does this story convey to you? What would you say to someone who asked:* • *Where and when did this story take place?* • *Who was/were the main character(s)?* • *What problem, or conflict, did the main character(s) try to resolve?* • *How was the main problem resolved?* • *What happened in the end?* **Reading Nonfiction:** *The Credo* (prose essay), *Credo* (poem) by Fulghum, or another piece about a personal philosophy of life gained through childhood experiences. **Initial Prompt** Some people still have very vivid memories of their first experiences with school. Have students note the word "credo". What we believe is an important part of who we are. Have students consider how Fulghum's list of what he learned in school is similar to their experiences. How is it different? **Reading** Read Fulghum's *Credo.* **Response** • In their journals, have students write using one of the following lines: "We lay down with our blankies for a nap ...." "Don't hit people." "And then remember the Dick-and-Jane books and the first word you learned--the biggest word of all--LOOK." (Explain the Dick and Jane reference.) • What makes this credo so appealing? Why is it often read and quoted? **Writing: A Persuasive Paragraph** In *The Credo*, Robert Fulghum presents his personal philosophy in a simple style, which makes what he says appealing to us. Maxims have a similar effect. For generations, insights and truths about life have been handed down to us through maxims. Some examples follow. *Spare the rod and spoil the child.* *The grandfathers and grandmothers are in the children; teach them well.* *It takes a whole village to raise a child.* *Live and learn.* *The early bird catches the worm.* *Look before you leap.* *Beauty is only skin deep.* These maxims appeal to us because they are simple on first hearing or reading them. They seem to "ring true", but do they? For example, does "Spare the rod and spoil the child" stand up to close scrutiny? Does physical punishment .. produce better behaviour in children? Is this the best way to solve problems or to change behaviour in children?

Objectives	Activities
Use what is known as the writing process.	**Writing Prompt** Have students write a persuasive paragraph proving the truth or exposing the fallacy of a maxim.
Use appropriate pre-writing and planning strategies (IL).	**Pre-writing** Have students brainstorm a list of maxims. They should choose one that interests them. Have them consider the following: • What does your maxim mean? What is your reaction to it? To what situations does it refer? Is it always true? How do others interpret it? • What is your stand? Does this maxim capture a truth or is it a fallacy? State your stand. • How will you support your stand? Could you use a personal experience to support it? Or, could you use the experience or research of others to support your stand?
Develop ideas previously explored into draft forms (COM).	**Drafting** Ask students to: • Consider starting their paragraph with their maxim stated as a question or as a narrative hook. For example, *Does misery love company?* or *Last year I learned the hard way that honesty is not always the best policy.*
An effective composition is unified, coherent, and emphatic (Language Concept).	• Explain what their maxim means and why people have believed it for so long. • Present their stand in their topic sentence. • Present their evidence or experience to support their stand. • Conclude by summarizing their argument or bringing their experience to a natural conclusion.

Revise and polish compositions (CCT).	**Revising**
	
	• Have students read over their paragraphs to check the following:
	  ○ Have they included all the necessary details?
	  ○ Do they have a clear beginning that grabs the reader's attention?
	  ○ Have they accomplished their purpose?
	  ○ Will the readers be persuaded?
	
	• Have students proofread and rewrite their paragraph.

Confer with peers and teachers.	• Have them share with a peer.

Innocence and Experience

Often childhood is seen as a time of innocence. For many children in many parts of the world and in many eras, this is not the case.

Objectives	Activities
	Reading Nonfiction: *Childhood Through The Ages* (McCoy) or another nonfiction article about childhood in a particular era.
Read an increasingly wide range of material for personal enjoyment and extension of experiences (IL).	This selection might be compared and contrasted with other articles on childrearing in various cultures and parts of the world (e.g., an article on traditional Aboriginal childhood and childrearing is *The Need for Re-evaluation in Native Education* or *An Unending Cycle: Introduction*).

Pre-reading

Have students consider **one** of the following prompts:

Write to reflect, clarify, and explore ideas (COM).	• Imagine what your experience as the child of a Northern European peasant farmer might have been prior to the eighteenth century (i.e., the 1700s). How would your experience have differed if you were from a wealthy family? OR
Make choices in learning which reflect their needs and interests (IL).	• Consider the living conditions, life expectancy, attitudes toward children, degree of sanitation, and knowledge of nutrition during the eighteenth century. OR
	• What might life have been like for the First Nations children on the prairie during the eighteenth century? OR
	• What would be the best century or place to be a child? Why?

Reading

Practise the behaviours of effective, strategic readers (CCT).	Although reading nonfiction requires some of the same strategies as reading other types of literature, it also requires some additional reading strategies.
Skim, scan, and read closely for required information.	• Have students take a few moments to preview their reading. This can help to get them thinking about what they are going to read.

1. Have them read the title and ask: What is the selection about?
2. Have them skim the first three paragraphs and ask: What is the main point of this selection?
3. Have them skim the last paragraph and ask: What is the author's conclusion?

• Have students think about what they already know (e.g., reread their journal responses).
• Have students set a purpose(s) (e.g., What do I want to learn from this?).

Prose (nonfiction) has distinctive organizational patterns (Language Concept).	As students read the entire article carefully, have them think about what they are reading:

• Identify the main ideas and method or organization. (What is the main point of this piece? What is the author's conclusion? What evidence does the author include to support this main idea? How are the ideas organized?)
• Separate fact from opinion and consider the writer's tone. (What is fact? What is opinion? What is the author's attitude toward the subject?)

Have students keep these ideas in mind as they read this selection. A useful strategy is to keep a journal close by and record reactions to what is read. ..

Objectives	Activities
	Response
Relate literary experience to personal experience (COM).	Have students respond in the following ways:
Record responses in a reader's journal, log, or notebook.	*In your journal, write your overall response to what you have read. Answer the following questions:*
Outline a multi-paragraph composition.	• *Do I agree with what the author has just said?* • *How does this make me feel?* • *What makes me feel that way?*
Read an increasingly wide range of material for personal enjoyment and extension of experiences (COM).	Outlining can also help students understand what they have read by forcing them to focus on the most important points. Using the first page of the nonfiction article, have students consider different methods of outlining (e.g., traditional outline and ladder). Have them complete an outline of the first and second pages of the text choosing the outlining pattern which works best for them.
Explore human experiences and values reflected in texts (PSVS).	**Reading Fiction:** *Skipper* (Nowlan), *The Good Girls* (Arrick), or another story about abusive circumstances.
	Note: The content of the selections in this and the following section may cause some discomfort to some students. Child abuse must be discussed sensitively and respectfully. If students are uncomfortable with the subject matter, these selections might be replaced. If students speak of a direct involvement in child abuse, a teacher is legally bound to discuss the matter with them and refer them to professional help.
	Initial Prompt
Practise the behaviours of effective, strategic readers.	In their journals, have students respond to the following: *A child's life is determined by his/her parents.*
	Reading
Compare and contrast ideas (CCT).	Have students read the story.
	Response
	Have students compare and contrast Skipper's response to each of his parents. Have students consider: *How has Skipper's life been determined by his parents?*
Recognize listening as an active, constructive process.	**Listening to Poetry:** *Luka* (Vega) and *The Child Who Walks Backwards* (Crozier), or *The Man Who Finds His Son Has Become a Thief* (Sousteer) and *The Stranger* (Clark), or similar poems which deal with some negative aspects of childhood.
	Initial Prompt
Words have emotional appeal (Language Concept).	Have students listen to Suzanne Vega's recording of *Luka* on *Solitude Standing* (A and M Recordings). Have students discuss: *What is different about this child's life? Why is this topic often avoided?*
Practise the behaviours of effective, strategic readers.	**Reading** • Have students form groups to read the poem, *Luka*. • Have them use a discussion guide.

Objectives	Activities

Practise the various roles of group members (PSVS).
 	
Assess a selection's merit as a literary work.
	• Now have students read *The Child Who Walks Backwards.*
	
	Response
	
	• Have students compare and contrast the narrator of *Luka* and *The Child Who Walks Backwards.* How are their experiences the same? Different?
	• Have students compare and contrast the literary features and responses to the two poems using the following criteria:
	  ° point(s) made in each stanza
	  ° theme
	  ° images
	  ° setting/situation
	  ° poetry techniques
	  ° overall effect.
	
	Have students discuss:

Compare, contrast, and evaluate texts (CCT).	*In what one way are the two selections most alike? Most different? In your opinion, which is better? Why?*

Putting Our Memories and Experiences into Perspective

Remember that your children are not your own, but are lent to you by the creator.
<div align="right">- Zona, Mohawk</div>

Objectives	Activities
Words spoken by different people from different walks of life in different times have made language rich and varied (Language Concept).	*Parents can only give good advice or put (their children) on the right paths, but the final forming of a person's character lies in their (sic) own hand.* - Anne Frank As we pass from childhood to adulthood, we change and mature. An important part of our maturity is reflected in our character, in our actions, and in our acceptance of responsibility for those actions. **Reading Fiction:** *The Metaphor* (Wilson), *Charlie* (Maracle), or a similar story about disillusionment and acceptance of responsibility. **Pre-reading**
Speak to clarify and extend thinking (COM).	*Storytelling is vital to human health. It gives us workable metaphors for our lives.* - Clarence Major Have students consider the following:
Practise the behaviours of effective speakers.	*Who has influenced you most during your years in school? How did that person affect you? How did you see him or her?* **Reading**
Practise the behaviours of effective, strategic readers.	Have students read this short story and then, with a partner, make a story map of the selection. **Response** Have students discuss the following:

Objectives	Activities
Explore human experiences and values reflected in texts (PSVS).	*What do you think was the author's main purpose for writing this story? Is Charlotte right in blaming herself?*

Reading Poetry: *Students* (Wayman) or an alternate poem about school and students' attitudes toward learning in such a setting.

Pre-reading

Have students consider why a parent, employer, or prospective spouse would want them to go to school. In their journals, have students explain why they go to school. |
| Practise the behaviours of effective, strategic readers. | **Reading**

Have students read the poem. |
| Relate literary experience to personal experience.

Assess an author's ideas and techniques (CCT).

Assess a selection's merit as a literary work.

Recognize that talk is an important tool for communicating, thinking, and learning (COM).

Recognize listening as an active, constructive process. | **Response**

Initial Response: Have students consider the following questions: *What is the poet saying? What is the tone of this poem? Serious, humorous, cynical, playful, sarcastic? At whom or what is the poet poking fun?*

A Second Look: Just as stories can be responded to in a number of ways, so can poems. An initial response to a poem can focus, for example, on personal impressions and perspectives regarding the ideas and images presented by the poem. One can better understand and appreciate the poem, however, by taking a second look at it and by analyzing what the poet has said and how it has been said. In other words, one can respond analytically and critically to how the poem is constructed and to the ideas underlying the poem.

With a partner, have students take turns reading the poem aloud. Encourage students to listen carefully as their partner reads the poem. Have them close their eyes and try to visualize any images in the poem. They should try to imagine the source of the voice they hear in the poem.

Have students consider the following:

Is the speaker a person, an animal, or an object? Male or female? Does the speaker sound serious or light-hearted? Happy or sad? |
| Practise the behaviours of effective listeners. | Encourage students to think about the words the poet has chosen. What do the words mean and how might these various meanings affect how students interpret the poem?

Now, have students reread the poem and, using the following guide, analyze what the poet is saying and how it is being said. As they analyze the poem, have students make notes of their response to each of the questions in the guide.

Sample Analysis Guide |
| Respond personally, critically, and creatively (PSVS).

Assess an author's ideas and techniques. | 1. What is the poet saying?
   • What are the key ideas, feelings, impressions, or events presented?
   • What is the main idea or theme of this poem? (What important idea about life or human nature does the poem convey, or is it a light-hearted look at something?) |

Objectives	Activities
Objectives	**Activities**
Assess a selection's merit as a literary work.	2. How is the poet saying it? Poetry is more than just words and meanings. Poets use language in a special way. They use form, sound, rhythm, imagery, and figurative language to present their ideas.

Objectives

Assess a selection's merit as a literary work.

Write an analysis of a literary text (CCT).

Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, and repetition (Language Concept).

An effective composition is unified, coherent, and emphatic (Language Concept).

Write to reflect, clarify, and explore ideas.

Write to narrate and inform.

Recognize writing as a process of constructing meaning for self and others (COM).

Use what is known as the writing process (IL).

Use appropriate pre-writing and planning strategies.

Activities

2. How is the poet saying it?
Poetry is more than just words and meanings. Poets use language in a special way. They use form, sound, rhythm, imagery, and figurative language to present their ideas.
   - What persona (i.e., "voice") has the poet assumed?
   - What form (e.g., free verse, sonnet, ode, etc.) has the poet used? How are the lines grouped together in stanzas? Has the poet used the lengths of lines and the placement of words to create a shape on the page? How does this arrangement add meaning or emphasis?
   - What sound techniques has the poet used? Rhythm? Rhyme? Alliteration? Onomatopoeia?
   - What appeals to the senses (i.e., imagery) has the poet used? What words help the reader see, hear, feel, taste, and smell the things being described?
   - What figurative language has the poet used to create word pictures? Simile? Metaphor? Personification? Other?

3. What is your conclusion about the poem's meaning and effect? Was it an effective poem? What aspects of the poet's ideas and craft do you appreciate? Would you recommend this poem to a friend? Why or why not?

In a three paragraph composition, have students write an analysis of *Students*. In paragraph one, have students identify the poem and discuss what they think the poet is saying. In paragraph two, have students summarize how the poet said it using three or four of the key elements they found. In their final paragraph, have students discuss their conclusions about the poem's meaning and effect. After they have written their draft, have students edit and polish their analysis.

Writing: A Reflective Essay

Reflecting on and accepting responsibility for our decisions and actions is an important part of growing up and learning. As we grow older, we put our experiences and responses into perspective.

Writing Prompt

Have students write a first-person reflective essay that uses a personal experience as a basis for a general statement about human experience.

Pre-writing

- Have students brainstorm a list of experiences in their lives which have caused them to reflect on their thinking or behaviour. The experiences might be positive or negative.
- Ask students what lessons about life or essential truths they learned from each of these experiences. For example,
"I stole someone's lunch and got food poisoning from it."
Essential truth: You pay for your transgressions.
- Have students explore one incident. They need to decide what incident they would like to explore. Have students make detailed notes about the incident, reflecting upon what they thought, felt, saw, etc. Have them consider the following:
   ° Write one statement that explains the incident that you have chosen to explore.

Objectives

Explore the range of human virtues: those common or unique to different cultures, those which have remained constant, and those which have changed through the ages (PSVS).

Develop ideas previously explored into draft forms.

Write introductions that engage interest and focus readers' attention.

Achieve unity of thought and purpose.

Write effective conclusions appropriate to the overall intent.

Work co-operatively and contribute positively in group learning activities (PSVS.)

Revise and polish compositions.

Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT, IL).

Confer with peers and teachers (COM).

Prepare final copy using appropriate conventions of publication.

Word order is central to English sentence structure (Language Concept).

Punctuation marks clarify the message of the written sentence (Language Concept).

Activities

- ° Recall the incident:
    - What did you see?
    - What did you hear?
    - What did you think?
    - What did you feel?
- ° What did you learn? Write one statement that gives the essential truth you learned from the incident.
- ° Write your reflections about this truth. What do you think about it? Make at least four statements about it.
- ° Using your explorations, map your thoughts in a way that can guide your writing. Use this as your tentative plan for drafting.

Drafting

- Have students consider some of the following writing techniques to get started:
    - ° free writing
    - ° interviewing people involved
    - ° visualization.
- Have students tell their story beginning with the incident that promoted the essential truth that they are exploring.
- Encourage students to add supporting information.
- Have students conclude their essay with a brief restatement of or summative reflection on the essential truth that they explored.

Revision

Have students join two other classmates to revise. Have them consider the following guidelines:

Sample Peer Response and/or Self-assessment Revision Guide

Content:
- *The part of this essay that is most thoughtful is ....*
- *The essential truth might be clearer if ....*
- *The conclusion might be improved by ....*

Style:
- *The ideas might flow more smoothly and logically if ....*
- *The sentence that I like the best is ....*

Mechanics:
- *Check the following:*
    - ° *sentence structure*
    - ° *word usage*
    - ° *capitalization*
    - ° *punctuation, spelling*

Students could also use the following Assessment Guide for this assignment.

Sample Assessment Guide

Evidence of writing phases:
___ Pre-writing and planning
___ Drafting

Objectives	Activities
	__ Revising (including editing and proofreading) Content: __ Introduction vividly describes the incident __ Essential truth is clearly stated and illustrated by the incident __ Reflections clearly support or follow from the essential truth __ The conclusion restates the main idea of the essay and/or summarizes the lasting effect of the truth Style: __ Each paragraph has a clear topic sentence __ The ideas are clearly and logically organized Mechanics: __ Sentences are clear and free of errors __ Usage problems (sentence and word) are avoided __ Errors in capitalization and punctuation are avoided __ Essay is legible and uses correct manuscript form Comments:
Formal written language avoids sentence fragments, run-on sentences, misplaced modifiers, excessive co-ordination, and faulty subordination (Language Concept).	

Looking Back and Looking Forward

Looking back at our experiences is one thing; looking forward to our future is another. Literature allows us to experience what would not be either possible or wise to introduce into our lives (Rosenblatt, 1983). In doing so, it allows us to experience and anticipate life's journey in a very safe and comfortable way.

Reading the Novel: The novel study could serve as the link between looking back at childhood and the anticipation (coming of age) unit. One or more of the following novels could be used:

The Joy Luck Club (Tan)

To Kill a Mockingbird (Lee)

Keeper 'N Me (Wagamese)

Hey, Monias (Dickson)

Shizuko's Daughter (Mori)

The Adventures of Huckleberry Finn (Twain)

Cold Sassy Tree (Burns)

The Joy Luck Club, for example, looks at the intergenerational histories, abilities, hopes, ambitions, conflicts, and resolutions of four families. As students read this novel, have them consider various response options after each of the four sections. Have them choose, for example, four of the following:

* diary entries
* letters to the characters
* letters from one character to another

Read an increasingly wide range of material for personal enjoyment and extension of experiences (IL).

Practise the behaviours of effective, strategic readers (COM).

Relate literary experience to personal experience (PSVS).

Explore human experiences and values reflected in texts.

Assess an author's ideas and techniques.

Assess a selection's merit as a literary work.

Compare, contrast, and evaluate texts (CCT).

Practise the behaviours of effective speakers, writers, readers, viewers, and listeners.

Objectives	Activities
	## Activities
	- advice columns - invented dialogues between the characters - invented extensions of the story line - conducting interviews with characters - readers theatre presentation of passages - talking circles and group discussions - alternative book jackets.
Present information, incorporating visual, audio-visual, and dramatic aids to engage the intended audience.	One of the response options could be developed into a final assignment. The following is an example based on *The Joy Luck Club:* Have students divide into four groups, one for each family. Have students read the entire book family by family, reading about their family twice. As a family group, have students meet for a class period to plan how they will involve their classmates in looking more closely at their particular family. Each group has one class period to present its activity. After two or three class presentations, patterns emerge. If students apply the section titles and the short introductory stories for each section to their family's story, similarities in the stories will be clearly noticed, proving Tan's own theory that when you want to know the truth about a thing, listen to one hundred stories about it (Whaley & Dodge, 1993).
	## Anticipating the Future
Read a variety of texts for a variety of purposes.	*Life is a continual quest for discovery. We can look to our past insights and to our future for possibilities. In our present, we find the immediate challenges that must be if our journey is to be successful.* - P. Drapeau, J. Terpening, & A. White, 1993, p. 159
	Reading the Play: *The Glass Menagerie* (Williams) or another play about maturing and leaving home could serve as a starting point for the theme, Anticipating the Future.
Speak to clarify and extend thinking (COM).	**Pre-reading** This play takes place in Tom's memory but is about people's dreams for the future. Have students consider the following:
Speak to inform and persuade (CCT).	*What are your expectations for your future? What does being successful mean to you? Does it mean finding fulfilment in friends and family? In work? Making money? What do other people expect of you? What are the expectations of those close to you?* **Reading**
Practise the behaviours of effective, strategic readers.	Have students consider the following: *How do Amanda, Laura, Tom, and Jim differ in their goals and their dreams for the future? As you read the play, consider the dreams of each character. Which is more attractive to you? Why? Which of these dreams is presented most sympathetically in the play? Unsympathetically?*

Objectives	Activities

Objectives

Explore human experiences and values reflected in texts (PSVS).

Assess an author's ideas and techniques.

Practise the behaviours of effective speakers, writers, readers, listeners, and viewers.

Write an analysis of a literary text (CCT).

Words can be loaded with meaning and significance (e.g., symbolism) (Language Concept).

Write fluently and confidently for a variety of purposes and audiences (COM).

Write to inform and persuade.

Practise the behaviours of effective writers.

Activities

Response

Initial Response: Have students discuss the following: *What does Williams say about hopes, dreams, goals, and anticipation? Appearance and reality? Desires and duties? Parent-child relationships? Nostalgia?*

A Second Look: A second reading might involve analyzing the elements of the play (e.g., setting, character, tone, theme, imagery, and symbols) as well as aspects of staging and presenting the piece. Have students analyze one key element of *The Glass Menagerie*. The following are examples of activities that focus on analysis.

- Characters are the people who participate in the action of a work. We learn a lot about a person's background and beliefs by noting what the person says or does. In a full-length play, we learn a great deal about the main characters, including their values. Have students analyze the values of one of the key characters:
  - *Review the play and then write a diary entry from one character's point of view. Explain how the character sees herself/himself.*
  - *Review your entry. Identify four or five key traits or values held by the character. Write a paragraph analyzing the character using these key traits and supporting your assertions with examples from the text.*

- A symbol is a person, place, object, or activity that stands for something beyond itself. Literary symbols take on meaning within the context of the works in which they occur. Sometimes a literary symbol has more than one possible meaning.
  - *Review the play and then consider the symbolic significance of some of the objects (e.g., Amanda's jonquils, the movies, the partially melted candles, the glass unicorn, the breaking of the unicorn's horn, Jim's giant shadow, the bits of coloured glass that Tom sees in shop windows, the candles referred to by Tom at the end of the play, the lightning that is referred to at the end of the play). What do you consider the symbolic significance of each? The chart below could be used to record symbolic significance.*

Object	Qualities	Symbol of ...

  - *Identify what you consider to be the four or five key symbols. Write a paragraph explaining what these symbols mean and their significance to the play.*

- The theme of a literary work is the message or insight about life or human nature that the author wishes to communicate. Although some works are written purely for entertainment, most serious works make at least one point about life.
  - *Review the play and think about what happens to the central characters. The importance of these events, stated in terms that apply to all human beings, is the theme. What is the key point or idea that you think Williams has made in this play? Because different readers may discover different themes in the same work, discuss your opinions with a group of your peers. State each theme in a single sentence, and then compare your ideas with those of other groups.*

Objectives	Activities
	○ *Select one statement you believe best captures the theme of the play and write a paragraph explaining why you believe it is the idea or message Williams wanted to communicate.*
Write fluently and confidently for a variety of purposes and audiences (COM).	**Writing Option** Students could use their paragraphs to create a complete literary analysis of the play in essay form. In an analysis, the introductory paragraph usually identifies the work, explains what it is about, and gives the thesis of the analysis, indicating the three to four key elements of the work that will be analyzed. The key aspects that support the thesis statement are discussed in some detail in the paragraphs which form the body of the essay. Key elements usually discussed in an analysis include the subject matter, the thought development, the tone, the theme, the artistry and style, and any special qualities. Each paragraph in the body of the essay makes a general statement explaining the contribution of the element (e.g., "The setting of the play lets the reader sense how dependent the characters are."). The paragraph includes support for the assertion in the form of concrete examples and details from the work. The final paragraph usually provides an overall assessment of the work, explains what students believe is effective and what is not, and gives the reasons for this conclusion.
Read a variety of texts for a variety of purposes.	**Reading Nonfiction:** *The Catastrophe of Success* (Williams) or a similar essay about success. **Pre-reading** *I write of one life only. My own. If my story is true, I trust it will resonate with significance for other lives.* - R. Rodriquez Have students consider:
Practise the behaviours of effective speakers.	*Why is autobiography interesting to others? Whose life story would be of interest to you?* When Williams wrote *The Glass Menagerie*, it was an instant success. Overnight, he became a renowned and successful playwright. Ask students what makes a person successful in life. Have them consider the effect success had on T. Williams.
Practise the behaviours of effective, strategic readers.	**Reading** As students read the essay, have them consider the following: • *What experience affected a change in Williams's life? What was his life like prior to success? What metaphor does he use to describe this life? Why did he consider it to be a good life?* • *Note the gradual changes that take place in Williams after success. How does success affect him?* • *What does Williams mean when he says "… the vacuity of life without struggle" and "Not privation, but luxury is the wolf at the door"? What is Williams's conclusion about the good to strive for rather than fame or fortune^*

Objectives	Activities
	## Activities
	### Response
Relate literary experience to personal experience (COM, PSVS).	Have students discuss the following:
	Do you think you would have handled success differently? Do you agree with Williams's evaluation of "the good life"? In your opinion, what was the most important passage in this text? Why?
	Individually and then with a partner, have students assess the merits of this essay.
Respond personally, critically, and creatively (COM, PSVS, CCT).	## Culminating Activity
	Involve students in the planning of an activity that will bring closure to learning around the theme of Recollection. Students might:
	• invite Elders or grandparents to the class to share their recollections of childhood
	• conduct interviews with Elders and seniors in the community and prepare a class booklet on their own community in times past
	• do brief presentations on the book that was most meaningful to them from their early childhood years.

English Language Arts 20: Sample Theme for Unit II

Anticipation--On the Threshold

The journey of life continues as young adults stand on the threshold of their futures. Life affords them the opportunities and challenges to make decisions about their future directions, their values, their relationships, and their dreams. This is a time of new beginnings and taking responsibility. It is also a time to enjoy the fullness of life and the satisfaction of living.

> Two roads diverged in a yellow wood,
> And sorry I could not travel both
> And be one traveller, long I stood
> And looked down one as far as I could
> To where it bent in the undergrowth;
>
> ...Two roads diverged in a wood, and I--
> I took the one less travelled by,
> And that has made all the difference.
> - Robert Frost

Possible sub-themes include: Roles and Responsibilities, Choices and Commitments, Perspectives and Passages, Values and Goals.

Unit Objectives

In this second 50-hour unit, the following objectives will be addressed.

Students will:

Speaking

New Objectives for Unit II

- review their own oral activities carefully for content, organization, delivery, and style
- introduce and thank a speaker
- practise informal and career-oriented interviewing skills
- deliver formal speeches on familiar topics
- other:

Possible Objectives from Unit I for Review and Reinforcement

- practise the behaviours of effective speakers
- speak to clarify and extend thinking
- speak to inform and persuade
- practise the various roles of group members
- other:

Listening

New Objectives for Unit II

- provide appropriate feedback (e.g., supportive stance, gesture, comment)
- listen to understand and learn
- listen to analyze and evaluate
- evaluate a speaker's qualifications to speak about a given subject
- write a paraphrase and summary of an oral presentation
- other:

Possible Objectives from Unit I for Review and Reinforcement

- recognize listening as an active process that requires listeners to:
  - anticipate a message and set a purpose for listening
  - seek and check understanding by making and confirming predictions and inferences
  - analyze and evaluate
- recognize factors that interfere with effective listening, including personal biases
- practise the behaviours of effective listeners (FO)
- listen for personal pleasure and aesthetic satisfaction
- respond personally, critically, creatively, and empathetically
- assess their own ability to listen effectively
- other:

Writing

New Objectives for Unit II

- prepare final copy using appropriate conventions of publication (e.g., title page, references, bibliography)
- write a short research essay on a topic of their own choosing
- write a letter of application and a résumé
- other:

Possible Objectives from Unit I for Review and Reinforcement

- write to reflect, clarify, and explore ideas
- write to describe, narrate, inform, and persuade
- use what is known as the writing process
- practise the behaviours of effective writers
- write introductions which engage interest and focus readers' attention
- write effective conclusions appropriate to the overall intent

- outline a multi-paragraph composition
- experiment with a variety of forms of writing
- other:

Reading

New Objectives for Unit II

- recognize the major literary forms, elements, and techniques
- relate the structure of the work to the author's purpose and theme
- understand the tone and organization of the formal and informal essay
- state and evaluate author's theme, tone, and viewpoint
- recognize and explain allusions, symbols, figurative language, and stylistic devices in a literary text
- locate, assess, and summarize information from a variety of sources
- make and defend an informed critical response
- other:

Possible Objectives from Unit I for Review and Reinforcement

- recognize reading as an active process which requires readers to:
  - ° make connections
  - ° find meaning
  - ° make and confirm predictions and inferences
  - ° reflect and evaluate
- practise the behaviours of effective, strategic readers
- relate literary experience to personal experience
- explore human experiences and values reflected in texts
- record responses in a reader's journal, log, or notebook
- read an increasingly wide range of material for personal enjoyment and extension of experiences
- compare, contrast, and evaluate texts
- other:

Representing and Viewing

New Objectives for Unit II

- communicate thoughts, ideas, and feelings for a specific audience and purpose through a radio script, an advertisement, or a photo essay
- practice the behaviours of effective viewers
- respond personally, critically, and creatively to a radio documentary or dramatization
- respond personally, critically, and creatively to a print and audio advertisement

- identify the purpose, intended audiences, messages, and points of view of a radio documentary or dramatization
- recognize language techniques and media conventions in a radio presentation
- recognize persuasive techniques in print and multimedia advertising
- evaluate critically information obtained from viewing a print advertisement
- other:

Possible Objectives from Unit I for Review and Reinforcement

- recognize nonverbal aids and visual representations as tools for communicating and learning
- create appropriate nonverbal aids and visual images to enhance communication
- present thoughts, ideas, and feelings using an appropriate combination of visual aids and print
- present information, incorporating visual, audio-visual, and dramatic aids to engage the intended audience
- recognize viewing as an active process which requires viewers to:
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- respond personally, critically, and creatively to a print and audio advertisement
- other:

Language Concepts

Teachers are encouraged to continue diagnosing the strengths and needs of their students. See the section on pages 40-41 for language concepts to be addressed at this grade level.

English Language Arts A30: Canadian Voices and Perspectives

Sample Unit

There is a map in my head that I've carried ever since I left school ... This is the map of myself, what I was and what I became. It is a cartography of feeling and sensibility, and I think the man who is not affected at all by this map of himself that is his country of origin--that man is emotionally crippled.

- Al Purdy, *My Canada*

Canada is a diverse country made up of multiple regions, cultures, histories, and identities. In addition to its diverse landscapes, Canada is a nation of many diverse voices and perspectives. Literature gives voice to a country, and its writers help us understand the nature of the people who live here.

Note: This course and the following sample unit offer many opportunities for interdisciplinary and cross-curricula study, particularly with the Canadian Studies courses (i.e., Social Studies 30, Native Studies 30, and History 30). The English Language Arts and Canadian Studies teachers may wish to collaborate in their planning.

Diverse Landscapes and Peoples

... Everything that is central in Canadian writing seems to be marked by the imminence of the natural world.

- Northrop Frye

Canada is more than simply a place. It is a particular combination of geography, climate, and resources that have shaped the people who live here. Nature and its various rhythms of life have influenced not only Canada as a nation but also its literature.

When one thinks of the influence of a place on one's writing, two aspects come to mind. First the physical presence of the place itself--its geography, its appearance. Second, the people.

- Margaret Laurence

The largest land mass in the world features a diverse and awe-inspiring landscape that is home to a diverse and complex people. Canadians have multi-faceted cultural make-ups and origins. The peoples of Canada are composed of the original peoples--the First Nations--and new arrivals from around the

globe. This diversity is reflected in the literature and languages of Canada.

If we are to survive as a people, then we must trust in ourselves and our art.

- Patrick Lane

The people do not make the land; it is the land that makes the people.

- Cree Saying

Possible sub-themes include:

- Regional Voices and Perspectives
- A Vast and Varied Land
- Nature and the Seasons
- Canadian Identity
- Do You Speak Canadian?

Unit Overview

The suggested time frame for this unit is ten weeks (50 hours). This is a suggested time only. Teachers may need to adjust it based on their students' needs, interests, and learning paces.

This unit uses a variety of literary forms--poetry, prose, and plays--as well as visual and auditory presentations to explore the influence of the Canadian landscape on Canadians and their identity. A national perspective is contrasted with a regional perspective. Students listen to, read about, view, discuss, and write about different Canadian voices. They explore Canadian dialects and plan a variety of essays--literary, personal, and editorial--and oral presentations, including an oral interpretation, a formal speech, and a symposium. The unit ends with a choice of projects (e.g., poetry anthology, multimedia presentation, oral interpretation).

Note: Teachers may wish to begin with the theme *Regional Voices and Perspectives: The Prairie (or The North)* and then explore national themes (e.g., *A Vast and Varied Land or Nature and the Seasons*).

Introduction

- Expectations and Procedures

Regional Voices and Perspectives: The Prairie (or The North or another region of Canada)

Note: Resources relevant for the north are indicated by square brackets.

- Land of the Living Skies: Visual images of the Prairie Region and its People
- Reading Nonfiction: *Where the World Began* (Laurence) or *Introduction to Back on the Rez* (Maracle) [*Tundra* (Mowat) or *The Idea of North* (Friedrich)]
- Listening to Nonfiction (a lecture): excerpt from *Far Horizon, Man Along: Landscape in Saskatchewan Writing* (King) [*The True North Strong and Free* (Berger)]
- Reading Fiction: *The Painted Door* (Ross) or *The Desert* (Grove) [*Ouluk* (Wiebe), *The Outhouse* (Haley), or *Akua Nuten* (Theriault)]
- Images of a Region in Drama: *Mirage* (Ringwood) and *Canadian Gothic* (Glass) [*The Land Called Morning* (Selkirk) and *The Great Hunger* (Peterson)]
- Writing a Literary Essay
- Exploring A Region through its Prose and Poetry (projects)

A Vast and Varied Land

Reading Poetry
- *from Between Two Furious Oceans* (Diespecker)
- *The Provinces* (Klein)
- *The Lonely Land* (Smith)
- *Our Drum* (Mountain) and *Not Just a Platform for My Dance* (Dumont)
- *Your Country/Ton Pays* (Lapointe) or *Mon Pays* (Vigneault)
- *What's in A Name? The Story Behind Saskatchewan Place Names* (Russell)

Nature and the Seasons

- Reading Poetry: Canadian Nature Poems
- Double Entry Journal
- Short Poetry Appreciation and Oral Interpretation

Canadian Identity

- Visual Images of Canadians
- Reading Nonfiction: *The Canadian Personality* (Hutchinson) or *Monday, October 12* (Gzowski)
- Reading Fiction: *My Financial Career* (Leacock) and *We Have to Sit Opposite* (Wilson)
- Writing and Presenting an Oral Essay: *Profile of a Canadian*
- Reading Nonfiction: *The Day I Became a Canadian* (Pittman) and *I Have Known You* (George) or *Home on the Political Range* (Maracle)
- Reading Poetry: *O' Canada* (Weir) and *Politically Correct O'Canada* (Friesen) or *O'Canada, Your Home's on Native Land* (Wagamese)

- Reading Non Fiction: *Political Correctness Laughed Off Stage* (Newman)
- Writing Option: Build Your Own Poem

Do You Speak Canadian?

Note: Teachers selecting this theme should be especially careful to present dialects in an authentic manner, and to treat them seriously and respectfully. Teachers should ensure that selections chosen reflect authentic dialects, and not inauthentic interpretations of dialects.

- Dialects and Idiolects
- Canadianisms
- Regional Dialects

Unit Objectives

In the English Language Arts A30 course, as in the other English language arts courses, planning and resource selection are determined by the objectives and language concepts. Objectives not addressed in this sample unit should be addressed in the next unit.

Throughout this unit, the following symbols are used to refer to the Common Essential Learnings (C.E.L.s):

COM Communication
CCT Critical and Creative Thinking
IL Independent Learning
PSVS Personal and Social Values and Skills
TL Technological Literacy
NUM Numeracy

Emphasis on particular C.E.L.s within a unit does not preclude the development of other Common Essential Learnings.

The Common Essential Learnings and several objectives and language concepts addressed in this unit will require emphasis in both units of the English Language Arts A30 course. For example, the writing process and the behaviours of good speakers, listeners, and readers are introduced in the first unit and must also receive attention, development, and extension in the second unit.

The following objectives were selected for this sample unit. Foundational objectives are identified by the symbol FO. Related specific learning objectives are listed below each foundational objective.

Speaking

Students will:

- Recognize that talk is an important tool for communicating, thinking, and learning (FO)
  - ° speak to clarify and extend thinking
  - ° speak to express understanding
  - ° speak to share thoughts, opinions, and feelings
- Practise the behaviours of effective speakers (FO)
  - ° recognize and adjust verbal and nonverbal presentation elements (i.e., appropriate articulation, pronunciation, volume, tempo, pitch, stress, gestures, eye contact, facial expression, and poise) effectively and in keeping with purpose, audience needs, and individual cultural and linguistic background
- Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (FO)
  - ° speak to inform and persuade
  - ° function effectively as both a group member and a group leader
  - ° deliver an explanatory presentation, supplemented with diagrams, charts, illustrations, or demonstration
  - ° prepare an oral interpretation or presentation of prose, poetry, or a play
  - ° participate in a symposium
  - ° critically review their own oral presentations for content, organization, delivery, style, and audience response.

Listening

Students will:

- Recognize listening as an active, constructive process (FO)
  - ° anticipate a message and set a purpose for listening
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- Practise the behaviours of effective listeners (FO)
  - ° respond personally, critically, creatively, and empathetically
  - ° ask for clarification
  - ° evaluate ideas critically
- Listen effectively in a variety of situations for a variety of purposes (FO)
  - ° listen for personal pleasure and aesthetic satisfaction

- ° listen to understand and learn
- ° assess the overall effectiveness of discussions, presentations, meetings, and speeches
- ° outline an oral presentation heard.

Writing

Students will:

- Recognize writing as a constructive and recursive process (FO)
  - ° use what is known as the writing process
  - ° use appropriate pre-writing and planning strategies
  - ° develop ideas previously explored into draft form
  - ° revise and polish compositions
  - ° share or present compositions
- Practise the behaviours of effective writers (FO)
  - ° write introductions that engage interest, focus the thoughts of the readers, and establish the mood and tone of compositions
  - ° develop compositions with explicit thesis statements
  - ° use a variety of methods of development and, when appropriate, incorporate research material smoothly and effectively into compositions
  - ° write conclusions appropriate to the overall intent
  - ° assess compositions for unity, coherence, and emphasis
  - ° analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics
- Write fluently and confidently for a variety of purposes and audiences (FO)
  - ° write an editorial and letter to the editor
  - ° present point of view in a personal essay
  - ° write a formal literary essay
  - ° experiment with various forms of writing such as a poem, short story, and parody.

Reading

Students will:

- Recognize reading as an active, constructive process (FO)
  - ° make connections
  - ° find meaning
  - ° make and confirm predictions
  - ° make and confirm inferences
  - ° reflect and evaluate
- Practise the behaviours of effective, strategic readers (FO)
  - ° respond personally, critically, and creatively

- record responses in a reader's journal, log, or notebook
- recognize major literary forms and techniques
- evaluate the extent to which a specific piece of writing achieves its purpose
- Read a variety of texts for a variety of purposes (FO)
  - relate literary experience to personal experience and extend personal response
  - explore human experiences and values reflected in texts
  - read a wide range of material to extend experience
  - read to stimulate imagination
  - assess an author's ideas and techniques
  - read to broaden their knowledge of Canadian literary and cultural heritage
  - compare, contrast, and evaluate texts
  - make and defend an informed critical response
  - cite appropriate evidence to support responses
  - develop an awareness and appreciation of Canadian dialects and Canadian literature
  - recognize that Canadian literature is their literature, and that it expresses in diverse ways their cultural heritage
  - recognize and appreciate the multiplicity of voices that make up Canadian literature.

Representing and Viewing

- Create appropriate nonverbal aids and visual images to enhance communication (FO)
  - present information on a topic with class members in a planned and focused group session using a variety of audio-visual strategies
  - communicate thoughts, ideas, and feelings using two or more media
  - deliver a multimedia presentation for a specific audience and purpose
- Recognize nonverbal aids and visual representations as tools for communicating and learning (FO)
  - anticipate a message and set a purpose for viewing
  - attend
  - seek and check understanding by making connections, and by making and confirming predictions and inferences
  - interpret and summarize
  - analyze and evaluate
- Practise the behaviors of effective viewers (FO)
  - respond personally, critically, and creatively to visuals, films, and multimedia presentations

- identify the purposes, intended audiences, messages, and points of view of visuals, films/videos, and multimedia presentations
- evaluate critically information obtained from viewing visuals, films/videos, and multimedia presentations.

Note: At the 30 Level, teachers should pay special attention to the learning objectives and language concepts relating to Canadian literature and language so that students see connections between language, identity, and cultural heritage.

Language Concepts

The English language arts curriculum is designed to assist students to widen their knowledge and appreciation of the English **language**. The "nature of language" is best learned contextually, growing out of students' language production not through isolated drills and exercises that are presented out of context (e.g., workbooks). Students should be actively engaged in using language for their communication purposes. In addition, they should increase their understanding of three broad language concepts:

1. Language varies according to audience, purpose, and situation.
2. Language has structural patterns and conventions.
3. Language develops and changes over time.

As students are engaged in the language processes, teachers are encouraged to diagnose their strengths and needs. A checklist such as the following might be used to keep a record of their understandings and needs.

Text

__ Different purposes and audiences affect the tone and style of a presentation or composition.
__ Speaking and writing have style--qualities that distinguish one speaker/writer from another.
__ A writer's or speaker's style is affected by the period or time in which the work is written.
__ Other:

Sentences

__ Writers should strive for clear, varied, and emphatic sentences in their compositions.
__ Sentence variety is an important component of effective style.
__ Other:

Words

___ Words can be powerful tools to achieve particular purposes.
___ Each word has a history (i.e., etymology).
___ The wealth of English words is the result of historical change and expansion of the language.
___ There are different dialects of English (i.e., variations in vocabulary, pronunciation, or idioms).
___ Other:

Sounds

___ Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch).
___ Production factors vary according to particular dialects.
___ Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, sibilance, and repetition.

Mini-lessons

Some students may require more assistance than others with specific language concepts and processes. Teachers should take the time to model speaking, listening, writing, reading, viewing, and representing processes and, if necessary, provide mini-lessons before, during, or after students engage in these processes. A mini-lesson is a focused lesson designed to help students learn how to do something (e.g., write a critique). A mini-lesson might also address a language concept needed for a task (e.g., how to vary sentence structures). These lessons can be taught to the whole class, to a small group, or to an individual.

A mini-lesson on writing a thesis statement, for example, might include the following information.

Consciously or unconsciously, readers look for a thesis. Most speakers and writers announce exactly what they want to say to their audience in a thesis statement.

- A thesis statement narrows and focuses the general topic of a presentation.
- A thesis statement makes the main point of a presentation clear to the audience/reader.
- A thesis statement tells the audience/reader what to expect by making the main point of the presentation clear.
- A thesis statement is made early and might be presented as an arguable point (e.g., "Chemistry is not for everyone"), as an observation (e.g., "My experiences with chemistry were disastrous"), as

a suggestion (e.g., "Chemistry should be a required subject for everyone"), or as a question (e.g., "How does chemistry help all students?").
- Everything else that follows should support the thesis statement.
- Find several examples of thesis statements in prose that you read during the course of the past week.

Any of the language concepts, strategies, or conventions designated for the course or needed by the students could be developed into mini-lessons.

Assessment and Evaluation

Assessment and evaluation must be closely tied to the learning objectives and processes of this course. A suggested summary form is included on page 284 for ease of planning and unit evaluation.

Resources

Although specific language resources and literary selections are identified for particular activities in the curriculum, alternative resources and activities of comparable challenge to the students can be used to achieve the unit objectives. *English Language Arts 30: A Bibliography for the Secondary Level* lists a range of resources that could be used for this unit.

Nonfiction

Dictionary of Canadian Place Names (Rayburn)
What's In A Name? The Story Behind Saskatchewan Place Names (Russell)
The Canadian Personality (Hutchinson)
The Victory of 'Calamity Nell'?: A Profile of Nelly McClung (Nemeth)
Dr. Norman Bethune: A Canadian Hero (Peterson)
The Day I Became a Canadian (Pittman)
I Have Known You (George)
Political Correctness Laughed Off Stage (Newman)
Where the World Began (Laurence)
Far Horizon, Man Alone: Landscape in Saskatchewan Writing (King)
The Wind and the Caribou (Wiebe)
Excerpt from *The Mysterious North* (Berton)
Monday, October 12 (Gzowski)
Home on the Political Range (Maracle)
Introduction to *Back on the Rez* (Maracle)

Short Stories

My Financial Career (Leacock)
We Have to Sit Opposite (Wilson)
The Painted Door (Ross)
The Desert (Grove)

The Outhouse (Haley)
Ouluk (Wiebe)
Akua Nuten (Theriault)

Poems

from Between Two Furious Oceans (Diespecker)
The Provinces (Klein)
The Lonely Land (Smith)
Our Drum (Mountain)
Not Just a Platform for My Dance (Dumont)
Your Country/Ton Pays (Lapointe)
Canadian Nature Poems
O'Canada (Weir; Bill C-36)
Politically Correct O'Canada (Friesen)
Mon Pays (Vigneault)
O Canada, Your Home's on Native Land
(Wagamese)

Plays

Mirage (Ringwood)
Canadian Gothic (Glass)
The Land Called Morning (Selkirk)
The Great Hunger (Peterson)

Other Resources

Heritage Moment: The Naming of Canada (CRB
Foundation)
Great Canadian Heritage Quiz (CRB Foundation)
Insight: Culture (Terpening)

Canadian works of art, newspaper clippings, radio
and television advertisements, posters, language
handbooks, dictionaries, and thesauri are also useful
in this unit.

Teachers should also keep several style guides in
the classroom and make sure students understand
that different style guides are used by different
publications and areas of study in post-secondary
institutions (e.g., science vs. humanities).

Sample Assessment and Evaluation Summary
English Language Arts A30

Student's Name: _____

Class: _____

Unit: <u>Diverse Landscapes and Peoples</u>

P = Poor (1-59)
A = Average (60-74)
G = Good (75-90)
E = Excellent (91-100)

Date	Diagnostic Comments	Assessment (Process)	P	A	G	E	Assessment (Product)	Mark	Weight
	Speaking	• Practises the behaviour of an effective speaker • Functions effectively as a group member and leader • Reviews oral presentations for content, organization, presentation style, and audience response					• Oral interpretation • Formal speech (profile) • Symposium • Discussion groups • Group leader • Other		
	Listening/ Viewing	• Recognizes listening as an active process • Practises behaviours of an effective listener in a variety of situations • Assesses overall effectiveness of oral presentations • Discusses oral presentations					• "Lecture" notes • Outline of oral presentation • Discussion groups • Symposium • Other		
	Writing/ Representing	• Uses appropriate pre-writing and planning strategies • Develops ideas into draft form • Revises and polishes drafts • Analyzes and evaluates own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics					• Poetry/Prose analysis • Literary essay • Informal personal essay • Editorial • Project (e.g., anthology, multimedia) • Other		
	Reading	• Practises the behaviour of an effective reader, including monitoring own reading behaviour • Makes and defends an informal critical response • Assesses author's ideas, form, and techniques					• Journal • Comparison/ Contrast • Critical response • Language activities • Other		
		Homework: Meets deadlines: Attendance:					Unit Test: Unit Mark/Grade:		

Objectives	Activities
	Introduction
Listen effectively in a variety of situations for a variety of purposes (COM).	If this unit is used at the beginning of the course, take time to discuss the following:
Recognize that talk is an important tool for communicating, thinking, and learning.	• the purpose of the course • expectations • classroom assignments and routines • assessment and evaluation procedures.
Practise the behaviours of effective listeners.	**A Vast and Varied Land**
Respond personally, critically, creatively, and empathetically.	What is the students' personal map of Canada? Have students consider the following quotation.
Ask for clarification.	*When one thinks of the influence of a place on one's writing, two aspects come to mind. First, the physical presence of the place itself--its geography, its appearance. Second, the people.*
Evaluate ideas critically (CCT).	- Margaret Laurence
Develop an awareness and appreciation of Canadian dialects and Canadian literature.	Even in a technological, urbanized society, Canadians appear to have a mythological relationship with their land ...
	The ties that bind any group of human beings to their homeland are extremely powerful. The love of land transcends rational thought and competes on the highest level of human emotions. A people's love of their homeland equals-- and often surpasses--the love of family and love of life itself.
	- Brian Maracle
Make choices in learning that reflect their needs and interests (IL).	Students might begin a "personal map" of Canada through journal writing, identifying quotations about the country, and collecting visual images of Canada.
Communicate thoughts, ideas, and feelings using two or more media.	Have students reflect upon how this vast land has shaped both individual Canadians and cultural groups or nations of people within Canada. Have students consider how this vast land has shaped the following writers. What is each of the following poets saying about us as Canadians?
Recognize that understanding the interrelationships among history, climate, geography, and cultural patterns can lead to better understanding of various cultural groups (PSVS).	**Reading Poetry:** *from Between Two Furious Oceans* (Diespecker) or another poem about the physical nature of Canada.
	Pre-reading
Speak to clarify and extend thinking.	*Canadian literature ... began with the given forms of land and sea, mountain, river, city, village.*
	- Elizabeth Waterston
Speak to express understanding.	
Read to stimulate imagination.	Canada, like any nation, is ultimately held together by its territory, its land. This land is varied, rich, and magnificent. This poem is mostly about the diverse landscapes of Canada.
Read a wide range of material to extend experience.	**Reading**
	The poem is full of visual images. As students read it, have them find one or two specific images for each of the provinces and, on a blank map of Canada, label the place names found in the poem.

Objectives	Activities
	Response
Recognize reading as an active process that requires readers to: • make connections • find meaning • make and confirm predictions • make and confirm inferences • reflect and evaluate.	Have students consider the following questions: • Who or what has the poet chosen to act as the voice of this poem? • How appropriate was the poet's description of each provincial region? • The poet is concerned with comparisons and contrasts in the Canadian landscape (e.g., green-jacketed hills; dusty badlands). What other examples of description highlight this diversity and these contrasts? What are the differences in regions (and their landscapes) that the poet has chosen to highlight? What landscapes are missing? What voices are not heard?
Each word has a history (Language Concept).	*Place names are significant reflections of a nation's cultural and linguistic heritage. They are ever-present on road signs and maps, in correspondence, magazines, and newspapers, and in all kinds of official and unofficial records and documents.* - Alan Rayburn
Read a wide range of material to extend experience. Speak to clarify and extend thinking (COM).	Have students locate some or all of the place names mentioned in "from Between Two Furious Oceans" (Diespecker). What are the origins of these place names? What are the origins of some other places in the province or region? Useful references include *Dictionary of Canadian Place Names* (Oxford, 1997) and *What's in a Name: The Story Behind Saskatchewan Place Names* (Fifth House, 1997).
Recognize viewing as an active process that requires viewers to: • anticipate a message and set a purpose for viewing • attend • seek and check understanding by making connections, and by making and confirming predictions and inferences • interpret and summarize • analyze and evaluate.	**Viewing:** *Heritage Moment: The Naming of Canada* or another video about the origins of the word "Canada". **Reading Poetry:** *The Provinces* (A.M. Klein) or another poem about the geographical features of the Canadian provinces and territories. **Pre-reading** Klein describes the physical features of nine of the ten provinces of Canada. He then attempts to find the ties that bind the provinces together as a nation. What is his conclusion? Ask students to read the poem with this question in mind.
Respond personally, critically, and creatively to a video presentation (CCT).	**Reading** Have students note the order in which the provinces are described. **Response**
Read a wide range of material to extend experience. Recognize reading as an active process that requires readers to: • make connections • make and confirm inferences • reflect and evaluate.	Have students write their initial responses to the following questions in their journals: *What are the dominant impressions of each province? Are these descriptions accurate? Complete?* Ask students to reread the poem and to consider the following: *Why does each of the following Canadian features fail to become a dominant factor in the Canadian identity: geography, history, bilingualism, the Royal Canadian Mounted Police, Christmas trees, the federal government? What is Klein's conclusion? Why is the last stanza a fitting ending to the poem?*
Respond personally, critically, and creatively (PSVS).	Encourage students to consider the effects of several readings of a poem, and whether each rereading deepens one's understanding.

Objectives	Activities
	Viewing Canadian Art
Respond personally, critically, and creatively to a visual representation (PSVS).	A country's symbols reflect the values and aspirations that are shared by all its citizens. Apart from a flag, coinage, stamps, coat of arms, or floral emblems, what could be unique symbols that would establish a unique Canadian identity? What kinds of symbols could reflect the cultural diversity that is characteristic of Canada?
	The dominant physical features are strong in Canadian poetry and art. Have students examine landscape paintings by artists in the Group of Seven. They might also look at the work of Aboriginal artists, and Saskatchewan landscape painting. How are the artists' images of the Canadian landscape similar to or different from those in Smith's poem, *The Lonely Land*? What features of the Canadian landscape make it different from landscapes outside Canada? What images could be included to represent a specific Canadian landscape (e.g., prairie)?
	Reading Poetry: *The Lonely Land* (Smith) or a similar poem about the feelings evoked by a Canadian landscape.
Recognize major literary forms and techniques.	**Pre-reading**
Assess an author's ideas and techniques.	Poets use various literary techniques to convey their ideas and feelings. These techniques include choice of speaker (the poet, or a character or thing created by the poet which acts as the voice of the poem), form (e.g., free verse, sonnet), sound devices (rhythm, rhyme, onomatopoeia, alliteration, consonance, assonance), imagery, and figurative language. Although images can appeal to any of the five senses, the majority of images are visual, stimulating pictures in the reader's mind. Discuss these techniques and have students note the images used by Smith in his poem.
Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, sibilance, and repetition (Language Concept).	
	Reading
Relate literary experience to personal experience and extended personal response (COM).	As students read the poem, have them record the images and their impressions in their journal.
	Response
Record responses in a reader's journal, log, or notebook.	Discuss the following questions with students:
	• *What thoughts and feelings about Canada and the land does this poem elicit?* • *What is the predominant quality that Smith has presented in this "lonely land"?* • *What mood of nature do the words of the poem describe?*
Assess an author's ideas and techniques (CCT).	With a partner, have students go back through the poem and identify at least five passages that are rich with imagery. Ask students to create a chart for each passage, showing the sense appealed to and the feelings evoked in them as readers. For example,
Words can be powerful tools to achieve particular purposes (Language Concepts).	Lines: Cedar and jagged fir uplight sharp bargs Senses appealed to: sight and touch Feelings evoked: rugged, lonely, unfriendly

Objectives	Activities
	Ask students to note how the verbs and images in the first two stanzas contribute to the impression of strength.
Reflect and evaluate.	Have students reread the poem and consider the following:
	• What does Smith mean in the following lines? *There is the beauty of strength broken by strength and still strong.*
Make and defend an informed critical response (CCT).	• What does Smith mean by "a beauty of dissonance"?
	• What qualities of human character does the poem define in terms of the landscape? Is this truly Canadian? To what extent, if at all, does the statement in the last stanza apply to Canada or the majority of Canadians?
Listen to understand and learn (COM).	• Is Canada really a "lonely land"? What are some other ways of describing Canada? Consider the use of imagery in the poem. How would the impact of this poem be different if the poet directly stated his position on the subject?
Read to broaden their knowledge of Canadian literary and cultural heritage (PSVS).	*... traditional Native knowledge about the natural world tends to view ... the earth itself as inherently holy rather than profane, savage, wild or wasteland. The landscape itself, or certain regions of it, is seen as sacred and quivering with life. It is inscribed with meaning regarding the origins and unity of all life, rather than seen as mere property to be partitioned legally into commercial real estate holdings.* - David Suzuki and Peter Knudston
Read a wide range of material to extend experience.	**Reading Poetry:** *Our Drum* (Mountain) and *Not Just Platform for My Dance* (Dumount) or two similar poems about "the land" from an Indian or Métis perspective.
	Pre-reading
Different purposes and audiences affect the tone and style of a presentation or composition (Language Concept).	Aboriginal peoples in Canada have traditionally respected nature and the land. How is this respect evident in these two poems? **Reading**
	As students read these poems, have them compile a list of questions that are generated by each stanza in each poem.
	Response
Practise the behaviours of effective, strategic readers.	Ask students to consider what each poet is saying about the land. Which poem challenges them to reflect on the landscape? How are these poems counter-points to *The Lonely Land*?
Record responses in a reader's journal, log, or notebook.	Have students individually reread each poem. Ask them to choose one poem and prepare an oral interpretation of the poem by reading it aloud several times.
Respond personally, critically, and creatively.	They should read it in a "voice" that they believe best gives their understanding o. the poem. Ask them to find a partner who has also chosen the same poem and to give their reading to each other. How do the two voices suggest a different

Objectives	Activities
Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch) (Language Concept).	meaning to the listener? Encourage students to discuss how they arrived at their interpretation. With their partner, have students review the questions they raised about each stanza in the poem and to respond to each other's questions. In their journal, have students write about their understanding and appreciation of the poem as it developed while they were working with the text.
Read to stimulate imagination (CCT).	*There's huge silence you discover when you get way beyond things like houses and roads and motors. It can be kinda scary at first but once you get used to it it's like the most beautiful sound you ever heard and it fills up your insides until you think you're gonna pass out from the pressure. A beautiful, roaring silence. A silence that's full of everything. When your ears get used to it you start to hear things you never ever heard in your life. Things you never knew were there. Things like the whispers of old people's voices when the wind blows through the trees. Little gurgles and chuckles like babies when the water from a creek rolls over the rocks. The almost holy sound of an eagle's wings when it flaps above you, kinda like he's breathing on you. Even something as quiet as your paddle moving through the water's got a sound like the ripple of a lady's shawl in a fancy dance. Far-off thunder sounding like a big drum in the sky and all the snaps and crackles, rubbings and scrapings that go on in the bush at night when you can't see anything. A thick blanket of sounds that tells you that darkness has a life too. A beautiful silence. The most beautiful music I ever heard. Full of all the notes of life and living we miss when we get away from it too long. The sound that connects you to yourself and your life.* - Keeper (Richard Wagamese, *Keeper'N Me*, 1996, pp. 156-157)
Relate literary experience to personal experience and extend personal response (COM).	Ask students to consider how Keeper feels about the land. How would they express their feelings?
Record responses in a reader's journal, log, or notebook.	**Listening to and Reading Poetry:** *Your Country/Ton Pays* (Lapointe), *Mon Pays* (Vigneault), or a similar poem about our relationship to our country. **Pre-reading**
Recognize listening as an active process that requires listeners to: • anticipate a message and set a purpose for listening • attend • seek and check understanding by making connections, and by making and confirming predictions and inferences • interpret and summarize • analyze and evaluate	Have students listen actively and carefully as the poem is read aloud. What is the poet saying? What points is he or she trying to make? **Listening and Reading** Encourage students to think carefully about what they are hearing. Next, ask them to read the poem and then join a group of four other students. They should appoint one member of their group to read the poem aloud a second time. Each group member, in turn, should state an initial reaction, feelings, or observations occasioned by the reading, including questions or things that puzzle them. Students should not remark on one another's response until each member of the group has shared an initial response. After the preliminary round, they may comment freely on what they have just heard and share observations in their endeavour to arrive at the sense of the poem. They should return to the text of the poem to check their interpretations.
Function effectively as both a group member and a group leader (PSVS).	After approximately 20 minutes, have each group prepare an oral report. This can be presented by the reporter. When reporters share their group's interpretations, they can build on previous reports but are discouraged from making written notes to do so. Minority

Objectives	Activities
Practise the behaviours of effective listeners.	comments of dissent within small groups should be welcomed and can be reported. The teacher might raise questions such as the following to help the class make sense of their insights:
Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (COM).	• What is a country--the land or the people? Does the country make the citizen or does the citizen make the country? • What is the poem saying? (Trace the thought development, stanza by stanza.) • What does the speaker suggest is necessary for our country to be born? • Which of these suggestions are most important? Explain.
Make and defend an informed critical response (CCT).	Students will be given at least three additional opportunities during the unit to meet as a group. They can rotate the roles of chairperson and reporter.
Write fluently and confidently for a variety of purposes and audiences.	In their journals, have students comment on what they consider to be "their country".

Nature and the Seasons

> Let us probe the silent places
> let us seek what luck betide us;
> Let us journey to a lonely land I know.
> There's a whisper in the night-wind,
> there's a star agleam to guide us
> And the Wild is calling, calling ... let us go.
> — Robert W. Service

The Canadian "wilderness" has a prominent presence in our literature but for Aboriginal peoples, the wilderness is neither "wild" nor lonely, but a homeland.

> I am your relative. My father is sun, the source of life; my mother is earth, who provides life with nourishment; my grandmother is moon, who provides light when there is darkness; and my grandfather is morning star, providing the guidance to a new day.
> — Anonymous

The seasons are very much a part of Canadian literature.

> Mon pays ce n'est pas un pays.
> C'est l hiver.
>
> — Gilles Vigneault

Ask students to consider the role nature and the seasons play in their daily lives.

Reading Poetry: Have students select two or three nature poems. As they read each poem, have them write a double-entry journal. They can draw a line down the middle of a notebook page. On the left-hand side of the page, they can write down lines and words or phrases that strike them as students read each poem. On the right-hand side, across from the notes, students can comment on what struck them or what they think the poet was trying to accomplish.

Students might consider three of the following poems:

• Cold and Mosquitoes (Iglulik)
• Canadian January Night (Alden Nowlan)
• Banff (Margaret Avison)

Objectives (continued):

Record responses in a reader's journal, log, or notebook.

Compare, contrast, and evaluate texts.

Words can be powerful tools to achieve particular purposes (Language Concept).

Relate literary experience to personal experience and extend personal response (PSVS).

Speak to clarify and extend thinking.

Speak to express understanding.

Read a wide range of material to extend experience.

Practise the behaviours of effective, strategic readers.

Compare, contrast, and evaluate texts.

Objectives	Activities
Make choices in learning which reflect their needs and interests (IL).	• *Fear of the Landscape* (Ian Young) • *Temagimi* (Archibald Lampman) • *Heat* (Archibald Lampman) • *Solitude* (Archibald Lampman) • *The Camp of Souls* (Isabella Crawford) • *The First Snowfall* (Lucy Maud Montgomery) • *The Animals in That Country* (Margaret Atwood) • *Bushed* (Earl Birney) • *dark forest* (Randy Lundy) • *this sadness* (Randy Lundy) • *Hungry Moon* (Bruce Chester)
Make and defend an informed critical response (CCT).	Using their double-entry journals as a starting point, have students complete the following activities.

Record responses in a reader's journal, log, or notebook (COM).
 	
 Recognize major literary forms and techniques.
	1. Write a **short literary analysis.** A literary analysis attempts to explain how a literary work communicates a particular set of meanings to a reader. Students should consider the following suggestions:
	
	 • *What thoughts and feelings do you have after reading these poems? Describe your reactions in your journal.*
	 • *Explain, in your own words, the speaker's ideas and feelings in each of these poems.*
	 • *Examine the literary elements:*
	     ° *Form: What form has the poet used (e.g., sonnet, ballad, free verse)?*
	     ° *Language and Imagery: Reread the poems and point out several examples of descriptive language that best convey to you the speaker's insights in each of these poems. Point out several examples of figurative language in each poem.*
	 • *Based on these poems, explain what you think is each poet's view of the Canadian landscape. Use details from the poems to support your explanation. Do you agree with the viewpoints expressed?*
	
	 Ask students to explain what poem made the strongest impact on them and to explain why it had this impact.

Cite appropriate evidence to support responses.	Students should be encouraged to cite evidence. Whether writing or speaking, they must provide details--evidence--to support any generalizations made. Evidence may be in the form of a paraphrase or a direct quotation. A paraphrase is a restatement in one's own words of the sense of a piece of writing. When paraphrasing, students should indicate the source, either within the context of the paraphrase or in a footnote or endnote. When documenting, they should consult a recognized style guide (e.g., MLA). When a format has been chosen or provided by the teacher, it should be followed exactly. A direct quotation uses precisely the same words and the same word order as those in the original source. Quotation marks are used to indicate that this is a direct quotation. If quoting a passage containing more than three lines, students should indent it from the left margin and allow space before and after the quotation. Quotation marks should not, however, be used with an indented quotation. Review the format for both approaches.

Objectives	Activities
Speak to express understanding.	A footnote or endnote gives source information for a statement in a composition. It tells who wrote the source, its title, where it was published, by whom, and when. A bibliography is an alphabetical arrangement by last name of the authors of all the sources used in writing. The bibliography appears at the end of the composition. Again, students should consult a style guide and follow the format exactly.
Speak to share thoughts, opinions, and feelings (COM). Prepare an oral interpretation of a poem.	2. Prepare and present an **oral interpretation** of one of the poems. (This could be recorded with a tape recorder or presented to the class). Preparing: • Choose a poem. • Write an introduction. An oral interpretation should begin with a very brief introduction. The introduction should mention the title and the poet, and grab the audience's attention.
Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch) (Language Concept).	• Develop the interpretation. Experiment with variations in volume, pitch, pace, stress, and tone. Make decisions about the reading—make notes on the script to indicate those decisions. Make certain the meaning and pronunciation of each word is known. • Develop the reading. Practise it. Experiment with gestures, facial expressions, stance, and postures to help communicate the interpretation. Relax. Consider practising in front of a mirror, or using a video camera or tape recorder. • Rehearse until you are satisfied.
Practise the behaviours of effective speakers. Critically review their own oral presentations for content, delivery, style, and audience response (CCT).	Individual Presenting: • Approach the front of the room slowly. Put your script on the reading stand or lectern. Pause and look around for a moment before beginning. • Begin your reading firmly and clearly. Speak the first few words boldly, so the audience can key into what you are saying. • As much as is possible and appropriate, direct your talk to different members of the audience. • Develop strong concentration. Think about what you are saying; really communicate the ideas, feelings, and images of the poem. • Project your voice and speak clearly. Allow yourself to use gestures or other bodily movements if they seem to come naturally to you. Get involved in the reading, and develop an enthusiasm for it and for sharing it with your audience.
Practise the behaviours of effective speakers and listeners.	• Conclude your reading firmly. Close your script. Pause for a moment and acknowledge an applause. (Adapted from Aronowitz, Ferrara, Flynn, McFarland, Mack, Oshinsky, Peters, King-Shaver, Wanzer, Willis, Cassidy, & Loxley, 1991, pp. 968-969.)
Demonstrate their achievements in a wide range of appropriate ways (IL).	Group Presenting: • Poetry interpretation can be done in small groups. One student could read the poem while two or three other students express their interpretation through movement, dance, mime, visual art, etc.

Canadian Identity

Recognize that Canadian literature is their literature, and that it expresses in diverse ways their cultural heritage.	Canada is a land of diverse peoples as well as landscapes. We live in different regions, we work at different occupations, and we have different customs, languages, lifestyles, and cultures. Nevertheless, most of us strive to live and work together, and define ourselves as Canadians.

Objectives	Activities
	Viewing: *Images of Cultures* (*Insights: Cultures*)
Respond critically to a visual representation.	Ask students to consider the following: • *Visual images or symbols try to give us a "picture" of our nation. What image is most effective for you? Why?* • *What could be captured in a photograph, drawing, painting, sculpture, collage, or computer graphic to give an impression of the essence of Canadian identity?* • *It is possible for one graphic to capture the diversity of peoples in Canada?*
Read a variety of texts for a variety of purposes.	**Reading Nonfiction:** *The Canadian Personality* (Hutchison), *Monday, October 12* (Gzowski), or a similar essay about the "personality" or nature of Canadians.
	Pre-reading
Read to broaden their knowledge of Canadian literary and cultural heritage.	This essay was originally presented as a radio talk. In it, Hutchison recognized the difficulty of defining a Canadian personality but by using an American friend as a framing device, he attempts to capture the essence of being Canadian.
Explore human experiences and values reflected in texts (PSVS).	**Reading**
Practise the behaviours of effective, strategic readers.	Hutchison's essay has an introductory section that is distinguished from the body of the essay. Have students note the use of exaggeration and of hackneyed expressions and to consider what effect is achieved by these techniques.
Respond personally, critically, and creatively.	**Response**
Record responses in a reader's journal, log, or notebook (COM).	Hutchison claims that one cannot define a Canadian character, and he sees this as desirable. Have students speculate as to "why", as well as consider "how" other countries define national character.
Assess an author's ideas and techniques.	• *What historical factors have made the development of Canadian identity unusually difficult?* • *Are Hutchison's statements about being Canadian weakened by his lack of reference to urban Canada (as in paragraph 25)? To Aboriginal peoples? To the multicultural nature of Canada?*
Make and defend an informed critical response (CCT).	Ask students to explain the paradoxes presented by this essay. For example:
	"It may turn out that we are really filled with fire, poetry, and laughter ... and perhaps these things will erupt someday with shattering violence."
	"And perhaps the refusal to admit achievement is an achievement in itself."
Practise the behaviours of effective writers.	"There is the hard, silent, and unyielding core of Canada ... which can only be intimated in myths and parables which, so far, we have been too busy and too reticent to invent."
Different purposes and audiences affect the tone and style of a presentation or composition (Language Concept).	Have students write a paragraph explaining to an American or person of another nationality the essence of Canadian identity. Invite students to use either a serious or humorous tone.

Objectives	Activities
	Unlike the larger-than-life characters who predominate in the arts elsewhere, Canadian protagonists--a term which is more accurate than "hero" for Canadian subjects--tend to be ordinary - Elspeth Cameron
Read to broaden their knowledge of Canadian literary and cultural heritage.	**Reading Fiction:** *My Financial Career* (Leacock) or another selection about the personality of a Canadian. **Pre-reading**
Relate literary experience to personal experience and extend personal response (COM).	Stephen Leacock is considered one of our best humourists. His ordinary, vulnerable, little-guy characters and persona have amused Canadians of all ages. Why do we identify so readily with this type of character?
Recognize reading as an active process that requires the reader to: • make connections • find meaning • make and confirm inferences.	**Reading** As students read this story, ask them to consider what makes the whole incident amusing. **Response**
Respond personally, critically, and creatively.	Of all the things that "rattled" the character in this story, what was the most amusing to the students? What is Leacock suggesting about the Canadian character and personality?
A writer's style is affected by the period or time in which the work is written (Language Concept).	Characters are the people in story plots and, like people in real life, they have particular qualities.
Read a variety of texts for a variety of purposes.	**Reading Fiction:** *We Have to Sit Opposite* (Wilson) or another selection about Canadians abroad or in a "foreign" setting.
Read an increasingly wide range of material for personal enjoyment and extension of experiences.	**Pre-reading** Ask students to consider: *How do others see Canadians? How do we present ourselves abroad?* **Reading**
Practise the behaviours of effective, strategic readers.	As students read this story, ask them to note the way the German man's manner and behaviour make the two Canadian women so uneasy and how dialogue creates tension within the story.
Explore human experiences and values reflected in texts (PSVS).	**Response**
Respond personally, critically, and creatively (CCT).	Have students discuss the following: *In the end, who won the battle of personalities? Were the women justified in telling such outlandish lies about Canada? Why did they do it?*
Record responses in a reader's journal, log, or notebook.	Wilson writes, "The whole absurd encounter had begun to hold an element of terror." Why? When Mrs. Montrose and Mrs. Forrester pretend to fall asleep as a means of avoiding any further contact with the German man and his family, what does it say about their characters? Why, or why not, would the encounter have been the same on a Canadian train? Does the story say anything in particular about Canadians? Is it possible to generalize about Canadians? Why or why not?

Objectives	Activities
	## Profile of a Canadian: Oral Essay
Practise the behaviours of effective listeners and viewers.	One way of understanding the diversity of Canadians is to study individual characters and achievements.
Respond personally, critically, and creatively to a video (PSVS).	**Viewing:** View *Great Canadian Heritage Quiz* or *Proud and Free* (CRB Foundation).
	Canadians do not like heroes, and so they do not have them. - George Woodcock
	### Speaking
Recognize that talk is an important tool for communicating, thinking, and learning (COM).	Have students prepare and present orally a profile, based on observation or research, about a Canadian hero or an adult whom they consider to be a personal hero or mentor.
Deliver an explanatory presentation supplemented with diagrams, charts, illustrations, or demonstration.	They might consider the following models: *The Victory of 'Calamity Nell': A Profile of Nelly McClung* (Mary Nemeth), *Dr. Norman Bethune: A Canadian Hero* (Michelle Patterson). (Both are found in *Thinking through the Essay,* Second Edition.)
	Students should consider the following guidelines as they prepare their profile.
Practise the behaviours of effective writers.	**Pre-writing**
Use what is known as the writing process.	• Select a subject. About whom would you like to know more? Think of a Canadian who intrigues you or has an interesting story to tell.
Focus on and complete tasks (IL).	• Gather background information. To write an effective profile, you need to know as much about your subject as possible. Look for anything that has been written about your subject or that your subject has written.
	• Identify your purpose, audience, form, and a tone that you can use.
	• Determine a dominant impression or angle (e.g., one aspect of the subject's personality, lifestyle, dimension of life, occupation, interests, ideas, opinions, personal history, or accomplishments).
	• Organize your information.
	Drafting
	• In your introduction, state your main idea (thesis). Also try to capture the attention of the audience.
	• Develop and elaborate on your main idea. Use facts, details, examples, anecdotes, and quotes.
	• Write a conclusion that brings the speech to a satisfying end. You might end on an interesting anecdote or a reinforcement of your thesis.
	• Enhance the written and oral draft with appropriate illustrations, pictures, charts, slides, or other audio-visual materials.
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	**Revising**
	• Check your content. Make sure that all the material in the speech relates to one main idea.
Writers should strive for clear, varied, and emphatic sentences in their compositions (Language Concept).	• Check your organization.
	• Check your language choices.

Objectives	Activities
Practise the behaviours of effective speakers.	A speech is a spoken essay and like an essay, it can take many forms. It can inform, explain, persuade, narrate, describe, or be any combination of these.
	Audience: usually a familiar audience such as peers, teachers, or parents Purpose: to persuade, to explain, describe, explore, and provide insights into the life of an individual Language: usually formal Tone: usually objective and straightforward.
	Have students transform their written profile into a five-minute speech.
Critically review their own oral presentations for content, organization, delivery, style, and audience response.	A good speech is carefully planned, written, and practised in advance. Students should be encouraged to practise their talk until it seems to come naturally. They might wish to use a tape recorder and a mirror to identify any problems. They can also ask friends and relatives to listen to their talks before they present them.
Focus on and complete learning tasks (IL).	*What does it mean to be a Canadian. What are our feelings towards our country?*
Read to broaden their knowledge of Canadian literary and cultural heritage (PSVS).	**Reading Nonfiction:** *The Day I Became Canadian* (Pittman) or another selection about "becoming a Canadian".
	Pre-reading
	Newfoundland did not become part of Canada until 1949. The experience of becoming a Canadian through confederation (as compared to immigration) is presented in this essay. As students read it, they should try to hear the many voices of Newfoundland and the effect confederation had on people's self-concepts.
Read to assess an author's ideas and techniques.	
	Reading
	As students read the essay, have them list the issues in the confederation debate as Pittman defines them.
Practise the behaviours of effective, strategic readers.	**Response**
	Have students discuss the following questions: *Was this essay interesting to read? What accounted for your response? When Pittman states "I am a Newfoundlander first, Canadian a very distant second," what is your reaction? To what can this attitude be attributed? Is it similar to the attitude of other Canadians in other regions? How do you explain this? What are the implications of this? How does Pittman create a tone in this essay?*
Respond personally, critically, and creatively (CCT).	
Recognize major literary forms and techniques.	**Reading Nonfiction:** *I Have Known You, Lament for Confederation* (Chief Dan George), *I Am a Native of North America* (Chief Dan George), *Home on the Political Range* (B. Maracle), or a similar essay about being an Aboriginal Canadian.
Record responses in a reader's journal, log, or notebook (COM).	
Read a wide range of material to extend experience.	**Pre-reading**
Speaking and writing have style-- qualities that distinguish one speaker/writer from another (Language Concept).	Chief Dan George (1899-1981) worked as a logger and docker on Canada's west coast before becoming a musician and actor. In the 1970s, he published his thoughts on the Aboriginal peoples of Canada and the modern world.

Objectives	Activities
	Discuss Aboriginal communication styles and the role that narrative plays in Aboriginal stories and persuasive discourse. Personal experiences are an important means of persuasion. Recursive discourse (iterative), repetition, and parallel constructions underscore many speeches. The rhetoric of Aboriginal people in formal contexts such as this speech illustrates the traditional communication style of many Aboriginal Elders.
	Reading
Practise the behaviours of effective, strategic readers.	Ask students to read the selection once silently and then to reread it thinking about how they would present it, if they were reading it orally. Ask them to read it aloud to a partner. The partner, in turn, should also read it aloud.
	Response
Respond personally, critically, and creatively.	Chief Dan George wrote this essay (speech) in 1967. Ask students to discuss what points he has made and how effective he has been in making these points.
Reflect and evaluate.	*Have students reread the essay and consider: What does Chief Dan George mean by "I have spoken the language of the land"? What did he mean by "I shall grab the instruments of the white man's success--his education, his skills, and*
Record responses in a reader's journal, log, or notebook (COM).	*with those new tools I shall build my race into the proudest segment of your society"? Do you think this means that success would be agreed to by all, or might the idea be controversial? How might Aboriginal peoples choose to define*
Explore human experiences and values reflected in texts (PSVS).	*success in their own way? What does Chief Dan George mean by "The white man's strange customs which I could not understand, pressed down upon me until I could no longer breathe"?*
Relate literary experience to personal experience and extend personal response.	What might Chief Dan George have said if he were writing the speech today?
	Consider inviting an Elder to talk to the class about Aboriginal perceptions of the land, or the relationship between Canada and First Nations' peoples as defined by the treaties.
	## Listening to and Reading Poetry: Our National Anthem
Words can be powerful tools to achieve particular purposes (Language Concept).	Our national anthem acts as an important symbol of who we are.
	Reading Poetry: "O Canada" (Bill C-36, adopted 1980).
	Pre-reading
Relate literary experience to personal experience and extend personal response.	*What purposes do national anthems serve?* Ask students to listen to the first stanza of "O Canada" and, consider what it says to Canadians and about Canadians.
	Reading
Practise the behaviours of effective, strategic readers.	As students read the words, ask them to think about what feeling the poet had for Canada.
Respond personally, critically, and creatively (CCT).	**Response**
Record responses in a reader's journal, log, or notebook.	Have students respond in their journals by reflecting upon the following: *What does the first verse say to you as a Canadian? Consider the first verse of the*

Objectives	Activities
	anthem and then the other verses to this poem/anthem. How do they reinforce or contradict the first verse? What is the history of this anthem?
Different purposes and audiences affect the tone and style of a presentation or composition (Language Concept).	**Listening to and Reading Poetry:** *Politically Correct O Canada* (Friesen) or a similar satire [e.g., *O Canada, Your home's on Native Land* (Wagamese)].
	Consider the following version of "O Canada". Why might Canadians find it amusing?

Read to stimulate imagination (CCT).	Yo! Canada,
	Our domicile and current place of residence,
	True feelings of nationalist contentment
	  in everybody kindly request.
	With glowing organs, we observe thy ascendance,
	The true relatively north empowered and unshackled,
	From considerable expanses--eh, Canada?--we're
	 looking out for thee
	May the non-gender-specific deity mainatin our
	  geographical mass, strong yet sensitive and liberated!
	Yo Canada, we're looking out for thee
	Yo Canada, we're looking out for the majorities, minorities, downtrodden, depressed, repressed, undressed, differently looking, otherly abled, preferentially varied individuals and group entities AND thee.
	    - Michael Frieson (*Maclean's*, March 23, 1992), reprinted by permission of *Maclean's*.

The wealth of English words is the result of historical change and expansion of the language (Language Concept).	
	Reading Nonfiction: *Political Correctness Laughed Offstage* (Newman) or another humorous essay about "political correctness".
	Pre-reading
Read a variety of texts for a variety of purposes (COM).	"Humour defines a nation's psyche" (Peter C. Newman). As students read this short essay, have them consider Newman's thesis.
	Reading
Practise the behaviours of effective, strategic readers.	As students read, have them note the tone of the essay.
	Response
Assess the author's ideas and techniques (PSVS).	Ask students to consider what Newman suggests about Canadians and the Canadian character. How does he make his point?
Identify the purpose, intended audience, message, and point of view of a media presentation.	**Viewing/Listening Option:** Canadian humour offers insight into Canadians. Have students view or listen to an audio or video recording (e.g., *A New National Anthem, Madly Off in All Directions* (Lorne Elliot). What makes Canadians laugh? What does this tell us about ourselves? Would this make all Canadians laugh? Why or why not?
Experiment with various forms of writing, such as poetry (IL).	**Writing Option:** Students might build their own poem from the word "Canada" or "Canadian". Have them brainstorm a list of all their definitions or associations with the word. Ask students to examine their lists, looking for interesting similarities, contrasts, surprises, and even ironies. Using the word "Canada" or "Canadian" as a title, have students weave their lists into an effective, dramatic progression and build a free verse poem. Encourage students to be sensitive to

Objectives	Activities
	the order and try to lead up to their most important point or insight at the end of the poem.

Do You Speak Canadian?

Develop an awareness and appreciation of Canadian dialects.

Canadians speak different languages and dialects of those languages.

Dialects and dialect markers are an important part of any oral language. Each of us has an idiolect and is a member of at least one dialectical community.

Dialect is a variety of a language that has recognizable features (pronunciation and intonation, vocabulary and semantics, syntax and usage) that distinguish it from other varieties of the same language. It is a variety of language used by a group of speakers determined geographically and socially.

An idiolect is a person's individual speech pattern.

> *Canadians have a very distinctive variety of English, far more different from that spoken in Britain than in the English spoken by Australians; yet Canadians--so imperceptibly, so constantly has the process operated--"just get on with the job"; having this very different English, they therefore do not feel the need to have it at all.*
> *- Eric Partridge*

Recognize that talk is an important tool for communicating, thinking, and learning (COM).

Speak to express understanding.

Speak to clarify and extend thinking.

Canadian English is marked by certain word choices and pronunciations (Language Concept).

Ask students to try reading Mark Orkin's telephone conversation in "Canajan" (*Canadian, eh*).

"Low."
"Sooin?"
"Snot home. Hooze peekin?"
"Rick. Thatchoo Linda?"
"Ya. Harya t'day?"
"Priddgy good, en you?"
"Grade."
"Whuzz dooin?"
"Nawmuch. Yagoyna the game?"
"Ya bet. Godda cuppla graze."
"Hooze plane?"
"Tronna en Deetroyit."
"Hooja like, Tronna?"
"Na, eye god Deetroyit by two gowals."
"Zarrite? Lye haver callya?"
"Ya, wenja spectre?"
"Bouta nower."
"Aster ta callme willya?"
"Sure. Seeya."
"Bynow."
"By."

Language varies from region to region (Language Concept).

Have students also consider Fergus Cronin's *Border Test (Do you Speak Canadian?)*.

> *If he is not an American, he may have given away his Canadian identity as follows: He may have said "zed" for "zee"; uttered "root" for "route" ; pronounced the last syllable in "juvenile and "hostile" as in "Nile" rather than as in "null"; dropped the "h" in "house"; uttered "roof" as in "spoof"*

Objectives	Activities
	instead of "roof" as in "ruff"; and laid on a slightly Scottish accent to "out and about" as in "oot and aboot".
	Ask students if these are familiar pronunciations to them, or if they might be common to another part of Canada.
	Before students explore the following activities, have them read Walter Avis' *Canadian Spoken Here* (essay) or a similar essay about Canadian dialects.
Read a wide range of material to extend experience.	Discuss the following language probes with the students.
Canadian English is marked by certain word choices and pronunciations (Language Concept).	• What is meant by these uniquely "Canadian" expressions? This hot dog is cold. He blows his horn too much. It's raining cats and dogs. It's on the tip of my tongue. He came to chew the fat. She's history.
Canadian English is marked by certain word choices and pronunciations.	• What would a Canadian say to complete the following statements? A plank balanced in the middle which moves up and down when children are on both ends is a ... The metal pieces around the roof of a house to catch rain water are ... In June, school ... for the summer. A bag made of coarse burlap is a ...
Recognize that Canadian English is marked by certain word choices and pronunciations (Language Concept). Each word has a history (Language Concept).	• All these words are "Canadianisms"--words created or developed by Canadians in a unique way. What do they mean? What is the origin of these words? How "provincial" are you?

• All these words are "Canadianisms"--words created or developed by Canadians in a unique way. What do they mean? What is the origin of these words? How "provincial" are you?

° a four-pointer	° a screech	° a pothole is ...
° a shivaree	° muskeg	°. a slough is ...
° a Bluenose	° chinook	° a bluff is ...
° a McIntosh red	° Grits	° a gopher is ...
° a Mackinaw	° coureur-de-bois	° bannock is ...
° a bombardier	° moccasin	° a half-section is ...
° by acclamation	° puck	° a coulee is ...
° The Brier	° cheechako	° a straight combine is ...

Objectives	Activities
Read a wide range of material to extend experience. The wealth of English words is the result of historical change and expansion of the language (Language Concept). Compare, contrast, and evaluate texts (CCT). There are different dialects of English (Language Concept).	• Compare several "Canadian" words found in the following sources: *A Dictionary of Canadianisms* (W. S. Avis, C. Crate, P. Drysdale, D. Leechman, & M. Scargill) *Dictionary of Newfoundland English* (G. M. Story, W. J. Kriwin, and J. D. A. Widdowson) *Speaking Canadian English* (M. M. Orkin) *Our Own Voice: Canadian English and How It is Studied* (R. E. McConnell).
Canadian English is marked by spelling choices (Language Concept).	• Winnipeg is a Cree word meaning "dirty water" while Ottawa is an Algonquin word meaning "to trade". Read the poem, *Canadian Indian Place Names* (Mequido Zola). What have the Aboriginal peoples of Canada contributed to Canadian English? What do the following Saskatchewan place names mean: Makwa, Saskatoon, Missinipi, Nipawin? Explore the dialect in Maria Campbell's *The Road Allowance People*.

Objectives	Activities
	• Only in Canada would one see this sign: *Tire Centre.* Why?
	• How do Canadians spell colour, favour, favourite, honourable, odour, theatre, travelled, travelling, cheque, chequing account, plough, ploughing, smoulder, mouldy, shovelled? How would an American spell these words? How would these words be spelled in Britain?
Evaluate critically information obtained from viewing from a video.	**Viewing:** Have students view video clips of a Canadian newscast and identify the "Canadianisms" in the clip.
There are different dialects of English (Language Concept).	Canadians speak a variety of English dialects. Each dialect has its unique features of vocabulary, pronunciation, and usage that set it apart from the other varieties. Regional dialects differ in:

Canadians speak a variety of English dialects. Each dialect has its unique features of vocabulary, pronunciation, and usage that set it apart from the other varieties. Regional dialects differ in:

• Vocabulary: E.g., Would we eat breakfast, lunch, and dinner OR breakfast, dinner, and supper?
• Pronunciation: E.g., How would we say "aunt"? When we say Toronto and Saskatchewan quickly, do we say Tor-on-toe and As-ska-chew-want, OR Tronto, Tronno, or Tronna and Suss-katchewan?
• Syntax: E.g., Would we say "Where are you going?" or "Where are you going to?"

Language varies from region to region (Language Concept).

As well, Prairie people have added a number of expressions to the English language such as illustrated in the following "quiz" from the *Moose Jaw Times-Herald* (Tuesday, August 19, 1997).

Language varies from region to region (Language Concept).

Have students attempt to match the expressions on the left with the definitions on the right by placing the number of the expression on the line in front of the correct definition:

1. Caught using purple _(5)_ plough blade
2. Chicken feed _(9)_ strip of land between sections
3. Whiskey Jack _(10)_ home brew
4. Spits _(24)_ prairie hail storm
5. Noble blade _(18)_ indentation in the ground
6. Poverty box _(25)_ empty box
7. Hay burner _(23)_ tipi of sheaves
8. Carter disk _(26)_ disc harrow with discs slanted in one direction
9. Road allowance _(1)_ using illegal gas
10. Porch climber _(16)_ sky
11. Trudeau acre _(4)_ sunflower seeds
12. Hockey puck _(14)_ a quarter
13. Acre _(17)_ ties the knots on a baler
14. Shin Plaster _(21)_ cattle crossing
15. Boot _(20)_ has a lower shelf that pulls out for a bed
16. Big blue bin _(12)_ frozen horse droppings
17. Bill hook _(15)_ bottom of elevator shaft
18. Buffalo wallow _(27)_ jog in the road
19. Stone boat _(8)_ seed cleaner
20. Toronto couch _(11)_ hectare
21. Texas gate _(3)_ Canada jay
22. Cart wheel _(13)_ 40 rods long by 4 rods wide
23. Stook _(7)_ horse
24. Great white combine _(22)_ silver dollar
25. Side-door pullman _(6)_ mower attachment to save too-short heads of heads of grain

Objectives	Activities
	## Activities

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Activities

26. One-way	__(2)__ pennies, nickels, and dimes
27. Correction line	__(19)__ wooden deck on runners

       - Joyce Walter, reprinted by permission of
        Moose Jaw Times Herald (August 19, 1997)

Regional Voices and Perspectives: The Prairies (or the North or another region of Canada)

This section of the unit could have a northern or prairie perspective or examine another region of the country. The focus in the activities below is on the "prairies" but activities and resources are suggested for a Northern perspective. These are placed in square brackets.

Have students consider what the following statements are saying about Canada and its regions.

If the Canadian people are to find their soul, they must seek for it not in the English language or the French, but in the little ports of the Atlantic provinces, in the flaming autumn maple of the St. Lawrence Valley, the portages and lakes of the Canadian Shield, in the sunsets and relentless cold of the prairies, in the foothill, mountain, and sea of the west and in the unconquerable vastness of the north. From the land, Canada, must come the soul of Canada.
              - A. R. M. Lower

I have a tyrannous sense of place.
        - Wallace Stegner

Throughout its history, the Canadian West has evoked strong images in the minds of those who visited, settled in, or sometimes simply wrote about, the region. These people saw in the West what they wanted or were conditioned by their cultural milieu, to see. At different times they perceived a West that was a wasteland, a pristine wilderness, a source of national greatness and imperial grandeur, a utopia, a harsh and cruel land, or a mystical region shaped by the attitudes and beliefs of its people. Each of these images held sway for a period of time and then gave way to a new image, resulting in changing images of the Canadian West.
              - Daniel Francis

No matter what they sit down to write about, our writers end up writing about the kind of place they think Canada is, was, or ought to be. We retain an appreciation for the north, because so many of our writers have told us that we should.
              - Daniel Francis

It is partly because the north is the most marginal area of our marginal country that it has always been a significant repository for Canadians' sense of themselves. It is, by analogy, the blank white sheet upon which we project many of our characteristics.
              - Elspeth Cameron

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Objectives

Relate language to personal experience (COM).

Explore human experiences and values reflected in texts.

Make and defend an informed critical response.

Recognize that Canadian literature is their literature, and that it expresses in diverse ways their cultural heritage (PSVS).

Canadian English has unique characteristics that distinguish it from the language of other English speaking countries (Language Concept).

Objectives	Activities

Land of the Living Skies: Images of a Region and Its People

Where is here? ... Where is this place in relation to other places?
How do I find my way round in it?

- Margaret Atwood

Respond personally and critically to a visual (CCT).

Identify the point of view in a visual.

Viewing: Ask students to examine some of the visual images of Saskatchewan and Western Canada (e.g., Rees's *Land of Earth and Sky: Landscape Painting of Western Canada*; W. Kureluk's series *A Prairie Boy's Winter, A Prairie Boy's Summer*, Allan Sapp's *A Different Drum*; M. Lonechild's *This is My Land*; H. Ripplinger's *If you're Not from the Prairie* or *A Prairie Year*); [the paintings of Lawren Harris; Inuit carvings].

Have students consider:

* *What is the apparent subject matter of each work of art? What is the setting (i.e., the place, time of day, time of year, period of history)? What has the artist chosen to show you, the viewer? What has been emphasized? What is the mood of the work?*
* *What feelings does it evoke in you? How has the artist created this mood (e.g., colour, subject matter, angle)?*
* *What is the artist's attitude toward the land? Explain.*
* *Which work captures your idea of "Saskatchewan" best?*

I'm talking about Canada as a state of mind, as the space you inhabit not just with your body but with your head. It's that kind of space in which we find ourselves lost. What a lost person needs is a map of the territory, with his own position marked on it so he can determine where he is in relation to everything else. Literature is not only a mirror; it is also a map, a geography of the mind.

- Margaret Atwood

Read a variety of texts for a variety of purposes (COM).

Explore human experiences and values reflected in texts (PSVS).

Relate literary experience to personal experience.

Different purposes and audiences affect the tone and style of a composition (Language Concept).

Practise the behaviours of effective, strategic readers.

Reading Nonfiction: *Where The World Began* (Laurence), Introduction to *Back to the Rez* (Maracle), excerpt from the *Mysterious North* (Berton), *The Wind and the Caribou* (Wiebe); [*Tundra* (Mowat), *The Idea of North* (Friedrich)]; or a similar essay about prairie [North] and place.

Pre-reading

Ask students to consider:

* *Where did your world begin?*
* *Where did you spend your childhood?*
* *What effect did the place (community or region) have on you? What does it mean to you now?*
* *To what extent might the place in which you live(d) help you shape who you are?*

Reading

Laurence writes about a personal place that carries special significance to her. As students read the essay, ask them to consider why this place carried such significance for Laurence.

Objectives	Activities
	Response
Respond personally, critically, and creatively (PSVS). Make and defend an informed critical response (CCT).	Have students discuss why Laurence says that she will carry the land and town with her all her life. What influence did place have on her? What influence does place have on the students? Laurence suggests that Canada is commonly viewed as dull. How does she defend Canada against this common view? Ask students to explain how they would defend their region against this view.
Assess an author's ideas and techniques.	Have students reread the essay carefully, noting the opening and closing paragraphs as well as at least two others that they consider particularly effective. With a partner, have students analyze these paragraphs for their effectiveness. They might consider ideas, organization, diction, and any other features of these paragraphs.
Listen to understand and learn (COM).	**Listening to Nonfiction:** Excerpt from *Far Horizon, Man Alone: Landscape and Man In Saskatchewan Writing* (King); [*The True North Strong and Free* (Berger)]; or a similar lecture about the influence of environment on people.
Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).	**Pre-listening** Ask students to reflect on what "prairie" means to them. Carlyle King was a professor at the University of Regina and at the University of Saskatchewan. He wrote and spoke passionately about prairie literature. He presented this speech as a lecture to the Saskatchewan Library Association as part of the Mary Donaldson Memorial Lectures.
Listen to understand and learn.	• The title of King's lecture was *Far Horizon, Man Alone: Landscape and Man in Saskatchewan Writing.* Ask students to speculate on what they think King will say about the prairie landscape and people. • With a partner, have students consider the opening statement from King's lecture: "The pervasive image in serious writing about the Saskatchewan scene has been one of lonely distance. The prairie is extensive, empty, quiet--and unconcerned." What might he mean by this?
	Listening Use the following guide to focus students' listening. As students listen, have them write point form notes in response to the following questions:
Recognize listening as an active process that requires listeners to: • anticipate a message and set a purpose for listening • attend • seek and check understanding by making connections, and by making and confirming predictions and inferences • interpret and summarize • analyze and evaluate. Outline an oral presentation.	1. Introduction: What image pervades writing about Saskatchewan? 2. King attempts to prove his point by using examples from prairie writers. He suggests that each writer makes a particular point about Saskatchewan. For example:

Writer	Image of Prairie
Anne Marriott	
John Newlove	
Peter Stevens	
W. O. Mitchell	

Objectives

Analyze and evaluate.

Respond personally and critically.

Recognize major literary forms and techniques.

There are distinctive organizational features in the short story (Language Concept).

Evaluate the extent to which a specific piece of writing achieves its purpose.

Practice the behaviours of effective, strategic readers.

Respond personally and critically (PSVS).

Make and defend an informed critical response (CCT).

Assess an author's ideas and techniques.

Activities

Mary Hiemstra	
Edward McCourt	
Margot Osborn	
Wallace Stegner	

3. "There is, however, another side of the coin." What is that other side?
4. King concludes the excerpt with a statement of what the prairie has taught Saskatchewan people. What have they learned?

Response

In their own words, have students summarize King's lecture. Do they agree with his thesis? What examples can they offer to support or refute his thesis? If they were to write about the prairie, what impression would they want to create?

All literature, and particularly Canadian literature, is regional.
- Don Gutteridge

Reading the Short Story: *The Painted Door* (Ross), *The Lamp at Noon* (Ross), or *The Desert* (Grove); [*Oululik* (Wiebe), *The Outhouse* (Haley), or *Akua Nuten* (Theriault)]; or a similar story about the effect of prairie [the North] on its people.

Pre-reading

Sinclair Ross is renowned for capturing a particular and defining time in prairie history. The vastness of the western spaces and people living in a harsh and drought-ridden landscape made life difficult for many people on the prairies in the 1930s. Ask students to consider the effect of an isolated and bleak prairie setting on three characters--Anne, John, and Steven.

Reading

As students read the story, ask them to note what each character is concerned about and the author's descriptions of the landscape and the weather.

Response

Ask students to give their response to Ann's loneliness and her discontentment with her marriage. To what extent is she justified? To what extent is she influenced by the prairie setting?

When Ann is alone, she has time to think. What are her thoughts about her marriage, John, Steve, and herself? What realization does she come to about the difference between the men?

Atmosphere (the total impression of mood that results from the description of the setting, the predominant mood of the characters, and the events that take place) is important in this story. Have students describe this atmosphere and consider how it heightens the conflicts in the story.

Objectives	Activities
Explore human experiences and values reflected in texts (PSVS).	**Reading Plays:** *Mirage* (Ringwood) and *Canadian Gothic* (Glass); [*The Land Called Morning* (Selkirk) and *The Great Hunger* (Peterson)]; or two similar short plays set in the prairie [Northern] region.
Recognize major literary forms and techniques.	**Pre-reading**
Read to broaden their knowledge of Canadian literary and cultural heritage.	Canadian plays also say something about Canada and the people who live here. They reflect Canadian settings and landscapes. They often reflect a unique feeling for the land, Canadian society and customs, Canadian identity, and Canadian regional differences and problems.
Recognize and appreciate the multiplicity of voices which make up Canadian literature.	A play is made out of "persons moving about on a stage using words" (E. Pound). As students study the following plays, have them note not only the settings and plots, but also the characters and the effect of the settings on those characters. What sorts of places are these? What sorts of people are they?
Compare, contrast, and evaluate texts (CCT).	As students read each play, encourage them to envision how they might stage each and what they think each playwright was trying to say through her (or his) choice of setting and character.
There are distinctive organizational features in drama (Language Concept).	**Reading *Mirage***
Recognize listening as an active, constructive process (COM).	Read the prologue and scene 1 to the students. Highlight the time span and setting of the play. Divide the class into groups that include both female and male members. Have each student read the whole play silently. Ask each group to assume the responsibility for one or more of the following scenes. (Group members can assume responsibility for more than one role in the scene.)

Prepare an oral interpretation and dramatic presentation of a play.	Act 1
	    Scene 2 (1911) (4 characters)
	    Scene 3 (1917) (5 characters)
	    Scene 4 (mid 1920s) (up to 7 characters)
	    Scene 5 (mid 1930s) (up to 10 characters)
	Act II
	    Scene 1 and 2 (beginning of WWI) (up to 8 characters)
	    Scene 3 (1945) (3 characters)
	    Scene 4 (1958) (5 characters)
	    Scene 5 (1970) (6 characters)
	    Scene 6 (1978) (4 characters)
	    Scene 7 (1980) (4 characters)

Move from choosing among teacher-directed activities toward self-directed activities that require more student planning and responsibility (IL).	
Function effectively as both a group member and a group leader (PSVS).	
Assess the overall effectiveness of an oral presentation.	Have group members read silently their assigned scene(s), thinking about the ideas and voices of the characters in the scene(s). Ask students to discuss their individual readings of the scene(s) and to assign each group member a role. Have group members practise reading silently, and aloud, their assigned character's lines. After groups have had sufficient time to prepare their readings, have them read their scene(s) in sequence to the whole class. Ask students to consider how similar and how different each group's interpretation of the various characters in the play was. Why? What did each group think was most important to capture in the oral reading?
Practice the behaviours of effective readers, speakers, and listeners.	**Reading *Canadian Gothic*** Have students meet in groups of four (2 females and 2 males). Ask group members to read the play silently and to discuss what they have learned about

Objectives

Relate literacy experience to personal experience and extend personal response (COM).

Practise the behaviours of effective, strategic readers.

Recognize major literary forms and techniques.

Compare, contrast, and evaluate texts (CCT).

There are distinctive organizational features in drama (Language Concept).

Activities

the characters that the playwright has created. What is each character's dominant trait(s)? Problem(s)? How would each character sound and look if he or she were to appear in a stage production of the play? Ask the group members to assume the role of one of the characters and, as a group, to read the play aloud from beginning to end.

Response

Ask students to discuss: *Which play did you enjoy most? Why? Which play captured best the feeling for place? The personality of the characters? Which play was most effective in making its point?*

A second look: Have students consider the elements that contributed to each play's overall effect. Ask them to analyze the features of each play using the following chart.

Elements and Key Questions	Play One: *Mirage*	Play Two: *Canadian Gothic*
Subject Matter and Tone: • What is this play about? • What is the overall tone of this play?		
Setting: • When and where did this happen? • Why is the setting important to the action?		
Characters: • Who is the main character? • What are his/her dominant traits and how do they emerge? • What problems beset him/her and how are they solved? • Who are the other characters and what are their roles? How do they help, hinder, or support the main character?		
Point of View: • From whose point of view is the story told? • What are the strengths and weaknesses of this point of view?		

Activities

Plot: • What is the basic sequence of events? • What is the "peak" point (climax)?		
Theme: • What ideas, truths, or observations about life and people are conveyed? • Why is this significant?		
Staging and Production Elements: • How might any elements of presentation described contribute to the overall effect?		

Write fluently and confidently for a variety of purposes and audiences (COM).

Write a formal literary essay.

Practise the behaviours of effective writers.

Use what is known as the writing process.

Use appropriate pre-writing and planning strategies.

Use a variety of methods of development and, when appropriate, incorporate research material smoothly and effectively.

An effective composition is unified, coherent, and emphatic (Language Concept).

Writing a Literary Essay

Using their analysis of the plays, have students consider this assertion: "Prairie drama effectively portrays people in a struggle against a hostile environment" [or "The Northern landscape is often a refuge for the protagonist in Northern drama"].

Support or refute this statement in a literary essay. Have students consider the following guidelines.

Pre-writing

Like any formal essay, the literary essay has an introduction, a body of supporting paragraphs, and a conclusion. In the introductory paragraph, students should give the key background information (i.e., title and authors) and clearly state their stand on the topic (i.e., their thesis). Students can use the key words from the quotation above to phrase their thesis statements.

Students should be encouraged to back up their thesis statements with supporting paragraphs that include main ideas supported by textual evidence. Students should use only evidence that will convince their readers. Caution students to use direct quotes judiciously and, when they do, to introduce them smoothly into the prose of the essay.

• The body of the essay can be organized in one or two ways:

Option A
Introductory paragraph.
Next paragraph: Tell about one selection.
Next paragraph: Tell about the second selection.
Next paragraph: Discuss similarities and differences based on the two preceding paragraphs.
Concluding paragraph.

Objectives	Activities
An effective composition is unified, coherent, and emphatic (Language Concept). Use what is known as the writing process.	Option B Introductory paragraph. Next paragraph: Discuss the similarities in each selection. Next paragraph: Discuss the differences between each selection. Concluding paragraph. • In the concluding paragraph, students can use different phrasing to remind their readers of the thesis. The focus is on whether the two selections prove or refute their thesis. They might conclude with a comment that shows their readers the validity of their thesis statements. • Have students outline their essays. Students should make sure the topic sentence for each paragraph deals with one aspect of the thesis statement.
Develop ideas previously explored into draft form.	**Drafting** • Students can draft the three main parts--an introduction, a body, and a conclusion--in any order. For example, they might draft the body of their essay and then write an introduction after they know more about what they are asserting. Students should ensure that the introduction clearly points out the similarities and differences between the two selections and has a thesis
Revise and polish compositions.	statement. • Encourage students to follow their outlines for the body of their essays. • Have students write the conclusions.
Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).	**Revising** • Encourage students to read their drafts aloud. Students might ask the following questions: Does it make sense? What do I like about what I have written? What do I want to change? How will I change it? • Have students use the following checklist to revise the writing.

Sample Revision Checklist

Content
- Does the essay as a whole adequately answer the question posed in the assignment?
- Is each idea adequately developed with supporting details from the literature rather than simply being stated or restated in different ways without evidence?

Organization
- Does the thesis statement in the introductory paragraph relate directly to the assignment?
- Are the ideas mentioned in the thesis statement taken up in the following paragraphs with a topic sentence for each?
- Is there clear movement from paragraph to paragraph by means of transitions?
- Does the final paragraph offer a restatement of the thesis statement along with additional insights?

Sentences, Word Choice, Usage, Style, and Mechanics
- Is each sentence complete and not a run-on sentence?
- Have students varied sentence length and structure? Have they applied parallelism?
- Have they used words that are appropriate for the audience and purpose?
- Has wordliness and vagueness been eliminated?

Objectives	Activities
	• Have students avoided errors in the use of verbs (especially, subject-verb agreement), pronouns, and qualifiers? • Are all words spelled correctly? • Have students correctly capitalized and punctuated all sentences? (Adapted from Aronowitz et al., 1991, p. 985.) **Unity, coherence, and emphasis** are important in any composition. Discuss these features and have students review their essays for unity, coherence, and emphasis. Unity gives an essay a sense of oneness; each sentence helps develop the main idea. Does each sentence in the essay belong there? Does everything directly support the thesis?
Assess composition for unity, coherence, and emphasis (CCT).	Coherence allows the reader to follow easily the ideas in an essay. Are the ideas presented in the best order? Have transition words and phrases such as first, second, in comparison, in contrast been used to show the relationships between ideas? Emphasis ensures that the important ideas stand out. Has the student put greater stress on the most important ideas by placing them in a key position, writing more about these ideas than others, and by using key words in key sentences?

Assessment and Evaluation

Have students consider assessment and evaluation criteria such as the following:

___ Title page correctly formatted.
___ Introductory paragraph clearly states thesis.
___ Each paragraph is relevant to thesis.
___ Each paragraph has a clearly stated topic sentence, adequate supporting details, and an appropriate concluding sentence.
___ Paraphrased evidence and direct quotations are given appropriate documentation.
___ Bibliography recognizes sources and is in correct format.
___ Essay is conclusive, complete, and effective.
___ Essay has been carefully proofread for:
  • sentence structures
  • word choice and usage
  • spelling
  • mechanics.

Images of a Region: A Project

... I now realize that I have learned from books how to be a Canadian. The images produced by literature eventually transcend the literature; they become embedded in our knowledge of ourselves. They become the adjectives used to describe ourselves.
                                                        - Daniel Francis

Objectives	Activities
Choose and complete a project (IL).	In addition to plays, poetry and prose also give us insight into a region and its people. In prose and poetry, we find a range of people (characters) and landscapes (settings). Have students choose one of the following projects.

Objectives

Respond personally, critically, and creatively.

Experiment with various forms of writing such as poetry.

Respond personally, critically, and creatively.

Recognize the structure and characteristics of a particular poem.

Activities

Note: Some projects are more challenging than others. Some projects relate to the materials studied; other projects are extensions and could encompass material from Unit II.

1. Poetry Anthology

Read a variety of poems by prairie and/or Northern Saskatchewan poets, including Aboriginal poets, and write a minimum of one poem of your own that deals with the "Saskatchewan experience". In addition to your own poem(s), choose a minimum of five poems by five different poets for inclusion in an anthology.

For each poem by a professional poet, document the source using standard bibliographical format and write a six to seven line commentary explaining why you chose to include the poem in the anthology. For your own poem, explain what inspired you to write the poem that you created. You might explain your inspiration, topic choice, form, and any other information that you believe is important to note.

Prepare a cover page and bibliography for the anthology.

or

2. Poetry Appreciation

Write a poetry appreciation. In your appreciation you can include (1) an initial response to a poem you have chosen, (2) a prose paraphrase of the poem, (3) an analysis of the poem, (4) a parody of the poem, (5) an interview with someone outside this class who has read the poem, and (6) a final response in which you reflect on what you have learned about this poem. You may choose any poem from the list given.

1. The opening paragraph should identify the poem and the poet, and describe your response after several readings of the poem but before you have analyzed it very much. This is similar to the type of responses you have written in your response journal.
2. In the second paragraph, give a paraphrase of the poem. Your paraphrase should be no longer than a page and should represent a prose version of the poem in your own words. Try to keep the meaning of the poem while changing the language.
3. In the next paragraph, include your analysis of the poem. Discuss what the poem is saying (i.e., the subject and the theme) and how the poem is saying it (i.e., tone, form chosen, imagery, allusions, sound devices, figures of speech, diction, and any other special qualities).
4. If it is appropriate, you might want to write a parody of the poem, sticking to the form of the poem as much as possible and changing the meaning in some way.
5. For your interview paragraph, you need to ask someone outside the class to read the poem and then talk about it. In this section, write a brief account of your conversation, including a few direct quotes. End the paragraph with a comment on what you learned from this person.
6. In your concluding paragraph, discuss what you have learned about the poem. Be sure to do more than just restate the opening section of your analysis.
7. Prepare a title page and a bibliography identifying the source of the poem and the person you interviewed.

Objectives	Activities
	3. Multimedia Presentation
Communicate thoughts, ideas, and feelings using two or more media.	Using at least two of the following media, prepare a multimedia presentation on a fictional character's or an author's view of some aspect of Canadian identity or the Canadian landscape. Strive to have a clear and unified focus, and use the most appropriate media to convey the information. Consider appealing to several senses and give appropriate credit to your sources. Consideration should be given to:
Deliver a multimedia presentation for a specific audience and purpose.	
	• audiotapes of music, sound effects, and speakers' words (real or fictionalized)
	• slides of places, people, paintings, and other subjects
	• videotapes of interviews (real or fictionalized), films, and television programs
	• posters, graphs, charts, maps, and printed articles.
	Carefully plan an outline for your presentation.
	or
	4. Literary Analysis
Respond personally, critically, and creatively.	Write an analysis of one key element of a novel (e.g., character, symbols, theme, setting) or nonfiction book (e.g., author's style, thesis, subject matter, point of view).
Write a formal literary essay.	
	or
	5. Author Project
Write a formal literary essay.	Research the background of the author or the times in which a novel or nonfiction book was set. How did time and place (including the author's background) influence the contents of the novel or book? Write an essay or prepare an oral report to present your findings.
or	
Prepare an oral presentation.	
	or
	6. Symposium
Participate in a symposium.	Prepare a symposium on a Northern or prairie author or group of authors. A symposium is a gathering of well-informed individuals, each of whom is prepared to give a formal presentation on a specific subject or question which is open to debate (e.g., "First Peoples, First Voices" or "The Depression"). Each participant prepares and presents formal speeches based on their independent research. The symposium has a chairperson who introduces each participant. Most symposiums allow for a question period following each formal presentation.
Make and defend an informed critical response.	
	A group of four to six students will present a 30-minute symposium on a prairie or Northern author or group of authors from a particular time period. The topic should contain some element that is debatable and should be presented in the form of a question that demands more than a yes/no answer. Each individual's speech should take a stand on the question and attempt to provide possible answers.
	Each member of the symposium must individually read and do research on the life, work, and critical works written about the specific author(s).

Objective	Activities
	Activities
	The symposium group must meet several times in advance of the symposium proper. The group will share one another's insights and findings (particularly with the moderator). The group needs to decide who will deal with which author(s) or literature selection(s), and decide on the order of the speeches.

Format of Symposium:

- Introduction by moderator
- Individual speeches
- Questions from presenters at symposium
- Questions from the audience
- Summary by the moderator

Role of Moderator:

- Arrange room.
- Introduce the symposium by identifying the question to be discussed, providing background on the question, and explaining why the group selected the question.
- Introduce each speaker, and briefly tell what each speaker will talk about, noting how it fits into the total picture. Provide a transition from speaker to speaker and tie the symposium together.
- Lead the discussion that follows the individual presentations by acting as a gatekeeper, calling on members of the symposium to ask one another questions and to comment on what others have said. Keep the discussion moving forward.
- Invite the audience to ask questions and offer comments.
- Summarize the symposium so that everyone gets a sense of what has been covered and what consensus has developed. During this summary, the moderator may recount each participant's contributions.
- Monitor time allotments.

Role of Symposium Speakers:

- Your speech must have an introduction, body, and conclusion. The introduction should make clear your position. The body should offer support for that position, including reference to one or more literary works by the author. The conclusion should relate your point to the overall discussion questions.
- Your delivery should be smooth and clear. You can refer to notes or outlines, but try to speak extemporaneously and connect with your audience.
- Make sure your audience understands what is a quotation and what is your speech proper.
- Listen attentively and with an open mind to other members of the symposium. They may have thought about the question in a way that you have not.

Role of Audience:

- Make notes.
- Do not speak until you are recognized by the moderator.
- Be brief when you ask a question or make a comment.
- Do not monopolize the discussion.

(Adapted from Aronowitz et al., 1991, p. 966.)

Objectives	Activities

Activities

Consider the following evaluation criteria.

Sample Symposium Assessment

Topic: _____
Speaker: _____
Date: _____

Introduction
- Explained speaker's role in the symposium   1 2 3 4 5
- Introduced question and provided background   1 2 3 4 5
- Comments:

Body
- Organized presentation in clear pattern   1 2 3 4 5
- Presented information clearly   1 2 3 4 5
- Used appropriate supporting materials   1 2 3 4 5
- Made information interesting   1 2 3 4 5
- Comments:

Conclusion
- Used appropriate summary   1 2 3 4 5
- Closed on strong note   1 2 3 4 5
- Comments:

Delivery
- Used effective vocal delivery   1 2 3 4 5
- Used effective physical delivery   1 2 3 4 5
- Comments:

Assessment and Evaluation of Projects

It is essential that students be involved in their own assessment and evaluation of independent projects. The student and teacher should confer to set objectives and criteria for assessment. The student should undertake some form of self-assessment to be used in conjunction with the teacher's assessment of the project.

Culminating Activity

Involve students in the planning of an activity that will bring closure to learning around the theme of Diverse Landscapes and Peoples of Canada.

English Language Arts A30: Sample Theme for Unit II

Diverse Canadian Voices

Canada has always been a place of diversities-- racial, ethnic, linguistic.
- Smaro Kamboureli

Canada is ... an illogicality. Despite the continuous pundits that have argued her existence makes no sense--economically, politically, geographically, or culturally, she has survived.
- Hugh MacLennan

The mind supplies the idea of a nation, but what gives this idea its sentimental force is a community of dreams.
- Andre Malraux

In addition to its diverse landscapes and peoples, Canada has a range of diverse individual voices. Some of these voices provide perspectives on present issues and concerns. Some voices are voices from the past and reflect the perspectives of the time. Some voices represent the views of the majority, some of the minority. Some voices are mainstream, some voices are marginalized. Some voices are contemplative, some critical. Some voices are female, some are male. Collectively, they reflect the range of experiences and concerns of Canadians with diverse perspectives. Each has a story to tell.

Possible sub-themes include: Aboriginal Voices, Voices Through Time, Regional Voices, Multicultural Voices, Female and Male Voices, and Marginalized Voices.

Unit Objectives

In the second 50-hour unit, it is assumed that the following objectives will be addressed.

Students will:

Speaking

New Objectives for Unit II
- interview experts to acquire information
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective speakers
- recognize and adjust verbal and nonverbal presentation elements effectively and in keeping with purpose, audience needs, and individual cultural and linguistic background
- critically review their own oral presentations for content, organization, delivery, style, and audience response
- function effectively as both a group member and a group leader
- other:

Listening

New Objectives for Unit II
- distinguish between emotional appeal and reasoned argument
- identify tone and mood of presentations
- adjust listening strategies to purpose
- other:

Possible Objectives from Unit I for Review and Reinforcement
- recognize listening as an active, constructive process
- anticipate a message and set a purpose for listening
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate
- respond personally, critically, creatively, and empathetically
- evaluate ideas critically
- ask for clarification
- other:

Writing

New Objectives for Unit II
- demonstrate the ability to trace a coherent thought pattern to a suitable conclusion
- prepare final copy using appropriate conventions of publication (e.g., title page, references, bibliography)
- write a descriptive essay or character sketch
- write a review evaluating a poem, short story, play, or film/video
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective writers
- use what is known as the writing process

- use appropriate pre-writing and planning strategies
- develop ideas previously explored into draft forms
- revise and polish compositions
- write a formal literary essay
- experiment with various forms of writing such as a poem, play, short story, parody, or satire
- other:

Reading

New Objectives for Unit II
- assess how content and organization are influenced by the writer's choice of literary form
- identify the effect created by the author's "voice", tone, and style, and examine the methods by which they are achieved
- appreciate the way in which a writer's form and ideas are shaped into an artistic unit
- evaluate the accuracy and usefulness of information presented
- read to understand and appreciate an international literary heritage and world perspective
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective, strategic readers
- explore human experiences and values reflected in texts
- respond personally, critically, and creatively
- record responses in a reader's journal, log, or notebook
- recognize major literary forms and techniques
- other:

Representing and Viewing

New Objectives for Unit II
- recognize language techniques and media conventions in visuals, films, and multimedia presentations
- other:

Possible Objectives from Unit I for Review and Reinforcement
- create appropriate nonverbal aids and visual images to enhance communication
- present information on a topic with class members in a planned and focused group session using a variety of audio-visual strategies
- communicate thoughts, ideas, and feelings using two or more media
- deliver a multimedia presentation for a specific audience and purpose
- recognize viewing as an active process that requires viewers to:

- anticipate a message and set a purpose for viewing
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate
- respond personally, critically, and creatively to visuals, films, and multimedia presentations
- identify the purposes, intended audiences, messages, and points of view of visuals, films/videos, and multimedia presentations
- evaluate critically information obtained from viewing visuals, films/videos, and multimedia presentations
- other:

Language Concepts

(List key language concepts for this unit.)
-
-
-

Resources

Because the first unit did not include the intensive study of a full-length novel and nonfiction book, the focus of the second unit should be on these two prose genres. Focusing on one or more of the sub-themes, students could study full-length works (such as those shown in the chart on the following pages) using a whole class, small group, or individual approach. On the chart, F (female) and M (male) indicate the gender of the author. This unit for English Language Arts A30 could also include several examples of short prose (fiction and nonfiction), poetry, and multimedia selections.

Sub-theme	Novels	Full-length Nonfiction	Short Prose, Poetry, and Plays
Voices Through Time How do these works reflect the times in which they were created? How have Canadian voices changed over time? How are they similar to contemporary times? How are they different? How has our past influenced our present?	e.g., *Alias Grace* (Atwood)(F) *Away* (Urquhart)(F) *Two Solitudes* (MacLennan)(M) *The Rich Man* (Kreisel)(M)	e.g., *The Secret Lives of Sergeant John Wilson* (Simmie)(F) *The Great Adventure* (Cruise and Griffiths) (M,F) *Homesteader* (Minnifie)(M) *The Gully Farm* (Heimstra)(F)	
Aboriginal Voices Who are the traditional and contemporary Aboriginal voices of Canada? What perspectives do they present? How do these voices represent their region or nation?	e.g., *The Quality of Light* (Wagamese)(M) Excerpts from *In Search of April Raintree* (Culleton)(F)	e.g., *Loyal till Death* (Stonechild and Waiser)(M) *Back on the Rez* (Maracle)(M) *Halfbreed* (Campbell)(F)	
Regional Voices What traditional and contemporary voices best represent the different regions of Canada? What are the similarities and differences in the voices from the West Coast, The Prairies, the North, Ontario, Quebec, and the Atlantic region?	e.g., See bibliography for voices from the different regions WC (west coast) PRA (prairie) NTH (north) ON (Ontario) QC (Quebec) ATL (Atlantic)	e.g., See bibliography for voices from the different regions WC (west coast) PRA (prairie) NTH (north) ON (Ontario) QC (Quebec) ATL (Atlantic)	
Female and Male Voices What are the differences between the points of view presented by female and male authors? How have images of women and men changed through the years? What was the role of women and men in traditional society? Contemporary society? How have authors created stereotyped images of women and men?	e.g., *They Shouldn't Make You Promise That* (Simmie)(F) and *The Stone Angel* (Laurence)(F) *The Apprenticeship of Duddy Kravitz* (Richler)(M) and *Barometer Rising* (MacLennan)(M) *Luna* (Butala)(F) and *Gates of the Sun* (Butala) (F)	e.g., *The Revenge of the Land* (Siggins)(F) *Leaving Vietnam* (Nguyen) (M)	
Multicultural Voices How is the multicultural nature of Canada captured by her authors?	e.g., *Tamarind Mem* (Badami)(F) *The Jade Peony* (Choy)(M)	e.g., *The Concubine's Children* (Chong)(F) *Riel* (Siggins)(F)	

Sub-theme	Novels	Nonfiction	Short Prose, Poetry, and Plays
Marginalized Voices What voices and perspectives are not typically heard, seen, or read by the majority of Canadians? What voices have been denied access to a wide audience? For what reasons? What Aboriginal or Indigenous voices are making their way into mainstream literature? What voices from the different regions of Canada need access to a wider audience? Have both female and male, rural and urban, traditional and contemporary voices been heard? What cultural groups in Canada need broader recognition? What contemporary voices have yet to be widely heard, seen, or read?	Additional titles are suggested in the bibliography for English Language Arts 30.	Additional title are suggested in the bibliography for English Language Arts 30.	

English Language Arts B30: World Voices and Perspectives

Sample Unit

The Human Condition--In Search of Self

> ... not selfishly--or not always selfishly, we are in search of our identity, the identity of our human kind. Thus we probe the human condition.
> - Malcolm Ross & John Stevens

The most profound discovery that we can make is our discovery of self. Our identity rests in the kind of people we are. To understand who we are and to develop fully as human beings, we must explore the nature of our humanness and the purpose of our lives. Who and what are we? What are the common human qualities and ideals we hold? What roles do other people (e.g., friends, family) play in our lives? What brings us joy, inspiration, and fulfillment? What doubts and fears do we have? By examining our lives and searching for answers to these and other questions, we can find meaning and fulfilment as human beings.

> The life which is unexamined is not worth living.
> - Plato

One of the roles of literature is to hold a mirror to the human condition and to show us the nature of the human mind and heart. By addressing and describing the issues of life, literature shows us the admirable side of humanity--the dignity, the valour, the integrity, the selflessness--as well as the ignoble side--the envy, the deceit, the vanity, and the greed. Individuals are always searching for answers and striving to realize dreams. However, they are often filled with self-doubt and come up short of their expectations. In the final analysis, we must ask "what makes us who we are"?

In this unit, students are asked to consider who they are, how they relate to others, how they deal with the joy, doubts, and fears of life, and what kind of identity they wish to create for themselves throughout life.

Possible sub-issues include:

Identity and Sense of Self
Human Qualities and Ideals

Human Relationships
Joy and Inspiration; Doubt and Fear.

In an **issue-based** course, students explore their thoughts, beliefs, and assumptions as they examine issues related to their world and the world of others. Students are encouraged to use language purposefully and effectively as they process information, make decisions, solve problems, and think creatively and critically. As students examine issues, they develop competence in understanding and using language. As they examine literature from many periods and different genres, students understand the scope of human experience.

Unit Overview

The suggested time frame for this unit is ten weeks (50 hours). This is a suggested time only. Teachers may have to adjust it based on their students' needs, interests, and learning paces.

This unit explores the human condition through the literature of a variety of writers who have worked and lived in different geographical regions during different historical periods. Using contemporary and traditional world literature as a basis for comparison, students are given opportunities to compare and contrast global perspectives on a particular issue. During this unit, students also learn about the development of the English language and its literature as well as world literature. Throughout the unit, students are expected to speak, listen, write, read, represent, and view for a variety of purposes. They are expected to prepare a portfolio of spoken, written, and visual products including a nomination speech, a review, and a research essay.

Introduction

- Expectations and Procedures
- Preparing a Portfolio
- Introduction to Unit

The following is a list of resources and topics by sub-issue. A full list of resources for the unit appears on page 324.

Identity and Sense of Self

- What's In a Name?
  - *Who Are You?* (Davidson, USA) (essay)
  - *What's Your Right Name?* (Davidson, USA) (essay)
  - *How I Came to Have a Man's Name* (E. Lee Warrior, USA) (poem)
  - *Two Standards* (E. Paschen, USA) (poem)

- *Who Are You?* (Voznesenky, Russia) (poem) or *Identity* (Palanco, Puerto Rico) (poem)
- *I am Not I* (Jiménez, Spain) (poem), *The Mirror* (Plath, USA) (poem)
- *The Enemy* (Neruda, Chile) (poem)
- Writing

Human Qualities and Ideals

- Admirable People of Our Time
- *Shooting An Elephant* (Orwell, England) (essay) or excerpt from *Night* (Wiesel, Romania) (essay)
- Short stories from the Global Community
- A Nomination Speech for an Award
- Admirable and Not-so-admirable People of Other Times:
  ° excerpts from *Beowulf*, England (poem)
  ° *The Pardoner's Tale* (Chaucer, England) (poem)

Human Relationships

- *Fear* (Mistral, Chile) (poem), *Rituals--Yours and Mine* (Blaeser, USA) (poem), or *Understanding Each Other* (Noel, USA) (poem)
- *The Season's Dying* (Ziller, USA) (short story) or *Eavesdropping* (McDaniel, USA) (short story)
- *Immortality* (Seiden, USA) (essay)
- *Road* (Libby, USA) (poem)
- Special Relationships:
  ° *Sonnet 43* (E. B. Browning, England) (poem) or *My Last Duchess* (R. Browning, England) (poem)
  ° *Porphyra's Lover* (R. Browning, England) (poem) or from *In Memoriam* (Tennyson, England) (poem)
- *Tonight I Can Write* (Neruda, Chile) (poem)
- Working in Groups:
  ° *A Warning Against Passion* (C. Brontë, England) (letter/essay)
  ° *Of Love* or *Of Marriage and Single Life* (Bacon, England) (essay)
- Listening:
  ° *Judas* (O'Connor, Ireland) (short story), *A Marriage Is a Private Affair* (Achebe, Nigeria) (short story), or *Love Must Not Be Forgotten* (Jie, China) (short story)

Joy and Inspiration; Doubt and Fear

- The Pursuit of Happiness
- *Happiness* (Kenyon, USA) (poem), *Happiness* (Sandburg, USA) (poem), *Happiness* (Whitman, USA) (poem), or *Happiness Is a Butterfly* (Hawthorne, USA) (poem)
- *The Happy Man* (Mahfouz, Egypt) (short story), *Three Years of Carefree Happiness* (Chen, China)

(short story), *Life Is Sweet at Kumansenu* (Niceal, Sierra Leone) (short story), *Searching for the Bishop* (Medicine, USA) (short story) or *The Pig* (Kimenye, Uganda) (short story)
- Doubts and Fears
  ° *When I Have Fears That I May Cease to Be* (Keats, England) (poem)
  ° *id rather forget we cant live forever* (Machura, USA) (poem) or *On His Blindness* (Milton, England) (poem)
- *Hamlet* (Shakespeare, England) (play)
  ° Review of a play or a film
  ° Research essay or position paper
- Contrapuntual Reading: *The Kitchen God's Wife* (Tan, USA) (novel)

Unit Objectives

Throughout this unit, the following symbols are used to refer to the Common Essential Learnings (C.E.L.s):

COM Communication
CCT Critical and Creative Thinking
IL Independent Learning
PSVS Personal and Social Values and Skills
TL Technological Literacy
NUM Numeracy

Emphasis on particular Common Essential Learnings does not preclude the development of other C.E.L.s.

The Common Essential Learnings and several objectives and language concepts addressed in this unit will require emphasis throughout the English Language Arts B30 course. For example, the writing process and the behaviours of good speakers, listeners, and readers might also receive attention, development, and extension in a subsequent unit.

The following objectives were selected for this sample unit. Foundational objectives are identified by the symbol FO. Related specific learning objectives are listed below each foundational objective.

Speaking

Students will:

- Recognize that talk is an important tool for communicating, thinking, and learning (FO)
  ° speak to clarify and extend thinking
  ° speak to express understanding
  ° speak to share thoughts, opinions, and feelings
- Practise the behaviours of effective speakers (FO)
  ° recognize and adjust oral presentation elements (e.g., articulation, pronunciation, volume, tempo, pitch, stress, gesture, eye

contact, facial expression, and poise) effectively
and in keeping with purpose, audience needs,
and individual cultural and linguistic background
   ° critically review their own oral presentations for
     content, organization, delivery, style, and
     audience response
- Speak fluently and confidently in a variety of
  situations for a variety of purposes and audiences
  (FO)
   ° speak to inform and persuade
   ° develop and articulate defensible positions on
     individual, community, national, and world
     issues
   ° function effectively as both a group member
     and a group leader
   ° participate in a panel discussion
   ° present a nomination speech.

Listening

Students will:

- Recognize listening as an active, constructive
  process (FO)
   ° anticipate a message and set a purpose for
     listening
   ° attend
   ° seek and check understanding by making
     connections, and by making and confirming
     predictions and inferences
   ° interpret and summarize
   ° analyze and evaluate
- Practise the behaviours of effective listeners (FO)
   ° respond personally, critically, creatively, and
     empathetically
   ° ask for clarification
   ° evaluate ideas critically
   ° adjust listening strategies to purpose
   ° identify bias and fallacy in a speaker's
     argument
   ° distinguish between emotional appeal and
     reasoned argument
   ° identify tone and mood of presentations
- Listen effectively in a variety of situations for a
  variety of purposes (FO)
   ° listen for personal pleasure and aesthetic
     satisfaction
   ° listen to understand and learn
   ° assess the overall effectiveness of discussions,
     presentations, meetings, and speeches.
   ° listen in order to assess positions on individual,
     community, national, or world issues.

Writing

Students will:

- Recognize writing as a constructive and recursive
  process (FO)
   ° use what is known as the writing process
   ° use appropriate pre-writing and planning
     strategies
   ° develop ideas previously explored into draft
     form
   ° revise and polish compositions
   ° share, present, or publish compositions
- Practise the behaviours of effective writers (FO)
   ° develop compositions with explicit thesis
     statements
   ° write introductions which engage interest, focus
     the thoughts of the readers, and establish the
     mood and tone of compositions
   ° use a variety of methods of development and,
     when appropriate, incorporate research
     material smoothly and effectively
   ° write conclusions appropriate to the overall
     intent
   ° assess compositions for unity, coherence, and
     emphasis
   ° analyze and evaluate their own and others'
     writing for ideas, organization, sentence clarity,
     word choice, and mechanics
- Write fluently and confidently for a variety of
  purposes and audiences (FO)
   ° write a convincing argument using logical
     thought and persuasive language
   ° write and document a short formal research
     essay
   ° write and document a convincing analysis of a
     literary work
   ° write a review evaluating a poem, short story,
     play, or film/video
   ° experiment with various forms of writing such
     as a poem, play, short story, chapter of a novel,
     parody, or satire.

Reading

Students will:

- Recognize reading as an active process (FO) that
  requires readers to:
   ° make connections
   ° find meaning
   ° make and confirm predictions
   ° make and confirm inferences
   ° reflect and evaluate
- Practise the behaviours of effective, strategic
  readers (FO)
   ° respond personally, critically, and creatively

- ° record responses in a reader's journal, log, or notebook
- ° recognize major literary forms and techniques
- ° evaluate the extent to which a specific piece of writing achieves its purpose
- ° paraphrase a prose and/or poetry passage
- ° consider the social, historical, and philosophical milieu in which a selection was created
- ° recognize satire
- Read a variety of texts for a variety of purposes (FO)
  - ° relate literary experience to personal experience and extend personal response
  - ° explore human experiences and values reflected in texts
  - ° read a wide range of material to extend experience
  - ° read to stimulate imagination
  - ° read to understand and appreciate an international literary heritage and world perspective
  - ° assess an author's ideas and techniques
  - ° make and defend an informed critical response
  - ° compare, contrast, and evaluate texts
  - ° develop and articulate defensible positions on individual, community, national, or world issues reflected in texts.

Representing and Viewing

Students will:

- Create appropriate nonverbal aids and visual images to enhance communication (FO)
  - ° communicate thoughts, ideas, and feelings using two or more media
- Recognize nonverbal aids and visual representations as tools for communicating and learning (FO)
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- Practise the behaviours of effective viewers (FO)
  - ° respond personally, critically, and creatively to films/videos
  - ° identify the purposes, intended audiences, messages, and points of view of films/videos
  - ° evaluate critically information obtained from viewing films/videos.

Language Concepts

The English language is a significant global and multi-cultural language. The English Language Arts curriculum is designed to assist students to widen their knowledge and appreciation of the English language. The "nature of language" is best learned contextually, growing out of students' language production and not through isolated drills and exercises that are presented out of context (e.g., workbooks). During the course of this and the subsequent unit, students should be actively engaged in using real language processes for their communication purposes. In addition, they should increase their understanding of three broad language concepts:

1. Language varies according to audience, purpose, and situation.
2. Language has structural patterns and conventions.
3. Language develops and changes over time.

Also during the course of this unit, it is anticipated that students will develop an understanding and respect for the diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

As students are engaged in the language processes, teachers are encouraged to diagnose the strengths and needs of students as they work with the elements of language. A checklist such as the following might be used to keep a record of students' understandings and needs.

Text

__ Different purposes and audiences affect the tone and style of a presentation or composition.
__ Different purposes and audiences require different modes of discourse (i.e., descriptive, narrative, expository, or persuasive).
__ An effective composition is unified, coherent, and emphatic.
__ The main ideas of a longer composition can be outlined.

Sentence

__ Writers should strive for clear, varied, and emphatic sentences in their compositions.
__ Clear formal compositions avoid sentence fragments, run-on sentences, misplaced modifiers, and faulty pronoun reference.
__ Basic English sentence patterns can be expanded, compounded, and transformed.
__ Effective written sentences use precise words.

__ Sentences structures can be loose or periodic.
__ Sentence structures can be made parallel, balanced, or inverted.

Word

__ An appropriate word suits the time, place, and audience.
__ Words can be powerful tools to achieve particular purposes.
__ Word can be loaded with meaning and significance.
__ Canadian English is marked by spelling choices.
__ The wealth of English words is the result of historical change and expansion of the language.

Sound

__ Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch).
__ Language has sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, sibilance, and repetition.
__ The sounds in the English language have changed over time.

The learning of language conventions can be supported, for example:

- with the whole class in preparation for an editing task
- with small groups who have a common writing problem
- with individuals during conferences
- with mini-lessons.

Mini-lessons

Some students may require more assistance than others with specific language concepts and processes. Teachers should take the time to model the speaking, listening, writing, and reading processes and, if necessary, to provide mini-lessons before, during, or after students engage in these processes. A mini-lesson can be taught to the whole class, to a small group, or to an individual.

The following is an example of a mini-lesson on teaching students how to prepare a paraphrase, précis, or outline.

Paraphrases, précis, and outlines encourage more thoughtful reading and listening. They require students to express in their own words the key ideas and essential supporting details of a presentation. When students transform a piece of writing from one form to another, they come to understand it better.

A paraphrase restates in one's own words what one has read or heard. It must state fully and clearly the intended meaning of a piece and it usually, although not always, simplifies and shortens it. When writing a paraphrase students might :

- locate the main idea(s)
- list the supporting details
- simplify, if possible, the vocabulary
- reflect the proportion and emphasis of the ideas in the original
- convey the tone of the original as accurately as possible.

A précis is a summary in our own words of something we have read or heard. In most cases, the précis is no more than one-third as long as the original. When writing a précis, students might:

- determine the overall meaning of the speech or written work
- identify the major idea(s)
- write a summary of the major ideas using their own words
- include only essential information
- keep the point of view of the original.

An outline is an organized list of what a speech, written work, or presentation includes. Topic (idea) outlines are usually stated in words and phrases rather than complete sentences. Sentence outlines contain major points made as well as the important supporting details. When writing an outline, students might:

- identify the key ideas and words
- list the supporting ideas
- use the outline format:
  I.
    A.
    B.
      1.
      2.
        a.
        b.
- remember that the new subdivision should not be started unless there are at least two points to be listed in the new divisions (each 1 must have a 2).

Any of the language concepts, strategies, or conventions designated for this course or needed by the students could be developed in mini-lessons.

Assessment and Evaluation

Throughout this unit, assessment and evaluation must be closely tied to the learning objectives and processes of the course. A suggested summary

evaluation form is included on page 326 for ease of planning and unit evaluation.

Resources

Although specific language resources and literary selections are identified for particular activities, alternative resources and activities of comparable challenge to the students can be used to achieve the unit objectives. *English Language Arts 30: A Bibliography for the Secondary Level* lists a range of resources that can be used to achieve the objectives of this curriculum.

Some resources chosen for this sample unit are listed below.

Nonfiction

Who Are You? (Davidson)
What's Your Name? (Davidson)
Shooting An Elephant (Orwell)
Excerpt from *Night* (Wiesel)
Immortality (Seiden)
A Warning Against Passion (C. Brontë)
Of Love (Bacon)
Of Marriage and Single Life (Bacon)

Short Stories

The Season's Dying (Ziller)
Judas (O'Connor)
Marriage Is a Private Affair (Achebe)
Love Must Not Be Forgotten (Jie)
The Happy Man (Mahfouz)
Three Years of Carefree Happiness (Chen)
Life is Sweet at Kumansena (Nical)
The Pig (Kimenye)
Eavesdropping (McDaniel)
Searching for the Bishop (Medicine)

Poetry

Who Are You (Voznesenky)
Identity (Palanco)
I Am Not I (Jiménez)
The Enemy (Neruda)
The Mirror (Plath)
How I Came to Have a Man's Name (Warrior)
Two Standards (Paschen)
Rituals--Yours and Mine (Blaeser)
Understanding Each Other (Noel)
Beowulf
The Pardoner's Tale (Chaucer)
Fear (Mistral)
Road (Libby)
Sonnet 43 (E. B. Browning)

My Last Duchess (R. Browning)
Porphyra's Lover (R. Browning)
In Memoriam (Tennyson)
Tonight I Can Write (Neruda)
Happinesss (Kenyon)
Happiness (Sandburg)
Happiness (Whitman)
Happiness Is a Butterfly (Hawthorne)
When I Have Fears That I May Cease to Be (Keats)
id rather forget we cant live forever (Machura)
On His Blindness (Milton)

Plays

Hamlet (Shakespeare)

Novels

The Kitchen God's Wife (Tan)

Other Resources

Newspaper clippings, radio and television advertisements, posters, films and videos, language handbooks, dictionaries, style guides, and thesauri are also useful in this unit.

Guiding Questions

In this unit, students are asked to consider who they are, how they relate to others, how they deal with the joys, doubts, and fears of life, and how personal identity develops. Appropriate guiding questions can help students grow in their language and thinking skills, and in their appreciation for the issues being examined in this unit. Students are encouraged to consider the following guiding questions.

Identity and Sense of Self

Guiding Question: Who and what are we?

Sample Related Questions:
- What makes us unique? Distinctive?
- What does it mean to be a human being? What is our human nature?
- Do we see ourselves the same way that others see us?
- How do our values of self affect our lives?
- How does being the member of a particular group affect our identity and sense of self?

Human Qualities and Ideals

Guiding Question: What are the common human qualities and ideals we hold?

Sample Related Questions:
- Are there universal ideals for which we all strive?
- How ought human beings to behave? Is desirable behaviour the same in all cultures? In all communities?
- What is right? What is admirable? What is not-so-admirable? Does everyone agree?
- Why do our actions sometimes fall short of our ideals?
- What is the darker side to human nature?

Human Relationships

Guiding Question: What role do people (e.g., friends, family) play in our lives?

Sample Related Questions:
- How should we treat people?
- What characteristics make people liked and respected? Is it good to strive to be liked? When might it be bad?
- What is the meaning of love?
- Can love be destructive? Do people sometimes confuse love with other feelings?
- How do we get our needs met through our relationships with others?

Joy and Inspiration

Guiding Question: What brings us joy and fulfillment in life?

Sample Related Questions:
- What do optimistic and pessimistic mean? How do they apply to one's view of life?
- What is the "good life"? Is it the same for everyone?
- What is a happy life? What is the meaning of happiness? Does happiness mean different things to different people? How might we achieve perfect happiness in life? How might we find personal fulfillment?
- What inspires us?
- What gives us reason to celebrate as individuals and as communities?

Doubt and Fear

Guiding Question: What doubts and fears do we have?

Sample Related Questions:
- What special challenges do doubts and fears bring to an individual?
- What are ways of overcoming doubts and fears?
- How can having doubts and fears be an advantage?

- How do people react to tragedy or loss in their lives?
- Is it natural to feel anger and hatred sometimes?
- What are people's sources of strength?
- How can strength and healing arise out of tragedy and loss?

Sample Assessment and Evaluation Summary
English Language Arts B30

Student's Name: _____

Class: _____

Unit: <u>The Human Condition</u> _____

P = Poor (1-59)
A = Average (60-74)
G = Good (75-90)
E = Excellent (91-100)

Date	Diagnostic Comments	Assessment (Process)	P	A	G	E	Assessment (Product)	Mark	Weight

	Speaking	• practises the behaviour of an effective speaker
		• functions effectively as a group member and leader
		• reviews oral presentations for content, organization, presentation, style, and audience response.
							• Nomination speech
							• Panel discussion
							• Group discussions:
							  ◦ member
							  ◦ leader
							• Other		

	Listening/ Viewing	• recognizes listening as an active process • practises behaviours of an effective listener • assesses overall effectiveness of discussions, talks, and meetings.					• Listening guide • Discussion group • Panel discussion • Other		

	Writing/ Representing	• uses appropriate pre-writing and planning strategies
		• develops ideas into draft form
		• revises drafts
		• analyses and evaluates own and others' writing.
							• Critical evaluation
							• Research essay or position paper
							• Film or play review
							• Creative writing:
							  ◦ 1.
							  ◦ 2.
							• Other		

	Reading	• practises the behaviour of an effective reader including monitoring own reading behaviour • assesses author's ideas and techniques • makes and defends an informed critical response.					• Reading log/journal • Paraphrase • Précis • Critical evaluation • Language activities • Other		
		Homework: Attendance: Meets deadlines:					Unit Test: Unit Mark/Grade:		

Objectives	Activities
	## Introduction
Listen effectively in a variety of situations and for a variety of purposes (CCT).	As a class, discuss the following:
	• the purpose of the course
Listen to understand and learn.	• expectations
	• assignments and classroom routines
	• assessment and evaluation procedures.
Language is constantly changing (Language Concept).	In this unit, students will have an opportunity to explore human nature and the challenges faced by humankind. Through their exploration of the issues associated with this unit, students will have an opportunity to:
	• gain insights into the human condition and appreciate the cultural events, movements, and people that influence writers and their societies
	• appreciate the cultural and literary diversity of the world
Develop an independence regarding planning, monitoring, and evaluating of learning experiences (IL).	• use, understand, and appreciate the English language (including how it has changed and continues to change over time).

Preparing a Portfolio

During the course of English Language Arts B30, students will be expected to listen to, view, and read several literary texts from several cultural and historical periods. They will also be expected to complete several oral and written activities, to take responsibility for setting and meeting timelines associated with these activities, and to choose some activities to complete their portfolio.

Activity	Speaking	Writing
Unit I	Nomination Speech	Write an Award Presentation
	Panel Presentation	Write a Research Essay or Position Paper Write a Review
Unit II	Present a Toast Present a Persuasive Speech Participate in a Business or Community Meeting	Write a Persuasive Essay

Throughout the course, several additional speaking, writing, and representing activities are suggested. Students will be expected to choose a minimum of **two** of these additional pieces for their portfolio.

The media emphasis for English Language Arts 30 is visuals, films, and other multimedia formats. Teachers are encouraged to use these media to extend students' awareness of the mass media.

A Sense of Self--Who and What Are We?

The journey of life presents most of us with a series of challenges. We respond to these challenges according to who we are and what we believe. In this unit, students will have the opportunity to explore some of the challenges that life has presented to others and may present to them. They will also have the opportunity to consider the ultimate question for all human beings--who are we?

Objectives (continued in left column):

Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (COM).

Write fluently and confidently for a variety of purposes and audiences.

Listen to understand and learn.

Respond personally, critically, creatively, and empathetically (PSVS).

Objectives

Recognize listening as an active, constructive process.

Listen to understand and learn (COM).

Evaluate ideas critically.

Write fluently and confidently for a variety of purposes and audiences.

Understand and model respect for all people by acknowledging the importance of their language, history, and culture (PSVS).

Recognize listening as an active process that requires listeners to:
- anticipate a message and set a purpose for listening
- attend
- make connections
- interpret and summarize (COM).

Words can be loaded with meaning and significance (Language Concept).

Relate literary experience to personal experience.

Read a wide range of material to extend experience.

Recognize major literary forms and techniques.

Recognize reading as an active process that requires readers to:
- make connections
- find meaning
- make and confirm predictions
- make and confirm inferences
- reflect and evaluate.

Explore human experiences and values reflected in texts (PSVS).

Activities

The longest journey is the journey inward.
　　　　　　　　- Dag Hammarskjold

Ask students to consider what they think Hammarskjold meant by the "journey inward". How do people make this inward journey? Why do students think Hammarskjold says this journey inward is "the longest journey"?

Everybody is a star
I can feel it when you shine on me
I love you for who you are
Not the one you feel you need to be
　　　　　　　　- Sylvester (Sly Stone) Stewart

Note: Identity is a complex issue for young adults. It is important for teachers to be sensitive to individuals and to reinforce and extend a positive sense of self for all students. Teachers can counter negative effects on identity and self-concept by recognizing and affirming the diversity and complexity surrounding identity formation.

A person's identity is made up of two parts. The first part we are born with or given by our parents. The second part we develop as we grow up. We are given our name, nationality, and parts of our personality. Over time, we develop the rest of our personality, our values or beliefs, our personal history, and our relationships with others. Some parts of a person's self remain constant. Others change (Robinson, 1991b, p. 474).

The beginning of all instruction is the study of names.
　　　　　　　　- Anthisthenes (c. 400 B.C.)

What's in a name?

Ask students to consider names. How important is a name? How important are the associations that a name carries? Have students look up the origin of their first name. Have each student look up the origin of the name of a famous person. What associations does the name have? Does the name suit the person? Why or why not? How are nicknames acquired?

Additional Reading: *Who are you?* (Davidson), *What's Your Right Name?* (Davidson) or a similar essay about names.

Reading Poetry: *Who Are You?* (A. Voznesnsky), *Identity* (J. Polanco), *A Story That Could Be True* (W. Stafford), *How I Came to Have a Man's Name* (E. Lee Warrior), *Two Standards* (E. Paschen), or a similar poem dealing with self-identity.

Pre-reading

This poem poses the question "Who are you?" throughout, like an echo or refrain. Ask students to read the poem. Ask them to remember that poetry often presents a persona (speaker) and images or symbols (standing for something larger than themselves). Have students consider what they learn about the persona.

Objectives	Activities
Practise the behaviours of effective, strategic readers.	**Reading**
	Students should read the poem silently twice. During the second reading, ask them to record the "labels" Voznesensky uses in each stanza. What is he saying about labels? Are they adequate? Are they accurate?
Respond personally, critically, and creatively.	
Evaluate the extent to which a specific piece of writing achieves its purpose (CCT).	**Response** Have students reread the poem orally. They can note how the opening question defines the contrasts that the rest of the poem develops. Poker chips, like pawns on a chessboard or keys on a piano, are passive objects that others manipulate for their ends. In contrast, what are the connotations of "giants"? What other contrasts are found in the poem? Sometimes we are influenced by the times ("epoch") in which we live. Have students reread lines 5 and 6. Are we living in times that ignore our individual aspirations? Are we "as worn out as race tracks"? Are we true to ourselves or simply "starlings" who "strive their best to crow" (line 11)? What other images in the poem express the betrayal of one's own identity? Why does the poet compare himself to "an abominable snowman/Absolutely elusive"?
Paraphrase a poetry passage.	Explain and model paraphrasing using *Who Are You?*
	We often complain that others see only part of us--not our whole or best selves. Yet how often do we truly see beneath the surface in ourselves or in others? Have students consider whether people have both public, social selves and private, inner selves. Which is the real person?
Develop and articulate defensible positions on issues reflected in texts (CCT).	**Reading Poetry:** *I Am Not I* (J. R. Jiménez), *The Mirror* (S. Plath), *The Enemy* (P. Neruda), or two other poems about how one sees oneself.
Read a wide range of material to extend experience.	**Pre-reading**
Practise the behaviours of effective listeners and readers.	Have students think about the aspects of their personalities that they keep private. How do they manage this?
Compare and contrast.	**Reading and Listening**
Assess an author's ideas and techniques.	*I Am Not I* deals with two different sides of the poet--two different "I's". Ask students to create a chart with two columns. As they read, have students list the words and phrases that describe the persona (speaker) of the poem in column one. In the second column, students can list the words or phrases that describe the speaker's other self (often referred to as "who" or "whom"). (Students might consider talkative, visible, forgiving, hating, calm, silent, invisible, mortal, immortal.)
Respond personally, critically, and creatively (PSVS).	
Recognize that talk is an important tool for communicating, thinking, and learning.	*The Enemy* presents a series of images that appeal to the senses. As students read this poem, have them jot down the impressions of the enemy created by these images.
Paraphrase a poetry passage.	**Response** Ask students to discuss the distinctions that Jiménez makes between his inner and outer self. How would students describe Neruda's enemy? What do "steely

Objectives	Activities
	convictions" suggest about the speaker and the enemy? What are the speaker's feelings about his enemy and how do they change? In what ways are the speaker and his enemy blind? What does the speaker learn about himself in the poem? Have students write a paraphrase of the poem.

Writing Option

Experiment with various forms of writing such as poetry.

Writers often choose poems rather than a story or an essay to explore some quality of their own inner selves. Have students create a list of visual images to describe aspects of their external and inner selves, or those of a fictitious persona. Have them develop a separate image for each aspect. Encourage students to use their imaginations. Using these images, students could write poems (e.g., a diamante) which communicate the images.

Qualities and Ideals: What are the Common Human Qualities and Ideals We Hold?

Recognize that talk is an important tool for communicating, thinking, and learning.

The crucial moment has arrived. You try not to be nervous, but inevitably your legs start to shake, your hand trembles, or your voice fails. Whether it's the big game or an important job interview, the time has come to prove yourself ... to prove what you can do.
      - Christine LaRocco & Elaine Johnson

Speak to clarify and extend thinking.

Speak to share thoughts, opinions, and feelings.

Each of us faces challenges. Situations arise that require us to search deep within ourselves to find the inspiration to perform our best. During these times, our identities are often challenged and we must rise to the occasion, change, and grow. We admire people who are courageous, wise, compassionate, or capable, and who take on challenges and ably rise to the occasion. These people extend our own sense of human possibilities.

Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (COM).

As students encounter and learn about the struggles of others, ask students to consider how these "fictional characters" help us learn more about ourselves and our human potential.

Some are born great, some achieve greatness and some have greatness thrust upon them.
      - William Shakespeare *(Twelfth Night)*

Listen in order to assess positions on issues (CCT).

Every generation has people who are admired. Have students identify who they and their generation admire. Ask them to brainstorm a list under the following headings:

Athletic e.g.,	Political	Spiritual	Science/Technology
Hayley Wickenheiser	Che Guevera	Mother Teresa	Marie Curie
Wayne Gretzky	Margaret Thatcher	Black Elk	Bill Gates

Are certain qualities common to the individuals listed in each category and to all the individuals listed on the chart? What marks them as admirable people? Are there differences of opinion on what makes people admirable?

We define our individuality by reference to the whole of humanity. Literature from other countries, cultures, and times allows us to glimpse the life and nature of other people not much different from ourselves. Have students consider what is admirable in the actions and decisions of the characters in each of the following literary selections. What is not admirable?

Objectives	Activities
Read a wide range of material to extend experience.	**Reading Nonfiction:** *Shooting An Elephant* (G. Orwell), excerpt *from Night* (E. Wiesel) or another essay describing a personal challenge or dilemma.
	Pre-reading
Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).	George Orwell has a reputation for honesty--for telling the truth as he experienced it. At some time or other, people find themselves in embarrassing situations from which there is no easy or honourable escape. Orwell writes in this essay of a young man--himself--in just such an impossible position. As students read the essay, have them note how Orwell describes the pressures he is under and how he honestly shows the reader his own mistakes. What is admirable in what he does? What is not?
	Reading
Practise the behaviours of effective, strategic readers.	A reading log is a useful way of recording thoughts and impressions while reading, and it helps students to reflect as they go along. During the first reading, have students note the following in a reading log/journal:
Explore human experiences and values reflected in texts (PSVS).	• The attitude of a "large number of people" toward Orwell and the group he represents.
The wealth of English words is the result of historical change and expansion of the language (Language Concept).	• Orwell's own attitude toward his job. • The reason why Orwell did not want to shoot the elephant. Have students note the influence of Asia on the English language (e.g., dinghy, sarong, typhoon, gung-ho, jackal).
	Response
Respond personally, critically, creatively.	Initial Response: Ask students to consider if Orwell was right in shooting the elephant. Have them explain in a second log/journal entry.
Record responses in a reader's journal, log, or notebook (COM).	Critical Response: Have students reflect upon the following questions. • Since Orwell's quandary is largely his own fault, he is confessing his weakness. How does he enlist the reader's sympathy? • In what way was the "tiny incident" enlightening to Orwell? To the reader? • What did the elephant symbolize? • How did Orwell go against the dictates of his conscience? Was he a hero? Why or why not? • What are some situations in which contemporary individuals must go against the dictates of their conscience? Are these individuals considered admirable? • Why is this essay effective?
Relate literary experience to personal experience and extend personal response.	**Possible media extension:** *The Dualist* (Paramount, 1978) (based on Joseph Conrad's *The Duel*). *A story always involves, in a dramatic way, the mystery of personality.* - Flannery O'Connor
Respond personally and critically to a film (CCT).	

Objectives

Read a wide range of material to extend experience.

Read to stimulate imagination.

Listen and read to understand and appreciate an international literary heritage and world perspective.

Listen for personal pleasure and aesthetic satisfaction.

Listen in order to assess positions on issues (CCT).

Explore human experiences and values reflected in texts.

Understand that participation in contemporary Canadian society and in the world community requires an awareness and appreciation of the values of many cultures from around the world (PSVS).

All forms of language are legitimate within their geographical, social, and historical contexts (Language Concept).

Material that comes from a non-Western tradition may differ in style and structure (Language Concept).

Certain words may have different connotations within different cultures (Language Concept).

Recognize reading as an active, constructive process.

Activities

Fiction, as well as nonfiction, gives us insight into the human condition. Stories in which characters are faced with crises or dilemmas give insight into their human abilities and short comings. What qualities do the characters in *The Dualist* possess? Who do we admire? Why?

Listening to and Reading Fiction

We can consider the world through the eyes of others and, as a result, formulate our own personal values.

Have students listen to the teacher's reading or a professional recording of one of the following short stories.

Africa: *The Guest* (Camus), *The Rain Came* (Ogot), and others.

Americas: *The Washwoman* (Singer), *The Form of the Sword* (Borges), *The Handsomest Drowned Man in the World* (Marquez), *The Greatest Man in the World* (Thurber), *The Story of an Hour* (Chopin), *An Occurrence At Owl Creek Bridge* (Bierce), *Beat the Drum Slowly* (Bell), *Crow* (Hogan), *All the Colours of Sunset* (Tapahonso), and others.

Asia: *Cranes* (Sunwon), *The Thief* (Zanizaki), *Half a Rupee's Worth* (Narayon), *Nectar in a Sieve* (Markandaya), and others.

Europe: *Quality* (Galsworthy), *A Simple Heart* (Flaubert), and others.

Australia and New Zealand: *The Garden-Party* (Mansfield), and others.

After listening, ask students to give their initial impression of the story. Have students discuss the following questions and perhaps note their responses in their reading logs:

- Why was the story written? What observation about life is made? Is there a point or theme to the story?

- Who tells the story or who observes the story unfold? Through whose eyes do we watch events unfold? Is the story told from a first person ("I") or third person ("she", "he") point of view? Is the story told from more than one point of view?

- When does the story take place? Where does the story take place? What is this place like? What impression does it make upon the reader? Why was this time and place chosen?

- Who are the characters? Who is central (the protagonist)? What is the dominant trait of this character? Who are the secondary characters and why are they there? Are the characters convincing? Do they stir our emotions? Why or why not?

- What happens? What are the events that lead through conflict to climax and resolution? What is the conflict? Is any information concealed from the reader to build suspense?

- Which element (point of view, setting, character, plot) is most important?

Objectives	Activities
Objectives	**Activities**

Objectives

Recognize major literary forms and techniques.

Make and defend an informed critical response.

Compare, contrast, and evaluate texts.

Record responses in a reader's journal, log, or notebook (COM).

Speak fluently and confidently in a variety of situations for a variety of purposes (COM).

Speak to persuade.

Recognize writing as a constructive and recursive process.

Use appropriate pre-writing and planning strategies.

Develop ideas previously explored into draft form.

Revise drafts.

Recognize how internalized values can be exemplified in human lives (PSVS).

Practise the behaviours of effective writers.

Write introductions that engage interest, focus the thoughts of the readers/listeners, and establish the mood and tone.

Activities

- How was the story told? What type of language was used? What imagery and figures of speech were employed? What symbols are present? What is the style?

Ask students to read a second story and, as they read, to make notes in a reading log. In addition to students' impressions, predictions, and thoughts, a reading log allows students to keep track of the basic elements of these stories.

Have students share their logs in pairs. Have students reread, discuss, and reflect further upon the following questions:

- How is the protagonist of the first story similar to the protagonist of the second story? How is he or she different?

- In the end, which character is the most admirable? Why? Is a protagonist in a story always an admirable character?

Speaking: A Nomination Speech for an Award

Have students as a class choose two or three award categories (e.g., "The Most Admirable Person of His or Her Time", "Distinguished Person of the Year", "Best Person of All Time", "The Award for Courage", "Award for Leadership", etc.). Ask each student to decide who they would nominate for one of the awards. The person may be famous, may be someone the student knows, or may be someone who is a major or minor character in literature. Students should nominate the person because of qualities they admire. Students should be able to describe the qualities that led them to nominate the person and provide evidence that the person has these qualities.

As they prepare their nomination, students should give consideration to their purpose (to persuade) and their audience (a panel of judges inlcuding teacher and peers).

Time allotment: Three minutes.

Preparing

- What traits do you admire most in a person? What other traits do you admire in a person?
- Brainstorm the names of several people or characters who display these qualities.
- Choose one person you think would be most deserving.
- List all the qualities this person possesses.
- Identify examples that support or illustrate each quality.
- Choose four of the most persuasive qualities and examples. Outline your supporting paragraphs by restating each quality and evidence to support your assertions (such as quotations, summaries of events, specific actions of the person, or specific quotations relating to a fictional character).

Drafting

- Write an introduction which explains who you are nominating for the award and your reasons. Consider beginning on a positive note. Consider stating your opinion of the person or character and the four reasons why he or she deserves the award.

Objectives

Use appropriate method(s) of development.

Write a conclusion appropriate to the overall intent.

Analyze and evaluate their own and others' writing for ideas, organization, sentence clarity, word choice, and mechanics (CCT).

Write a convincing argument using logical thought and persuasive language.

Practise the behaviours of effective speakers and listeners.

Critically review their own oral presentations for content, organization, delivery, style, and audience response.

Present a nomination speech.

Distinguish between emotional appeal and reasoned argument (CCT).

Listen to analyze and evaluate.

Several production factors are important in oral communication (i.e., articulation, pronunciation, tempo, tone, volume, emphasis, pitch) (Language Concept).

Different purposes and audiences affect the tone and style of a presentation (Language Concept).

Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).

The wealth of English words is the result of historical change and expansion of the language (Language Concept).

Activities

- In the supporting paragraphs, restate each reason and support it with evidence from the text or life of the individual. Write a separate paragraph for each reason.
- Write a succinct concluding paragraph. Do not just restate the thesis.

Revising

- First individually, and then with a peer, review your draft. Is each reason clear and persuasive? Did you use appropriate supporting evidence? Is your language vivid and persuasive? Make at least one suggestion for improvement.
- Revise and then use the following assessment guidelines:
  - The opening starts off on a positive, persuasive note.
  - Four qualities are presented as reasons for the nomination; each reason is clear and persuasive.
  - Each paragraph restates a reason and supports it with appropriate evidence and examples.
  - Explanations and examples elaborate on qualities of the person or character.
  - Proofread for: sentence structure and avoidance of fragments and run-ons; word choice and usage; capitalization, punctuation, and spelling.

Presenting

- Prepare an outline of your nomination. Use this to deliver your oral nomination.
- Practise. Experiment with volume, pitch, pace, stress, and tone. Experiment with gestures, facial expressions, stance, and posture. Remember that the tone should be positive and persuasive throughout.
- Speak the introduction boldly and confidently. Think about what you are saying. Project your voice and speak clearly. Allow yourself to use gestures and movements that come naturally to you. Conclude your nomination firmly. Pause for a moment and acknowledge the applause.
- After the nominations have been presented, decide as a class which candidate should receive the award for each of the award categories.

Admirable and Not-so-admirable People of Other Times

In everyday life we all need leaders or stars to act as models, to admire and copy, to encourage and inspire us to greater achievements. In our imperfect society, with its increasing demands to achieve success in our study, sport, or work, we need to be reassured by stories of a world where all things are possible if we are brave enough, strong and wise enough. We need inner strength to deal with the problems of being human and we need shining examples in our search for our moral development.

- Maurice Saxby

A writer's style is affected by the period or time in which it is written.

When we study language and literature, it is important to place them in their historical contexts. Doing so helps us to see how the language and its literature were influenced by the times.

In 449, Britain was invaded by Anglos and Saxons. They brought with them their beliefs and traditions, which appear in Anglo-Saxon poetry and legends. They

Objectives	Activities
The sounds in the English language have changed over time (Language Concept).	also brought with them their view of the world--at times grim and fatalistic. These Germanic invaders were followed by Roman missionaries, who converted Britain to Christianity. The literature of the time shows both Anglo-Saxon and Christian influences.
Language has sound patterns including consonance and assonance (Language Concept).	Because very few people were able to read during this period, an oral tradition flourished. The Anglo-Saxons were fond of poetry passed by scops (poet-singers). Some of this oral literature was written down by monks in monasteries and, therefore, preserved. Anglo-Saxon poets were fond of alliteration and the kenning, a compound metaphorical name for something, such as "whale's home" for the sea. Discuss the nature of English language at the time (i.e., Old English/O.E.). Students might compose modern kennings.

Listening to and Reading an example of Anglo-Saxon Language and its Literature: excerpts from *Beowulf* or another Anglo-Saxon text.

Objectives	Activities
Recognize listening as an active process that requires listeners to: • set a purpose for listening • attend • seek and check understanding • analyze and evaluate.	**Pre-listening and Pre-reading** Written by an unknown poet who lived more than twelve hundred years ago, the epic *Beowulf* marks the beginning of English literature. The hero, Beowulf, embodies the ideals of his time and place and the characteristics of a hero: loyalty, valour, unselfishness, and a sense of justice. Suggest that students look for Beowulf-like qualities in people who are admired today.
Practise the behaviours of effective listeners and readers (COM). Compare and contrast (CCT). Recognize major literary forms and techniques.	**Listening and Reading** Read excerpts from part one to the students (e.g., Beowulf's battle with Grendel and Grendel's mother). As students listen, have them note: • Beowulf's character and the contrast between Beowulf (good) and Grendel (evil). Have students use a listening guide to record the differences. • Distinctive features of Anglo-Saxon epic poetry (i.e., two-part line separated by a *caesura* or pause, alliteration, and kennings).
Respond personally, critically, and creatively. Make and defend an informed critical response (CCT).	**Response** Initial Response: How is Beowulf like or unlike the contemporary admirable people discussed at the beginning of this unit? Critical Response: Have students consider the following questions. *What qualities were needed for leadership in Beowulf's society. What traits of Beowulf and Grendel raise the fight between them to an epic struggle between two great opposing forces in the world? What were Beowulf's unique abilities and achievements? Beowulf is thought to be a perfect hero for his times. What qualities should a modern hero have? In what situations might a modern hero demonstrate these heroic qualities?*
Recognize writing as a constructive and recursive process.	**Writing** Have students write a critical evaluation of *Beowulf*. Students should indicate in their evaluations what interest the work holds for a contemporary reader.

Objectives	Activities
Practise the behaviours of effective writers: • develop compositions with explicit thesis statements • write introductions which engage interest and focus the thoughts of readers • use a variety of methods of development • write a conclusion appropriate to the overall intent • prepare final copy using appropriate conventions of publications.	**Pre-writing** As a preparation for their critical evaluation, have students consider these questions: *What is your general opinion of this work? What specifically did you admire or dislike about it? What is the basic opinion you wish to share with readers who have not yet read the work?* **Drafting** Ask students to write an essay in which they first state, in a topic sentence, their critical judgement and then offer their reasons. They should refer to details of the work to clarify and support their arguments.
Different purposes and audiences require different modes of discourse (Language Concept).	**Revising** Students should revise their essays in the light of the following questions: Is my opinion fair, objective, and clearly expressed? Can I make my argument more forceful and persuasive by citing other details or aspects of the work? (Earle, Ferraro, Muth, Portnoy, Rozakis, & Tomlinson, 1991, p. 71)
Read a wide range of material to extend experience.	**Reading an Example of Middle English and Medieval Literature:** *The Pardoner's Tale* (G. Chaucer) or another Medieval text.
Relate literary experience to personal experience and extend personal response.	In *The Canterbury Tales,* Chaucer portrays the life of his era by creating thirty characters from various social classes. According to *The Prologue,* the characters decide to travel together on a fifty-five-mile journey from London to the holy shrine of St. Thomas a Becket in Canterbury. They agree to tell stories to pass the time and the most entertaining storyteller would be rewarded with a dinner. *The Pardoner's Tale* is one of these stories.
Recognize satire. Read to stimulate imagination. Consider the social, historical, and philosophical milieu in which a selection was written.	Honourable, heroic characters usually take great risks or sacrifice their lives for the good of others. Others, however, take the low road through life. Their actions are often base, deceitful, criminal, or dishonest. As students read about the characters in *The Pardoner's Tale,* have students note the personality of each character.
A writer's style is affected by the period or time in which the work is written (Language Concept).	**Pre-reading** Stories are often used to teach moral lessons. Have students consider in what settings they have heard stories that were intended to teach lessons. Have they ever found out later that the storyteller did not follow his or her own advice? *The Pardoner's Tale* is an example of a morality tale told by an immoral speaker.
Read to understand and appreciate an international literary heritage and world perspective.	Discuss the meaning of the term "pardoner" and his place in society, and read Chaucer's description of him from *The Prologue* (Middle English or prose version).
Recognize reading as an active process that requires readers to: • make connections • find meaning • make and confirm predictions • make and confirm inferences • reflect and evaluate.	**Reading** As students read this tale, ask them to consider what they can infer about the pardoner from the information presented.

Objectives	Activities

Objectives

Recognize satire.

Respond personally, critically, and creatively.

Evaluate the extent to which a specific piece of writing achieves its purpose.

Develop and articulate defensible positions on issues reflected in texts (CCT).

Speak to clarify and extend thinking.

Write to reflect, clarify, and explore ideas.

Experiment with a variety of forms of writing.

Different purposes and audiences require different modes of discourse (Language Concepts).

Effective communication uses language appropriate to the subject, audience, purpose, and situation (Language Concept).

Practise the behaviours of effective speakers and listeners.

Activities

Response

Initial Response: With a partner, have students discuss the following questions.

- *What do you think about the way this tale ends?*
- *Do you think the story told by the pardoner will make the pilgrims buy indulgences? Why or why not?*
- *Why do you think the old man was included in the story?*

Critical Response: Individually, have students write a response to each of the following prompts.

- *How does the young rioter's dialogue with the chemist help to characterize both the rioter and his two companions?*
- *Why do we like to read about evil characters?*
- *What does that say about human nature?*

Creative Response: Students might choose one of the following activities.

- Choose a person in today's world who is known for his or her moral messages, and compare and contrast this person with the Pardoner.

- Write a television news report about the discovery of the three bodies. (Students might think about how the rioters' deaths might be explained by a reporter who was not at the scene of the crimes. They may wish to include interviews with the old man and the people at the tavern.)

- Develop an advertisement to "sell" the Pardoner to a larger audience. The goal might be to persuade people to come and listen to his sermon.

- Write a brief description of the Pardoner preaching in the pulpit, either from the standpoint of a parishioner who believes him to be a holy and honourable man, or from the standpoint of one who sees through his tricks.

- Devise a vignette (a very short story) to illustrate this text: "Avarice is the root of all evil". (If students prefer, they could substitute a word of their own choice for "avarice".)

- Imagine that one of the characters is the main character in a TV miniseries, and plan a 30-second preview of the episode. (Students might identify at least ten visual and sound images to use and prepare a storyboard series of sketches with captions, outlining the action of the preview. Students should identify the lines in the epic that inspired their choice of images.)

Relationships: What Role Do Others Play in Our Lives?

All of the seemingly little things of life weave together to become the cloth in which others see us dressed. Do not neglect the small threads ... they either unravel the plaid, or blend together to clothe us in beauty.

- St. David

Objectives	Activities
	Like the threads in a richly woven tapestry, the relationships we build weave their way through our lives. Relationships keep people together as threads hold together a tapestry. However, like threads, relationships are delicate and must be handled carefully. Too much strain can cause them to break. Broken threads will cause the tapestry to unravel. - Christine LaRocco & Elaine Johnson
Listen, speak, and read to understand and learn (COM). Develop and articulate defensible positions on issues reflected in texts (CCT).	Relationships are an important part of life for most of us. We look for and value relationships but they "can bring us a little closer to heaven ... or to despair" (Applebee, Langer, Hynes-Berry, and Miller, 1994, p. 601). How do families, friends, and neighbours support and strengthen us? What are the positive aspects of human relationships? The negative aspects? Why do people feel love for one another? Writers in every age have written about their own or about other people's relationships, and about different kinds of love.
Relate literary experience to personal experience and extend personal response (PSVS).	**Reading Nonfiction:** *Immortality* (H. Seiden), *The Way to Rainy Mountain* (N. S. Momaday), *Rocking in the Pink Light* (G. Bird), or another essay about relationships. **Pre-reading** Before reading *Immortality*, ask students to consider the following questions. *How important are relationships in a person's life? What relationships are most important to you? Friends? Family? Boyfriend/girlfriend? Grandparents? Other?* *What is "immortality"? Can one attain it? If so, how? If not, why not?*
Practise the behaviours of effective, strategic readers.	**Reading** As students read the following article, have them choose one thought that is especially meaningful to them. **Response**

Develop and articulate defensible positions on issues reflected in texts (CCT).
 	
Write to reflect, clarify, and explore ideas (COM).
	Ask students to consider why they selected the particular thought that they did. Are most people so preoccupied with building a secure future that they forget about the present? About others?
	
	If students were to write a letter to someone the article made them think of, what would they say? In a log/journal entry, ask students to tell about a special memory they have of a relationship with someone from their past.
	
	Not all families are the same. People have different ways of relating to one another within families. Most people, however, have strong feelings about their families.
	
	    There's no vocabulary
	    for love within a family, love that's lived in
	    But not looked at ...
	               - T. S. Eliot

Objectives	Activities
	Do loved ones and family members sometimes take one another for granted? Why?
Relate literary experience to personal experience and extend personal response.	**Reading Poetry:** *Fear* (G. Mistral), *Rituals--Yours and Mine* (K. Blaeser), *Understanding Each Other* (L. Noel), or another poem about family relationships.
	Pre-reading
Explore human experiences and values reflected in texts (PSVS).	Mistral was a Chilean poet and the first Latin-American to win the Nobel Prize for literature. Her father deserted the family when she was very young, and she was raised by her mother, who was very devoted to her. How much of Mistral's life is reflected in this poem?
	Reading
Respond personally, critically, and creatively.	Have students read the poem silently and then aloud. What tone best suits the speaker's feelings?
Recognize reading as an active, constructive process.	**Response**
Practise the behaviours of effective readers.	Do students think the mother loves her child?
Identify the author's tone.	What things does the speaker fear about her daughter? Is she afraid to see her child grow up? How might that affect their relationship? Who is "them"? Why doesn't the author give "them" a name? What is the author's opinion of "them"? Ask students if they agree with the author. Why or why not?
Read a variety of texts for a variety of purposes.	**Reading Fiction:** *The Season's Dying* (E. Ziller), *Eavesdropping* (W. E. McDaniel), or another short story about people caring about others.
Explore human experiences and values reflected in texts.	**Pre-reading**
	How should we treat people we meet for the first time? What are our obligations to our fellow human beings?
Practice the behaviours of effective, strategic readers.	**Reading**
	As they read *The Season's Dying*, encourage students to think about the character of the salesman and how it is similar or different from that of the other characters.
Relate literary experience to personal experience (COM).	**Response**
	Ask students to consider what they would have done if they had been the salesman in this situation.
Understand the ideas, values, and cultures of people past and present.	Is it really a "dog eat dog" world we live in or is Ziller exaggerating for effect?
Assess an author's ideas and techniques.	Have students analyze the motivations and responses of the boy and the people in the diner. What does this suggest to us about human relationships?
Develop and articulate defensible positions on issues reflected in texts (CCT).	Have students reread the story and analyze its effectiveness. How effectively was the story told?

Objectives	Activities
Practise the behaviours of effective listeners.	## Special Relationships
Speak to clarify and extend thinking.	Love is considered by many as a universal human experience. Everyone knows how it feels to care deeply for someone or something. Writers often wish to express feelings about one person they care for very much.
Words can be loaded with meaning and significance (Language Concept).	*Love one another, but make not a bond of love;* *Let it rather be a moving sea between the shores of your souls ...* *Sing and dance together and be joyous but let each of you be alone,* *Even as the strings of a lute are alone though they quiver with the same music.* - Kahlil Gibran
Read a wide range of material to extend experience.	Love poetry has a long history in every language. In some cultures, there have been special ways, even rules, for expressing these feelings. In Japan and China, for example, writing poems was such an important part of courtship that people in love often took poetry lessons. In Europe during the Middle Ages, lovers expressed their feelings in song. In the Middle East, love was regarded as such a delicate subject that poets could never express their feelings directly. Instead they used symbols, words that conveyed what the poet was expressing but that actually referred to something quite different--using "the moon" to mean "my lover's face," for example (Robinson, 1991a, p. 344).
Relate literary experience to personal experience and extend personal response.	Ask students to think about romantic relationships in movies, TV shows, or novels. Is everyone's idea of a romantic relationship the same? How do different personalities react in romantic relationships? Has the idea of romance changed over the years? What does romance mean in contemporary society as the students know it?
Develop and articulate defensible positions on issues reflected in texts.	
Compare, contrast, and evaluate texts.	**Reading Poetry:** *Road* (L. Libby) or another poem about a romantic relationship.
Make and defend an informed critical response.	**Pre-reading** Does the speaker of this poem make the place which he describes sound like a pleasant place to be? Why or why not?
Practise the behaviours of effective, strategic readers.	**Reading** Ask students to consider some of the descriptions that make the place in the poem sound inviting.
Respond personally, critically, and creatively.	**Response** Have students respond to the following questions.
Words can be powerful tools to achieve particular purposes (Language Concept).	*How does the speaker of this poem sound? Sad? Lonely? Happy? Like someone in love? Does this poem sound like an invitation for anyone or for someone special?*

Objectives	Activities
Read to find meaning.	Discuss précis writing. Using the poem, model writing a précis. (E.g. In the poem, the speaker wants someone to walk down a road with him. The road may be a symbol for life and the poet is really saying, "Please let me share my life with you.")
Relate literary experience to personal experience and extend personal response (COM).	Ask students to consider how they tend to behave in personal relationships. How would they like other people to behave toward them? How might showing one's love too much be a problem in personal relations? How might concealing one's love be a problem in personal relations?
Develop and articulate defensible positions on issues reflected in texts.	**Reading Poetry:** *Sonnet 43* (E. B. Browning) or another sonnet about love.
Make and defend an informed critical response (CCT).	**Pre-reading**
Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).	Elizabeth Barrett and Robert Browning were two of England's most famous lovers. When they met, Elizabeth was an invalid and her father strongly opposed Robert's attentions. The two lovers eventually eloped to Italy, where Elizabeth's health improved and their careers flourished. Elizabeth secretly wrote forty-four poems, including this sonnet, during their courtship, but did not show them to Robert until after they married (Goheen, 1992, p. 605).
Recognize major literary forms and techniques.	
Read a wide range of material to extend experience.	**Reading**
Summarize information.	Have students outline what Browning is saying in the octave and sestet.
	Response
Develop and articulate defensible positions on issues reflected in texts.	Ask students to consider if it is desirable to love or be loved in these ways. Why do they think the poet chose to count the ways she loved her husband? How does she say death will affect her love? Although this poem is about love, the comparisons that the poet chooses suggest her view about other things that are also important to people. Have students find three examples of such comparisons in the poem (e.g., grace, freedom, purity, and faith).
	Writing Option
Experiment with various forms of writing.	Students might write a parody (i.e., a humorous imitation) of *Sonnet 43* describing a less-than-ideal relationship.
Read a wide range of material to extend experience.	**Reading Poetry:** *Porphyria's Lover* (R. Browning), *My Last Duchess* (R. Browning), or a similar dramatic monologue about a relationship.
Recognize major literary forms and techniques.	**Pre-reading**
Writing has style--qualities that distinguish one writer from another (Language Concept).	Originally a playwright, Robert Browning became known for his dramatic monologues in poetry. This technique features a speaker talking to a silent listener about a dramatic event or experience. *Porphyria's Lover* is one of Browning's monologues. Can certain factors push people "over the edge" and turn passion into crime? Can love lead all people to crime, or does this have to do with individual personalities? Is it really love or some other emotion (such as obsession) that can lead to crime?

Objectives	Activities
	Reading
Practise the behaviours of effective, strategic readers.	In order to understand this poem, students might find it valuable to keep track of the plot by listing the major events and by making inferences about the speaker's changing moods. A chart such as the following, could be used for this purpose.
Assess an author's ideas and techniques.	

Events	Lines	Speaker's Mood
The narrator listens to the storm outside; his heart is "fit to break." He is alone.	1-5	depressed
Porphyria arrives and takes off her "dripping cloak and shawl". She sits beside her lover.	30-34	
	35-40	
	40-44	
	45-55	

Response

Ask students to give their reaction to the speaker and his actions. Discuss why they reacted this way. Encourage students to consider the following questions:

Why does the speaker kill Porphyria? How can the changes in the speaker's mood help explain his action? Is he insane or did he know what he was doing? In the last few lines, Porphyria's lover evaluates his action. What is his judgement of himself? How will the authorities judge him?

The intense joy of being in love is sometimes matched by the pain and disappointment that occur when love ends. Poets have often written as expressively about these sorrows as they have about the joys of love.

Reading Poetry: *Tonight I can Write* (P. Neruda) or a similar poem about a disappointed love.

Pre-reading

The "same night" the speaker of this poem used to enjoy with his beloved is now "shattered". Ask students to read and reflect, encouraging them to consider why this is so.

Reading

As the students read, have them note how the speaker is feeling.

Response

Have students consider the poet's last line--that this will be the last poem he writes to his beloved. Is this true? Why does the poet say "Tonight I can write the saddest lines"? Does the narrator no longer love the woman he's describing? Encourage students to explain their interpretations.

Have students think about three contemporary songs that approach disappointed love in different ways. What are the different perspectives? Students may wish to write their own lyrics to one of the situations in the songs.

Objectives (continued):

Make and defend an informed critical response (CCT).

Read to understand an international literary heritage and world perspectives.

Practice the behaviors of effective, strategic readers.

Evaluate the extent to which a specific piece of writing achieves its purpose.

Relate literary experiences to personal experience and extend personal response (PSVS).

Recognize major literary forms and techniques.

Objectives	Activities
Assess an author's ideas and techniques (CCT).	*Not everyone regards love as a blessing. Indeed, the ardent, romantic lover who pines away, unable to focus his mind on anything but the loved one, has long been recognized as a figure in part comic, in part pathetic* (Eliott et al., 1989, p. 585).
Compare, contrast, and evaluate texts.	As students read and discuss the following nonfiction selections, ask students to consider the writers' thoughts on love as well as the following questions:
Words can be loaded with meaning and significance (Language Concept).	*What is the subject of this nonfiction text?* *What evidence does the writer give to support the main idea?* *Is the author's purpose to inform, to entertain, to persuade, or some combination of these?* *Does the author use figurative language or images to convey ideas?* *What is the main idea? Is it stated or implied?* *What is the tone of the work? What point of view is used?* *What is distinctive about the author's style?*
Recognize that talk is an important tool for communicating, thinking, and learning (COM).	Have students read each selection several times. As they read each selection, have them use a listening guide and write questions arising from their reading. Alternatively, they might use a two-column response form. After they have read the selections, ask students to work in groups of four.
Read a wide range of material to extend experience.	**Reading Nonfiction:** *A Warning Against Passion* (C. Brontë) or another letter/essay about love from a female point of view.
Paraphrase a prose passage.	In this letter, Brontë reveals her attitudes about expressing love in personal relationships. She uses many long sentences. To understand each, students should:
	• read each sentence • find the meaning of words they do not know by checking a dictionary • break the sentence into parts, and put the parts into their own words • summarize, in their own words, the meaning of the entire sentence.
Assess an author's ideas and techniques (CCT).	Students should consider the following questions: *According to Brontë, what should one know about love and marriage? What is her view of men?*
	Reading Nonfiction: *Of Love* (F. Bacon), *Of Marriage and Single Life* (F. Bacon), or another essay on love from a male point of view.
Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).	Bacon's essay requires careful and concentrated reading. His thoughts are so closely packed that the reader must digest each sentence in its turn. As students read, they should paraphrase what they think Bacon is saying in each sentence. Then students can determine how valid and logical Bacon's support of his various claims against love are. Have students consider the following questions:
Assess an author's ideas and techniques.	*What does love do to people, according to Bacon?* *What does Bacon believe happens to a person who worships another?* *What does excessive love do?* *What is the problem with blind love?* *When does Bacon think love flourishes?* *What does Bacon mean by nuptial love? By friendly love? By wanton love?* *What, according to the essay, is the proper object of a person's love and attention?* *What kind of love does Bacon attack?*
Words can be powerful tools to achieve particular purposes (Language Concept).	

Objectives

Speak fluently and confidently in a variety of situations for a variety of purposes and audiences (COM).

Practise the behaviours of effective listeners.

Function effectively as both a group member and group leader.

Practise the behaviours of effective speakers.

Listen in order to assess positions on issues.

Assess the overall effectiveness of discussions.

Experiment with various forms of writing (IL).

Recognize listening as an active process that requires listeners to:
- anticipate a message and set a purpose for listening
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate.

Listen for personal pleasure and aesthetic satisfaction (COM).

Activities

Discussions are focused conversations in which people share ideas or information. They may be informal or formal. Many discussions, such as those in class, are somewhere in between these two types. After their individual readings of the Brontë and Bacon essays, have students:

- Meet as a group of four. Have them appoint a chairperson and reporter.
- Have each group member share, in turn, his/her initial reactions, feelings, understandings, and observations occasioned by the readings and by the key question(s) raised on his/her initial response sheet.
- After the preliminary round, group members should comment freely on what they have just heard, and share their observations and interpretations of the subject and main idea(s) presented.
- Each group should prepare a group overview of each selection, and of the points or main ideas presented in each selection. Students should support their statements with evidence from the text.
- Group reporters should be prepared to share the group's insights in a five to ten minute presentation.
- Each group should present its understanding of the two essays.

Writing Options

Students might:

- Write a note of advice about love from Brontë to Bacon or vice versa.

or

- Imagine that Brontë and Bacon each wrote a column called "Advice for Lovers" in the local paper. Based on these two selections, how would each one respond to the following letter? "I am very much in love, but I don't know whether I should tell her/him how I feel. How much should I say? How should I say it?"

Listening

Good listening skills are important in personal relationships, on the job, and in school. An effective listener not only hears something, but also interprets and analyzes it. As students listen to the following short story, encourage them to practise the behaviours of good listeners:

- Give the speaker their full attention.
- Think about what they are hearing. Listen for personal pleasure but also to determine the main ideas, mood, and tone of the selection.
- Take notes. For example, as they listen, they should note:
  - What is the setting? Is there a certain atmosphere or mood?
  - Who are the central characters? What point of view is used?
  - What is the main plot?
  - What is the central conflict and how is it resolved? What is the climax?
  - What is the main idea? Is it stated or implied?
  - What is the tone of the work?
  - Is it a dramatic story, a tragedy, a comedy, a farce, or a satire? If it is a dramatic or tragic story, what is the nature of the drama or tragedy? If it is comedy, what produces laughter? If it is a farce or satire, what is being ridiculed?

A listening guide might be prepared for the students.

Objectives	Activities
Ask for clarification.	Have students listen to either *Judas* (F. O'Connor), *Marriage Is a Private Affair* (C. Achebe), or a similar short story about relationships.
Respond personally, critically, creatively, and empathetically.	
	Sample Listening Guide for Judas (F. O'Connor)
Evaluate ideas critically.	*Pre-listening*
Listen in order to assess positions on issues.	*To feel an emotion as strong as love means getting involved, deeply so. It means absorbing yourself in someone else's life. And such a preoccupation with one person is likely to be at the expense of others* (Eliott et al., 1989, p. 575). Ask students to consider how this is the case for the protagonist in *Judas*.
Identify tone and mood of presentations.	
Practise the behaviours of effective speakers.	*Listening*
	As students listen to the story, have them note the relationship between Jerry and Kitty and the confusions that attend it.
	Response
Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).	What had Jerry done that would hurt his mother? What else could he have done? Whom might he betray? What should be his next step? Who was Judas? Why is this an appropriate title for this story?
	Sample Listening Guide for Marriage Is a Private Affair (C. Achebe)
Listen for personal pleasure and aesthetic satisfaction.	*Pre-listening*
Practise the behaviours of effective listeners.	Patterns of courtship vary from place to place and over time. In the nineteenth century, women and men had clearly defined roles to play during courtship. A man was expected to "make the first move". He could demonstrate his affection by showing interest in a woman's family, thoughts, and feelings. A man was expected to offer a formal proposal of marriage, usually after first asking permission of a woman's father. Women played a more passive role. If they showed too much interest in a man, women might be considered forward. They generally awaited the man's proposal before revealing their feelings. A character in Jane Austen's novel *Northanger Abbey* compared marriage to dancing--"Man has the advantage of choice, woman only the power of refusal".
Ask for clarification.	
Respond personally, critically, creatively, and empathetically.	
Evaluate ideas critically (CCT).	*Listening*
Identify the tone and mood of presentations.	Ask students to consider if marriage should be a "private affair" or whether other considerations should play a role. Have students consider the different patterns of courtship.
Practise the behaviours of effective speakers.	*Response*
Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).	Have students consider with whom they sympathize most in this story-- Nnaemeka, Okebe, or Nene? Why does the father refuse to accept his son's marriage? Are his feelings understandable? How are Nnaemeka and his father similar? Different? How do Nnaemeka and Nene handle their difficulties?

Objectives	Activities
	Joy and Inspiration; Doubt and Fear
	The Pursuit of Happiness: What brings us joy and fulfillment in life?
Relate literary experience to personal experience and extend personal response.	*To laugh is proper to man.* - Francois Rabelais
	One of our greatest motivators for carrying on with our lives, setting goals, and striving to achieve is happiness or, at least, peace of mind (Davies & Kirkland, 1990, p. 4).
Speak to share thoughts, opinions, and feelings.	Ask students to think about people they know who seem to be truly happy. In their log/journal, have students describe what they think is a source of happiness for them. Ask them to think about the following questions:
Record responses in a reader's journal, log, or notebook.	
Practise the behaviours of effective speakers and listeners.	*What is the meaning of happiness? Can people choose to be happy, or is happiness beyond the control of the individual? What would be some of the ingredients necessary for happiness in their lives?*
	Reading Poetry: *Happiness* (J. Kenyon), *Happiness* (C. Sandburg), *Happiness* (W. Whitman), *Happiness Is a Butterfly* (N. Hawthorne), or another poem about happiness.
	Have students consider what each part suggests about the nature of happiness.
Practice the behaviors of effective, strategic readers.	Explore the following questions (Davies & Kirkland, 1990, p. 71) with students:
Speak to clarify and extend thinking.	• *What is the "good life"? What is a happy life?* • *If you could work at any job at all, which job would you choose? Why?* • *If you could live anywhere you wished, where would you choose to live? Why?* • *If you could travel anywhere you wished, where would you travel? Why?* • *If you could ....* • *What is your idea of "complete happiness"? Would you want to live a life of complete happiness? Why or why not? Can perfect happiness be achieved in life?*
	Writing Options
	Have students:
Experiment with various forms of writing.	• Design a series of posters that inspire people to reflect on happiness or encourage them to enjoy life. On each poster, students might include an original poem and an illustration. or
Develop and articulate defensible positions on issues reflected in texts (CCT).	• Prepare a collection of original poems in which they describe moments of happiness in their lives. or • Write a short story about a perfect society in which everyone is supposed to be happy all the time. (The story might have an ironic tone.)
Read a wide range of material to extend experience.	**Reading a Short Story:** *The Happy Man* (N. Mahfouz), *Three Years of Carefree Happiness* (H. Chen), *Life is Sweet at Kumansenu* (A. Nicol), *Searching for the Bishop* (B. Medicine), *Aggi's Last Dance* (J. Huntington), or another story about happiness.

Objectives	Activities
	Pre-reading
Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).	In *The Happy Man*, the main character asks if complete happiness is an impossible quest. As students read the story, have them notice how the man is affected by an unexpected surge of happiness.
	Reading
Practise the behaviours of effective, strategic readers.	As they read, encourage students to think about the effect the main character's happiness has on his thoughts and feelings.
	Response
Respond personally, critically, and creatively.	Ask students to consider the following questions:
	• Did you like the story? Why or why not?
Evaluate the extent to which a specific piece of writing achieves its purpose.	• Why did the man's happiness cause him anxiety?
	Have students imagine that they were to wake up one day completely happy. Then imagine that a close friend suddenly dies. How would their happiness affect their response to the friend's death? How would they feel about happiness after this? Why is it ironic that the man seeks medical treatment for his happiness? Is the main character genuinely happy or does he really need a psychiatrist?
	Encourage students to support their answers with evidence from the story. What is the writer suggesting about happiness and life in the world today?
	Representing
Respond creatively (IL).	Have students assume the role of the psychiatrist in the story. How would they attempt to "cure" the man so that he could function in society? Have students represent their responses visually by developing collages.
	Doubts, Fears, and Strength: What doubts and fears do we have? How do we show our strength?
	We all have our doubts and fears. These doubts and fears often challenge us but, consequently, give us strength.
Practise the behaviours of effective, strategic readers.	**Reading Poetry:** *When I Have Fears That I May Cease to Be* (J. Keats) or another poem about a human fear.
Read a wide range of material to extend experience.	**Pre-reading**
	In this poem, Keat's describes the fears produced by the thought of his own death. Three years after writing this poem, he died of tuberculosis, the disease that killed his mother. His brother, Tom, also died of tuberculosis just months after the poem was published (Goheen, 1994, p. 569).
Explore human experiences and values reflected in texts (PSVS).	
	Have students discuss the following questions:
Develop and articulate defensible positions on issues reflected in texts.	How do you feel about death? Have your feelings about death changed over the years? Do you think the way you live your life affects your attitude toward death?

Objectives	Activities
	Reading
Assess an author's ideas and techniques (CCT).	As students read this sonnet, have them summarize what Keats is saying in each section.
A writer's style is affected by the period or time in which the work is written (Language Concept).	For example, Lines 1-4: The speaker fears that he will die before he is able to write down all the wonderful ideas that he has. Lines 5-8: Lines 9-12: Lines 13-14:
	Inform students that the meaning of the last two lines is a subject of great debate and that people do not agree on what, exactly, these lines mean. Ask students what they think the lines mean. Have them support their interpretations with evidence from the poem.
	Response
Respond personally, critically, and creatively.	Ask students to think about and articulate their understanding of what the speaker fears. What is the mood of this poem? Is it constant or does it change as the poem progresses? Have students support their responses using evidence from the poem.
Record responses in a reader's journal, log, or notebook (COM).	
Make and defend an informed critical response.	Finally, have students consider if this is an effective poem. Again, students need to support their stances.
Evaluate the extent to which a specific piece of writing achieves its purpose.	**Reading Poetry:** *id rather forget we cant live forever* (M. Machura) or another poem about mortality.
	Pre-reading
Recognize reading as an active process that requires readers to: • make connections • find meaning • make and confirm predictions • make and confirm inferences • reflect and evaluate.	Ask students to look at the poem's title and predict what the poem will address. Some people who are facing death accept it readily, while others fight to hold on to life. Have students consider the reasons for these different attitudes.
	Reading
	This poem is a narrative. Have students note details used to reveal character, setting, conflict, and outcome.
	Response
Assess an author's ideas and techniques (CCT).	Have students compare the speaker's view of life now, and at the time of the accident.
	Ask students to choose one word from the poem that they think is the most important clue to the poem's message. Have them explain their selection. What does the poem suggest about the speaker's and our readiness to accept death?
Relate literary experience to personal experience and extend personal response.	This poem makes an allusion to Hamlet. Ask students to consider who Hamlet was and what his predicament was.

Objectives	Activities
Read a wide range of material to extend experience.	**Reading, Viewing, and Listening to a Shakespearean Play:** *Hamlet* or other Shakespearean play.
Explore human experiences and values reflected in texts.	*Times of crisis reveal a person's true nature.* - George Elliott
Read to understand and appreciate an international literary heritage and world perspectives (PSVS).	Each of us has to face the trials and tribulations of life. As we address these trials and tribulations, we are challenged and our true nature is tested. What should we do? What is right? How ought we to behave?
	In *Hamlet*, Shakespeare tells the story of an individual who finds it difficult to perform an act that he believes is necessary. Have students recall instances in which they have had to do something that they found difficult. Why did they not want to do it? How did they overcome their reluctance? What limits did they place on themselves? What limits did others place on them?
Reflect and evaluate. Find meaning.	Why do we continue to read Shakespeare 400 years after his death? According to writer Pablo Neruda, it is because we see ourselves--our hopes, uncertainties, terrors--so clearly in his works.
Relate literary experience to personal experience and extend personal response (COM).	*Hamlet appeals to all nations, expresses the thought, the yearnings, the dilemmas of all, because Shakespeare deals not with national characteristics, but with universal ideas, struggles, despair common to human nature.* - F. Harrison
A writer's style is affected by the period or time in which the work is written (Language Concept).	The play *Hamlet* offers us insight into the complexity of life and gives us an opportunity to reflect upon some of its challenges and our own dilemmas. Ask students to consider how they would have acted if they found themselves in a situation similar to Hamlet.
Compare, contrast, and evaluate texts (CCT).	*... in the plays of Shakespeare, every man sees himself.* - Samuel Coleridge
	As students explore the play *Hamlet,* have them consider what it says to them. Encourage students to think about sense of self; personal qualities; concepts such as duty, conscience, and vengeance; personal relationships; human joys, doubts, and fears; and the roles of these in human relationships.
	A Contrapuntal Reading
	Teachers may wish to juxtapose *Hamlet* (with its male protagonist and author) with a novel such as the *The Kitchen God's Wife* (with its female protagonist and author). Although both works deal with many of the same issues and themes, they present students with different voices, places, times, and points of view. For example,

	Hamlet	The Kitchen God's Wife
Author	male, European, sixteenth century	Female, Chinese-American, twentieth century
Protagonist	male	female
Form	poetry/play	prose/novel
Issues	Difficulties faced by a European prince living in medieval Denmark including sense of self, ideals, joys, doubts, fears, strengths, familial relationships, love, war, honour, and decision making.	Difficulties faced by a Chinese woman and her daughter in 20th Century China and United States including sense of self, ideals, joys, doubts, strengths, familial relationships, love, war, honour, and decision making.

Objectives

Activities

By juxtaposing *Hamlet* and *The Kitchen God's Wife*, students can compare not only the settings and protagonists but also the cultural, gender, class, familial, and social differences found in the texts. The reading of the novel could be extensive (rather than intensive) and done during the study of the play. At the end of the study, students could be invited to discuss their readings and the issues that underlie their readings.

Before beginning the reading/listening/viewing of *Hamlet*, students may wish to read a summary of the plot and discuss the suggested culminating activities--the review, and the position paper or panel presentation.

Act I Considerations

Consider the social, historical, and philosophical milieu in which a selection was written (PSVS).

Set in Denmark during some unspecified time in the Middle Ages, *Hamlet* begins not long after the death of a beloved Danish king. The dead king's brother Claudius now rules the land, while the dead king's son--like his father, named Hamlet--broods in a fit of depression so deep that it alarms all those about him. Besides his father's death, Hamlet is grieved that his mother (the former king's widow) saw fit to marry, in less than two months' time, her brother-in-law, the new king Claudius. Again, encourage students to consider what they would have done and how they would have felt.

Recognize listening, reading, and viewing as active processes.

Practise the behaviours of effective listeners, viewers, and readers.

Listen in order to assess positions on issues.

Speak to share thoughts, opinions, and feelings.

Speak to inform and persuade.

As students hear/view/read the play, have them keep a log/journal and consider the following issues. In pairs or groups of four, have students compare and discuss their individual responses. They should always refer to the text to support their opinions.

The following questions and activities are presented (scene by scene) to help students with their responses and discussions.

Scene 1
- How does Shakespeare attract the audience's or reader's attention? Where and when does this scene take place? How successful is Shakespeare in creating an engaging first scene?
- What character traits does Horatio possess that would suggest Marcellus and Barnardo were right in asking him to join them? Begin a character web for Horatio.

Objectives	Activities
Write to express understanding. Record responses in a reader's journal, log, or notebook. Function effectively as both a group member and a group leader (PSVS).	• In pairs, list the main events of this scene. • Normally, you would expect the guard on duty to ask "who's there", yet at the opening of the play, the guard coming on duty asks the question. What does this suggest? Discuss with your partner. Make an entry in your journal. Scene 2 • In pairs, summarize what you have learned in this scene. Contrast makes drama effective. In what ways are scenes 1 and 2 in contrast? • What does Hamlet's first soliloquy (ii, 129-159) reveal about his state of mind and causes for it? Discuss in pairs. • What different aspects of Hamlet's character are revealed in this scene? Begin a character web for Hamlet. Scene 3 • In pairs, summarize the main events of this scene. What is the mood of scene 3? • What impression does Ophelia make upon you? Does she have spirit and wit? Is she appealing? Begin a character web for Ophelia. • Polonius's advice to his departing son (iii, 58ff) is often quoted approvingly. What do you think of his "few precepts"? Discuss. What does the advice reveal about Polonius's character? • Individually, write a diary entry in which Ophelia or Laertes recounts some of the advice she or he has received, and how she or he feels about the advice.
Relate literary experience to personal experience and extend personal response (COM). Assess an author's ideas and techniques. Make and defend an informed critical response (CCT). Develop and articulate defensible positions on issues reflected in texts.	Scene 4 • Illustrate the main events of this scene. Discuss with a partner. • How does Hamlet feel about the festivities at the castle? Scene 5 • In pairs, discuss the main events of this scene. • Why does the ghost believe that he will descend to hell? • Hamlet seems genuinely horrified at the ghost's revelations. Has he had no hint of evil? • What does Hamlet realize after talking with the ghost? As a class, discuss the following questions: *How do you think Hamlet will resolve this wrenching conflict in his life? By the end of Act I, how would you assess the state of affairs in Denmark politically, militarily, and morally? Knowing what he now knows, could Hamlet march into the castle and accuse Claudius of murder? What would happen if Hamlet attempted to kill Claudius immediately?* **Act II Considerations**
Recognize listening, reading, and viewing as active processes. Practise the behaviours of effective listeners, readers, and viewers. Listen in order to assess positions on issues.	Scene 1 • Act II opens on a note of intrigue. Polonius is discovered arranging for someone to spy on his absent son. What does this suggest about Polonius? Discuss in groups of three. • Ophelia describes in detail Hamlet's appearance and actions. Why does Hamlet appear in this state? Is he really mad? • Ophelia's description would convince an Elizabethan audience that Hamlet is mad. Reword Ophelia's description in such a way as to convince a modern audience that Hamlet is mad.

Objectives	Activities

Objectives

- Speak to clarify and extend thinking.

  Write to express understanding.

  Record responses in a reader's journal, log, or notebook (COM).

  Function effectively as both a group member and a group leader (PSVS).

  Relate literary experience to personal experience and extend personal response.

  Make and defend an informed critical response (CCT).

  Recognize listening, reading, and viewing as active processes.

  Practise the behaviours of effective listeners, readers, and viewers.

  Speak to share thoughts, opinions, and feelings.

  Listen in order to assess positions on issues.

  Record responses in a reader's journal, log, or notebook.

Activities

Scene 2

- In groups of three, discuss the following questions:
  - The opening of the second scene of Act II parallels the first scene. In what way?
  - Claudius, Gertrude, and Polonius all have differing opinions on the source of Hamlet's madness. What are they?
  - The early portions of the scene return to the Norway questions raised in Act I, Scene 2. How is that threat to the peace of Denmark resolved?
  - In your opinion, are Rosencrantz and Guildenstern true friends to Hamlet? Explain.
  - The soliloquy at Scene 2, line 648, expresses a self-evaluation. What distresses Hamlet about himself? Is he a coward? Is he insensitive? As you continue viewing/listening to/reading the play, try to arrive at an understanding of the kind of person Hamlet is, and of what motivates him to behave as he does.
- Individually, in your reading log/journal, comment on Hamlet's statement, "To be honest, as this world goes is to be one man picked out of ten thousand."
- Note, in your reading log/journal, your response to the following questions: Is Hamlet acting cowardly? Why or why not?
- There are in Act II at least four attempts by characters to trip or entrap other characters. Describe these, explaining who is doing the trapping, who the intended victim is, and why the trap is set.

Act III Considerations

In small groups and individually, have students consider the following questions.

Scene 1

- Hamlet speaks the soliloquy beginning, "To be, or not to be." What arguments does he come up with against committing suicide? That he should be contemplating such an act at all indicates his desperate state of mind.
- How does he behave toward Ophelia? Ophelia remembers Hamlet's earlier identity--what he once had been (i, 167 ff). How does she account for his present behaviour? How does that behaviour affect Claudius? Polonius?

Scene 2

- This scene presents "The Mousetrap", the play within a play, by which Hamlet will test the King's guilt or innocence. How does Claudius respond to the play?
- According to Hamlet, what are the characteristics of a true friend? To what extent do you agree with him?
- Note Hamlet's reaction after he has proven Claudius' guilt. Why is it ironic?

Scene 3

- Why does Claudius believe that he cannot be forgiven for his crimes? What does the long speech beginning at line 36 reveal about Claudius?
- The King is alone, unarmed, unguarded, and his guilt is beyond question. Why, then, does Hamlet refrain from killing him? What is the irony here?

Scene 4

- Does Polonius deserve the death he suffers? How does the discovery of Polonius's body affect Hamlet?
- This scene serves to focus on the relationship between Hamlet and his mother. What is revealed about their relationship?

Objectives

Relate literary experience to personal experience and extend personal response (PSVS).

Assess an author's ideas and techniques.

Develop and articulate defensible positions on issues reflected in texts (CCT).

Make and defend an informed critical response.

Experiment with various forms of writing (IL).

Recognize listening, reading, and viewing as active processes.

Practise the behaviours of effective listeners, readers, and viewers.

Listen in order to assess positions on issues.

Speak to express understanding.

Record responses in a reader's journal, log, or notebook (COM).

Relate literary experience to personal experience and extend personal response (PSVS).

Develop and articulate defensible positions on issues reflected in texts (CCT).

Assess an author's ideas and techniques.

Make and defend an informed critical response.

Activities

- By the end of this act, Hamlet has become disillusioned with his mother, his girlfriend, his school friends, and the Danish people. Why? What is the cumulative effect on Hamlet?
- The adage "I must be cruel to be kind" comes from Hamlet's speech at the end of this Act. Do you think that cruelty can be justified? Why or why not? Do you agree that Hamlet's decision to postpone killing his uncle is, as Samuel Johnson suggested, "... too horrible to be read or to be uttered"? Under these circumstances, does Hamlet's decision ensure his "eternal damnation"?

Act III Writing Option: Reread Hamlet's confrontation with his mother in scene 4. Then write a diary entry in which the queen reflects on her son's peculiar behaviour. Consider whether--in her place--you would believe Hamlet when he insists that he is not really mad.

Act IV Considerations

In small groups and individually, have students consider the following questions.

Scene 1
- What evidence is there in this scene that Hamlet's advice has had an effect on Gertrude?
- What is Claudius's major concern? What steps has he taken to protect himself from Hamlet's vengeance?

Scene 2
- Why does Hamlet not co-operate with Rosencrantz and Guildenstern? What does Hamlet accuse Rosencrantz of being?

Scene 3
- Despite what he tells Hamlet, what is Claudius's purpose in arranging for him to go to England?
- Why does Hamlet not object to being sent to England?

Scene 4
- In this scene, Hamlet utters the famous soliloquy beginning "How all occasions do inform against me" (iv, 32ff). What effect does the example of Fortinbras's march on "a little patch of ground" have on the prince? What change comes over him in the course of the speech?
- At the end of the scene, what does Hamlet say will occur "from this time forth"?

Scene 5
- What has driven Ophelia mad? In what way does her real madness differ from Hamlet's feigned madness? Is madness a sign of weakness in Ophelia's character?
- How would you describe the difference between Gertrude's and Claudius's reactions to Ophelia in this scene?

Scene 6
- This episode with pirates seems too convenient. Did Hamlet plan the encounter before leaving for England?

Scene 7
- This scene continues to develop a contrast between Hamlet and Laertes. What positive characteristics of Hamlet's are indirectly emphasized?

Objectives	Activities
	• What plan does the King propose for dealing with Hamlet? How does Laertes refine the plan?
	• Some critics have suggested that Hamlet's internal conflict over his reluctance to take decisive action is primarily a problem of his own making. The critic Robert Ornstein observes that as Hamlet did not insist on reproaching himself in his soliloquy, the thought that he delays would not occur to us. During a performance of the play, we do not feel that Hamlet procrastinates or puts off action. Do you agree with this view?
	• Who is more justified in seeking revenge--Hamlet or Laertes? Why?
	• The fourth act of an Elizabethan tragedy is usually short, consisting of many brief scenes, as the different threads are tied together in preparation for the last act. We can assume that the last act of *Hamlet* will result in a confrontation between Hamlet and Claudius. How does Act IV lay the groundwork for this?
Recognize listening, reading, and viewing as active processes. Practise the behaviours of effective listeners, readers, and viewers. Listen in order to assess positions on issues. Speak and write to express understand (COM). Develop and articulate defensible positions on issues reflected in texts. Assess an author's ideas and techniques (CCT).	**Act V Considerations** In small groups and individually, have students consider the following questions. Scene 1 • After the intensity of Act IV, Act V opens comically. What is the effect of the graveyard scene? • Hamlet says that he loved Ophelia more than "forty thousand brothers" could have loved her. Do you think this is true? Why do you think he felt it was necessary to say this? Scene 2 • What evidence is there in this scene that perhaps Hamlet did not really love Ophelia? • Horatio has his doubts about the wisdom of Hamlet's duelling with Laertes. Why? Why does Hamlet accept the challenge? Why is Hamlet so willing to trust Claudius and Laertes in this scene when he was so careful about not trusting Rosencrantz and Guildenstern? • In what sense is Claudius's death ironic? • How does Horatio retain his true character right to the end of the play? When and why does he almost act out of character? • What is Fortinbras's function in the play? • According to Fortinbras, what sort of man might Hamlet have become had he survived? • Some critics view Hamlet as a story of an extraordinary man who takes on a great challenge and meets it in a great and heroic fashion. Others view the drama as the story of an ordinary man who is thrust into extraordinary circumstances by forces beyond his control. Others say that the play is the story of a man undone by weaknesses in his character. What is your opinion? Support it with examples from Act V. • At the end of the play, Fortinbras arrives to restore order to Denmark. If Hamlet had lived to become king, would he have made a good ruler?
Experiment with various forms of writing.	**Act V Writing Options:** Write an obituary for at least one of the characters who dies in this scene, or write a news report of the events in the second half of this scene.

Objectives	Activities
Make and defend an informed critical response.	**Writing a Review** *Hamlet is a great story. It's got some great things in it. I mean there's something like eight violent deaths, there's murder, there's adultery, there's a ghost, a madwoman, poisoning, revenge, sword fights. It's a pretty good story.* — Mel Gibson, actor
Write a review evaluating a play or film/video.	Imagine that you are a drama critic assigned to cover a stage performance or film of *Hamlet*. View a live performance or one of the many film versions of the play. Write a review of the performance.
Use what is known as the writing process.	Before you watch the stage performance or view the film, consider the following questions (Nelms, 1992): • *What specific scenes do you look forward to seeing in the movie?* • *What actors would you choose to play the main characters?* • *What specific places and sights do you expect to see in the movie?* • *What set would you construct and how would you light it, or what place would be a good one at which to film this story?* • *If you were directing this as a play or making a movie of Hamlet, what would be your opening scene? What would be your closing scene?* Ask students to discuss the difference between critical and box office success. Can a film or play achieve one but not the other? Why or why not?

Use appropriate pre-writing and planning strategies.	**Pre-writing**
	
	• Identify the categories that might be considered, such as story line, acting, direction, technical aspects (e.g., set, costumes, lighting, sound/music, photography, others).
	• Under each category, jot down notes about each area. For example, what did the director try to convey? What did you notice about the actor playing Hamlet, etc?
	• Organize your reactions under the following headings:
	  ◦ General impression of the film/play.
	  ◦ Plot and Content: What was included? What was deleted?
	  ◦ Quality of the acting, filming/presentation, and directing.
	  ◦ Outstanding parts of the film/play.
	  ◦ Weak parts of the film/play.
	  ◦ Do you think the film/play is successful? Will it be a critical success? Will it be a box-office success?

Develop ideas previously explored into draft form (COM). Develop the review from an explicit thesis statement. Write an introduction that engages interest, focuses the thoughts of readers, and establishes the tone of the review.	**Drafting** Film and theatre reviews can be written in many different ways. The following format is one that students can use as an introduction to reviewing. • At the beginning of a film/play review, it is standard practice to give the title, director, producer, and year. • The introductory paragraph of the review should clearly identify the film/play, give your general impression, and introduce the elements about the film/play that will be discussed. • The second paragraph of the review can give a brief summary of the film's/play's content. What scenes were included? Deleted? How were they ordered?

Objectives

Use an appropriate method of development.

Write a conclusion appropriate to the overall intent.

An effective composition is unified, coherent, and emphatic (Language Concept).

Revise and polish compositions draft(s).

Assess their own and others' reviews for unity, coherence, and emphasis.

Written sentences are complete and clear (Language Concept).

Write and document a short formal essay.
            or
Write and document a convincing argument using logical thought and persuasive language.
            or
Participate in a panel discussion.

Activities

- The third and fourth paragraphs of the review can express a personal evaluation of the elements or aspects that you choose to discuss--quality of the acting, filming/presentation, directing, or other aspects. You might, for example, compare the film/play to the director's other work.
- The fifth paragraph can give the overall evaluation of the film/play. Would you recommend it to any group of people? Is it, in your opinion, a critical success? Will it be a box-office success?

Revising

- Check to see that each of the major points is clearly stated in each paragraph's topic sentence and that the opening paragraph catches the reader's attention.
- Check that the information used is accurate and that the sequence of ideas and information is easy to follow.
- Make sure that there is enough information to give the reader a good understanding of the film/play and that any generalization is supported with specific evidence.
- Check for appropriate language.
- Check that the names, dates, and places are accurate.
- Check for errors in sentence structure, spelling, punctuation, and capitalization.
- Peer edit.

Writing and Speaking: A research paper, position paper, or panel presentation.

Hamlet abounds with difficult questions. More has been written on the subject of this play than on any other piece of literature.

There are many ways to approach *Hamlet*, but one useful way to consider the play as a whole is through examining it in terms of some of the issues explored in this course and the questions that are raised by these issues. For example, students might discuss the following statements or questions in terms of the unit's sub-themes or issues.

Issue One: Hamlet's Sense of Self, His Qualities, and His Ideals

- Hamlet does not know himself.
- Hamlet is as mysterious and inexplicable as any human being.
- Hamlet does not see himself clearly.
- Hamlet is an enigma, subject to innumerable interpretations.
- Hamlet's seven soliloquies reveal his true character.
- Hamlet rouses pity in the audience.
- Ophelia rouses pity in the reader/audience.
- Hamlet has a conscience.
- Hamlet has many admirable traits but just as many shortcomings.
- Hamlet's soliloquies reveal his various--sometimes conflicting--character traits.
- Why can Hamlet be ruthless with the likes of Polonius, Rosencrantz, and Guildenstern and yet seem incapable of acting against Claudius?
- Compare and contrast the characters of Hamlet and Laertes. What about their situations is similar? Is each moved by the claims of vengeance? What do you learn about Hamlet's character by comparing it with Laertes's?
- Hamlet is neither white nor black, but grey. He has good and bad qualities.
- Claudius is neither white nor black, but grey. Illustrate his good and bad qualities.
- Polonius appears as an old fool and yet there is evidence of respect and love for him.

Objectives	Activities
	Issue Two: Personal Relationships in *Hamlet*

Objectives

Activities

Issue Two: Personal Relationships in *Hamlet*

- The play involves the interaction of three families, and the actions of three sons who have lost their fathers--Fortinbras, Hamlet, and Laertes. Each son seeks revenge. Hamlet and Laertes destroy the rest of their families. Fortinbras, the cool deliberate soldier, ends up in command of all. Discuss the varied relationships within and between these families, and especially among the three sons.
- Discuss Hamlet's feeling for his father, his mother, Ophelia, and his friends.
- How truly was Hamlet in love with Ophelia?
- Do Gertrude and her new husband love each other or do they marry simply for reasons of greed and ambition?
- Hamlet provides many examples of loyalty and many examples of its direct opposite, betrayal. Discuss these opposing traits in detail, being sure to provide specific examples of each.
- Hamlet greatly admires Horatio and tells him why. What aspects of Hamlet's own character make him admire Horatio for being the way he is?

Issue Three: Joy and Inspiration, and Doubt and Fear in *Hamlet*

- "The theme is evil, its contagion, and its self-destruction--evil breeding evil and leading to ruin" (L. C. Knight). Explain and provide examples to support this statement.
- To what extent is Hamlet's will free? "The time is out of joint," he cries. "O cursed spite/That ever I was born to set it right" (I, v, 189-190). How must the times be set right? Why does Hamlet think he is the only one who can rectify them?

Issue Four: *Hamlet* and the other Characters in this Unit

- How are Hamlet's concerns similar or different from those of other characters studied in this unit?
- How are Shakespeare's concerns the same as those of other writers studied in this unit?

As a result of their examination of these issues, students could prepare a research essay, a position paper, or a panel presentation. Whatever route students take, they must be prepared to probe the text carefully, reflect, discuss and consult secondary sources. Most importantly, they will be expected to take an informed stand.

It is essential that students be involved in their own assessment and evaluation. The student and teacher should confer to set objectives and criteria for assessment. The student should undertake some form of self-assessment to be used in conjunction with the teacher's assessment.

Culminating Activity

Involve students in the planning of an activity that will bring closure to learning around the issue of The Human Condition.

Objectives (lower section):

Exercise choice with respect to assignment or topic selection, group processes, and format for presentation (IL).

Explore human experiences and values reflected in texts (PSVS).

English Language Arts B30: Sample Issue for Unit II

World Perspectives--The Social Experience

Once and for all you can know there's a universe of people outside and you're responsible to it.
- A. Miller

Each individual is part of the larger social system and, to one degree or another, is shaped by it and responsible to it. Through the ages, people have dreamt of creating the perfect society that served the individual as well as the common good. One of the challenges highlighted in history and in literature is striking the balance between individual and societal rights and responsibilities; between personal goals and societal needs; between personal ambition and the common good; between personal values and social values. Out of this has grown conformity and rebellion, as well as causes and crusades.

For everything he did he served the Greater Community.
- W. H. Auden

Sample Guiding Questions

In this unit, students are asked to consider the society in which they live and the kind of society in which they would like to live. Students might consider the reasons for social criticism and action.

Beyond Personal Goals--Individual, Group, and Societal Responsibility

Guiding Question: What are our responsibilities to others?

Sample Related Questions:
- What is our place in society?
- What are our responsibilities to self? To society? To future generations?
- How do we balance self-preservation with concern for others?
- What are our individual rights and responsibilities? What might be our responsibilities and rights as members of particular groups within society?
- What are our societal rights and responsibilities? Does society count on us as individuals? If so how?
- What actions are expected of individuals within a society?

- How does society ensure there is respect for both individuals and for groups?

Dealing with Universal Issues, such as Truth and Justice

Guiding Question: What is "truth" and what is "justice"?

Sample Related Questions:
- How do we define "truth" and "justice"?
- What are the important truths in life?
- How do we find truth? How do we tell right from wrong?
- What are the rights of all?
- Why is justice often hard to achieve? Is justice fair? Infallible?
- Why does justice sometimes "sting"? How do we remedy injustice?
- Are there situations in which it is more just to treat people differently than to treat them the same?

Ambition, Power, and the Common Good

Guiding Question: What is the nature of ambition and power?

Sample Related Questions:
- What gives a person status? Is status achieved the same way in all societies? Within a society?
- How do ambition and power drive us? How do they challenge us?
- What is meant by "the common good"? Who decides what the common good is? Is the common good best for every individual in a society?
- What is the appeal of being in the position of "ruling" other people? What disadvantages accompany being the authority figure?
- How does lack of power affect particular individuals or groups?
- What is the reality of being colonized or "ruled"?
- What is the advantage in treating others as we wish they would treat us? Why is this often difficult?

Social Criticism--Conformity and Nonconformity/ Resistance

Guiding Question: What is social criticism?

Sample Related Questions:
- What societal issues concern us?
- What is the purpose of social criticism?
- What is conformity? What is nonconformity? What is meant by "the status quo"? What is rebellion? Do different people define these differently? Are they manifested differently in different societies?

- What is the role of the state in Canada? What is the role of the individual or groups within the state?
- How should the state treat its citizens? Is this the same in every country?
- What is the relationship between the individual and the state in Canada? In other countries?
- What are the shortcomings of Canadian society? How can we, as citizens, address them?
- Why do some individuals or groups challenge the system while others abide with it? What is political protest? How does Canadian society treat nonconformity? Rebellion? Is rebellion risky in Canada as compared to other countries? Why or why not?
- How does Canadian society respond to challenges?

Addressing the Issues—Causes and Crusades

Guiding Question: How can we make the world a better place?

Sample Related Questions:
- What matters most to us as individuals? As groups? As a society?
- Do all people tackle causes in their lifetimes? Why or why not? What causes might our generation tackle?
- What do people do when faced with a decision between advancing a cause and doing what they believe is right?
- Are there situations in which individuals might challenge authority? What are some responsible ways of challenging authority?

Unit Objectives

In the second 50-hour unit, it is assumed that the following objectives will be addressed.

Students will:

Speaking

New Objectives for Unit II
- prepare and debate an issue
- present a toast
- practise the rules and procedures that govern business or community meetings
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practice the behaviours of effective speakers

- recognize and adjust oral presentation elements effectively and in keeping with purpose, audience needs, and individual cultural and linguistic heritage
- review their own oral presentations for content, organization, delivery, style, and audience response
- function effectively as both a group member and a group leader
- develop and articulate defensible positions on individual, community, national, or world issues
- other:

Listening

New Objectives for Unit II
- listen to analyze and evaluate
- evaluate logical development of an argument
- other:

Possible Objectives from Unit I for Review and Reinforcement
- recognize listening as an active, constructive process
- anticipate a message and set a purpose for listening
- attend
- seek and check understanding by making connections, and by making and confirming predictions and inferences
- interpret and summarize
- analyze and evaluate
- respond personally, critically, creatively, and empathetically
- evaluate ideas critically
- ask for clarification
- identify bias and fallacy in a speaker's argument
- listen in order to understand and learn
- listen in order to assess positions on individual, community, national, or world issues
- other:

Writing

New Objectives for Unit II
- produce an updated résumé and covering letter
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective writers
- use what is known as the writing process
- use appropriate pre-writing and planning strategies
- develop ideas previously explored into draft forms
- revise and polish compositions
- share, present, or publish compositions

- write and document a convincing argument using logical thought and persuasive language
- experiment with a variety of forms of writing such as a poem, play, short story, chapter of a novel, parody, or satire
- other:

Reading

New Objectives for Unit II
- demonstrate an increased ability to interpret symbols and symbolic patterns in literature
- locate, assess, and summarize information from a variety of sources
- other:

Possible Objectives from Unit I for Review and Reinforcement
- practise the behaviours of effective, strategic readers
- respond personally, critically, and creatively
- recognize major literary forms and techniques
- read to understand and appreciate an international literary heritage and world perspective
- develop and articulate defensible positions on individual, community, national, or world issues reflected in texts
- explore human experiences and values reflected in texts
- paraphrase a prose and/or poetry passage
- recognize satire
- other:

Representing and Viewing

New Objectives for Unit II
- present information on a topic with class members in a planned and focused group session using a variety of audio-visual strategies
- deliver a multimedia presentation for a specific audience and purpose (e.g., to inform, to influence, or to entertain)
- respond personally, critically, and creatively to visuals and multimedia presentations
- identify the purposes, intended audiences, messages, and points of view of visuals and multimedia presentations
- recognize language techniques and media conventions in visuals, films/videos, and multimedia presentations
- evaluate critically information obtained from viewing visuals and multimedia presentations
- other:

Possible Objectives from Unit I for Review and Reinforcement
- create appropriate nonverbal aids and visual images to enhance communication

- communicate thoughts, ideas, and feelings using two or more media
- recognize nonverbal aids and visual representations as tools for communicating and learning
- recognize viewing as an active process that requires viewers to:
  - ° anticipate a message and set a purpose for viewing
  - ° attend
  - ° seek and check understanding by making connections, and by making and confirming predictions and inferences
  - ° interpret and summarize
  - ° analyze and evaluate
- respond personally, critically, and creatively to films/videos
- identify the purposes, intended audiences, messages, and points of view of films/videos
- evaluate critically information obtained from viewing films/videos
- other:

Language Concepts

(List key language concepts for this unit.)
-
-
-

Resources

See the chart on the following page for a list of sample resources for this unit. For contemporary texts, F (female) and M (male) indicate the gender of the author. Country of origin of the author is indicated, as is type of work.

Sub-issue	Contemporary (in addition to critical articles and audio or video versions)	Traditional (in addition to critical articles and audio or video versions)
Beyond Personal Goals—Individual, Group, and Societal Responsibilities	E.g., *The Guest* (Camus) [Algeria/France] (short story) (M) *The Metamorphosis* (Kafka) [Austria/Czech] (short story) (M) *The Verger* (Maugham) [England] (short story) (M) *Amazons in Appalachia* (Awiakta) [USA] (essay) (F) (Aboriginal)	E.g., *No man is an Island* (Donne) *An Enemy of the People* (Ibsen)
Dealing with Universal Issues, such as Truth and Justice	E.g., *Golly, How Truth Will Out* (Nash) [USA] (poem) (M) *A Journey Along the Oka* (Solzhenitsyn) [Russia] (poem) (M) *The Ring* (Dinesen) [Denmark] (short story) (F) *The Lottery* (Jackson) [USA] (short story) (F) from *Kaffir Boy* (Mathabane) [South Africa] (essay) (M) *All My Sons* (Miller) [USA] (play) (M) *One-Hundred-Dollar Boots* (Jacobs) [USA] (short story) (F) I/M	E.g., Excerpt from *Of Truth* (Bacon) Excerpt from *On Liars* (Montaigne) Excerpt from *On Liberty* (Mill) *The Tables Turned* (Wordsworth) *Thou Art Indeed Just, Lord* (Hopkins)
Ambition, Power, and the Common Good	E.g., *Wind and Water and Stone* (Paz) [Mexico] (poem) (M) *Discoverers of Chile* (Neruda) [Chile] (poem) (M) *Thoughts of Hanoi* (Thi Vinh) [Vietnam] (poem) (M) *Thurl's Machine* (Lem) [Poland] (short story) (M) *The Island of Woman* (Glashan) [USA] (poem) (F) (Aboriginal)	E.g., *Of Ambition* (Bacon) *Tartuffe* (Moliere)
Social Criticism--Conformity and Nonconformity/Resistance	E.g., *Lot's Wife* (Wilbur) [Russia] (poem) (F) *The Pig* (Kimenye) [Uganda] (short story) (M) *By Any Other Name* (Rau) [India] (essay) (F) *Brave New World* (Huxley) [England] (novel) (M) *Grapes of Wrath* (Steinbeck) [USA] (novel) (M) *The Only Good Indian* (Hale) [USA] (essay) (F)	E.g., *A Modest Proposal* (Swift) *To a Skylark* (Shelley)
Addressing the Issues--Causes and Crusades	E.g., *Telephone Conversation* (Soyinka) [Nigeria] (poem) (M) Excerpt from *Night* (Wiesel) [Romania] (essay) (M) *We Aim Not to Please* (Bird) [USA] (essay) (F)	E.g., *Utopia* (More) *The Chimney Sweep* (Wordsworth) *Ode to the West Wind* (Shelley)

Appendix

Western Canadian Language Arts Curriculum Framework

The Common Curriculum Framework for English Language Arts (1998) articulates a shared vision developed by Alberta, British Columbia, Manitoba, Saskatchewan, Northwest Territories, and Yukon Territory and provides a basis for curriculum development in English language arts in Saskatchewan.

The following outcomes serve as a foundation for English Language Arts 10, 20, and 30 courses.

The *Common Curriculum Framework for English Language Arts* identifies two variations for each of the specific outcomes for Grades 11 and 12. The first variation emphasizes ways in which language is used for understanding, analyzing, and responding to literature; creating in a variety of literary forms; self-expression; and personal satisfaction. The other variation emphasizes ways in which language is used for getting things done in day-to-day living. For example, it emphasizes clear, concise communication, collaboration with others, presentation skills, reading of documents and nonfiction, research, information management, and use of technology. Together, the specific outcomes and their two variations suggest a range of rich and varied learning outcomes that enable students to build on their interests and to strengthen and extend their language knowledge, skills, and strategies.

These specific outcomes and their variations may be incorporated in English language arts courses that encourage students to fulfill personal interests and to achieve goals related to employment, citizenship, and lifelong learning. Sometimes students may pursue the language arts from an aesthetic stance or perspective. For example, they may focus on their own and others' artistic or creative expression: reading and writing prose, plays, and poetry; viewing and making videos; and performing and presenting literary works. At other times, they may study the language arts from a more pragmatic stance or perspective. For example, they may focus on the use of language in conducting a variety of daily transactions: writing reports, documents, and articles; reading, hearing, and viewing a wide range of texts designed for pragmatic purposes; and preparing multimedia presentations.

A description of the five general outcomes with their related specific outcomes and variations follow.

General Outcome 1: Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.

Exploratory language enables students to organize and give meaning to experiences. Students use exploratory language to share thoughts, ideas, and experiences, and to express and acknowledge emotions. Exploratory language enables students to discover and understand what they think and who they are. It also helps them reflect on themselves as language learners and language users. In addition, exploratory language helps students establish and maintain relationships.

1.1 Discover and Explore

Express Ideas
10 consider the potential of emerging ideas through a variety of means (such as talking, mapping, writing journals, rehearsing, drafting, role-playing, brainstorming, sketching) to develop tentative positions
20 connect ideas, observations, opinions, and emotions through a variety of means to develop a train of thought and test tentative positions
 • connect ideas, observations, opinions, and emotions to create or understand texts
 • connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions
30 weigh and assess the validity of a range of ideas, observations, opinions, and emotions to reconsider and/or affirm positions
 • consider a range of ideas, observations, opinions, and emotions to create or understand texts
 • consider the relative merits or a range of ideas, observations, opinions, and emotions to reformulate or strengthen tentative positions

Consider Others' Ideas
10 seek and consider others' ideas through a variety of means (such as interviews, Internet discussion groups, dialogues) to expand understanding
20 seek others' responses through a variety of means (such as consulting Elders, e-mail correspondence, surveys) to clarify and rework ideas and positions
 • seek others' responses through a variety of means to clarify and rethink interpretations of texts or to reconsider the shape and nature of own texts

- seek others' ideas to clarify and rework positions, keeping in mind audience and context
30 invite diverse and challenging ideas and opinions through a variety of means (such as listening actively, reserving judgement, asking clarifying questions) to facilitate the re-examination of own ideas and positions
  - weigh diverse and challenging suggestions and advice to reconsider interpretations of texts or to re-examine the shape and nature of own texts
  - assess diverse, challenging information and questions and alternative perspectives to clarify own ideas and positions

Experiment with Language and Forms
10 demonstrate a willingness to take risks in language use and experiment with language and forms of expression (such as word choice, dramatic presentations, media interviews)
20 experiment with language and forms of expression to achieve particular effects
  - experiment with language and forms of expression to explore their effects on content and intent
  - experiment with language and forms of expression to discover their impact on audience and effect on purpose
30 vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication
  - vary language uses and forms of expression to discover their potential and limitations for creating particular effects
  - vary language uses and forms of expression to discover their impact on audience and effect on purpose

Express Preferences
10 pursue and expand interests and ideas through sharing reactions to, and preferences for, particular texts and genres by various writers, artists, storytellers, and filmmakers
20 explore a range of texts and genres and discuss how they affect personal interests, ideas, and attitudes
  - explore a range of texts and genres by various writers, artists, storytellers, and filmmakers, and discuss ideas, images, feelings, people, and experiences both within and associated with these texts
  - explore a range of texts and genres, and discuss their appeal and potential for affecting particular audiences
30 explore how personal experiences influence the selection of particular texts and how texts influence perspectives

- explore and discuss how texts and genres by various writers, artists, storytellers, and filmmakers contribute to discovering aspects of self and others
- investigate how various topics, texts, and authors influence decisions, goals, and life pursuits

Set Goals
10 assess personal language learning and select strategies to enhance growth in language learning
20 establish goals and plans for personal language learning based on self-assessment of achievements, needs, and interests
  - develop goals and plans for personal language learning (such as reading new genres or authors, experimenting with various writing forms or styles, developing effective storytelling techniques)
  - formulate goals and plans for personal language learning (such as using visuals, making effective presentations, enhancing clarity of design) based on self-assessment of achievements and needs
30 reflect on personal growth and successes in language learning and consider the role and importance of language learning when developing personal goals and plans
  - develop goals and plans for future language learning related to the development of personal identity, socio-cultural expression, literary pursuits, and further learning
  - formulate goals and plans to direct language learning related to daily life, citizenship, employment, and further learning

1.2 Clarify and Extend

Develop Understanding
10 clarify and shape understanding by assessing connections between new and prior knowledge, ideas, and experiences
20 examine and adjust initial understanding according to new knowledge, ideas, experiences, and responses from others
  - modify initial understanding of own and others' texts, considering new ideas, information, experiences, and responses from others
  - examine and adjust initial understanding of texts according to new knowledge, ideas, experiences, and responses from others
30 explain how new knowledge, ideas, experiences, and perspective reshape knowledge, ideas, and beliefs

- explain how new ideas, information, experiences, and perspectives clarify interpretations of own and others' texts
- explain how new knowledge, ideas, experiences, and perspectives reshape understanding of texts

Explain Opinions
10   explain opinions, providing support or reasons; anticipate other viewpoints
20   explore various viewpoints and consider the consequences of particular positions when generating and responding to texts
- explore possible interpretations when generating and responding to texts and themes
- explore and consider the consequences of own and others' viewpoints; confirm or revise personal viewpoints when generating and responding to texts
30   explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts
- explore assumptions and premises of texts to determine personal perspectives when generating and responding to texts
- explore multiple viewpoints on an issue or topic and identify aspects for further investigation; evaluate implications of differing perspectives when generating and responding to texts

Combine Ideas
10   connect ideas and experiences through a variety of means to gain understanding when generating, and responding to, texts
20   combine ideas and information through a variety of means to clarify understanding when generating and responding to texts
- combine viewpoints and interpretations through a variety of means (such as Think-pair-share, literary discussion groups on Internet) when generating and responding to texts
- combine ideas and information from multiple sources through a variety of means (such as pro-con charts, alternative Internet search engines, comparison tables) to ensure consideration of various perspectives when generating and responding to texts
30   consider ways in which interrelationships of ideas provide insight when generating and responding to texts
- revise and recast viewpoints and interpretations through a variety of means (such as role playing, reordering, restructuring, using alternative forms, changing settings, adding details) when generating and responding to texts
- consider ideas and information from multiple sources to identify their relative importance when generating and responding to texts; anticipate audience responses through a variety of means (such as rating scales, flow charts)

Extend Understanding
10   explore ways in which real and vicarious experiences and various perspectives affect understanding when generating, and responding to, texts
20   extend understanding by exploring and acknowledging multiple perspectives and ambiguities when generating and responding to texts
- extend understanding by considering real and vicarious experiences, inquiry findings, and divergent interpretations when generating and responding to texts
- clarify understanding by considering multiple perspectives, research data, and intended audience when generating and responding to texts
30   extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts
- explore and consider the usefulness of particular experiences, interpretations, and information when generating and responding to texts
- extend understanding by considering multiple perspectives, research data, and audience diversity (such as culture, age, gender) when generating and responding to texts

General Outcome 2: Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts.

Making meaning of oral, literary, and other media texts is fundamental to the English language arts. Through these texts, students experience a variety of situations, people, and cultures, and learn about themselves. Students can respond personally to texts by relating them to their prior knowledge, to their feelings and experiences, and to other texts. Through personal response, students explore and form values and beliefs. Students respond critically to texts by making interpretations and evaluating ideas, forms, and techniques. Students use a variety

of strategies and cueing systems before, during, and after interacting with various oral, literary, and other media texts.

2.1 Use Strategies and Cues

Prior Knowledge

10 apply personal experiences and prior knowledge of language and texts to develop understanding and interpretations of a variety of texts

20 examine connections between personal experiences and prior knowledge of language and texts to develop understanding and interpretations of a variety of texts
- examine connections between personal experiences and prior knowledge of genres, traditions, and a variety of texts (such as plays, poetry, novels, short stories, television programs, Internet book/film discussions) by writers, artists, storytellers, and filmmakers to develop understanding and interpretations
- examine connections between personal experiences and prior knowledge of particular forms and content, and a variety of texts (such as research reports, interviews, articles) to develop understanding and interpretations

30 analyze connections between personal experiences and prior knowledge of language and texts to develop interpretations of a variety of texts
- analyze connections between personal experiences and prior knowledge of genres, traditions, and a variety of texts (such as essays, novellas, epic poetry, films) by writers, artists, storytellers, and filmmakers to develop interpretations
- analyze connections between personal experiences and prior knowledge of particular forms and content and a variety of texts (such as demonstrations, technical reports, editorials, multimedia presentations) to develop interpretations and perspectives

Comprehension Strategies

10 select, describe, and use comprehension strategies (such as inferring, visualizing, summarizing, recalling, replaying, reviewing) to monitor understanding and develop interpretations of a variety of texts

20 use and adjust comprehension strategies to monitor understanding and develop interpretations of a variety of texts
- use and adjust comprehension strategies (such as inferring character traits and relationships, judging the plausibility of story endings, paraphrasing poetry or film

excerpts) to monitor understanding and develop interpretations of texts
- use and adjust comprehension strategies (such as skimming to preview texts, varying and adjusting reading and viewing rates to accomplish purpose, paraphrasing and summarizing, remembering pertinent information) to monitor and develop understanding of texts

30 apply a broad repertoire of appropriate comprehension strategies to monitor understanding and extend interpretations of a variety of texts
- apply a broad repertoire of appropriate comprehension strategies (such as analyzing artistic choices, recognizing motifs and patterns, supporting interpretations with relevant reasons and textual references) to monitor understanding and extend interpretations of texts
- apply a broad repertoire of appropriate comprehension strategies (such as following inductive and deductive arguments, detecting biases or logical fallacies, assessing plausibility, paraphrasing arguments) to monitor and develop understanding of texts

Textual Cues

10 use textual cues (such as transitional phrases in print texts, introductions in speeches, stage directions in plays, opening scenes in films) and prominent organizational patterns (such as compare and contrast) to construct and confirm meaning and interpret texts

20 use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts
- use textual cues (such as prologues, stage directions, camera angles) and prominent organizational patterns (such as acts and scenes, chapters, versification) to construct and confirm meaning and interpret texts
- use textual cues (such as visual images, sound tracks, structured overviews, headings and subheadings, summaries) and prominent organizational patterns (such as generalizations, examples) to construct and confirm meaning and interpret texts

30 use textual cues and prominent organizational patterns to construct and confirm meaning, and interpret texts
- use textual cues (such as analogies, visual compositions, dramatic monologues) and prominent organizational patterns (such as juxtaposition, stream-of-consciousness) to construct and confirm meaning, and interpret texts

- use textual cues (such as colour, debate rebuttals, news story formats) and prominent organizational patterns (such as proposition and support, hierarchical structures, data matrices) to construct and confirm meaning, and interpret texts

Cueing Systems

10 use syntactic, semantic, graphophonic, and pragmatic cueing systems (such as word order and sentence patterns; connotations, word analysis, social context) to construct and confirm meaning and interpret texts

20 use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts
- use syntactic, semantic, graphophonic, and pragmatic cueing systems (such as variety in sentence structure and length, words with multiple connotations, foreign derivations, prefixes and suffixes of specialized vocabulary, social context) to construct and confirm meaning and interpret texts
- use syntactic, semantic, graphophonic, and pragmatic cueing systems (such as subject-verb-object sequences and qualifiers, prefixes and suffixes of technical vocabulary, acronyms, social context) to construct and confirm meaning and interpret texts

30 use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning, and interpret texts
- use syntactic, semantic, graphophonic, and pragmatic cueing systems (such as sentence complexity, complex dialogue, allusions, and symbols, etymologies, social context) to construct and confirm meaning, and to interpret texts
- use syntactic, semantic, graphophonic, and pragmatic cueing systems (such as transitional sentences, specialized symbols and codes, social context) to construct and confirm meaning, and to interpret text

2.2 Respond to Texts

Experience Various Texts

10 experience texts from a variety of genres and cultural traditions (such as talking circles, legends, human interest stories, situation comedies); explore others' responses to texts

20 experience texts from a variety of genres and cultural traditions; compare various interpretations of texts
- experience genres (such as storytelling, myths and legends, historical dramas) from a variety of cultural traditions; explore and compare various interpretations of texts

- experience texts (such as traditional knowledge, ethnic/arts/community newspapers, docudramas) from a variety of perspectives, disciplines, and cultural traditions; compare various interpretations of texts to clarify understanding of ideas and information

30 experience texts from a variety of genres and cultural traditions; examine and analyze various interpretations of texts to revise or extend understanding
- experience genres (such as Aboriginal literature, oral and written histories and songs, dramatic monologues, international films) from a variety of historical and cultural traditions; examine various interpretations of texts to revise or extend understanding
- experience texts (such as debates, oral and written historical accounts, editorials) from a variety of perspectives, disciplines, and cultural traditions; analyze various interpretations of texts to revise or confirm understanding of ideas and information

Connect Self, Texts, and Culture

10 respond personally and critically to individuals, events, and ideas presented in a variety of Canadian and international texts

20 respond personally and critically to ideas and values presented in a variety of Canadian and international texts
- respond personally and critically to themes, values, and beliefs presented in a variety of texts by Canadian and international writers, artists, storytellers, and filmmakers
- examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators (such as writers, photo-journalists, commentators)

30 respond personally and critically to perspectives and styles of a variety of Canadian and international texts
- respond personally and critically to perspectives and styles of a variety of texts by Canadian and international writers, artists, storytellers, and filmmakers
- analyze and critique perspectives and styles of a variety of texts by Canadian and international communicators (such as editors, television producers, lecturers)

Appreciate the Artistry of Texts

10 explore how language and stylistic choices in oral, print, and other media texts affect mood, meaning, and audience

20 examine how language and stylistic choices in oral, print, and other media texts accomplish a variety of purposes

- examine how images and word choice (such as visual composition, juxtaposition, hyperboles) in texts convey and evoke emotion and create an overall impression
- examine how visuals and concise language (such as choice of fonts, short and medium sentences, precise nouns, active voice, tables, graphs) in texts communicate ideas and information to accomplish particular purposes

30 analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect
- analyze how word choice, images, tone, rhythm, and cadence in texts create an overall impression and engage audiences
- analyze how word choice, graphics, sounds, and nonverbal cues in texts communicate intended meaning and create effect

2.3 Understand Forms and Techniques

Forms and Genres

10 recognize the appropriateness of various forms and genres (such as oral presentations, pamphlets, posters) for various audiences and purposes

20 analyze how various forms and genres are used for particular audiences and purposes
- analyze how characteristics of various forms and genres (such as sonnets, feature films, political cartoons, scripts) are used for various audiences and purposes (such as to persuade, inform, entertain, create mood and theme)
- analyze how characteristics of various forms and genres (such as biographies, editorials, television commercials, print advertisements, instructional manuals, proposals) are used for various audiences and purposes (such as to advise, persuade, inform, entertain, create mood)

30 evaluate the effect of forms and genres on content and purpose
- evaluate the effect of forms and genres (such as dramatic monologues, docudramas) on content and purpose
- evaluate the effect of forms and genres (such as formal research reports, lectures, news magazines, billboard campaigns) on content and purpose (such as to explain, promote action)

Techniques and Elements

10 explain how various techniques and elements (such as sentence variety, sentence order, point of view, anecdotes, fade or dissolve) are used in oral, print, and other media texts to create particular affects

20 examine how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes
- examine how various techniques and elements (such as foreshadowing, interior dialogue, juxtaposition, hyperboles, motifs, symbols) are used in texts to accomplish particular purposes
- examine how various techniques and elements (such as exaggeration, illustrations, flashbacks, comparisons and contrasts, sound tracks, charts and graphs, highlighting, formatting) are used in texts to accomplish particular purposes

30 analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes
- analyze how various techniques and elements (such as irony, understatement, paradox, allegory, camera angles, analogies, parallel structure, cadence) are used in texts to accomplish particular purposes and create an overall impression
- analyze how various techniques and elements (such as summaries, jolts, camera angles, voice-over narration, bulleted lists, concise headings) are used in texts to accomplish particular purposes

Vocabulary

10 recognize that vocabulary and idiom are influenced by various factors (such as cultures, languages, science, media, technology); select and use register appropriate for context

20 demonstrate understanding of how vocabulary and idiom affect meaning and impact; use appropriate vocabulary when discussing and creating texts
- explain how vocabulary, idiom, and turn of phrase (such as figurative language, connotations) are used to create an impression and impact on an audience; use vocabulary and language appropriate for topic and context
- explain how choice of vocabulary and idiom (such as media and advertising jargon, technical language) affect meaning and create impact; use vocabulary appropriate for topic and language community

30 analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities
- demonstrate appreciation of how vocabulary, idiom, and expression combine to communicate complex ideas and evoke

emotional response; use literary language to analyze and create texts

- examine how language and vocabulary (such as acronyms, technical terminology, professional terms and jargon) are used to convey meaning in particular language communities; adjust use of vocabulary and idiom according to topic and context

Experiment with Language
10 experiment with language, visuals, and sounds to create effects for particular audiences, purposes, and contexts
20 experiment with language, visuals, and sounds to convey intended meaning and impact
- use creative combinations of language, visuals, and sounds in a variety of texts (such as photo-essays, collages, commemorative presentations) to convey content and achieve effect
- use creative combinations of language, visuals, and sound in a variety of texts (such as advertising visuals and logos, graphs and charts in reports) to communicate clearly and effectively
30 experiment with and use language, visuals, and sounds to influence thought, emotions, and behaviour
- experiment with and use language, visuals, and sounds to articulate ideas and create a dominate impression, mood, tone, and style
- experiment with and use language, visuals, and sounds according to audience, purpose, form, and context

Create Original Texts
10 create original texts (such as editorials, compact disc covers, displays, essays, photographs, multimedia presentations) to communicate ideas and enhance understanding of forms and techniques
20 create original texts to communicate ideas and enhance understanding of forms and techniques
- create original texts (such as poetry, scripts, short stories, storyboards, children's books) to explore and enhance understanding of literary forms and techniques
- create original texts (such as speeches, news stories, computer graphics, video essays, e-zines, brochures, advertisements) to communicate ideas and enhance understanding of forms and techniques
30 create original texts to communicate ideas and enhance understanding of forms and techniques
- create original texts (such as sonnets, one-act plays, parodies, pastiches, photographic essays, dramatic monologues) to explore and

enhance understanding of choice of forms according to content
- create original texts (such as technical manuals, instructional booklets, multimedia presentations, travelogues, documentaries, newscasts) to communicate ideas and enhance understanding of forms and techniques

General Outcome 3: Students will listen, speak, read, write, view, and represent to manage ideas and information.

The ability to manage information is important in school, in the workplace, on the land, and for personal growth and satisfaction. Students learn to access and communicate information, and to enhance the clarity and effectiveness of communication through the language arts. Students learn to interpret and analyze texts, ask questions, and gather and evaluate information.

3.1 Plan and Focus

Use Personal Knowledge
10 determine inquiry or research focus based on personal knowledge and interests, and on others' expertise
20 determine inquiry or research focus and parameters based on personal knowledge and others' expertise
- consider experiences and explore imagination as sources for topics and ideas
- determine inquiry or research focus based on personal knowledge and experiences, others' expertise, time parameters, available resources, purpose, and audience needs
30 consider own and others' expertise to explore breadth and depth of knowledge, and focus inquiry or research based on parameters of task
- pursue personal insights and explore alternative information sources for topics and ideas
- explore breadth and depth of personal knowledge and expertise, and other information sources, to determine research or inquiry focus, based on the problem or task and audience needs

Ask Questions
10 formulate questions to focus and guide inquiry or research
20 formulate and revise questions to focus inquiry or research topic and purpose
- generate questions to extend initial understanding of the imagined world of texts

- formulate questions to define the inquiry or research problem or task relative to context, medium, and anticipated audience needs

30 formulate focused inquiry or research questions and refine them through reflection and discussion of topic, purpose, and context
- explore and question the imagined worlds of texts from a variety of perspectives to understand them and bring them to life
- formulate and refine focused inquiry or research questions based on analysis of the problem or task, medium, audience needs, and intended result

Participate in Group Inquiry

10 collaborate to determine group knowledge base, and to define research or inquiry purpose and parameters

20 explore group knowledge and strengths to determine inquiry or research topic, purpose, and procedures
- assist and support peers in connecting, shaping, and clarifying ideas for creating texts
- identify group knowledge and expertise, and clarify group topic, perspective, and procedures according to audience, purpose, and context

30 collaborate with and support group members in adapting procedures to achieve inquiry or research goals
- assist and support peers in shaping and identifying topic and intent, and in developing creative approaches
- collaborate with and support group in defining the focus, purpose, and parameters of inquiry or research goals, adapting roles and procedures as required

Create and Follow a Plan

10 develop and use an inquiry or research plan to access relevant ideas and information from a variety of sources

20 develop, use, and adapt an inquiry or research plan appropriate for content, audience, purpose, context, sources, and procedures
- develop strategies (such as keeping journals, revisiting fascinating places) for gathering and accessing ideas to understand and generate texts
- develop, use, and adapt an inquiry or research plan appropriate for the task or problem, audience needs, and context, using multiple sources

30 develop and select from a repertoire of inquiry and research strategies (such as posing, refining, and eliminating questions; clarifying thesis statement or core message) and adjust

plan according to changes in audience, purpose, and context
- develop personal preferences and strategies (such as exploring memories of experiences, recording snatches of dialogue) for understanding and generating texts
- develop and follow an appropriate inquiry or research plan to satisfy the unique requirements of the task or problem, audience, and context, using multiple sources and procedures

3.2 Select and Process

Identify Personal and Peer Knowledge

10 select relevant personal and peer knowledge, experiences, and perspectives related to inquiry or research topic

20 select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus
- select and connect ideas from prior knowledge, observations, and experiences to understand and support the development of texts
- select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form

30 evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus
- select and connect ideas from prior knowledge, observations, and experiences, and evaluate their usefulness in understanding, developing, and enhancing texts
- evaluate and select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form

Identify Sources

10 identify and discuss the purpose and usefulness of specialized information sources (such as magazines, documentaries, hobby or sports materials, multimedia resources) relevant to particular inquiry or research needs

20 identify and discuss the purpose and usefulness of information sources relevant to particular inquiry or research needs
- identify the need for additional information to supplement prior knowledge, observations, and experiences for understanding and developing texts

- assess audience characteristics and needs, topic, and purpose to identify appropriate primary and secondary information sources (such as journals, surveys, reports, newspapers, periodicals)

30 identify and discuss diverse information sources relevant to particular inquiry or research needs
- determine the appropriateness and value of using diverse sources for understanding and developing texts
- determine audience characteristics and needs, topic, and purpose to identify a range of primary and secondary information sources (such as transcripts, field studies, literary and film reviews, works of art)

Evaluate Sources

10 determine the credibility, accuracy, and completeness of a variety of information sources for a particular inquiry or research plan

20 evaluate how perspectives and biases influence the choice of information sources for inquiry or research
- explain how choice of information from various sources affects the credibility and authenticity of texts
- explain how audience perspectives and biases influence the choice and effectiveness of information sources for inquiry or research

30 evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources for inquiry or research
- evaluate how choice of information from various sources affects the credibility and authenticity of texts
- evaluate facts (such as medium, ownership) that affect the authority, reliability, validity, accuracy, and bias of information sources for inquiry or research

Access Information

10 access information using a variety of tools and sources (such as electronic networks, libraries, taped oral histories)

20 access information using a variety of tools, skills, and sources to accomplish a particular purpose
- record and explore ideas and information using a variety of means (such as interviewing authors, artists, and Elders; observing sights and sounds; listening to others' responses)
- access information using a variety of tools, skills, and sources (such as databases, CD-ROMs, manuals, textbooks)

30 access information to accomplish a particular purpose within the topic parameters and time available

- record and explore others' ideas and experiences using a variety of means (such as reflecting, interviewing, reading contemporary texts, collecting media clippings)
- access information to accomplish a particular task using a variety of tools and sources (such as web sites, spreadsheets, specialized publications, periodical guides)

Make Sense of Information

10 identify and use text cues and organizational patterns to understand main ideas and their relationships in extended texts; adjust reading and viewing rates according to purpose, content, and context

20 use knowledge of text cues, organizational patterns, and persuasive techniques to sort and relate ideas in extended texts; adjust reading and viewing rates according to purpose, content, and context
- use knowledge of text cues, organizational patterns (such as flashbacks, chronological order, stream-of-consciousness), and sensory and emotional appeals (such as empathy, anecdotes, suspense, narrative hooks) to sort and relate ideas in extended texts
- use knowledge of text cues, organizational patterns (such as logical order), and persuasive techniques (such as flattery, appeals to success, happiness, prejudice) to sort and relate ideas in extended texts

30 use knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, organize, and integrate ideas from extended texts; adjust reading and viewing rates according to purpose, content, and context
- use knowledge of text cues, organizational patterns (such as point of view, stream-of-consciousness, play within a play) and cognitive and emotional appeals (such as appeals generated by historical context, setting) to extract, infer, synthesize, organize, and integrate ideas from extended texts
- use knowledge of text cues, organizational patterns (such as analogies), and cognitive and emotional appeals (such as rational appeals, innuendo) to extract, infer, synthesize, organize, and integrate ideas from extended texts

3.3 Organize, Record, and Evaluate

Organize Information

10 organize information using appropriate forms (such as charts, diagrams, outlines, electronic

databases and filing systems, notes) for specific purposes

20 organize and reorganize information and ideas in a variety of ways for different audiences and purposes

- organize and reorganize ideas and information in a variety of forms (such as poems, plays, collages) for a variety of purposes
- organize and reorganize main ideas and supporting information in a variety of ways (such as flow charts, webs, lists) according to audiences and purposes

30 organize and reorganize information and ideas to clarify thinking and to achieve desired effect

- organize and reorganize ideas to clarify own thinking and to achieve desired effect (such as to create suspense, generate enthusiasm, amuse, inspire)
- organize and reorganize main ideas and supporting information to clarify thinking and to achieve desired action or specific response from an audience

Record Information

10 select and record important information and ideas using an organizational structure appropriate for purpose and information source; document sources accurately

20 summarize and record information, ideas, and perspectives from a variety of sources; document sources accurately

- record and review ideas and perspectives from a variety of sources pertinent to understanding and creating texts; refer to texts for support
- summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner; document sources accurately

30 synthesize information, ideas, and perspectives from a variety of sources; document sources accurately

- record and synthesize observations, experiences, and responses pertinent to understanding theme, point of view, or context of texts; refer to texts for support
- synthesize information and ideas to determine focus or perspective of message; quote from or refer to sources as required

Evaluate Information

10 evaluate information for completeness, accuracy, usefulness, and relevance

20 evaluate information for completeness, accuracy, currency, historical context, relevance, and balance of perspectives

- evaluate the completeness and relevance of ideas for achieving a variety of purposes (such as to inform, entertain, inspire, promote social change)
- evaluate the completeness and relevance of information for achieving a variety of purposes (such as to develop convincing arguments, provide sequential instructions, initiate action)

30 evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias

- evaluate the appropriateness of observations, experiences, and inquiry or research for achieving desired purposes (such as to inspire action, evoke sympathy, generate fear, cause surprise)
- evaluate the appropriateness of information, taking into account the values and beliefs of particular audiences

Develop New Understanding

10 integrate new information with prior knowledge to draw logical conclusions and to refine understanding; consider alternative ways of reaching inquiry or research goals

20 explain the importance of new understanding to self and others; assess own inquiry and research skills

- explain self-knowledge acquired through understanding and creating texts; explain insights into own creative process
- explain new understanding of breadth or depth of a topic; explain implications of new understanding for future inquiry or research

30 assess the effect of new understanding on self and others; evaluate the effect of inquiry or research plans and procedures on conclusions

- assess self-knowledge acquired through understanding and creating texts; assess own creative process
- assess the effect of new understanding and changing context; adjust inquiry or research plans and procedures to achieve a particular purpose

General Outcome 4: Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.

In school and in daily life, students are required to communicate ideas and information using clarity and artistry. Their thoughts should be well-organized and clearly expressed using precise language. Students are also required to use artistry to communicate their ideas through a variety of oral, literary, and other media texts.

4.1 Generate and Focus

Generate Ideas

10 generate and combine ideas from personal experiences and other sources to focus a topic appropriate for audience and purpose

20 generate, evaluate, and select ideas to develop a topic, express a perspective, engage an audience, and achieve a purpose

- generate, assess, and select ideas to develop a topic and achieve a particular purpose (such as to create empathy, commemorate a special event)
- generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task (such as addressing a local community issue, identifying a situation that needs change, preparing a speech) for a particular audience with a specific need at a specific time and place

30 generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context

- generate, assess, and select ideas to express thoughts and feelings, clarify intent, and create desired effect
- generate, evaluate, and select ideas, information, and data to identify topic focus and parameters for a particular audience and purpose in a specific context

Choose Forms

10 experiment with a variety of forms (such as reports, résumés, cover letters, dramatizations, visual representations, short stories) appropriate for content, audience, and purpose

20 select and use a variety of forms appropriate for content, audience, and purpose

- experiment with a variety of forms (such as poems, one-act plays, reflective essays, impromptu speeches) to discover preferences
- select and use a variety of forms (such as letters of commendation/complaint, debates, commercials, scenarios) appropriate for audience, purpose, and context

30 adapt and use forms appropriate for audience, purpose, and context

- experiment with and adapt a variety of forms (such as thematic poetry anthologies, formal essays, monologues) appropriate for content, audience, and self
- adapt and use forms (such as research reports, case studies, seminars, multimedia presentations) appropriate for audience, purpose, and context

Organize Ideas

10 select organizational structures and techniques to create oral, written, and visual texts; use effective introduction, well-organized body, and effective conclusion to engage and sustain audience interest

20 select and use a variety of organizational structures and techniques and appropriate transitions in oral, written, and visual texts to communicate clearly and effectively

- select and use a variety of organizational structures (such as point-example-conclusion, prologue and epilogue, acts and scenes), techniques, and transitions (such as transitional paragraphs, fade-outs) to express ideas clearly and effectively
- select and use a variety of organizational structures (such as proposition and support, problem and solution, inverted pyramid), techniques, and transitions (such as headings and subheadings, arrows in flow charts and cycles, dissolves) to communicate ideas clearly and effectively

30 evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences, and to ensure unity and coherence

- evaluate the potential impact of various organizational structures, techniques, and transitions (such as the use of a narrator, extended metaphors, refrains, flashbacks and flashforwards) in texts to achieve specific purposes, and to ensure unity and coherence
- evaluate the potential impact of various organizational structures, techniques, and transitions (such as bulleted or numbered points, sections of newspapers, white space in layout, fonts, illustrated talk, introductions) in texts to achieve specific purposes for particular audiences, and to ensure unity and coherence

4.2 Enhance and Improve

Appraise Own and Others' Work

10 appraise drafts of own work and respond to others' drafts with constructive suggestions on content, language use, and form

20 appraise own choices of ideas, language use, and forms relative to purpose and audience, and provide others with constructive appraisals

- appraise choices of content, language use, and form in own and others' drafts relative to intent
- consider audience needs and characteristics in appraising choices of content, language use, and form in own and others' drafts

30 appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation
- appraise and discuss the appropriateness of own and others' choices of content, form, style, and presentation relative to intent
- consider audience needs and characteristics in appraising and discussing the effectiveness of own and others' choices relative to content, form, style, and presentation

Revise Content
10 analyze and revise drafts to ensure appropriate content, accuracy, clarity, and completeness
20 analyze and revise drafts to ensure appropriate content and to enhance unity, clarity, and coherence
- consider purpose and intent in revising drafts to ensure appropriate content and to enhance unity and coherence
- consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence
30 evaluate and revise drafts to ensure appropriate content and language use, and to enhance precision, unity, and coherence
- consider purpose and intent in analyzing and revising drafts to ensure appropriate content and language, and to enhance unity and coherence
- consider audience, purpose, and context in evaluating and revising drafts to ensure appropriate content and language (such as journalistic, business, advertising, professional, technological) and to enhance precision, unity, and coherence

Enhance Legibility
10 use appropriate text features (such as underlining, indentation, spacing, margins, left and right justification) to enhance legibility for particular audiences, purposes, and contexts
20 use appropriate text features to enhance legibility for particular audiences, purposes, and contexts
- consider format in selecting text features (such as illustrations, chapter headings, white space, charts and maps, music) to enhance legibility
- consider audience needs in selecting text features (such as graphs, colour, shading, framing) to enhance legibility
30 select text features to enhance legibility and artistry for particular audiences, purposes, and contexts

- consider format in selecting text features (such as pictures, poetic forms, dramatic script forms, stage settings, diagrams) to enhance legibility and artistry
- analyze audience needs in selecting text features (such as bullets, fonts, icons, tables, sounds, visuals) to enhance legibility and artistry

Enhance Artistry
10 use an appropriate variety of sentence patterns, visuals, sounds, and figurative language to create a desired effect
20 use effective language, visuals, and sounds, and arrange ideas for emphasis and desired effect
- use effective language, visuals, and sounds, and arrange ideas for emphasis and desired effect, considering voice and style
- use effective language, visuals, and sounds, and arrange ideas for emphasis and desired effect, considering audience characteristics and needs
30 use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality
- use effective language, visuals, and sounds and arrange and juxtapose ideas for balance, impression, and originality, considering voice and style
- use effective language, visuals, and sounds and arrange and juxtapose ideas for balance, impact and originality, considering audience characteristics and needs

Enhance Presentation
10 experiment with strategies and devices (such as diagrams, sound effects, demonstrations) to enhance the clarity of presentations
20 use appropriate strategies and devices to enhance the clarity and appeal of presentations
- consider purpose and intent when experimenting with strategies and devices (such as props, mime, visuals, sound effects, fonts, page layout) to enhance presentations
- consider audience characteristics and needs when selecting and using strategies and devices (such as graphics, layout and design, music, visuals, fonts, placement of print) to enhance the clarity and appeal of presentations
30 use appropriate strategies and devices to enhance the impact of presentations
- consider purpose and intent of literary texts when selecting and using strategies and devices (such as tableaux, readers theatre, dramatic monologues, dramatization, music, voice production factors, collages) to

enhance the power and appeal of presentations
- consider audience characteristics and needs when selecting and using strategies and devices (such as multimedia technology, posters, computer-generated graphics, overhead transparencies, handouts) to enhance the impact of presentations

4.3 Attend to Conventions

Grammar and Usage
10 select appropriate words, grammatical structures, and register (such as formal or informal vocabulary, varied sentence patterns, active voice, colloquial or formal language) to achieve clarity and desired effect
20 select appropriate words, grammatical structures, and register for audience, purpose, and context
- select appropriate words, grammatical structures, and register (such as descriptive, sensory words; varied and complex sentence patterns; authentic dialogue) to achieve intent and desired effect in texts
- select appropriate words, grammatical structures, and register (such as unambiguous words, short or medium length sentences, subject-verb-object sentences, formal language in technical communication, emotive words, catch phrases, colloquial language in advertising) according to audience, purpose, and context
30 analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness
- analyze and edit texts for word choice, grammatical structures, and register (such as figurative language, periodic and inverted sentences, dialect) to achieve clarity, artistry, and intent
- analyze and edit texts for word choice, grammatical structures, and register (such as technical vocabulary, clear co-ordination and subordination, conversational register) to achieve clarity, artistry, and effectiveness

Spelling
10 know and apply Canadian spelling conventions for familiar and new vocabulary; monitor for correctness in editing and proofreading using appropriate resources
20 know and apply Canadian spelling conventions and monitor for correctness using appropriate resources; recognize adapted spellings for particular effects
- know and apply Canadian spelling conventions (such as "slough" to give local

colour) in texts; recognize adapted spellings for stylistic effect or to convey dialect
- know and apply Canadian spelling conventions (such as eliminating contractions in technical documents) in formal texts; recognize adapted spellings (such as "thanx") for desired effect
30 know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects
- know and apply Canadian spelling conventions in texts; attend to spelling conventions that achieve artistic effect (such as dialect and unique speech patterns of characters)
- know and apply Canadian spelling conventions in formal texts; attend to evolving spelling patterns (such as acronyms, abbreviations)

Capitalization and Punctuation
10 know and apply capitalization and punctuation conventions to clarify intended meaning, using appropriate resources as required
20 know and apply capitalization and punctuation conventions to clarify intended meaning, using appropriate resources as required
- know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts, using resources when required; experiment with capitalization and punctuation to convey intended meaning
- know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts, using resources when required; attend to capitalization and punctuation etiquette in electronic texts (such as e-mail)
30 know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources
- know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; experiment with capitalization and punctuation to convey voice, style, and mood
- know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attend to capitalization and punctuation conventions in specific disciplines (such as legal agreements and policies)

4.4 Present and Share

Share Ideas and Information

10 present ideas and information using a variety of print and other resources and interactive approaches (such as dramatizations, multimedia presentations, photographs and slides, audiotapes)

20 demonstrate confidence when presenting ideas and information; revise presentations as needed for subsequent occasions
- develop and share oral, written, or dramatic presentations using a variety of approaches (such as literary circles, readers theatre, dramatic readings) for a variety of purposes (such as to express thoughts and emotions, invite responses, entertain)
- present ideas and information using a variety of interactive approaches (such as workshops, demonstrations, oral reports) for a variety of purposes (such as to inform, motivate)

30 demonstrate confidence and flexibility in meeting audience needs when presenting ideas and information; adjust presentation plan and pace according to purpose, topic, and audience feedback
- develop personal styles and techniques to enhance oral, written, or dramatic presentations and to engage audiences
- anticipate and react to audience needs by selecting ideas and information appropriate to shifting priorities; adjust presentation plan and pace for a variety of purposes (such as to clarify, eliminate ambiguity, provide rationale)

Effective Oral and Visual Communication

10 use appropriate voice production factors (such as pitch, tone, pauses) and nonverbal cues (such as gestures, stance, eye contact) to clarify intent in personal and public communication

20 use appropriate voice and visual production factors to communicate and emphasize intent in personal and public communication
- use a variety of voice and visual production factors (such as tone, pacing, volume, images, photographs) to create atmosphere or mood, stir emotion, or encourage reflection
- select from a range of voice and visual production factors (such as voice modulation, gestures, graphics, headings) to communicate and highlight main points

30 select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response
- select and adjust appropriate voice and visual production factors (such as pauses, enunciation, projection, emphasis, props, background music) to enhance audience enjoyment, satisfaction, and understanding
- select and adjust appropriate voice and visual production factors (such as repetition, figures and charts, parallelism) to enhance audience understanding

Attentive Listening and Viewing

10 demonstrate active listening and viewing behaviours (such as observing gender portrayals, inclusion and exclusion, stereotyping, respectful and disrespectful portrayals) to understand and respond to presentations using a variety of means (such as small-group discussion, personal writing)

20 demonstrate critical listening and viewing behaviours (such as analyzing message, qualifications of presenter, support used, reasoning used) to understand and respond to presentations in a variety of ways
- demonstrate critical listening and viewing behaviours to understand, interpret, and respond to presentations in a variety of ways (such as discussing with peers, recounting personal experiences, creating alternatives, using presentations as models)
- analyze presentations for development of positions, relevance of examples, and plausibility of recommendations, and respond in a variety of ways (such as asking questions, identifying arguments, stating opinions)

30 demonstrate critical listening and viewing behaviours (such as analyzing cognitive and emotional appeals, identifying faulty reasoning, reflecting, summarizing) to make inferences about presentations
- evaluate presentations for assumptions, values, and motives of writers, artists, storytellers, and filmmakers, and for the social, ethical, and cultural values portrayed
- evaluate presentations for assumptions, values, and motives of presenters, reliability and validity of information, and potential implications and effects

General Outcome 5: Students will listen, speak, read, write, view, and represent to celebrate and to build community.

Language is necessary for working together. Students learn collaboration skills by discussing in groups, by building on others' ideas, and by planning and working together to meet common goals and strengthen community. Students also learn that language is important for celebrating events of personal, social, community, and national significance. In their language learning and use,

students develop their knowledge of language forms and functions. As well, they come to know how language preserves and enriches culture. To celebrate their own use of language, students display their work, share with others, and delight both in their own and others' use of the language arts.

5.1 Develop and Celebrate Community

Co-operate with Others
10 make and encourage contributions (such as making accurate notes, exploring others' viewpoints, listening attentively) to assist in developing group ideas; take responsibility for developing and expressing viewpoints
20 use language to build and maintain collaborative relationships; take responsibility for respectfully questioning others' viewpoints and requesting further explanation
- use respectful and encouraging language to support others in creating or responding to texts
- use language to build and maintain respectful relationships with people in various roles; investigate various viewpoints to solve problems and accomplish tasks, using tactful language for constructive criticism
30 use language to demonstrate flexibility in working with others; encourage differing viewpoints to extend breadth and depth of individual and group thought
- listen attentively, and contribute and encourage a variety of viewpoints to enhance others' creation of, and responses to, texts
- use language to demonstrate openness and flexibility in working with others; listen attentively and encourage differing viewpoints, using tactful language to disagree and solve problems

Work in Groups
10 demonstrate effective group interaction skills and strategies
20 demonstrate flexibility in assuming a variety of group roles and take responsibility for tasks that achieve group goals
- demonstrate flexibility in assuming a variety of group roles and participate in open, respectful interactions
- demonstrate flexibility in assuming a variety of group roles, support risk taking, and encourage effective participation to accomplish tasks
30 demonstrate commitment and flexibility in a group, monitor own and others' contributions, and build on others' strengths to achieve group goals

- demonstrate commitment and flexibility in groups, and support and encourage risk taking to enhance individual and group creations
- demonstrate commitment and flexibility in groups, support others' participation, and adjust roles and responsibilities according to task requirements

Use Language to Show Respect
10 recognize and analyze how language, symbols, and images are used to include or exclude people across cultures, races, genders, ages, and abilities
20 recognize and analyze how personal language use may create and sustain an inclusive community
- recognize and analyze how language use may foster inclusive, respectful communication that is sensitive to linguistic, cultural, and historical considerations; recognize that language meaning and use change over time
- recognize and analyze how language use may foster inclusive, respectful communication that is sensitive to linguistic and cultural considerations (such as titles of address, gender inclusive nouns and pronouns)
30 recognize how language choice and use, how tone, and register may sustain or counter exploitative or discriminatory situations
- recognize inclusive, respectful verbal and nonverbal language, and appropriate tone and register according to context; recognize how language choice and use in literary texts reveal perspectives, attitudes, and relationships
- recognize inclusive, respectful verbal and nonverbal language, and appropriate tone and register according to context (such as using gender-inclusive language, avoiding slang in formal settings); recognize how language choice and use may sustain or counter exploitative or discriminatory situations

Evaluate Group Process
10 evaluate own and others' contributions to group process and provide support where needed
20 evaluate the effectiveness of group process to improve subsequent success
- evaluate the effectiveness of group process using various criteria (such as breadth of knowledge and experience, richness of discussion, quality of created text) to enhance future group experiences

- evaluate the effectiveness of group process using various criteria (such as cost and time effectiveness, compatibility of personalities, relevance of expertise) to enhance future group performance
30 evaluate the usefulness of group process to achieve particular goals or tasks
- determine the usefulness of group process to achieve a particular goal (such as creating a text, extending personal understanding of or response to a text)
- determine the appropriateness of group process to solve a specific problem or achieve a particular goal, considering the task variables (such as time parameters, availability of resources, complexity)

5.2 Develop and Celebrate Community

Share and Compare Responses
10 consider various ideas, evidence, and viewpoints to expand understanding of texts, others, and self
20 identify various factors (such as experiences, age, gender, culture) that shape understanding of texts, others, and self
- demonstrate awareness of how various factors (such as prior knowledge, experiences, cultural background) affect interpretation of texts and understanding of others and self
- identify how roles, relationships, and contexts shape varying reactions to ideas and experiences
30 demonstrate the value of diverse ideas and viewpoints to deepen understanding of texts, others, and self
- evaluate diverse ideas, viewpoints, and interpretations to deepen understanding of texts, others, and self
- evaluate diverse ideas, factual evidence, and viewpoints to develop informed understanding of texts, others, and self

Relate Texts to Culture
10 identify and examine ways in which texts reflect cultural and societal influences
20 identify and examine ways in which culture, society, and language conventions shape texts
- identify and examine ways in which society and culture shape the language, content, and forms of texts (such as post-modern novels, situation comedies, street theatre)
- identify and examine ways in which society and culture shape the language, content, and forms of texts (such as web sites, catalogues, CD-ROMs, advertisements, self-help books)

30 identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others
- analyze ways in which cultural, societal, and historical factors shape texts and how texts influence, define, and transmit culture and embody evolving tradition
- analyze ways in which cultural and societal factors shape texts and how texts influence, define, and transmit contemporary culture

Appreciate Diversity
10 discuss ways in which texts convey and challenge individual and community values and behaviours
20 explain ways in which language and texts express and shape the perceptions of people and diverse communities
- explain ways in which language and texts reveal and shape understanding of human diversity and universality
- explain ways in which language and texts express and shape the perceptions of particular audiences
30 analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities
- analyze ways in which languages and texts reveal, explain, and transform the human condition
- analyze ways in which languages and texts portray, explain, and influence the values, behaviours, and lifestyles of people and diverse communities

Celebrate Special Occasions
10 use effective language and texts (such as organizing commemorative events, making videos to celebrate events) to celebrate special community occasions and accomplishments
20 use language and texts to celebrate personal and community occasions and accomplishments
- use language and texts to appeal to imagination, senses, and emotions, and examine the use of texts to commemorate special occasions and celebrate human experiences
- use language and texts to acknowledge accomplishments, celebrate significant events, create desired effect, and promote action (such as support for an organization, charity, or group)
30 use language and texts to celebrate important occasions and accomplishments, and to extend and strengthen a sense of community

- use language and texts to develop a sense of community and understanding of the human condition, and analyze the use of language and texts to honour individuals and to mark significant occasions
- use language and texts to mark accomplishments and significant occasions, and to create a shared sense of community

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