Advanced English 11
Guide

NOVA SCOTIA
NOUVELLE-ÉCOSSE

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Advanced English 11

Advanced English 11
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Nova Scotia Department of Education English
Language Arts Curriculum: Advanced English 11

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Introduction

Background

The Advanced English 11 curriculum guide reflects and builds upon the framework provided by *Foundation for the Atlantic Canada English Language Arts Curriculum,* located for download at <www.EDnet.ns.ca/pdfdocs/curriculum/camet/foundations-ela.pdf> and the *Atlantic Canada English Language Arts Curriculum, Grades 10–12 (ACELAC)*, located for download at <http://www.EDnet.ns.ca/pdfdocs/curriculum/ela10_12web.pdf>.

The Atlantic Canada English language arts curriculum has been developed with the following intentions:
- responding to continually evolving education needs of students and society
- providing greater opportunities for all students to become literate
- preparing students for the literacy challenges they will face throughout their lives
- bringing greater coherence to teaching and learning in English language arts across the Atlantic provinces

Pervasive, ongoing changes in society—for example, rapidly expanding use of technologies—require a corresponding shift in learning opportunities for students to develop relevant knowledge, skills, strategies, processes, and attitudes that will enable them to function well as individuals, citizens, workers, and learners. To function productively and participate fully in our increasingly sophisticated technological, information-based society, citizens will need broad literacy abilities, and they will need to use these abilities flexibly.

The Nature of Advanced English 11

Advanced English 11 is characterized by additional content and curriculum outcomes that expand and extend learning in both theoretical and applied aspects of the subject area. Learning experiences in Advanced English 11 focus on in-depth treatment of selected topics, independent learning and reflection, extended research projects / case studies, and critical and cultural literacies. This course will be taught in both in class and on-line contexts, and will make effective use of information and communication technology and electronic resources for learning.

About Advanced English 11/ Definition of Advanced English 11

Advanced English 11 is an intensive program of study reflecting higher expectations than English 11. Advanced English 11 offers a challenging curriculum for self-motivated students with a passion for language, literature, and learning. It is designed to broaden knowledge, hone skills, and foster initiative, risk-taking, and responsibility. These attributes are developed in an environment that promotes both independent and collaborative learning. Advanced English 11 is characterized by enriched content and extended curriculum outcomes. Learning experiences in Advanced English 11 focus on in-depth treatment of selected topics and sophisticated texts, independent learning and reflection, extended research projects, creation of texts, and interrelated learning experiences.

Student Criteria

A student who demonstrates several, or all, of the following attributes may be interested in Advanced English 11:

- Has a passion for language, reading, writing, and literature
- Is a proficient writer—eager to develop a range of writing
- Is a conscientious, self-directed learner
- Is an avid reader
- Explores contemporary and non-contemporary literature in a variety of genres
- Challenges comfort levels by taking risks as a reader and writer
- Contributes enthusiastically to collaborative learning experiences
- Relishes sophisticated learning experiences
- Explores creative potential and imagination in a variety of ways
- Is inquisitive, reflective, and open to new ideas
- Is intrigued by diverse interpretations of a text or event
- Seeks to comprehend and connect complex ideas and perspectives (e.g., the "big picture")

Outcomes

Essential Graduation Learnings

Graduates from the public schools of Atlantic Canada will be able to demonstrate knowledge, skills, and attitudes in the following essential graduation learnings:

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

Personal Development   Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Problem Solving   Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.

Technological Competence   Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Principles of Learning

The public school program is based on principles of learning that teachers and administrators should use as the basis of the experiences they plan for their students. These principles include the following:

1. Learning is a process of actively constructing knowledge.

   Therefore, teachers and administrators have a responsibility to
   - create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
   - engage learners in experiences that encourage their personal construction of knowledge, for example, hands-on, minds-on science and math; drama; creative movement; artistic representation; writing and talking to learn
   - provide learners with experiences that actively involve them and are personally meaningful

2. Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.

   Therefore, teachers and administrators have a responsibility to
   - find out what students already know and can do
   - create learning environments and plan experiences that build on learners' prior knowledge
   - that learners are able to see themselves reflected in the learning materials used in the school
   - recognize, value, and use the great diversity of experiences and information students bring to school
   - provide learning opportunities that respect and support students' racial, cultural, and social identity
   - ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. Learning is enhanced when it takes place in a social and collaborative environment.

   Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults.

4. Students need to continue to view learning as an integrated whole.

   Therefore, teachers and administrators have a responsibility to
   - plan opportunities to help students make connections across the curriculum and with the world outside, and structure activities that require students to reflect on those connections
   - invite students to apply strategies from across the curriculum to solve problems in real situations

5. Learners must see themselves as capable and successful.

   Therefore, teachers and administrators have a responsibility to
   - provide activities, resources, and challenges that are developmentally appropriate to the learner
   - communicate high expectations for achievement to all students
   - encourage risk-taking in learning
   - ensure that all students experience genuine success on a regular basis
   - value experimentation and treat approximation as signs of growth
   - provide frequent opportunities for students to reflect on and describe what they know and can do
   - provide learning experiences and resources that reflect the diversity of the local and global community
   - provide learning opportunities that develop self-esteem

6. Learners have different ways of knowing and representing knowledge.

   Therefore, teachers and administrators have a responsibility to
   - recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
   - plan a wide variety of open-ended experiences and assessment strategies
   - recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
   - structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. Reflection is an integral part of learning.

   Therefore, teachers and administrators have a responsibility to
   - challenge their beliefs and practises based on continuous reflection

- encourage students to reflect on their learning processes and experiences
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

Teaching Advanced English 11

A teacher who demonstrates several, or all, of the following attributes may be interested in teaching Advanced English 11:
- Has a passion for language, reading, writing, and literature
- Is a proficient writer—eager to develop a range of writing
- Is a conscientious, self-directed learner
- Is an avid reader
- Explores contemporary and non-contemporary literature in a variety of genres
- Challenges comfort levels by taking risks as a reader and writer
- Contributes enthusiastically to collaborative learning experiences
- Relishes sophisticated learning experiences
- Explores creative potential and imagination in a variety of ways
- Is inquisitive, reflective, and open to new ideas
- Is intrigued by diverse interpretations of a text or event
- Seeks to comprehend and connect complex ideas and perspectives (e.g., the "big picture")

The Senior High School Learning Environment

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate that they value all learners, illustrating how diversity enhances the learning experiences of all students; for example, by emphasizing courtesy in the classroom through greeting others by name, thanking them for answers, and inviting, rather than demanding, participation. Students could also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build the base for peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in pairs, in triads, or individually, teachers should
- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes

- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes
- facilitates group fairly

(For more information about integrating technology with English language arts, see *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12,* pp. 11–12).

The Integration of Information and Communication Technology for Learning and Teaching

As information technology shifts the ways in which society accesses, communicates, and transfers information and ideas, it inevitably changes the ways in which students learn.

Students must be prepared to deal with the growing access to and exponential growth of information, expanding perceptions of time and space in a global context, new ways to interact and interconnect with others, and a technologically oriented environment characterized by continuous, rapid change.

Because the technology of the information age is constantly and rapidly evolving, it is important to make careful decisions about its application, and always in relation to the extent to which it helps students to achieve the outcomes of the English language arts curriculum. Technology can support learning in English language arts for specific purposes such as inquiry, communication, and expression. (For more information about integrating technology with English language arts, see *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*, pp. 166–167).

Information and Communication (ICT) Integration Key-Stage Outcomes

By the end of Grade 12, students will be expected to

Basic Operations and Concept

- use a wide variety of technology, demonstrate a clear understanding of technological applications, and consistently apply appropriate technology to solve curriculum problems
- demonstrate an ability to assess the application of technology to solve problems, particularly to evaluate significant effects that estimations, program flaws, and human error have on any given solution
- demonstrate facility with the specialized vocabulary associated with the technology they use
- take personal responsibility for their safe and ergonomic use of technology for learning

Social, Ethical, and Human Issues

- behave ethically and with accuracy as they generate and distribute information about themselves, others, and curriculum topics under study
- articulate an informed and critical understanding of mass media, popular culture, and electronic information environments; their techniques; and the effects of those techniques
- critically analyse the impacts of evolving technologies on themselves, societies, and the environment
- demonstrate habits of perception, analysis, judgment and selectivity as they contribute to society through the discerning and critical use and creation of information resources and technology
- act responsibly when faced with ethical issues that arise from their use of information
- demonstrate an appreciation of the role of technology-related careers in the larger community and assess technology-related career opportunities within the context of their personal values and needs
- follow the *Public School Program Network Access and Use Policy*

Productivity

- use electronic planning software to support the development and analysis of efficient, personal study and research plans independently
- evaluate, select, and use the following to learn and to represent curriculum concepts under study: specialized software, including computer-based simulations; and measuring, sampling and recording devices, including complex calculators
- write and represent their research using the structures, features, conventions, and techniques of specialized publication and presentation formats with growing fluency
- evaluate, select, and use a range of media, and information and communication technology, to create, edit, and publish their work independently
- create electronic charts, tables, and graphs; and design, create, and manipulate spreadsheets and databases, as part of the process of collecting, analysing, and displaying data independently

Communication

- use language, in a range of aural, print, media, and electronic forms to explore and express their perceptions, feelings, ideas, and attitudes; refine their thinking; and interact, negotiate, and collaborate with others in order to build their understanding
- critically apply technological skills in a range of electronic, visual, and print media for formal and informal communication
- design and create electronic documents to accomplish curricular tasks

- discover, share, and reflect upon their own and others' cultures, values, and understandings as they are expressed in electronic and other formats
- use multimedia hardware and authoring software to develop non-linear, interactive presentations
- assess the value and application of information and communication technology in personal and career-related pursuits

Research, Problem Solving, and Decision Making

- select appropriate devices and software to collect data, solve problems, and note patterns; to make logical decisions and draw conclusions; and to present results, with general supervision
- identify, evaluate, and compare the quality, congruencies, discrepancies, omissions, biasses, and perspectives of information content of print, media, and electronic resources
- evaluate and organize ideas and information from a wide range of media and a variety of sources to meet their curriculum needs efficiently and independently
- identify the strengths and limitations of different approaches to research, and select those approaches that efficiently meet their learning needs
- contribute to the development of criteria for selecting a research topic, and, based on those criteria, define and complete a research task efficiently
- accurately record and cite, using academically accepted formats and standards, sources of information contributing to their research

On-line Learning Components

The curriculum of Advanced English 11 demands technology for teachers and for students. For example, hardware and software that is specific to the outcomes of the course is required. Many of the teaching and learning strategies suggested in this curriculum require the use of a computer with Internet access and specific software and available web space for teachers. (For a complete list of specific hardware required see the section of this guide titled "Advanced English 11 and 12 Teacher, Student, and Classroom Resources".)

Collaborative Environment

Teachers of Advanced English 12 will have available to them a digital environment that supports blogs, e-mails, forums, tutorials, and collaborative writing software. This environment can be found at <portfolio.EDnet.ns.ca/~advela12>. This site is password protected.

On-line Discussion Forums and Networked Professional Learning Communities

Discussion forums are places where people exchange messages and materials of common interest. As the discussion community develops, forums can become exciting networked professional learning communities (PLC) for teachers and key networked collaborative learning environments for students. As a collaborative and respectful culture develops, participants find forums useful places to post questions, search for answers, and support each other through the problem-solving processes involved in learning.

Discussion forums may be wide-open to the general public or "private," visible and available to members only. As with any on-line interaction, real privacy is a myth; and members conduct themselves according to an established Code of Conduct that is consistent and compatible with the provincial *Public School Network Access and Use Policy*. The policy is available at <lrt.EDnet.ns.ca/pdf/aup.pdf>.

Teachers can participate in on-line discussion forums and networked professional learning communities by visiting <forums.EDnet.ns.ca>. In these forums, interested teachers, administrators, and department and board staff discuss on-line learning tools and their in-class use to support curricular implementation. Rather than a virtual school approach, this discussion seeks to
- support dialogue as you evaluate on-line learning systems and tools
- develop recommendations of tools that will provide new learning opportunities for teachers and students
- develop recommendations strategies for implementing on-line learning systems
- develop recommendations for ways to support teachers' pedagogical use in a regular classroom context

The emphasis in these professional forums is to dialogue rather than debate as educators consider purposes, pedagogy, tools, and ways and means of supporting and guiding digital-age learners.

On-line In-Class Components and On-line Delivery of Advanced English 11

"On-line in-class components" refers to when teachers and students work together in a classroom and use on-line environments to conduct activities. Components include resources such as web-based links, interactive communication-based technologies (e.g., forums, electronic mail, electronic chats, collaborative writing sites (e.g., an interactive website such as a wiki and blogs), publication environments (e.g., Zines, podcasts, vodcasts), online tutorial material (e.g., professional resources, student resources), and professional environments (e.g., networked PLCs, forums, listservs).

The second use of technology in this curriculum occurs when the course is *delivered* on line. In this case, teachers and students work not in a classroom, but together in an on-line environment. This method of course delivery occurs through a secure Internet space with teacher direction and is referred to as "on-line delivery" of the curriculum.

On-line delivery of Advanced English 11 might occur through the use of web conferencing and other electronic exchanges for smaller schools that would not be able to offer this course, but have students who would be successful in Advanced English 11.

Annual or Recurring Curriculum-Related Events for Teachers

International Reading Association (IRA)
<www.reading.org/association/meetings/index.htm>
An annual international conference occurs each spring in the United States or Canada.

National Council of Teachers of English (NCTE)
<www.ncte.org/profdev/conv/annual>
An annual convention occurs each year.

Association of Teachers of English in Nova Scotia (ATENS)
<atens.nstu.ca>
An annual conference occurs each year on the Nova Scotia Teachers Union provincial conference day.

Reading for the Love of It.
<www.readingfortheloveofit.com/home.html>
Annual conference in Toronto, Ontario.

Word on the Street.
<www.wordonthestreet.ca>
Annual event in Halifax, Nova Scotia.

Writers Federation of Nova Scotia (WFNS)
<www.writers.ns.ca>

Advanced English 11 and 12 Teacher, Student, and Classroom Resources

The Department of Education is currently tendering for an on-line learning system that will support synchronous and asynchronous learning for On-line in Class, the on-line delivery of advanced courses, and teacher professional development through networked professional learning communities. Advanced English 11 and 12 work group teachers, the course writer(s), pilot teachers, and implementing teachers have the opportunity to be early leaders in the establishment and use of these technologies to support curriculum implementation of advanced courses.

The current Advanced English 11 outline contains a resources section. As well, many of the notes and suggestions for teaching and learning do contain references that imply access to ICT and other format resources. Given that we are developing both a print and web-based guide, we have the opportunity to include a resources section for teacher reference. It can be readily updated on the web-based guide. The issue of currency of the print-based guide can be addressed if the print version contains an appendix and a link indicating that a listing

of authorized and recommended resources for the course is available in the webguide.

The following ICT, software, and resources are recommended for inclusion within the Advanced English 11 guide to support learning and teaching.

Classroom Computers and Peripherals

Four or more current classroom-based computers with CD-RW, (Macintosh or Windows), preferably on wheeled tables. At least one of the computers is for video production and multimedia authoring-capable with fire wire and DVD burner.
- shared access to a classroom purpose printer
- school shared access to a digital still camera, video camera, microphones, microphone boom, and tripod
- school shared access to an image scanner
- four or more Internet access connections and sufficient electrical outlets
- multi-classroom shared access to LCD projector (minimum recommended 1 LCD: 5 teachers)
- USB web camera (1/4 computers)
- head phones with microphone (1: computer)

Network Resources

- Internet access on four or more classroom-based computers
- Computer networked access to at least one printer
- Student individual, secure storage on school server, and/or local hard drives for curriculum work
- Teacher individual, secure storage on school server and local hard drives for curriculum work and administrative purposes
- Online in Class—synchronous and asynchronous environment (when implemented by the province)

Productivity, Research, and Representation Software

- Concept mapping software (Inspiration)
- Word Processor (MS Office, AppleWorks, Star Office, Strait—Lotus Notes)
- Desktop publishing (optional but very useful) (Publisher, PageMaker, or InDesign)
- Visual thesaurus—(Now on ALR)
- Still Image Editing (Photoshop Elements and Macromedia Studio 8 FireWorks [preferred]; (IrFanView, iPhoto, Photoshop, Picassa, GIMP [less functional but effective]).
- Audio recording—OS (Accessories: Audio Recording)—minimum level of functionality Audacity preferred for Windows Computers/Garage Band for Macintosh computers
- Multimedia presentation tool (Power Point, Keynote)
- Web authoring (Front Page Pro or Microsoft Expression Web Designer, or Macromedia Studio 8—Dreamweaver)

- Basic video editing (Movie Maker—comes as part of the Windows OS)
- Digital video editing (1 copy installed on a multimedia computer/classroom) (iMovie, Pinnacle Studio [preferred])
- Spreadsheet (Excel [preferred], Appleworks is acceptable)
- Adobe Acrobat (Full version on at least 1 computer per classroom; used to create locked documents that can be circulated to students, but not easily changed. Windows computers required purchase. Built-in functionality in current Macintosh OS.)

Free Utilities

- EDnet IMP Webmail account for each student and teacher
- Electronic LifeWork Portfolio
- Web browser (Internet Explorer, Safari, Firefox)
- Adobe Acrobat Reader
- Flash Player
- Windows Media Player
- Quicktime Player
- Audio recording and editing software (Audacity 1.2.3)
- CD-burning software (built into the OS is sufficient)
- DVD-burning software (on computers with Pinnacle Studio or iMovie)

Electronic LifeWork Portfolio Link

- <lifework.EDnet.ns.ca>

Course Design and Components

Addressing Racial Equity, Cultural Diversity, and the Needs of All Learners

An important emphasis in this curriculum is the need to deal successfully with a wide variety of equity and diversity issues. Not only must teachers be aware of, and adapt instruction to account for, differences in student readiness as students begin this course and as they progress, they must also remain aware of the importance of avoiding gender and cultural biasses in their teaching. Ideally, every student should find his or her learning opportunities maximized in the English classroom.

The reality of individual student differences must be recognized as teachers make instructional decisions. While Advanced English 11 presents specific curriculum outcomes for the course, it must be acknowledged that not all students will progress at the same pace or be equally positioned with respect to attaining a given outcome at any given time. The specific curriculum outcomes represent, at best, a reasonable framework for helping students to ultimately achieve the general curriculum outcomes.

English language arts teachers can reach a variety of learners by using a multi-representational approach. If students experience many ways of connecting with a concept, they will obtain a deeper understanding of that concept, and students with different learning styles can access the concept with the representation that has the most meaning for them. A classroom environment that balances individual, small-group, and whole-class approaches to activities is recommended when trying to meet the needs of all learners.

Learning Styles

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and educational psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information with which the student is learning, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can
- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for whom the range of ways is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need
- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risktaking
- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning, for example, environmental, emotional, sociological, cultural, and physical factors
- a time line appropriate for their individual learning needs within which to complete their work

Cross-Curricular Connections

Advanced English 11 provides many connections to other subject areas in the high school program. As an English language arts course, it builds on the skills students may have acquired in fine arts courses—dance, drama, music, and visual arts. Although the outcomes in Advanced English 11 are not grouped according to understandings and processes as described in *Foundation for the Atlantic Canada Arts Education Curriculum* (2001), these understandings and processes are inherent in the suggestions for learning, teaching, and assessment in this curriculum guide. The following three types of understanding and processes characterize all arts courses:

- creating, making, and presenting
- understanding and connecting contexts of time, place, and community
- perceiving, reflecting, and responding

Arts education enables students to see life in new ways. The arts explore relationships between ideas and objects and serve as links between thought and action. Arts education enhances students' abilities to think critically, solve problems, and make decisions, enabling them to take the calculated risks required for the successful demonstration of Advanced English 11 outcomes.

Advanced English 11 provides students with extensive experience in current technologies. Technology in the English curriculum is inclusive of those processes, tools, and products that students use in the design, development, creation, and presentation of their works.

Connections to social studies also become apparent throughout the modules—a critical awareness of the development of the English language and English literature from a historical perspective is an important dimension of Advanced English 11.

Other curricular connections might be made through interdisciplinary studies within a school community. For example, teachers might work together to address a common concept such as truth, beauty, freedom, or love. Similarly, teachers might organize a thematic unit on a topic such as the environment by using an essential question that directs students' learning.

Organization

Advanced English 11 has been developed within an outcomes framework. This major shift in planning requires teachers to focus on the outcomes when designing learning experiences for students. Using a weaving analogy, the outcomes framework provides the warp for the advanced English 11 curriculum, while teachers and students, bringing their own interests and abilities to the activity, provide the weft. The resulting learning "tapestries," while rooted in the same outcomes, will reflect a variety of approaches and discoveries.

The Four-Column Spread

The curriculum for this course has been organized into four columns for several reasons:

- The organization illustrates how learning experiences flow from the outcomes.
- The relationship between the outcomes and assessment strategies is immediately apparent.
- Related and interrelated outcomes can be grouped together.
- The range of strategies for learning and teaching associated with specific outcomes can be scanned easily.
- The organization provides multiple ways of reading the document or of searching for specific information.

An example of the two-page, four-column spread is shown below.

OUTCOMES

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Outcomes	Suggestions for Learning and Teaching
Students will be expected to	Invite students to find works of art that they feel look particularly "obnoxious" and analyse them with reference to the elements and principles of art and design.
CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles	See Appendix F: Sample Learning Experiences for a sample proposal form that could be used to help students organize their thoughts and objectives during a project.
CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning	As an ongoing activity, have students collect small reproductions of works of art and respond to these works in their journals, using the vocabulary associated with the elements and principles of art and design.
CM 1.3 create a variety of interrelated artworks on themes found through direct observation, personal experience, and imagination	Working in small groups, students collect images they feel represent a particular mood. Each group develops an analysis of how the chosen elements and principles of art and design contribute to the creation of the mood. Students then create their own images to represent the same mood and explain their choices in regard to the elements and principles of art and design.
CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts	Introduce fragmentation and distortion, having students combine still life drawing and abstract design. Like the analytical cubists, students depict their subjects from many different angles and viewpoints in a single composition. Emphasis is placed on texture, pattern, and different types of lines and colour.
CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work	Have students use various tools and materials (e.g., ink, watercolour, pointed brushes, quills) to make calligraphic lines and then make a series of five calligraphic studies of a natural object. (See *Arttalk*, p. 83.)
	Ask students to choose particular elements or principles of art and design that they feel express their personalities or that they particularly identify with (e.g., a type of line, a colour scheme, a pattern). Ask them to create self-portraits that incorporate those elements or principles, using chosen materials.
	Have students choose an image to manipulate through a series of journal drawings that focus on applying the elements and principles of design.
	Towards the end of term, have students create a rubric that focusses on a particular aspect of the course, discuss it with the teacher, and do a project using the criteria mentioned in the rubric.

24   VISUAL ARTS 10, IMPLEMENTATION DRAFT

OUTCOMES

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. *(continued)*

Suggestions for Assessment	Notes and Resources
Listening to students' discussions and looking at their displayed work can provide information about their understanding of the elements and principles of art and design that can help to guide further instruction.	*Arttalk*
As part of a class project, invite a professional artist from an appropriate field to critique the students' projects (e.g., ceramist, designer, architect). Students can respond to the critiques in sketches or written or taped statements and explain how the critiques might help in approaching similar tasks in the future.	See Appendix G: Sample Assessment Tools for rubrics that may be adapted for a range of activities.
Give students an example of a non-figurative work. Ask them to describe it in detail. Look for evidence of appropriate vocabulary for elements and principles.	See Appendix D: Viewing Artworks for further information about the critique process.
Before beginning a project, review appropriate criteria for developing meaningful images. Have students work individually or with partners to design a feedback sheet.	See *Drawing on the Right Side of the Brain*, Edwards, Chapter 10 ("The Value of Logical Lights and Shadows").
For the still life drawing and abstract design activity, have students discuss finding still life objects in the finished compositions of their classmates. Using rubrics, students examine the work, concentrating on composition, use of line, shape, colour, texture, and pattern.	See Appendix F: Sample Learning Experiences for a landworks project.
After working in groups and collecting images that represent a mood, have students	
• analyse how various elements and principles are used to create particular effects	From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.
• explain how one element or principle of art can be effective on its own	
• generate new ways of incorporating the elements and principles of art into their personal work	
Using a grid, have students note which elements and principles they have used in an independent project. They then write a brief reflection on how these elements were used, commenting on their interconnectedness.	
List the elements and principles of art and design on the board or projector and have students examine, together, a work of art, posing related questions. After the discussion, have students individually write a short description of the work. (See *Arttalk*, p. 55.)	

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Column One: Outcomes

This column provides specific curriculum outcomes for the general curriculum outcome that appears across the top of the page. While the outcomes may be clustered, they are not necessarily sequential.

Column Two: Suggestions for Learning and Teaching

This column offers a range of strategies from which teachers and students may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. The suggested strategies may also provide a springboard for teachers to choose other strategies that would be effective for their students. It is not necessary to use all the suggestions that are included, nor is it necessary for all students to be involved in the same learning experience.

Column Three: Suggestions for Assessment

This column provides suggestions for assessment of achievement of the outcomes in column one and are often linked to the "Suggestions for Learning and Teaching" column.

Column Four: Notes/Vignettes

This column, entitled "Notes/Vignettes," contains a variety of information related to the items in the other columns, including suggested resources, elaborations on strategies, successes, cautions, and definitions.

It should be noted that "Suggestions for Learning and Teaching" in column two and "Suggestions for Assessment" in column three might often appropriately appear in either column. They are meant to be part of an integrated learning experience in which assessment is a natural, authentic part of the process. For example, a suggestion that the students complete an independent project that demonstrates the elements of art and design could be located in either column two or column three. Indeed, the line between suggestions in the two columns disappears as well-planned learning experiences unfold in a dynamic English language arts classroom.

Instructional Designs

Advanced English 11 should never be delivered as an asynchronous course because so many of the outcomes require student interaction. A minimum of thirty percent of this course should be delivered in a synchronous format (e.g., delivered in "real-time"), and teachers of this course should have equitable preparation time, regardless of the delivery method of this course.

Speaking and Listening

1. Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.		
Suggestions for Learning and Teaching		
English 10 • Small-group discussions • Informal debate • Oral presentations	Academic English 11 • Public speech • Debate • Other public forums	Academic English 12 • Study and analyse classic speeches
	Advanced English 11 • Understanding English • Radio broadcast • "Televised Live" broadcast • Word seasons • Connotation • Interior monologue • Interview • Persuasive speech • Speaker's forum • Conversational roundtable • Literary debate	Advanced English 12 • Class warm-ups • Local syntax and diction • Speech terms • Podcast lectures • Imitation • Belief system • Fishbowl • Forum audio posts • Note-taking

2. Students will be expected to communicate information and ideas effectively and clearly and respond personally and critically.		
Suggestions for Learning and Teaching		
English 10 • Small-group discussions • Roles • Small talk • Informal debate • Seminar	Academic English 11 • Present a public speech • Participate in a formal debate • Public forums	Academic English 12 • Students will evaluate – power of speaking and audience understanding
	Advanced English 11 • Visualizing • Listen for bias and illogic • Book talks • Strip stories • Unmagnetic poetry • Puzzle game • Be the poem • Cue card discussion • Critical analysis • History of the English language • Quotations • Vocabulary cards or journal • Taboo words • Mentor texts • Storytelling • Media supports and artifacts	Advanced English 12 • Warm-up of presenting the news • Minutes • Entrance lines and exit lines • Interrupted reading • Somebody Wanted But So • Create a podcast • Practise five types of speeches • A speech in five voices • Be the teacher • Imitative speaking • Trial • Re-enactments • Discussion dramas • Taboo and required words • Omitted scenes

3. Students will be expected to interact with sensitivity and respect considering the situation, audience, and purpose		
Suggestions for Learning and Teachinig		
English 10 • Informal debate • Seminar • Re-enactment	Academic English 11 • Restate a point • Identify possible counter arguments • Use power/impact of media techniques • Engage in choral speaking	Academic English 12 • Hold a formal public meeting • Discuss ways in which people can show respect • Discuss aspects of language use • Identify and discuss major features of formal texts • Develop impersonation • Analyse or imitate speeches • Participate in video theatre
	Advanced English 11 • Socratic circles • Guest speakers • Word warm-ups • Perform a poem in collaboration with a musician • Exchange viewpoints • Kohlberg's Stages of Moral Reasoning • Mock trial • Save the Last Word for Me • Diction shift • Audience shift • Practise active listening skills • Academic controversy	Advanced English 12 • Controversial issues • Identifying primary and secondary discourses • 'Them's' fighting words • Scarlatti Tilt activity • Banned words and politically correct words • The power of language

Reading and Viewing

4. Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual and audio texts.		
Suggestions for Learning and Teaching		
English 10 • Booktalks	Academic English 11	Academic English 12 • Examine the qualities of texts • Reflect on their selection of texts
	Advanced English 11 • Reading strategies • Think aloud • Photograph poems • Double-entry viewing • Reading images in film • The 30-15-10 list • Book path • Literary dominoes • Companion pieces • Study the renaissance • Greek drama • Understanding prosody • Shakespeare quote game • Interpretation • Poems in translation	Advanced English 12 • Summer reading readability • Favourite first lines • Word attack! • Academic word list • The fine print • Phone home • What makes a good book? • Growing lifetime readers • Guest read-aloud

5. Students will be expected to interpret, select, and combine information using a variety of strategies and resources and technologies.		
Suggestions for Learning and Teaching		
English 10	Academic English 11 • Using notes • Using a computer database • Collating information • Exploring visual text • Websites	Academic English 12
	Advanced English 11 • Technical reading • Independent investigation • Literary research • Access an on-line literary journal • Research for debates	Advanced English 12 • Just the facts • Independent Investigations, Part 2 • Evaluating standards • Plagiarism and research ethics • Copyright and intellectual property rights • Information literacy programs • Evaluating the "truth" of an autobiographical account • Documentary study • Media icons project • SOAPS

6. Students will be expected to respond personally to a range of texts.		
Suggestions for Learning and Teaching		
English 10 • The reflective viewer	Academic English 11 • Teachers need to encourage students to • Students need to • Clay monsters	Academic English 12
	Advanced English 11 • Inkshed • Paradigm study • Reading with others' eyes • Manners • Implicit beliefs • Soundscapes • Key passage • Literature circles	Advanced English 12 • Probable passage • Party lines • Anticipation guide • Annotating a text • Talk back • Blogging • Circles of reflection • Theme layers • Moral dilemmas • Forgiveness poems • Finding allies • 3.2.1 Strategy • What's up with the crime scene? • Endings • Making myths personal

7. Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.		
Suggestions for Learning and Teaching		
English 10 • Managing dialogue	Academic English 11 • Examining media	Academic English 12 • Students need to examine their own assumptions and those of others in relation to the text/language/genre by asking questions such as focus on media texts
	Advanced English 11 • Identify literary elements • Schools of criticism • Examine style • Identify societal trends • Media's "creation" of audience • Propaganda • Media "shop" • Reading for commonalities • Multiple texts • Stations • Film and media study • Novels into film • "Reading" • Art history	Advanced English 12 • Reading political cartoons • Choose and use multicultural texts • Using philosophical texts • Maslow's Hierarchy of Needs • Moral code • Unlearning "inferiority" • How is language political? • Ebonics • Interpreting the news • The Poetry of Protest • Murder under Trust: Macbeth and Scottish Law • The Actor's Text

Writing and Other Ways of Representing

8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning and to use their imagination.		
Suggestions for Learning and Teaching		
English 10 • Forms • Note-making guidelines for students	Academic English 11 • Forms • Note-making guidelines for students	Academic English 12 • Forms • Note-making guidelines for students
	Advanced English 11 • Pastiche • Interior monologues • Precis writing • Note-making • Respond to literary criticism • Exploration of literary period • Artifacts • Graphic novels • Taboo words • Grammar B • Reflect on growth • Set writing goals • Responding to other students' work • Connections across disciplines and genres • Writing to develop abstract thinking	Advanced English 12 • Rhree types of analogies • Metaphorical graphic organizers • Social imagination and interior monologues • Write an allegory • What matters most • Compare/contract thinking—process map • Organizing comparisons • Using the feature of graphic design • Conversational roundtable • PostSecrets • Doublethink • Cultural relativism and the moral community • Moral maturity and moving beyond ethical relativism • Art of darkness • Desert island painting • Pass it on • Metacognition • Reflective prompts • Comparisons • Mandala • Exit slips

9. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Learning and Teaching

English 10	Academic English 11	Academic English 12
• Using technology • The 'Zine Unit	• Appropriate learning experiences include those in which learners, for example … – search for an ending	• Transpose a text from one form to another
	Advanced English 11 • Writing for a specific audience • Create texts that synthesize ideas explored in a variety of sources • Teach peers without using words • Multimedia presentations • Change conventions • Take a "close" look at setting • A common thread • Write the introductory paragraph or outline for an essay • Peer revision • Revise student poetry • Create a zine • Create a magazine	Advanced English 12 • Essay with an attitude • Guest speaker response • "The Truth and Illusion Theatre Company" • Graphic novels • On-line zine • Write formal proposals • Letters into essays • Exchange letters • Discussion forums • RAFT • Letters of complaint • Public service announcement / student media showcase • The Two Letter Version • Shakespeare Rewritten • Spreading the News: Ballad Writing and Editing • Celtx • Demand responses

10. Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.		
Suggestions for Learning and Teaching		
English 10 • Using technology	Academic English 11 • Using technology	Academic English 12 • Using technology
	Advanced English 11 • Imitate style • Edit texts created in the school community • Research paper • Write business letters • Symbolic visual representations • Mind mapping • Multimedia/photographic/visual essay • Copy syntax	Advanced English 12 • Types of academic writing • Types of academic representations • We Proof for You Inc. • It's Out Their [sic]! • Working with thesis statements • A forum for thesis statement development • Recognizing thesis problems • Collaborative essay • Wiki-writing • Supporting details • Culture of revision • Editing versus proofreading • 10 Tenant of Teaching Editing Skills • Correction log • STAR • Taboo words • Word choice / sentence fluency • Politics and the English language • Student markers • Tautology

Features of Advanced English 11

It is possible that there will be as many course outlines for Advanced English 11 as there are teachers of the course. The passion individual teachers have for particular areas of English language arts is what makes each course valuable, as teachers share their expertise and model their love of language and literacy. It is the great strength of curricula within an outcomes framework that teachers can support student learning in unique ways while adhering to a common purpose. The two course outlines provided here are possible approaches to teaching Advanced English 11. The times are flexible, so areas of study that are particularly successful can be given more weight. Of course, the units (whether literary, thematic or genre) together must add up to 110 hours.

One thing that is suggested very strongly is that before beginning any activity or piece of work that is to be evaluated by the teacher, by peers, or self-evaluated by the student, time needs to be taken to share with students how the activity meets the outcomes, and a rubric developed by teacher and students together so it is clear what aspect of their work is being assessed, what value each element of the rubric will

have, and how that value is determined. This takes very little time compared to the positive impact it has on learning, especially after students become familiar with the outcomes.

Reasonable deadlines for reading and student work need to be set with the students. Their agreement with a due date that is then posted creates a commitment. In a demanding course that asks for intense student involvement, it is very counter-productive for students to fall behind in their work. In these particular outlines, three or four novels or major prose works are to be read and studied in detail. Some teachers will prefer to assign more, as many as one every three or four weeks. Some of these may be examined in class; some may be for individual study. If the latter, teacher-student conferences are invaluable. They support the speaking and listening outcomes, and strongly support individual student learning, as the teacher can suggest ways in which the student may extend intellectual growth according to specific personal interests. Another option given in "Suggestions for Learning and Teaching" is the oral report. Parameters can be set for these reports in such a way that a good deal of information and thought may be shared quickly.

The course outlines given here are general in nature. The everyday management of the class, with such details as journal writing and submission times, mini grammar lessons, homework assignments, individual conferences with the teacher, or special classes set aside for student writing and workshopping, is not touched on here, except for reminders to set deadlines for novels or major works that are to be read by students in their own time. Specific learning activities occasionally are mentioned, but the purpose of the outlines is to offer a broad plan for structuring learning. Suggestions for activities are found in "Suggestions for Learning and Teaching." Always, teachers supply additional accessible texts for each unit: poems, short stories, essays, music, art, and media clips are introduced where appropriate and as needed to extend learning. Students also should be asked to "match" other text with the teacher-specified text.

It is important at the beginning of the course to be sure desired films are available through Education Media Services, and to order them if they are not currently owned. Copyright is a serious issue.

Course Outline I

Course Philosophy (2–3 hours)

Course philosophy and atmosphere of class established. Course outcomes introduced and explained.

First novel selected and deadline for completion decided. Journal writing explained.

Discussion of Language
(4–6 hours)

Discussion of language (purpose, nature). Possible areas of discussion are behavioural/cognitive theories, left brain / right brain studies, concrete/abstract language, denotation/connotation, levels of diction, and, most importantly, the power of language to shape as well as reflect reality. This is an important focus throughout the course. After discussion and research, individuals decide if it is possible to think without language. Discussion leads into the nature of symbolism. "Body language" in a variety of cultures is researched.

Students examine the history of language, from Anglo-Saxon to modern English. They discuss the nature of the changes, and explore the differences between the skills needed for spoken and written language, and how levels of diction depend on audience and purpose. Reading strategies are identified, discussed, and practised. Grammar is discussed and decisions made about how best to support student growth in this area.

Poetry Study
(10–12 hours)

Poetry study. Both teacher and students choose poems and songs for study during this unit. Concrete language, symbolism, and figures of speech are explored, and the contribution to meaning and effects of each discussed. The "speaker" is identified. "Found" poems, Socratic circles, inksheds, synaesthetic activities, connections to current events, and the "real world" of human experience, and student writing contribute to a growing understanding of the nature of poetry. Groups or individuals create a short film or dramatic reading of an original or published poem using colour, music, sound, movement, images, and symbol. These might be shared in a coffeehouse setting with other classes or with the whole school. Student poems might be published in an existing school-based literary journal, in one created by the class, in the *Kimberlins* anthology, or other venues. (Poetry will be revisited throughout the course as students and teacher bring in poems that connect with other text being studied. The terms will be used when studying other text, too.)

It is decided that a number of periods every cycle be devoted to students' own writing. Workshop strategies are introduced.

Essay Writing and
Notetaking (10–12 hours)

Students read essays, analyse how they are structured, and evaluate their effectiveness. They discuss differences between language use in poetry and in non-fiction prose. George Orwell's essay, "Politics and the English Language," might be used as a launching point for a discussion about the nature and value of essays and of formal diction. Notetaking skills are refreshed, and used to take notes on this complex piece of writing before discussions begin.

The essays students write might be poem commentaries, to solidify the learning done in the earlier unit. Each thesis would be the student's interpretation of the meaning of a chosen poem or song, and the organized support for the thesis would be an examination of how

images, symbols, and the use of concrete language in the poem contribute to its meaning.

Writing about an issue voiced in a poem is another option; the thesis of this essay would be the student's critical analysis of the issue.

Students learn to quote correctly, and to cite sources in the teacher's preferred style.

The rubric for essay evaluation might be that used by the Nova Scotia Department of Education in its final assessment of senior high writing; discussion of the elements of the rubric lead to a further understanding of what constitutes strong writing.

Novel Study
(12–15 hours)

It is often effective, though not essential, for a first novel study to be based on one that everyone in the class has read. Analysis of the differences between the structure and language of prose fiction, non-fiction, and poetry can reinforce growing ideas about language and its uses and power. Looking closely at character is a good choice for a first novel study. Learning that characters are not "real" but are created for a purpose is a challenging concept. Thinking about how to explore a writer's purpose from focussing on one or several of the characters' experiences and movement in the novel is a worthwhile task. Narration, or "who is telling the story" and why, is an extension of the learning done around the speaker in poetry.

Of course, the issues raised by the novelist will be of the most intense interest to students. If this is the approach chosen, connections will be made to world events, to other texts, including media, and to the students' own experiences. If the novel is dystopian, reading other utopian works, or researching them, is interesting. Students would examine the manipulation of language in dystopian worlds to further their analyses of the power of language. Groups of students may create their own utopias, present them to the class giving the rationale for their choices, and field questions.

Students write their own fictional prose based on character—for example, character studies, postcard stories, short stories, personal anecdotes, novel chapters, prose poems, eulogies—applying what they have learned about language and character. They may agree as a class, whatever their choice of form, to create metaphors or symbols in writing about their characters. They may then share their stories, and listen to classmates' analyses of the meaning of the stories, in a "Save the Last Word" activity. (See page 62.) Discussion of where they think meaning resides, in the work or the reader, or somewhere in between, can follow.

The deadline for the second novel to be read is set and posted. It is also possible to assign two novels, connected by theme, subject, culture, era, or so on.

Drama (12–15 hours)

The play is read aloud in class, as a play's performance time is usually in the vicinity of two hours. For this reading, students use costumes, rudimentary blocking, character voices, and movement.

If the play has a particular background, such as Arthur Miller's *The Crucible*, students research the era or political milieu, and share conclusions about the issues the playwright is confronting. Notetaking, note-making, and essay writing, or, if students seem not to need the reinforcement of those skills at this time, other creative ways of representing the issues, are effective choices for student engagement.

The focus for the drama itself is the performance aspects of the play, and scenes from the play are rehearsed and produced for credit. Students learn how casting, choices of expression, lighting, set, props, blocking, costume and make-up shape meaning and create impact.

Students write dialogue and explore how what is said and the way it is said replaces narrative in prose fiction. Groups of students may write their own scenes and perform them as an alternative to performing a scene from the published play. There are often national contests for "ten-minute plays" with deadlines that students might be able to meet; if so, this is an excellent focus for student work.

If a film of the play studied is available, it is shown and a discussion held of the director's choices of cast, setting, and production elements.

Technical Reading and Writing (8–10 hours)

Students bring technical texts from school and home and analyse how they differ in style, content, and purpose from the literary texts they have read and studied. In groups, they create double-entry diaries for this purpose, and share their findings with the class. A class grid is created that contains all the elements found. It is posted, and added to as the unit continues.

Reading strategies are revisited, especially the need to determine purpose, to preview (by skimming, examining layout, and framing questions), to take effective notes, to reread, and to reflect. The particular problem of reading graphics is addressed.

Students write instructions that others follow in class (origami folding, operating a "palm" or other unfamiliar form of technology that individual students might have, a particular dance or series of tai chi movements, and so on). Students revisit the importance of correct grammar.

Students write technical report text by choosing a purpose most immediate for them: a research report, a feasibility report (buying one

product instead of another, taking one course instead of another), a proposal, or a progress report. Students create graphics and correctly cite sources to support their work.

The evaluation rubric students and teacher create prior to the work will further clarify what is needed in strong technical writing. The *Technical Reading and Writing 11* draft curriculum document from the Nova Scotia Department of Education is an excellent support for this unit.

Novel Study (12–15 hours)

Looking at the history of the novel from its roots in myth and fable, and examining archetypal patterns of behaviour such as that of the heroic sacrifice or of initiation, is a good angle for a second novel study. Students might create their own myths, using archetypal patterns, and present them to the class. Students then look for such patterns in the novel(s) they have read, and further examine the way repetition is used to convey meaning.

If only one novel has been read, examining writing style is another effective choice. Students write a pastiche, imitating the novelist's style, and analyse each other's work, noting at least three things each student identified and imitated, and discussing additional techniques that might have been missed. If the students have each read two novels, the concept of voice may be introduced, and students may experiment with their own writing, as well as comparing and contrasting voice in a range of other texts that share common themes. Even if voice is not a focus this time, looking at short stories, poems, songs, and films that deal with similar issues and discussing how form influences communication is important, so students reinforce and solidify earlier learning.

As always, issues in the novel are of primary concern, and students will want to deal with them in depth, possibly researching and taking notes, and sharing findings with the class in meaningful and entertaining ways. If the novel is translated from another language, or set in a different time or culture, students will want to investigate those realities and make connections to their realities.

If an essay was not written during the drama unit, it would be a good idea to write one now, so skills are honed. If a literary essay hasn't yet been written, an examination of a key passage, or of patterns identified earlier, or of the impact of voice or narrative style, and how these techniques reveal meaning might be a good exercise. If this is not to the taste of students or teacher, an essay comparing or contrasting issues in this novel and the earlier one (or the additional one), or in an earlier play, essay or poem, is a good exercise. Of course, simply taking a stance on an issue in the novel is always good practice.

The deadline for a third major work to be read is set and posted. Rather than a novel, this might be a work of non-fiction such as a biography or autobiography, or a collection of short stories.

Shakespeare (12–15 hours)

Reading a play of Shakespeare's aloud in class is a joy, as most teachers and students who have had positive experiences in the past will attest. As always when drama is studied, "the play's the thing," and performance should never be too far from anyone's mind.

Revisiting the elements of poetry, then learning about scansion and figures of sound and identifying them and their effect on meaning in Shakespeare's work, is good practice. Patterns of images can be searched for and shared through expert groups, either orally or visually. These images may later be included visually in set, props, or costume when scenes are performed.

Looking at the Elizabethan world picture and contrasting or comparing it with the way humans perceive the world today is another possibility. The Ptolemaic view of the universe that most Elizabethans held as true is one few students are aware of and find interesting. Renaissance notions of the human body, diet (with exciting foods just introduced from the New World), dress, social structure, religious change—all can be researched, notes taken, and findings shared. Students write and deliver speeches or lectures, or write letters, from the point of view of an Elizabethan preacher, parent, teacher, student, explorer, courtier, servant, guild member, scientist, or character in the play. (Listening to and/or reading famous prototypes first is always beneficial.)

When studying works written centuries ago, it is also interesting to examine human values as they are revealed by the writer. Students contrast and compare them with current values, offering concrete examples from their own experience or from current events to support their insights. Students conduct interviews of characters in the play, perhaps in iambic pentameter. These interviews may be planned or impromptu and taped. Having a range of costumes on hand is something most students enjoy; many will be pleased to add to the collection with findings from second-hand clothing stores.

Students watch a film of the chosen play and examine the director's vision of Shakespeare's meaning as revealed through casting, set, music, lighting, camera work, and so on.

Third Novel or Major Work (10–12 hours)

If the work chosen is a novel, in addition to revisiting elements covered earlier in the course, students examine its movement, and learn how to isolate various strands of movement in the work to determine purpose and meaning. Of course, this is learned as an aid to understanding and developing abstract thinking skills; the issues in the novel are ever the focus. Students might form groups to produce a "special edition" of the work, with a book cover, illustrations and an

introduction created to reflect a particular world view, in order to explore how meaning is filtered through each person's paradigm.

If the work is non-fiction, students scrutinize angle, milieu, purpose, voice, style, and tone to decide to what extent they believe or disbelieve the work, and to what extent they value its message. They write their own non-fiction (anecdotes, biography, autobiography, articles for magazines or documentaries, reports for newspapers, radio or television, and so on) with a purpose in mind, and share it with the class for response.

If a collection of short stories, students apply their knowledge of literary elements (voice, image, dialogue, repetition, narration, and so on), and add a close look at structure, and its effect on impact and meaning. They look for connections among the stories, and discuss the world view of the writer. This may be done with groups of students each adopting a story and becoming "experts."

An essay may be needed at this point; if not, formal oral presentations, individual or group, are a good choice.

Film and Media Study (6–8 hours)

Rather than have a unit based on film and media study, it may be more effective to incorporate the media time in most other units. The media have the power to shape lives; students of Advanced English 11 need to research and reflect on this part of their cultural paradigm.

Students learn the vocabulary of film; many will be familiar with the terms, and they become experts for the class. They apply their understanding while looking at clips chosen to represent interesting choices of camera angle and movement, lighting, sound, and so on, as well as, and more importantly, to see how the medium shapes the message.

They examine advertisements, both print and electronic, and identify the appeals made to power, fear, desire to belong, and so on. They focus on language use and imagery as they appeal to and manipulate specific audiences.

Students frequently have the option of creating electronic and print media products for evaluation.

Exit (4–6 hours)

Students may be asked to write an exam at the end of the course. If so, it may be best for students to write the exam in class time over a period of three or four days. One method is to give students a text, ask them to identify an important issue in the work, formulate a thesis, and write an essay. Another possibility is to give two or three questions from which the students select one to discuss, making reference to two or three of the major works they have studied as support for their answers. The benefit of writing the exam over a period of time is that there is room for the outcomes of "Speaking and

Listening" to be met one last time as students discuss their paper with others between classes.

Instead of an exam, or in addition to it, students may create an "exit portfolio." They organize a presentation that they then give to the teacher, which offers an overview of the work they have accomplished and how that work has met the learning outcomes of the course. This is an excellent strategy for helping students reflect on their learning and is more meaningful than a teacher-assessed paper that is not returned, and meets all outcomes one last time. The amount of time needed for these conferences, of course, will depend on class size.

Always at the end of a journey such as that of Advanced English 11, it is appropriate to mark it with a celebratory event. Students are the best planners and creators for this!

Total hours = 102–119

Course Outline II

In this outline, thematic units unite a wide range of texts under umbrellas such as "The Individual and Society" or "Utopia." This allows for a great deal of flexibility around teachable moments and for including very current text. As a result, it is more difficult to predict times; the hours given may change dramatically as students become more involved in a given aspect of any study.

The Individual and Society (20–25 hours)

Readings and viewings for this thematic unit include myth, poetry, essay introductions, short stories, video clips, famous speeches, and four novels, all connected by the theme.

The power of language to shape society is analysed. This important discussion continues throughout the course. Students examine how language not only reflects but also shapes reality, and discuss whether or not by becoming conscious of language and its power, people can change the power structures of society.

Students learn literary history, and the history of language, from Anglo-Saxon times to the present. They study literary techniques and their terms, explore their effects on meaning in text, and experiment with them in their own writing.

Students keep a learning journal that contains new vocabulary, new thoughts, and analyses of their own and others' writing and representing.

Students watch and listen to famous formal and informal speeches and interviews; a "speaker's corner" is established in the classroom where students make their own speeches, and interview other students, playing roles based on the novels they have read.

They learn how to respond to peer text in ways that encourage growth and practice this skill.

The electronic and print media that surround students in their daily lives are brought into the classroom all through the course for examination and analysis. Students use technology to create products that reflect their learning and understanding.

An on-line assignment exploring symbolism, imagery, and meaning in mythology and poetry is worked on in class time. On-line student text is created in blogs or websites.

In literature circles or Socratic circles, students begin to discuss the four dystopian novels they have read.

Utopia (20–25 hours)

Readings and viewings for this thematic unit include text that explores the notion of Utopia (for example, excerpts of written works by Plato, More, and Swift; and visual text such as clips from Stanley Kubrick's *Clockwork Orange* and Tim Burton's *Planet of the Apes*). Then students read a fifth dystopian novel.

Students continue the literature circle work on the novels they have read, and add a fifth novel to consolidate their understanding of issues around "the individual and society." They examine their own society, both microcosm and macrocosm, for elements that limit or encourage freedom and their own paradigms for implicitly held beliefs that would limit the freedoms of others. They continue to keep an active learning journal.

Students learn to write a comparison essay based on their analyses of issues in the novels they have read.

They read and view excerpts of utopian and dystopian works, and discuss them in Socratic circles.

They work on a "utopia" project, where they create their own utopias, including creating such text as their utopias allow (for example, poetry, prose, film, other electronic media, speeches for the speaker's corner, art, music, dance). Language, law, class structure, and so on, are incorporated. This work may be done individually, in groups, or as a class.

Shakespeare (20–25 hours)

In addition to the chosen play, examined text includes poems, literary criticism, film clips, and art.

One of Shakespeare's plays is studied and the values of the society (and the place and responsibilities of the individual) Shakespeare has created are analysed. Students read the play aloud and perform some scenes in class.

Students revisit poetry through the study of Shakespeare's language. They analyse image patterns, iambic pentameter, and a range of techniques such as juxtaposition, irony, figures of sound and speech, and so on. They continue to record discoveries and insights in their learning journals.

They view and analyse film clips, poetry, prose, and art relevant to the play.

They look at the structure of the play, and compare it to Aristotle's analysis of tragedy. The history of theatre is examined.

Students learn and incorporate in their own writing the elements of drama, choosing or creating a particular time and place as setting. They perform for the class their monologues (perhaps including interior monologue), scenes, or short plays. Costume, lighting, movement, and so on, are chosen to impart meaning. The scenes may be taped or performed live.

Personal Identity in Society (40–50 hours)

Reading and viewing include poetry, essays, short stories, literary criticism, clips from film and other electronic media, and written media. Text is taken from their culture and from the cultures of other times and places. Students revisit the novels they have read, analysing any changes in their understanding.

Students deconstruct media and discuss how mass media have the power to shape the individual's self-image and value system through images and language. They view, read, and analyse text, and explore further how language and image shape the individual's thought. They create text in order to manipulate specific audiences.

Students learn fallacies in inductive reasoning, and the speaker's corner is active with speakers arguing points of view that are supported by both correct and fallacious logic. Audience members identify the fallacies; discussion follows. Individual responsibility to and for others is read about and discussed.

Modern literary trends are investigated. Students examine text from times in history where world views were structured and re-examine the novels they have read in which structure has decayed or is destroyed, especially from the perspective of the effect on the individual. Excerpts from modern and post-modern works are analysed as works of art, and their language use as it reflects content is discussed. Students focus on the authors' meanings and purposes, and their visions of the rights and responsibilities of the individual. Through reading, viewing and discussion, students explore the perception of the individual (rights, responsibilities, and role in society) as it has existed and changed through millennia, and across cultures.

Students create an individual project that explores the issue of personal identity in society, reflecting what they have learned through writing, other ways of representing, and the spoken word.

They create an exit portfolio of the text they have created through the course, and an apology for their work as it reflects an attainment of course outcomes.

Process Exam (4 hours)

Students write a process exam that allows them to show their understanding of language, literature, and the themes examined in the course. It could take the form of a series of mini-projects to be accomplished in-class, including discussion of specific questions through written text or other representations. It might be an essay or written speech that speaks to sight-readings and includes in the body references to the material read, viewed, listened to, and discussed in class.

Total hours = 100–125

Learning and Teaching Strategies

Students and teachers involved with Advanced English 11 are responsible for the specific learning outcomes for English 11 as well as the extended specific learning outcomes for advanced English 11. Suggestions for Learning and Teaching are in *English Language Arts Curriculum, Grade 10–12* for the English 11 outcomes and the Suggestions for Learning and Teaching for the extended outcomes for Advanced English 11 are presented in this guide. Teachers preparing an Advanced English 11 course may also find it useful to confer with the Advanced English 11 extended learning outcomes, along with their respective Suggestions for Learning and Teaching.

To assist the Advanced English 11 teacher in finding Suggestions for Learning and Teaching Strategies, this section summarizes the suggested learning and teaching strategies for each of the ten general curriculum outcomes for grades 10–12 English language arts. In many cases, these suggestions are not specific activities, but descriptions of what teachers or students need to do, and descriptions of the characteristics of appropriate learning and teaching activities. This section summarizes only the specific learning and teaching strategies of the senior high school English language arts guides.

Speaking and Listening

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Extended Outcomes

Students will be expected to

- compare their own ideas with those of other perspectives and cultures to extend personal growth and understanding
- ask probing questions to seek to understand alternate viewpoints from a variety of sources
- reflect upon and address challenging issues
- clearly articulate substantiated ideas
- identify and address ambiguous, unsubstantiated ideas

Suggestions for Learning and Teaching

It is important that students
- learn and become fluent in the techniques of both informative and persuasive speaking
- select appropriate diction for a range of audiences
- learn and use active listening skills in order to gather information, critically analyse content, and become sensitive and respectful listeners

Understanding English: Learning the history and nature of their language is crucial for students of Advanced English 11. Discussions of the nature and power of language will be an intrinsic part of the course. A chronology is reproduced in Appendix O; students will need and want to research further, to analyse how language changes according to time, purpose, and audience.

Radio Broadcast: Students construct a radio broadcast to reflect a time period / cultural context of a text. Such a documentary could include description of place and event, interviews of characters and author, and perhaps be narrated by a person who holds a particular point of view, perhaps that of one of the characters—possibly the antagonist.

"Televised Live" Broadcast: Students formulate a "live" broadcast incorporating alternative, non-mainstream and varied perspectives. Taping the broadcast is essential for feedback, and is fun, especially when the broadcast is impromptu. A dramatization that explores language and form is a useful and entertaining adaptation of this activity: for example, students may be required to speak in iambic pentameter.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Graphic Organizers: Graphic organizers are indispensable tools for student learning—and for helping with accurate assessment, especially when students are speaking and listening in small groups. Having a supply of graphic organizers for a range of purposes is very useful; the Internet makes keeping a large file unnecessary, as the organizers there may be copied and adapted for specific teaching purposes. Ontario librarian Pat Elliot's website, EdSelect, is one remarkable site that, under the heading "Worksheets," gives links to many educational sites worldwide that offer graphic organizers approved for effective use in the classroom.

After discussing expectations for the effective use of the graphic organizers, students may hand them in for evaluation, from student use of graphic organizers the teacher can see very quickly the level of thinking attained in the discussion, and see where next to lead the students to extend learning.

Having students create their own graphic organizers, perhaps using Inspiration, a software program available in all schools, is another technique for both learning and assessment.

Teachers who share their informal assessment with students on a regular basis find that student learning is enhanced. To help students develop oral skills, teachers might create a grid that lists outcomes, and with a quick system of reflecting levels of accomplishment such as ✓+, ✓, ✓-, show students weekly or bi-weekly how successfully they are meeting course requirements. This may be done in student-teacher conferences, by e-mailing students a copy of the teacher's computer log, by giving students a hard copy of the teacher's running report—or through any combination of these.

Outcomes for a speaking and listening grid might include the following:
- paraphrases and summarizes
- asks probing questions
- substantiates ideas
- articulate and audible
- appropriate body language
- open to different viewpoints

Notes/Vignettes

In one classroom's "live broadcast," a talented young woman was interviewed about the situation at Elsinore in *Hamlet*. In an impromptu performance, she played Wench 1, Wench 2, and Wench 3, speaking in different voices, expressing different points of view, and all entirely in iambic pentameter.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Extended Outcomes

Students will be expected to

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- reflect upon and address challenging issues
- clearly articulate substantiated ideas
- identify and address ambiguous, unsubstantiated ideas

Suggestions for Learning and Teaching

Word Seasons: One technique John S. O'Connor (*Wordplaygrounds*) uses to teach students the importance of connotations of words also helps develop speaking and listening skills. He gives a list of words and asks students to write what season of the year they associate with each word. The oral activity comes into play when he asks "students what personal experiences led them to the associations they make; these 'stories' can become the basis for wonderful poems. Asking students to justify the seasonal association they ascribe to each word leads to interesting debates, and students begin to imbue words with personal experience." (O'Connor, 2004, p. 21)

Connotation: Thinking about the cultural and personal connotations of words is one way for students to begin to understand how meaning changes depending on the world view of both speaker and listener, and how confusion and misunderstanding may be reduced through asking perceptive questions and careful listening instead of making assumptions based solely on one's own belief system. Having groups of students brainstorm connotations for objects in novels, poetry, art, or videos from other cultures and eras from the perspective of a writer, artist or character is interesting, and can lead to student text that extends understanding. For example, students reading Chinua Achebe's *Things Fall Apart* might brainstorm connotations around the kola nut, and create a scene where an honoured person comes to a home, and another where the guest is held in contempt, all through the way ceremony involving the kola nut is performed.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Informal

- Observation—record, through observation, notes, and checklists, the extent to which students become increasingly articulate, thoughtful, participatory, questioning, organized, and creative in sharing information, ideas, experiences, and opinions

- Self-assessment and peer assessment in the form of post-activity discussion and personal and group reflection

Peer and self-evaluation are particularly useful when assessing activities involving speaking and listening. Students can compare notes, and come to understand fully when learning outcomes are successfully met. The repetition of focussing on each student's work puts the material and processes to be learned in long-term memory.

The rubrics created to assess formative learning (the development of techniques such as open-ended questioning) work best when no numerical indicators are used. Students neither like to "mark" their peers, nor to be marked by them. "Holding up the mirror" by saying to what extent a desired behaviour was attained is constructive and can be accomplished by using terms such as "always, sometimes, never," or using "✓+," "✓," "✓-."

Notes/Vignettes

Word Association: A warm-up activity for "Word Seasons" is to have students sit in a circle, and begin a word association game by having one student say a word. The student on his or her left immediately says a word that he or she associates with the first word, and so on. The game continues quickly, going clockwise, until all students have had a turn. The warm-up works best if the first word is a concrete noun.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Extended Outcomes

Students will be expected to

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- ask probing questions to seek to understand alternate viewpoints from a variety of sources
- reflect upon and address challenging issues
- clearly articulate substantiated ideas
- identify and address ambiguous, unsubstantiated ideas

Suggestions for Learning and Teaching

Interior Monologue: Perform an original dialogue with an interior monologue. Students may pair to do this. One character speaks the words meant for the world to hear, the other the inner thoughts of the character. This activity works well with the protagonist or antagonist of a work being studied. If the work is a drama, a brief key speech or scene from the play may be enacted, with asides or soliloquies added, either by the performer or a second player, in the style of the playwright.

Interview: Students design an in-depth interview with a controversial figure in current, historical, or literary context. In this activity, students team to ask effective questions and answer them from a perspective different from their own. They perform their interviews live, or on tape, for the class. A discussion period may follow where the performers, still in character, field questions. Learning about and practicing open and closed questions, leading questions, reflective and probing questions, helps develop a most useful lifelong skill. A guide to questions is reproduced from Jo Thornton and Jessica Pegis' work, *Speaking with a Purpose: A Practical Guide to Oral Advocacy*, in Appendix U.

Persuasive Speech: Students imitate the style, elements, and structure of a persuasive speaker. Effective models, with and without audio, may be found on the Internet. Cormack Trail School Board Online offers a useful Canadian page with links to many famous speeches.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Peer Evaluation for Interview:

Interviewer

Asked open-ended questions to encourage the interviewee to extend answers	Always	Sometimes	Never
Tried to pin down specific details	Always	Sometimes	Never
Did not interrupt (waited 3 seconds)	Always	Sometimes	Never
Body language was encouraging	Always	Sometimes	Never
Tone of voice was non-judgmental	Always	Sometimes	Never

Interviewee

Knew topic thoroughly	Always	Sometimes	Never
Thought as the character might	Always	Sometimes	Never
Expressed emotions and opinions	Always	Sometimes	Never
Body language appropriate to era	Always	Sometimes	Never
Costume appropriate to era	Always	Sometimes	Never

Persuasive Speech: When students give a persuasive speech, the evaluation rubric should include the language choices they make that demonstrate their understanding of the power of persuasive language: for example, words chosen carefully for effective connotations, vivid images, repetition, active syntax, clear analogies, and any other techniques they identify as a class when analysing the work of famous speakers.

Notes/Vignettes

In summative evaluation, the teacher gives a product a numeric or alphabetic mark, in previously identified specific areas rather than for a whole work. These marks or letters need to have assigned meaning; that is, teacher and students need to come to an agreement about the meaning of each mark.

For example, if a teacher uses the decimal system, each mark should stand for a level of accomplishment. Students and teacher might agree that 50% means the product and work is at grade level, 65% means it is clear, 75% that it is thoughtful, 85% insightful, and 100% that nothing more could be expected for that piece of work at this time. In Dr. William Glasser's words, it is "quality." Marks out of 10 are quick and useful when this is understood.

Rubrics often use a system of "5-4-3-2-1," and such a system is fine as long as it is understood what each number means.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Extended Outcomes

Students will be expected to

- compare their own ideas with those of other perspectives and cultures to extend personal growth and understanding
- ask probing questions to seek to understand alternate viewpoints from a variety of sources
- reflect upon and address challenging issues
- clearly articulate substantiated ideas
- identify and address ambiguous, unsubstantiated ideas

Suggestions for Learning and Teaching

Speakers' Forum: This student-led discussion uses a moderator and a speaker's list. Students generate questions on a predetermined topic and submit them to the teacher. The teacher selects the strongest questions, and on the day of the forum hands them over to the student moderator. The moderator poses a question, asks for a show of hands from those interested in addressing the question, and creates a speaker's list. The moderator then calls on speakers from the list. In an orderly, formal fashion, students speak to each other, refer to earlier speakers, and expand on their own and others' ideas. Seats arranged as an amphitheatre create an effective climate for this style of discussion.

Conversational Roundtable: In this activity, Jim Burke, in *The English Teachers Companion*, lists the main characters, themes and events of four texts on a graphic organizer, in the centre of which is a list of possible topics for discussion. "The general idea is to look for 'foursomes'... that is, what could a particular character or group from each story talk about if you brought them together?" (Burke, 2003, p. 232). The students might include themselves: "in that scenario you might end up with a foursome like Holden, Esperanza, Hamlet, and a high school senior ..." (Burke, 2003, p. 232). The students write the dialogue, which is then performed for the class.

Literary Debate: Students may engage in a formal debate analysing an aspect of a work being studied. The success or failure of an author to achieve purpose, the effectiveness of stylistic devices, interpretation (meaning), or whatever is appropriate and interesting to students may be argued. Dressing and speaking according to the style or era of the work being analysed is challenging and fun.

Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Having a grid for peer evaluation is a formative assessment tool that works well for Speakers' Forum. The outcomes to be assessed by peers might have to do with the formality of the speaker's demeanor and presentation. Suggestions are

- use of standard English
- posture
- eye contact
- respect for earlier speakers
- use of notes
- clarity
- self-confidence

Notes/Vignettes

Debates in the Classroom: Teachers who have not used the formal debate as a learning experience for students will find help on the Internet. One useful site is John Robinson's Canadian High School Debate website, which has links to information offered by debating associations as well as provincial education departments.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Extended Outcomes

Students will be expected to

- use formal and informal speech to interact with proficiency in a wide variety of contexts
- demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes
- formulate, analyse, and respond to complex questions in a wide range of situations
- develop a critical understanding of the impact of language choice on meaning

Suggestions for Learning and Teaching

Visualizing: Educators know the importance of visualizing when reading. It is a useful skill to develop when listening, as well. In this activity, the teacher reads aloud a vivid text, such as Coleridge's Kubla Khan, while students close their eyes and imagine the concrete world of the text. After the reading, students may draw what they have imagined, perhaps through the strategy of "think, pair, share," so that a group drawing results. The discussion around this activity is of high interest, and leads to a deeper understanding of the text, and of the power of images.

An adaptation of this exercise is O'Connor's "Image Pool" where the teacher suggests a first line, such as "Halloween Night..." and prompts the students, with eyes closed, to evoke their sense memories: "What do you see—costumes, decorations, trees, cars, the sky? What do you hear? ..."(Burke, 2003, p. 24), and so on. Afterwards, students generate lists of what they have imagined, which then can be used in creating poems or other student text.

Listen for Bias and Illogic: Teach students some of the fallacies in inductive reasoning, and have them write thirty-second speeches in which they argue a controversial topic, supporting their arguments with several of the fallacies they've learned. Other students jot down the fallacies as they hear them, and identify the fallacies by name (e.g., "false causation"). This activity further promotes speaking and listening skills if done in pairs or small groups. If done in small groups, it can be played as a game, with prizes awarded to the group that has identified the most fallacies, and the group that has most successfully bamboozled the class. The arguments may be based on themes in texts being studied.

There are many sources for fallacies in inductive reasoning, on the Internet and elsewhere. For example, on the Internet, Garyor N. Curtis's Fallacy Files collects examples of logical fallacies from the media and everyday life. An excellent print source is *Beyond Monet: The Artful Science of Instructional Design*. This text offers eight common fallacies and a data set of examples for students to identify and group. There are excellent suggestions for checking for understanding and for learning extensions (Bennett and Rolheiser, 2001, p. 265-267). The fallacies and data set are reproduced in this guide in Appendix S.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Visualizing: Assessing the extent to which students engage in active listening and their effort to visualize is always subjective, and so discussions with students about such formative evaluation is important. Self-evaluation is perhaps the most effective technique for student learning in this situation. Asking students to make a quick anecdotal report after the experience can be helpful for both teacher and students.

Visualizing
Topic: _____ Name: _____
• To what extent were you able to concentrate on the activity?

Fully	Somewhat	Very little

Explain briefly: _____

Topic: _____
Name: _____

• How satisfied were you with the richness of your visualizations?

Fully	Somewhat	Not very

Explain briefly: _____

Topic: _____
Name: _____

• How well did the speed of the teacher's prompts support your visualizations?

Effectively	Too fast	Too slow

Explain briefly: _____

Notes/Vignettes

Introductions: Whenever students read aloud as performers of their own or another's text, it is good practice to have them briefly introduce the work and themselves—or the other author—to the audience. This helps focus both reader and listener. O'Connor writes, in *Wordplaygrounds*, "I ask students what kinds of information they would find most helpful in understanding ... I tell my students to remember, 'The audience has never heard the words before. They don't have the words in front of them. They need your help.'" (O'Connor, 2004, P. 148). Introductions should be included in evaluation—for brevity, clarity and presentation skills.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Extended Outcomes

Students will be expected to

- use formal and informal speech to interact with proficiency in a wide variety of contexts
- demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes
- formulate, analyse, and respond to complex questions in a wide range of situations
- develop a critical understanding of the impact of language choice on meaning

Suggestions for Learning and Teaching

Book talks: Students use the language of literary analysis to share a book they have read and to field questions. This activity may be informal or formal.

A formal oral book report can be an interesting way for students to share reading experiences while practicing public speaking. A clear format helps students know what to include, and how to shape their presentations. Here is one such format for a brief presentation:

I. *Bibliographical information*: Give the full name of author, title of book, place of publication, publisher, date of publication, and number of pages. Identify the genre (fiction, non-fiction, fantasy, biography, mystery, historical fiction, etc.).

II. *Information about author*: Use reference books in the library or the Internet to find out something about the author. What is his/her background? What else has he/she published? Can you get any clues from his/her background that might have bearing on his/her works, especially the one you are reviewing?

III. *Information about story*: Identify briefly the protagonist, the antagonist, types of conflict with a specific example, and the setting (time, place, atmosphere). Do not retell the story. This section should be no more than three or four sentences in length.

IV. *Analysis of main theme*: Briefly identify the author's main theme or underlying purpose of the book. What is he/she trying to say? How does the author go about revealing his/her theme? Use literary terms such as imagery, symbolism, repetition, archetypal pattern, diction, tone, and so on, where appropriate. Quote a brief passage that clearly reflects this theme.

V. *Your opinion*: Include your initial reason for choosing this particular book. In light of what you know about the subject, give your informed opinion about the success of the book. You can point out both weak and strong points here. Avoid the empty conclusion, "This book is a very good source for anyone interested in ..." Write something meaningful that shows you have a deep understanding of the book.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Book Talks. Here is a possible rubric for the oral book report outlined in "Suggestions for Learning and Teaching":

Oral Book Talk Name:	
Bibliographical information (author, title, publishing information, genre)	/5
Information about author (background, publications, relevance)	/5
Information about story (protagonist, antagonist, conflict, example, setting)	/5
Analysis of main theme (theme, method of proof, relevant quotation)	/5
Your opinion (reason for choice, informed opinion, strengths/flaws, conclusion)	/5
Quality of Oral Presentation	
Voice (articulate, clearly audible)	/5
Tone (well-paced, confident, energized)	/5
Demeanor (genial, formal posture, eye contact)	/5
Comments:	
	/40

Informal Evaluation of Peer Questions:

When students give an oral book report, it is useful for the teacher to have a separate sheet with class names and spaces to give credit to the speaker's peers for sensitive, thoughtful questions. A system of ✓, ✓+, or ✓- is quick and effective for giving credit to those who are engaged in active listening and thinking.

Notes/Vignettes

Mind Maps and Concept Maps: A way to help students develop the ideas they have about theme, or meaning, in preparation to giving a book talk is to have them make mind maps and/or concept maps. Mind maps are discussed later in this document in the section treating the third "Reading and Viewing" outcome. Concept maps are similar, but more verbal, and traditionally more hierarchical in nature. To create a concept map, students brainstorm the elements they wish to connect. In this situation, the elements would be images, symbolism, examples of repetition, and so on, as they reveal the novel's meaning. Students write these elements on sticky notes or index cards in order to arrange them to show their importance in revealing meaning, and their interconnectedness. Specific examples of each element, citing page numbers, are put into the mix. When they are satisfied with the order of the ideas, they transpose them to a sheet of paper with the theme they are examining stated at the top of the page, and use colour and lines to connect the elements and examples to the central meaning, and to each other. Students label the lines to convey clear understanding of relationships. For more information, for examples, and for teaching ideas, *Beyond Monet* (pp. 279–298) is excellent.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Extended Outcomes

Students will be expected to

- use formal and informal speech to interact with proficiency in a wide variety of contexts
- demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes
- formulate, analyse, and respond to complex questions in a wide range of situations
- develop a critical understanding of the impact of language choice on meaning

Suggestions for Learning and Teaching

Strip Stories: Strip stories are an effective tool for generating purposeful, problem-solving dialogue. A piece of writing is cut in strips, each strip being a meaningful chunk. The students' task is to reassemble the piece of writing. The purpose can change: for example, groups of students might work to reassemble one of Shakespeare's sonnets to reinforce their knowledge of rhyme scheme; a class might reassemble a Greek myth when learning about archetypal patterns; an individual might ask a peer editor for response when revising a poem; groups or a class might "rebuild ... a paragraph depending on such grammatical clues as transitions to help them solve the problem." (Burke, 2004, p. 136)

Unmagnetic Poetry: "Take a text—at random or one that the students have studied—and cut it up into just the words. Have the students build poems from the words. They immediately begin talking about how language works, what certain arrangements mean—and how they mean that." (Burke, 2004, p. 232).

Puzzle Game: "Take all of the names and other important themes or objects or places in a text and write them down with plenty of space around each word ... Cut these words up into inch-wide strips, ideally on heavy-stock paper. Students should be in groups of five to six so that many minds can work from many angles. Have them arrange the cards to represent the relationships between pieces of the text; then ask them to explain the relationship to the class, supporting their reasoning ..." (Burke, 2004, p. 231).

BE the Poem: Students pair up and perform a poem. Then, "... finally, one of them must *be* the poem and answer students' questions about what it means" (Burke, 2004, p. 79). This is particularly effective if the students attempt to reflect the tone of the poem as they field questions, in spoken and body language. Costume, set and props are an entertaining option.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Assessing Leadership: One of the goals of Advanced English 11 is to help students develop their leadership skills. Having students self-assess after an activity like "strip stories" can begin or continue the process. After completing the following self-evaluation, students might brainstorm the qualities of a leader and/or the value of leadership skills.

Strip Story: Assessing Your Role in the Activity.

One of the goals of Advanced English 11 is to help students develop leadership skills.

Think about the role you played in the activity just completed and respond to the following:

I tended to leap in and interrupt others when they were making suggestions.	Often	Sometimes	Never
I felt excited by the challenge of the activity.	Often	Sometimes	Never
I waited until everyone else had a say before I offered my ideas.	Often	Sometimes	Never
I lost interest before the task was completed.	Very early on	Halfway	No
I disliked having my ideas challenged.	Very much	A little	No
It was fun to hear people's ideas.	Very much	Somewhat	No

Briefly describe your thoughts and feelings about the activity and the role you and others played in it. _____

_____

_____

_____

Notes/Vignettes

Readers Theatre: Readers Theatre is a style of performance that can range from the very simple to the sophisticated and elegant. Many students, by the time they are in grade 11, will have had some experience with it. Simply put, Readers Theatre is choral reading. As in a musical choir, it connects the vocal qualities of individuals with the meaning of the material being performed. Often there are sound effects, the repetition of words or phrases, the slowing or speeding of the read text, scripted gestures, and so on. The limits are those of the imagination.

While there are many helpful websites that offer actual scripts, for Advanced English 11 it may be most beneficial to have students perform complex poems or to have them write their own scripts based on texts being studied.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Extended Outcomes

Students will be expected to

- use formal and informal speech to interact with proficiency in a wide variety of contexts
- demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes
- formulate, analyse, and respond to complex questions in a wide range of situations
- develop a critical understanding of the impact of language choice on meaning

Suggestions for Learning and Teaching

Cue Cards Discussion: Near the beginning of a discussion of a text, students write a quotation they particularly like on one side of a file card. On the other side, they draw a non-literal (thematic or metaphoric) illustration of the quotation. They submit them to the teacher, who returns them on the day of the activity. On that day, the class is seated in a circle, and the students place the cards on the desk in front of them, quotation side up. The class then works to arrange the quotations thematically. When they are satisfied, they flip the cards over, and the students move to sit in front of a different card. The class then arranges the cards chronologically, working through discussion toward an understanding of the illustrations and of the text.

Critical Analysis: Just as students team to work as peer editors with written text (and, of course, then speak and listen to share constructive feedback), so students may listen critically to each other's work. One student quietly reads a poem or speech while the other listens actively; then, using the language of literary analysis, the students discuss the impact of word choice, sentence structure, poetic devices, tone, and so on, to further develop the work's aural effectiveness. Developing a graphic organizer with students so they may take effective notes and synthesize their ideas helps them to know how to listen most effectively. See Appendix F.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Evaluating Notetaking:
After students take notes while listening to a speaker, the teacher needs to evaluate the notetaking skills shown. This models the importance the teacher places on the skill. The following is a possible rubric for assessment:

Notetaking Name: _____	
Clear topic at top of sheet; speaker's name; date	/5
Notes organized under three or four categories	/5
Categories show most important areas of discussion	/5
Each new note identified with a dash or bullet	/5
Just enough language used to communicate ideas	/5
Clear abbreviations and symbols used effectively	/5
Proper use of quotation marks	/5
Notes show critical listening (comments, connections)	/5
Notes show comprehension (paraphrasing, insights)	/10
Comments:	
	/50

Note:

Teachers must teach concepts
• how/when to use dashes
• how/when to use bullets
• how/when to use quotations

Notes/Vignettes

Cue Cards Discussion: The teacher may choose to leave the cards, image side up, on the desks for another class to solve the mystery that's been left. It is also possible to add cards from another class to augment the ideas and add challenge.

Critical Listening: In the Advanced English 11 classroom, students work consciously to develop critical listening skills. They make considered judgements based on diverse information with open minds, consider the perspectives of the speaker, analyse the logic, omissions, misinformation, and intentions of the speaker, use objective, as well as personal criteria to evaluate the content, organization, and delivery of the communication, willingly change opinions and adjust understanding (i.e., learn) as part of the listening process.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Extended Outcomes

Students will be expected to

- use formal and informal speech to interact with proficiency in a wide variety of contexts
- demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes
- formulate, analyse, and respond to complex questions in a wide range of situations
- develop a critical understanding of the impact of language choice on meaning

Suggestions for Learning and Teaching

History of the English Language: Researching the history of the English language can give students a strong sense of how language changes according to place, time, and purpose. Websites are particularly helpful in this study, as they often have audio of dialects, Old English, Middle English, and more. David Wilton's *A (Very) Brief History of the English Language* is accessible to students. His chronology of the English language is reproduced in Appendix O, but the site offers far more, including discussions of Indo-European and Germanic influences, Old English (500–1100 A.D.), the Norman Conquest and Middle English (1100–1500), Early–Modern English (1500–1800), Late–Modern English (1800 to the present), and American English.

Quotations: Students and teacher bring in quotations during the semester or year to generate impromptu discussions that engage critical thinking.

Vocabulary Cards or Journal: Students keep a record of new vocabulary on file cards, or in reading or learning journals, where sources and quotations could be saved. Specialized vocabulary, such as literary terms and film terms, could be kept under separate headings. Students may use several of these words aloud in class or for homework, or both, every week, and make a note of the date and context in their journals or on the cards. Actual (authentic) use demystifies new vocabulary.

Taboo Words: With students, develop a list of "taboo" words or phrases that may not be spoken during some specific discussions, such as during one stemming from a quotation, or for a specified period of time during certain classes. Overused words or phrases such as "like" and "a lot," colloquialisms, and jargon may be discussed and made taboo to encourage students (and teacher!) to make deliberate and increasingly effective vocabulary choices.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Vocabulary Assessment: The manner in which—and the extent to which—vocabulary development is evaluated reflects the philosophy of the teacher and the importance each teacher attributes to it. Some teachers use "card words" to teach parts of speech as well as to enrich expression and evaluate students frequently. This means all such "vocabulary words" are set by the teacher.

It is possible to evaluate vocabulary development initiated by students, as well. Each student selects an agreed upon number of words of a challenging nature. Well before the quiz, each student submits two lists of words to the teacher. One list simply names the words. This list will be kept by the teacher, and given back to the student on the day of the quiz. The other list names the same words, but adds definitions, sentences showing correct usage, and parts of speech, if so wished. The teacher checks the words, definitions, and sentences for accuracy and returns that list to each student, drawing attention to any inaccuracies. This study list may be asked for just before the student writes the quiz in order to make evaluation quick and simple for the teacher. (If the class is large, a student who finishes the quiz early may be asked to put the students' study lists in alphabetical order to help further.)

Another way of selecting words is to have each student submit one or two words, with definitions and sentences, which all students learn and define after the teacher has checked them. These lists may be posted, so students are responsible for copying them in their journals or on file cards.

The repetition engendered by routine helps new vocabulary become a permanent part of students' language use.

Notes/Vignettes

The History of the English Language: A brilliant and brief discussion of the history of the English language may be found in Steven Pinker's *The Language Instinct: How the Mind Creates Language* (pp. 248–258). In highly readable prose, Pinker offers comparative samples of speech from contemporary to Old English, pronunciation variations (including a discussion of the Great Vowel Shift), and a range of theories of the very beginnings of English. His chapter, "The Language Mavens," regarding the difference between prescriptive and descriptive rules of grammar, is equally enjoyable and informative.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Extended Outcomes

Students will be expected to

- use formal and informal speech to interact with proficiency in a wide variety of contexts
- demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes
- formulate, analyse, and respond to complex questions in a wide range of situations
- develop a critical understanding of the impact of language choice on meaning

Suggestions for Learning and Teaching

Mentor Texts: A mentor text is any text that is used as a model for learning how to create similar text. Throughout the course, students and teacher bring to the classroom excerpts from reading, listening, and viewing material to prompt discussion about the way language choices, visual choices, auditory choices, and so on, enhance aesthetic values.

Storytelling: Students tell stories, experimenting with voice, vocabulary, tone, and figurative language. They might, for example, present a narrative that accompanies an object of personal significance.

During a prior class, for example, students are asked to think about the type of story they would like to tell. They might create a written sketch as a backbone for their oral story. (It is important that the sketch be an outline only, since a complete story would tempt reading rather than telling).

On storytelling day, students sit in a circle to share their stories. After the sharing, they might analyse the stories to see if they follow conventional short story structure and fill in a graphic organizer. They might choose one or two for taping, or for dramatizing, after creating a storyboard.

Media Supports and Artifacts: Students learn to incorporate media supports to communicate ideas effectively during an oral presentation. They might use some of the following supports, as suggested by Thornton and Pegis in *Speaking with a Purpose* (55):

- Pictures, photographs, props
- Diagrams or overheads, charts, graphs
- Technology (PowerPoint, other)
- Exhibits, models
- Other supports

They practise in order to use chosen technologies with fluency, use repetition appropriately, and make deliberate visual and auditory choices based on the information and the audience.

Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Rubric for Oral Presentation Using Media Supports and Artifacts Name: _____ Date: _____					
Sources: Researchers have independently located at least three reliable and valuable information sources	5	4	3	2	1
Overheads: Overheads are creative, clear, easily visible, and relevant	5	4	3	2	1
Visuals: Visuals are creative, colourful, relevant, and highly visible	5	4	3	2	1
Props: Props are creative and add to the effectiveness of the presentation	5	4	3	2	1
Preparedness: Student is thoroughly prepared and has rehearsed	5	4	3	2	1
Delivery: Student uses appropriate volume, gestures, and posture; makes eye contact; varies tone and pitch. Delivery is formal.	5	4	3	2	1

Notes/Vignettes

Inside/Outside Circles: This tactic helps students safely offer opinions at the beginning of the course and can be used to discuss challenging material at any time. Students sit facing each other in a circle. They may be given letters and numbers if more than one circle is used. This makes it easy to move them or ask them to share their ideas. A question is posed or a poem is read or a situation is described, and students are given a half a minute or so to think. Then the students in the inner circle share their thoughts, without interruption, with the person facing them in the outer circle. When they are finished they say "pass," and the person in the outer circle extends what they have heard or offers new insights. For more information, and teaching considerations, see Bennet and Rolheiser's *Beyond Monet: The Artful Science of Instructional Integration*, pp. 160–1.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Socratic Circles: This activity is an adaptation of "inside/outside circles" by Matt Copeland in his work, *Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School*, that promotes critical thinking and respectful dialogue. Copeland gives the "basic procedure" as follows: 1. On the day before a Socratic Circle, the teacher hands out a short passage of text. 2. That night at home, students spend time reading, analysing, and taking notes on the text. 3. During class the next day, students are randomly divided into two concentric circles: an inner circle and an outer circle. 4. The students in the inner circle read the passage aloud and then engage in a discussion of the text for approximately ten minutes, while students in the outer circle silently observe the behaviour and performance of the inner circle. 5. After this discussion of the text, the outer circle assesses the inner circle's performance and gives ten minutes of feedback for the inner circle. 6. Students in the inner and outer circles now exchange roles and positions. 7. The new inner circle holds a ten-minute discussion and then receives ten minutes of feedback from the new outer circle, (Copeland, 2005, pp. 27–28). Matt Copeland offers four clear suggestions for the role of the teacher: (1) to select the text for discussion, (2) to keep the discussion of the inner circle focussed and moving, (3) to direct the feedback of the outer circle, and (4) to assess and evaluate the individual student and group performances (Copeland, 2005, p. 31). There are additional activities to help students develop an understanding of the differences between dialogue and debate in order to prepare them for dialogue, strategies for classroom management, scheduling, and more.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Socratic Circles: Copeland gives this peer-evaluation rubric for supporting the development of meaningful dialogue:

1. Rate the inner circle's performance on the following criteria:

Did the participants ...			
dig below the surface meaning?	Always	Sometimes	Never
speak loudly and clearly?	Always	Sometimes	Never
cite reasons and evidence for their statements?	Always	Sometimes	Never
use the text to find support?	Always	Sometimes	Never
listen to others respectfully?	Always	Sometimes	Never
stick with the subject?	Always	Sometimes	Never
talk to each other, not just the leader?	Always	Sometimes	Never
paraphrase accurately?	Always	Sometimes	Never
avoid inappropriate language?	Always	Sometimes	Never
ask for help to clear up confusion?	Always	Sometimes	Never
support each other?	Always	Sometimes	Never
avoid hostile exchanges?	Always	Sometimes	Never
question others in a civil manner?	Always	Sometimes	Never
seem prepared?	Always	Sometimes	Never
make sure questions were understood?	Always	Sometimes	Never

2. Name specific people who did one or more of the above criteria well

3. What was the most interesting question asked?

4. What was the most interesting idea to come from a participant?

5. What was the best thing you observed?

6. What was the most troubling thing you observed?

7. How could this troubling thing be corrected or improved?

(adapted from Copeland 2005, p. 152)

Notes/Vignettes

Socratic Circles are particularly effective when they are aligned with the curriculum. Copeland writes, "Teachers must carefully choose text that expands upon a theme the class has been exploring, contradicts a position or stand that helps to illuminate a larger issue, or helps students make sense of the world around them. For example, I have had great success in using the lyrics to Johnny Cash's "Man in Black" after discussing the character of Atticus Finch in *To Kill a Mockingbird*, and in partnering the myth of 1930s blues guitarist Robert Johnson with the Faust theme in literature." (Copeland 2005, p. 115).

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Guest Speakers: To develop student ability and enhance student facility in creating and articulating sensitive questions, invite a speaker who represents or is willing to take on for the occasion, an unusual perspective or specific problem to share with the class. (If a fiction, it is a good idea to preface the introduction to the speaker with the words, "This may or may not be true.") The speaker invites student opinions and suggestions for solutions. An adaptation is to invite a dancer or dancers to perform for the class. Have students write their perceptions of the performance's meaning, then formulate sensitive but specific questions for the dancer(s), being consciously careful not to disturb others' perceptions. A chart of question types and purposes is reproduced from *Speaking with a Purpose: A Practical Guide to Oral Advocacy*, by Jo Thornton and Jessica Pegis, in Appendix U. Word Warm-ups: In *Wordplaygrounds*, John S. O'Connor suggests having students in a circle each speak a word in a "quick-paced round-robin sharing." He writes, "Often I can tailor the lists to the lesson at hand. Students might name words that start with the same letter (to reinforce alliteration); words that contain a common vowel sound (to reinforce assonance); gerunds or participles (to reinforce parallel parts of speech)..." (O'Connor, 2004, p. 12). Students learn to be supportive and positive when the activity is viewed as a team exercise rather than a competition. It "ensures that every student speaks early on in the class, and it gives each student the chance to play with language in new and unexpected ways" (O'Connor, 2004, p. 12).

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Guest Speaker: Before the speaker comes, students could generate with the teacher a rubric for the evaluation of their questions, body language, attentiveness, and observable listening skills (for example, paraphrasing what they've heard before adding ideas). The teacher then may put a quick and effective "✓, ✓+, or ✓-" in the appropriate columns for each student.

Stopping the activity in time to ask the speaker for his or her impressions and reflections about the classroom experience is a strong way to end the event.

Notes/Vignettes

Guest Speaker. As in *Socratic Circles*, the activity with the guest speaker is most effective when addressing an issue related to a novel or other study. For example, *The Merchant of Venice* might call for a discussion of financial problems, of anger and forgiveness, or of issues of trust between partners, or between parent and child.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Perform a Poem in Collaboration with a Musician: Some teachers may be able to connect with a music teacher for a cross-curricular activity in which a student composer and a student poet together create a performance piece. In *Wordplaygrounds*, John S. O'Connor gives an effective description of how this can be accomplished. He includes an assignment sheet and a sample "collaboration log," which he asks his English students to complete as a record of their work with the student musician (O'Connor, 2004, pp. 141–145). Students may also work with published music, of course, and perform their poem with careful timing in a rehearsed presentation. The music may comment on, conflict with, or reflect the poem's meaning, according to the student's purpose. Art may be added. Here is one such assignment: Each group will choose one of the six Romantic poems suggested, and then complete the following to be presented to the entire class. 1. author information 2. creative reading of poem (must not detract from poem's ideas) 3. appropriate musical accompaniment 4. explanation of poem 5. identification of poetic devices 6. one large, distinctive visual, related to poem Exchange Viewpoints: This activity promotes careful listening and speaking, and demands that students consider various points of view. Students make a name tag for themselves that can be easily exchanged. A file card and paper clip work well. A controversial issue for discussion is decided upon. Students make their name tags. They form pairs, and exchange opinions and responses for a prearranged period of time. When the time is up, the teacher asks students to switch name tags, and find a new partner. This time, however, the opinion each student shares is the opinion of the person whose name tag he or she is wearing. Each must share *only* the other person's views. After exchanging name tags and personae several more times, students retrieve their name tags, and listen to the wearers express their own opinion back to them at third or fourth hand. Students may discover that their original opinion has grown or changed. A class discussion of the events of the activity follows.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Poetry Presentation Rubric: Here is one rubric for a group presentation of a poem using music or audio and art:

Poetry Presentation Rubric Poem _____ Group Members _____					
Description	2	4	6	8	10
1. Visual Image (large, colourful, neat, relevant)					
2. Auditory Effect (clear, effective, relevant, original)					
3. Dramatic Reading (creative, clear, accurate, interesting)					
4. Interpretation / Explanation /Devices Identification (clear, accurate, thorough, interesting)					
5. Class Questions Answered (meaningful, appropriate, thought-provoking, clarified)					

Notes/Vignettes

Listening for Tone: It is possible to "flip" the challenge of finding music to match the tone of a written work by asking students to choose a favourite piece of music first and then find a poem with a similar tone. Because music is an integral part of the lives of many young people, the initial exploration begins in an area of their expertise.

Having a wide selection of poems available for students and a reason for them to explore widely helps them broaden their knowledge of writers and styles.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Kohlberg's Stages of Moral Reasoning: "Using Lawrence Kohlberg's model (which you can find easily on the Internet), have students evaluate the character's moral reasoning, then discuss it as a class. Another option is to have them first develop *their* own stages, then give them Kohlberg's model to compare theirs to before using them to examine the characters." (Burke, 2003, p. 394). One clear explanatory website is Robert N. Barger's "A Summary of Lawrence Kohlberg's Stages of Moral Development." Mock Trial: Students put a character or writer on trial. For example, William Golding might be put on trial "for libel against humanity" (Burke, 2003, p. 59), based on events in *The Lord of the Flies*. There are excellent sources on the Internet for helping students prepare for a mock trial, including the *"Access to Justice Network"* from Alberta, and the *"Ontario Justice Education Network"*. In many high schools, there is a social studies teacher who teaches law and would be willing to help the class with questions about fine points of Canadian law. Save the Last Word for Me: There are many ways to adapt this well-known and effective activity originated by Kathy Short, Jerome Harste, and Carolyn Burke. Essentially, students write a question, quotation, or statement about something the class has been discussing or reading. Jotting their subject on a file card is a good idea, as they can write their opinion on the reverse. (During this time there is no dialogue.) They form small groups—five or six is ideal—and number off. Student #1 reads his or her question or quotation or statement and is silent as Student #2 speaks to the issue for several minutes. All students in the group listen without comment. In order, each student speaks, until the time comes for Student #1 to have the last word, commenting on what others have said and explaining his or her perspective. The group then begins "a second round of sharing," with Student #2 beginning the discussion, and finally having the "last word." One adaptation of this activity is for students to voice an opinion they do not truly share, listen to others, then defend the perspective they've chosen. This is good practice before learning to debate more formally. After they've defended the chosen perspective, they may say what they really think.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Save the Last Word: Students and teachers create a rubric for peer and self-evaluation, so at the end of "Save the Last Word," students can evaluate their contribution to the group. Focussed listening, willingness to share thoughts, staying on topic, and respect for all ideas are possible areas for assessment.

Notes/Vignettes

Wait Time: Giving students time to think before being asked to answer oral questions is sound pedagogical practice. "Think, Pair, Share" is a teaching tactic that is simple but highly effective in keeping students engaged and in creating a safe learning environment. The teacher might say, "Take a minute or two to think about this issue. You may want to jot some ideas in your journal. When you're ready, discuss the issue with your partner. We'll check in as a class afterward."

For further suggestions and information, see Bennet and Rolheiser's *Beyond Monet*, pages 64 and 94.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Diction Shift: Students listen and respond to each other using specified diction that changes according to given imaginary personae and situations. Relevant social justice issues are particularly effective, and can lead to strong discussion about the role of language in maintaining a society's biasses. Job interviews are another revealing choice, and can be created by having characters in novels or dramas apply for work relevant to their situations and eras. A useful technique for helping students learn how to shape close-ended or open-ended questions is described in *Beyond Monet*, as preparation for an effective learning structure that involves the interview: the "Three-Step Interview." Students watch a video of an interview and "compare the types of questions the interviewer asks at the start of the interview, as the interview proceeds, and just before the interviewer breaks for commercials (Bennett and Rolheiser, 2001, p. 168). Then students are given a data set of closed and open questions to sort, and to decide "when and why to ask open-ended and closed-ended questions" (Bennett and Tolheiser, 2001, p. 168). Finally, students are asked to "take five minutes to generate the open and closed-ended questions they will ask" in the three-step interview. In the actual activity, the class is divided in groups of three. "Each student is assigned a letter, then each letter is assigned a role: A=Interviewer, B=Interviewee, C=Reporter. The roles rotate after each interview. You need to decide the length of time for each interview ... When finished, they do a Round Robin and share the key information they recorded when they were person C." (Bennett and Tolheiser, 2001, p. 167) Students may also work in groups of four: "In Step One, A interviews B, and C interviews D (simultaneously). In Step Two, B interviews A and D interviews C (simultaneously). In Step Three, they reconvene and in a Round Robin style they summarize what their partner said in the interview." (Bennett and Rolheiser, 2001, p. 169) Audience Shift: Students select a challenging issue, story, or current event and present it to specific imaginary audiences, such as parents/guardians or young children. Students might choose one subject, and have different pairs or groups in the class present the same subject to different audiences. They might also role-play, and have, for example, a daughter and mother discuss a relevant issue.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Accepting and extending the ideas of others involve specific communication skills. In *Beyond Monet*, Barrie Bennett and Carol Rolheiser (p. 333) create two data sets for students to evaluate. Here is what they offer:

Statements one to four represent a specific communication skill. Statements five to eight do not. We are not saying those ... are wrong; rather we are saying they do not represent this particular communication skill. After you have the idea, test yourself by saying which of the statements from nine to twelve reflect the same skill as in statements one to four.

1. We could take it one step further by …
2. To add to your idea, I'd say we could …
3. Let's piggy-back on that idea.
4. Along with that, we could say that …
5. All right, let's move on to the next issue.
6. That's ridiculous, it won't work.
7. We've wasted enough time, let's …
8. Sorry, but I disagree, you have not …

Testers:

9. That is a wonderful idea!
10. Can you think of anything we could add to that?
11. Connected to that is the idea that …
12. I think that what we have done is perfect the way it is.

Notes/Vignettes

Learning about "Emotional Intelligence," or EQ, benefits students who work to become effective speakers and listeners. Andy Hargreaves, in *Teaching in the Knowledge Society: Education in the Age of Insecurity*, writes, "The five basic competencies that make up emotional intelligence are:

- Knowing and being able to express one's own emotions;
- Being able to empathize with others' emotions;
- Being able to monitor and regulate one's emotions so they do not get out of control?
- Having the capacity to motivate oneself and others; and
- Possessing the social skills to put the first four competences into action. (Hargreaves, 2003, p. 26)

Students and teacher might take an EQ quiz online at "EI Haygroup: Emotional Intelligence Services." Teachers can find ideas and support online at "6Seconds: Emotional Intelligence Network."

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Practise Active Listening Skills: In small groups and in whole-class discussions, students practise such skills as not interrupting, waiting for three seconds after the speaker is finished before speaking themselves, paraphrasing (e.g., "This is what I hear you saying ..."), summarizing, and asking non-threatening questions for clarification. In *Speaking with a Purpose: A Practical Guide to Oral Advocacy*, page 43, Jo Thornton and Jessica Pegis give the following model for active listening: • Know your purpose, the speaker, and your audience; know what to listen for. • Be aware of your own biases and try to listen in an open-minded way. • Listen to understand or appreciate the speaker's argument. Ask yourself: Is it logical? Does it make sense? • Listen for biases and fallacies. • Listen to gather information. • Offer reflective comments to summarize or clarify your opponent's position. For example, "Are you saying that ..." or "To summarize, you argue ... ." • Listen for ideas or values that you share in common with your adversary. Build on these commonalities to reach a deeper understanding to resolve an issue. • Strive to convey respect for the speaker; show your interest through eye contact and body language (nodding head, smiling, leaning in, encouraging hand gestures). • Know when and how to take your turn to speak.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Data Set for Responses Showing Active Listening:

Examine the examples that show active listening, and those that do not. Then discuss with a partner which of the "testers" show active listening skills.

YES	NO
I agree with you ... but I also think ...	That's ridiculous. No sane person would think something like that.
When you say ... I wonder about ...	I don't agree with one single thing you've said.
Would you clarify the point about ...	You lost me. I guess I just wasn't listening.

Testers

- I got a bit confused when you were explaining about ...
- Your point about ... is interesting. Would you also agree that ...?
- It sure isn't what I've been taught to believe.
- So you think ... Is that right?
- You're totally out to lunch on that.

Notes/Vignettes

Data Sets: When teachers create data sets for students, they both help students understand concepts and give them a starting point for discussion to extend their learning. Even a simple data set, with "yes" and "no" examples followed by "testers," such as the set on this page, increases student participation and supports thoughtful discussion.

A more complex data set is found in Appendix S. It offers a mix of examples (in this case examples of logical fallacies) which students group according to type. Using data sets to teach points of grammar is one of the most effective ways to teach grammar concepts.

Creating data sets is a good activity for students themselves to use when teaching their peers during class presentations. Creating a data set for others quickly shows the creators where any gaps in their own understanding exist.

Bennett and Rolheiser's *Beyond Monet* (the source for the logical fallacies data set mentioned above), offers a wealth of information about using this tool.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • listen actively, critically, and empathetically • engage critically and respectfully in arguments	Academic Controversy: Barrie Bennett and Carol Rolheiser, in *Beyond Monet: The Artful Science of Instructional Integration*, pages 311–312, offer a debating activity that integrates social skills, communication skills, and critical thinking skills. Called "Academic Controversy," it involves students sitting in small groups of four or six. Each group is divided in half, "with each half exploring opposite sides of an issue they have been studying". Here are the steps:

1. Identify the Controversy, which is stated in the positive, as in debating. ("Be it resolved that John Proctor deserves a life sentence," for example.)

2. Groups of 4 or 6—Letter the Students AA/BB and assign PRO/CON Positions. "The As sit on one side, the Bs on the other. As are pro first; Bs are con first".

3. Time to Plan is agreed upon. This will vary according to the complexity of the controversy.

4. Time for Each Group to Share is given. 60 to 90 seconds for each group to present its arguments is enough. The listening group "should be taking notes and demonstrating active listening skills. No one should be interrupting."

5. Plan the Rebuttal. Students on each team decide what are the weak points of the opposing team's argument.

6. Present the Rebuttal. Bs begin, then the As. The time for this is also 60 to 90 seconds, although this "depends on the complexity of the material and the skill level of the students."

7. Now Flip and Repeat Steps 3 to 6. The students change sides physically as well as intellectually.

8. End with a Round Robin. "Here they discuss where they stand on the issue." Depending on the issue, the teacher may ask them to try to reach consensus.

Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Academic Controversy: Self- and peer evaluation is the most effective form of evaluation for this activity. Even with the most observant teacher in the world, the students know best how well they accomplished their debates. Bennett and Rolheiser suggest that a simple rubric asking such questions as "Did all the members of our group contribute ideas? Listen carefully to the ideas of other group members? Encourage other members to contribute their thoughts and opinions? Listen without interrupting to the ideas of the opposing side?" is useful for students to revisit their social and listening skills. Having a place for them to describe successes and difficulties is also of benefit; there may also be a place where they could problem-solve solutions to any difficulties, so another time the experience would go more smoothly (Bennett and Rolheiser, 2001, p. 316).

Giving students a matrix for notetaking during the debates is one way for a teacher to assess the level of argument. The matrix Bennett and Rolheiser use gives a place for students to list eight "pro" points, and eight "con" points, as well as a place where they can describe the consensus they reached (Bennett and Rolheiser, 2001, p. 315).

Notes/Vignettes

Practising Formal Language: The use of formal language may be an alien experience for many students. An informal activity such as "Academic Controversy" is a good place for students to practise. Then, perhaps after students are familiar with the activity itself, they may agree to give each other feedback about slips into slang, street language, or rude behaviour. Students may want to think about how formal diction elevates or inhibits discussion, and what the value is of having a range of dictions at their command.

Reading and Viewing

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

It is important that students
- read texts independently
- choose sophisticated texts
- select texts from various genres according to a theme
- read from various literary periods to be acquainted with historical contexts, writing conventions, and allusions
- extend an enriched vocabulary
- read works at home, then re-read and re-examine works for in-class study

Reading Strategies: Discuss reading and viewing strategies, ask that students identify the strategies they most often use, and give opportunities to practise using others. Although students of Advanced English 11 have strong reading skills, they, like all readers, will meet challenging text where conscious knowledge of a variety of strategies readers use to make sense of text will benefit them.

Once students and teacher identify their own strategies, and think of others (inferring, predicting, determining importance, synthesizing, questioning, and making connections), they create or learn text codes which should be used from time to time throughout the course to help storage of the strategies in long-term memory. Harvey and Goudvis use the following keys:

– V (visualizations)	Connections:
– Q (questions)	– T-S for Text to Self
– P (predictions)	– T-T for Text to other Texts
– R (reminds me of)	– T-W for Text to the World
– BK (background knowledge)	– S (synthesizing)
– PE (prior experience)	– I (inferring)
	– C (confusion)

It is good practice to create bookmarks that have the codes listed for use in silent reading.

Students may be asked to use sticky notes from time to time throughout the course to make reading conscious. After they have read text, they revisit it, and on sticky notes they write in point form what they were/are thinking when they read a particular section. Then, on each sticky note, they code the strategy their thinking reflects.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

Assessing students after their first reading of a prescribed text can be accomplished by having an open-book quiz where students are asked, for example, to write the first sentence and last sentence of the novel, and then connect the two—in other words, to explain the meaning of the novel as it appears to them at this time. The onus is on them to explain, not to have the teacher make assumptions about what they have understood. They may be asked to use at least five concrete examples from, or references to, the text. This experience grounds them for the second close look at the text, and can be revisited at the end of the study, so they come to "understand how a reader's or viewer's interpretation of text can change over time" (*ACELAC Grades 10–12,* 54). The quiz may be marked for thoughtfulness, appropriateness of supporting examples, and clarity.

Examples of two such quizzes follow on page 77.

Notes/Vignettes

When students put sticky notes in text to identify their reading strategies, the best way to evaluate understanding is in a teacher/student interview. Students bring their texts to class, and the teacher sits with each student for several minutes, checking to see if they have done the task correctly (put their thoughts on the sticky note and coded the reading strategy that led to the thought), and then if they have correctly identified the strategies. If the teacher has assigned the use of fifteen or twenty sticky notes and asked students to use at least five strategies, it is a quick and simple task to check their understanding and give credit. If they have not understood, there is an opportunity for further explanation and to make an appointment for a second check. If they are relying on only one or two strategies, or are unaware that they are using others (incorrectly coding their thoughts), the teacher is in a position to extend their learning, and encourage them to stretch.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

Think Aloud

It is helpful when both teacher and volunteer students do "think-alouds," where readers read aloud a section of text, and pause in their reading to say what is going on in their minds. They then identify the particular strategy that led to their thoughts, or ask for help to identify it. It is useful practice to keep eyes on the page when reading the text aloud, and then look up noticeably when the thinking is being shared. Having the text on an overhead is helpful, too.

In his text, *Improving Comprehension with Think-Aloud Strategies*, Jeffrey D. Wilhelm suggests pausing during a think-aloud so students and teacher can write down their thoughts, identify their strategies, and then share. "With this activity, students can compare their strategies to yours and to those of their peers. They will discover that there are many ways to get meaning from a text and that every reading is unique. They will learn that some strategies and readings are not as appropriate and rich as others—but perhaps more importantly, they will borrow and adapt strategies to suit their needs." (Wilhelm, 2001, p. 53).

Photograph Poems: "Reading" photographs is an activity that leads into writing actual "photograph poems." John S. O'Connor (*Wordplaygrounds*) has students read published models such as Sharon Olds' "Photograph of the Girl" and then has students bring in photographs that are particularly meaningful to them. He writes, "Apart from their emotional content, photographs are wonderful writing tools because they are so concrete; you can hold them in your hands. I also like the way students respond to one another's photos—with fascination and respect and even awe ... " (O'Connor, 2004, p. 56). This activity helps students learn to look for and think about what is not in a visual image, as well as to interpret what is.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

Here are two samples of novel quizzes given at different times in one course:

Reading Quiz: As you write this quiz, I will be coming around to be sure I have given you credit for identifying the types of reading strategies you use (sticky notes) and that I have your novel title and number on my list.

First, find some dialogue near the end of your novel that you feel reveals the character of the protagonist. Quote it, and give the page number. Next, explain your choice fully, sharing how your protagonist has changed through the movement of the novel.

It is your job to explain as fully as you are able. It is my job to reflect back to you through a mark out of forty how successfully you have accomplished your reading and thinking task at your grade level. You will be marked for thoughtfulness (20 pts.), the number and the appropriateness of concrete examples (20 pts.) you refer to in support of your opinion.

This "test" is worth 40 points toward "major assignments," which are 50% of the term.

Novel Quiz [given later in the course]: As you write this quiz, I will be coming around to be sure I have given you credit for identifying the types of reading strategies you use (sticky notes) and that I have your novel title and number on my list.

Is the protagonist of your novel at peace with the society she/he lives in? Explain, using concrete examples, what impact this society has on the protagonist's success or failure in his or her world. If there are echoes of the old Romantic patterns of a "rise" or "fall," awareness of these may help your understanding.

You must use at least five concrete examples from the novel to support your explanation.

It is your job to explain as fully as you are able. It is my job to reflect back to you through a mark out of 40 how successfully you have accomplished your reading and this thinking task at your grade level. Your work will be marked for thoughtfulness (20 pts.), concrete examples (10 pts.), and clarity (10 pts.).

Notes/Vignettes

When students put sticky notes in text to identify their reading strategies, the best way to evaluate understanding is in a teacher/student interview. Students bring their texts to class, and the teacher sits with each student for several minutes, checking to see if they have done the task correctly (put their thoughts on the sticky note and coded the reading strategy that led to the thought), and then if they have correctly identified the strategies. If the teacher has assigned the use of 15 or 20 sticky notes, and asked students to use at least five strategies, it is a quick and simple task to check their understanding and give credit. If they have not understood, there is an opportunity for further explanation and to make an appointment for a second check. If they are relying on only one or two strategies, or are unaware that they are using others (incorrectly coding their thoughts), the teacher is in a position to extend their learning and encourage them to stretch.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

Double-entry Viewing: Once the reading strategies have been learned, they may be used to identify thought processes during film viewing. The teacher selects a rich section of film to view. Students create a two-column notetaking sheet by folding a piece of looseleaf in half lengthwise. The left column is entitled, "What I See and Hear;" the right, "What I Am Thinking." In point form, students jot down events, images, and sounds in the left column as they notice them, and put what they think as they see or hear these things in the right column. They draw a straight line across the page under each separate note and its corresponding thought.

When the film clip is finished, they go back and code their thoughts, using the strategies they have learned. Sharing and discussion follow. It is helpful if the teacher models the activity first, and engages in the activity during the viewing and follow-up.

Reading Images in Film: Give students a list of images, preferably on a handout, to look for while they are viewing a film. Have them jot down the scenes or events where the images occur. They share with others after the viewing, and discuss how meaning is revealed through the images. If the film is an adaptation of a novel or play, ask them to compare and contrast the choices of the director with those of the writer or playwright, and discuss the effectiveness and merits of both.

This is a helpful exercise with literary works as well near the beginning of the course. Students may be given a list of images to look for in a collection of short stories by the same author; for example, each group of students examining a different short story. While looking for images common to all stories, they may also work to identify others, and discuss how patterns of images affect meaning and tone.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

Double-entry Viewing	
Name: _____	
Date: _____	
Title: _____	
What I See and Hear	What I Am Thinking
1	
2	
3	
4	
5	

Notes/Vignettes

Reading Images in Film: Comparing and contrasting image choices and patterns in old and new films helps students think about the ways creators reflect the values and beliefs of their eras. Looking at clips from foreign films to compare and contrast the imagery with that of North American films is equally interesting and revealing.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

The 30-15-10 List: In *Deeper Reading*, Kelly Gallagher shares his school district's list of 30 prefixes, 15 roots, and 10 suffixes that help students decode hundreds of words. Gallagher writes, "I require that my students memorize these meanings, five at a time, and I check and recheck until I am convinced that the students have learned all of them. I spend very little class time on this activity; all of it is done as homework" (page 72). The list is reproduced in Appendix Y.

A sample worksheet for building vocabulary using prefixes is offered by Jim Burke (113), and reproduced in Appendix V. Such an organizer could be adapted and used with roots and suffixes as well, of course. Students could team to do the adaptations themselves with support from the teacher.

Book Path: Have students think of a favourite book, and trace back in detail how they came to read it. Kelly Gallagher, in *Deeper Reading*, traces such a path, one that reveals his social and intellectual paradigms and his value system, as well as his reading history and tastes. It is reproduced as a model in Appendix Y. This activity makes students aware of the richness of background that supports their reading and education. They may also begin to become conscious of cultural and personal biasses that shape their interpretations of what they read.

WebQuests: Many teachers have developed their own WebQuests and are willing to share them on the Internet. "A Clearinghouse of Resources on WebQuests" is a site with links collected by Dr. Ray Doiron, Faculty of Education, University of Prince Edward Island. He writes, "These are sites that give all educators the background on WebQuests, details on creating your own WebQuest, plus many examples of quality WebQuests created by educators across North America."

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

WebQuest Assessment: While following a WebQuest, students may be asked, for example, to
- explain why and how a particular text impacts their learning
- identify and discuss the strengths and limitations of particular texts
- identify and discuss how the codes and conventions of a particular medium extend or limit communication
- explore and reflect on how the values of the creator(s) of text impact meaning
- articulate their understanding of the discrepancies among texts
- recognize that different kinds of text require different kinds of reading and adjust reading strategies appropriately
- keep a record (e.g., lists) of strategies and skills they are using and developing in reading for research
- identify when strategies/approaches are not effective and try different strategies/approaches

Notes/Vignettes

Teachers need to

- establish clear and challenging expectations for students in their reading and viewing of diverse kinds of texts for defined purposes
- choose assessment strategies that will aid students in their understanding of desired outcomes
- communicate with students before they undertake a reading or viewing how their learning will be assessed
- respond individually to student work in order to extend their understanding of the ways in which they determine the value of text

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
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Suggestions for Learning and Teaching

Literary Dominoes: This activity, also Kelly Gallagher's *Deeper Reading* (pages 97–98), helps students see complex plots clearly. Gallagher gives the students the last three "dominoes" or events that bring about the conclusion of a work, and asks them to "build" backwards a picture of the plot of the work as if it were a chain of dominoes.

Initially they write individual events of the work on index cards. He asks them to think about three areas: to measure the level of sophistication of the plot by imagining the line of dominoes and whether it is straight or if there are "curves or offshoots"; to identify the key domino; and, finally, to decide which, if any, of the dominoes could be removed without changing the outcome. These questions ask that students comprehend, analyse, synthesize and evaluate. The final arrangement of cards will show how each event impacts on the next, until the last domino falls. Gallagher asks students to explain their choices, citing text references.

Companion Pieces: Students select companion pieces to a teacher-initiated text to make thematic connections. These companion pieces could be any type of text: novels, short stories, art, music, songs, poems, current events reports, television shows, advertisements, video, video games—anything students find meaningful. They may explain their choices orally or in writing, or perhaps both, by creating a display that they then present to the class.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

Literacy Dominoes Rubric for: _____					
Name: _____					
Completeness of events identified	5	4	3	2	1
Organization of dominoes to show relationship of events in plot	5	4	3	2	1
Key domino identified and choice explained	5	4	3	2	1
Written explanation	5	4	3	2	1
Thoughtfulness	10	8	6	4	2
Clarity of writing	5	4	3	2	1
Correctness of writing	5	4	3	2	1
Comments:					
					/40

Notes/Vignettes

Companion Pieces: In their efforts to make curriculum ever more meaningful, and to challenge students, teachers may have a supply of companion pieces to the literature they teach, but they may not have challenged students to find their own poems, songs, film, visuals, and so on to reflect the themes and issues in works they are studying. Often this is more meaningful to students, as they frequently know modern music and film intimately, and are excited by making connections between their favourites and the works they are examining in class. In order to expand their knowledge, it is good practice to ask that they have examples of fine art, or other possibly less familiar text, as well as those they gravitate to most naturally.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
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Suggestions for Learning and Teaching

Study the Renaissance: As part of any Shakespeare study, students of Advanced English 11 will want to examine the fascinating changing world view of the Renaissance. Humanism, Protestantism, Puritanism, Copernicus, the exploration of the New World ... All of these call for reading selections of text from such writers as Machiavelli and More, and for learning how such an upswell of ideas came to be in Sixteenth-Century England. A time line from Socrates to Shakespeare that tracks the movement of the people carrying the ideas of Ancient Greece and Rome is found in Appendix P.

Greek Drama: If students become interested in the ideas of the Greeks during their study of the Renaissance, or through reading selections of Plato and Aristotle, they may want to investigate the Greek drama too. The conventions of the theatre might be compared and contrasted to the drama of Shakespeare and to modern drama in order to examine how world view and art reflect and challenge each other. A brief description of the conventions of the Greek drama is given in Appendix Q.

Understand Prosody: Students study meter, rhythm, rhyme, and stanza forms, as well as blank verse and free verse, and reflect on how content changes according to structural choices of writers. They compare the tone and effect of a variety of genres dealing with one particular issue, perhaps. They experiment with their own forms, writing on one issue in several genres, and analyse the effects of structure on content in each.

Shakespeare Quote Game: A game for helping students become familiar with the language and meaning of any one of Shakespeare's dramas is given in detail in Appendix M.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

Peer Evaluation of Creative Work: Having students read, view, and respond to each other's text is a most helpful way to support student learning. Peer opinion matters a great deal to young people. Students need to think about the impact their responses can have on the creators of the text they are reading or viewing. Discussing as a class how criticism helps or hurts the creative process and developing a guideline for comments are two important areas for attention before asking students to share their work with each other. Students who have chosen to take Advanced English 11 are challenging themselves to achieve excellence, so asking them to focus on where student text is most successful will help peers build on strengths and support their efforts far more than will zeroing in on weak spots. This does not mean generalized approval. Students need to give specific concrete examples of where the creators have connected meaningfully with their audience and achieved their purpose. Teachers can give credit for strong peer responses (evaluate the evaluators), and ask creators to say what comments were most helpful to them as they think about their work.

Notes/Vignettes

Shakespeare and Iambic Pentameter: A handout for students titled "Introduction to Meter" is found in Appendix M. This type of overview can be helpful before teaching students how to scan for rhythm. Having students identify a pattern of iambs in ordinary speech can help them develop comfort with Shakespeare's blank verse as well.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

Interpretation: Taking students from literal understanding to abstract thinking is part of the challenge of Advanced English 11. One way to have students think about the validity of "interpretation" is to have them each write a short story they know others will read and "interpret." The teacher photocopies the stories and gives them to all students if the class is small, or to "expert groups." Students read the stories for homework and come to class prepared to discuss meaning. Often writers will say, "I didn't mean that when I wrote it, but I think you're right." This activity leads naturally to a discussion about the differences and connections between creative and critical processes.

Poems in Translation: Supplying students with two or more translations of a poem originally written in a language other than English leads to insights into the importance of the connotations and sounds of words, and helps them develop sensitivity in their reading. If different groups are unknowingly given different translations of the same poem, and then asked to share their group interpretations with the class, the lesson is most meaningful, as interpretations are bound to differ, sometimes fiercely. Once the students realize they are discussing different translations, each is given a copy of the one they haven't read, and the groups change to compare the choices the two translators have made. Each translator's sense of, and sensitivity to, language, has resulted in different tones, movements, and, ultimately, meanings. There are many translations of the works of internationally renowned poets, such as Rilke, on the Internet. In *Studying Poetry: Activities, Resources, and Texts*, Brian Moon suggests having students write a new "translation" based on the best elements of both poems.

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

Suggestions for Assessment

Appropriate learning/assessment tasks include those in which students,
- demonstrate a vivid understanding of the main ideas, events, themes, etc., of a variety of increasingly complex texts, speak knowledgeably using literary terminology about the techniques used by creators of text
- discuss the motives and feelings of characters in fiction and non-fiction text in relation to the purpose of the creator
- refer in a sustained, coherent way to details to support their views, paying attention to implied meanings
- recognize and articulate how readers' and viewers' values and prior knowledge/experience influence meaning and interpretation
- write criticisms of text, considering it as a product of its time and an example of crafted intent
- analyse and discuss alternative interpretations of text

Notes/Vignettes

15 Dimensions of Critical Thought: On page 327 of *Beyond Monet: The Artful Science of Instructional Integration*, Barrie Bennett and Carol Rolheiser describe 15 dimensions of critical thought adapted from R. Paul, et. al., *Critical Thinking Handbook: High School* grouped under three headings:

Affective Skills
- thinking independently
- developing insight into egocentricity or sociocentricity
- exercising fairmindedness
- exploring thoughts underlying feelings and feelings underlying thoughts
- developing intellectual humility and suspending judgement

Cognitive—Macro-Abilities
- clarifying issues, conclusions, or beliefs
- clarifying and analysing the meanings of words or phrases
- developing criteria for evaluation: clarifying values and standards
- evaluating the credibility of sources of information
- analysing or evaluating arguments, interpretations, beliefs, or theories

Cognitive—Micro-Skills
- listening critically: the art of silent dialogue
- noting significant similarities and differences
- distinguishing relevant from irrelevant facts
- making plausible inferences, predictions, or interpretations
- evaluating evidence and alleged facts

Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

Technical Reading: Students should be able to read and evaluate the effectiveness of flow charts, diagrams, pie charts, and other technical graphics, as well as to follow technical directions/instructions. Often this type of reading is challenging for students with a strong literary bent, and is an opportunity to discuss and apply reading strategies. Students may bring in technical documents from home or other classes that they have found challenging, or think may challenge their peers, and analyse with the class the prior knowledge and skills needed to successfully interpret them. The Nova Scotia Department of Education's "Technical Reading and Writing 11" draft document is a useful resource for teaching in this area.

Independent Investigation: Students extend a particular interest or passion through independent investigation. They may learn about Novanet, and access works of literary criticism through interlibrary loan, for example, or search EBSCO from school or home for current articles. Web searches are fast and satisfying and may be done at school safely. Teachers may ask for a range of sources, and a brief explanation from students about their choices and how they know their sources are reliable. A series of questions students are to answer might be helpful. The following are taken from Frank Serafini's *Lessons in Comprehension: Explicit Instruction in the Reading Workshop*:

1. Who wrote it? What right does this person have to talk about this subject? How reliable is this person? What is his or her reputation?
2. Where is the information coming from? Primary or secondary sources? How old is the information?
3. How many perspectives are offered? One point of view or many?
4. Where is this information located? In what magazine, book, reference material? How much authority does this location have?
5. What is the author trying to make me believe?
6. What do I know about this topic already? (Serafini, 2004, 113).

Students must be expected to cite all sources correctly in the format approved by the teacher.

Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Suggestions for Assessment

Technical Reading: For an assessment activity, students could compare and contrast the types of text using a grid like the one below:

Literary Text _____

Technical Text _____

Title _____

Source _____

1. Purpose _____

2. Intended audience _____

3. Layout and style _____

4. Subject matter _____

5. Necessary background of the reader _____

Notes/Vignettes

Website Reliability: Evaluating the reliability of sources is increasingly important. A model for raising student awareness may be found online at the Greater Saskatoon Catholic School website "WYSIWYG" (What You See Is What You Get). This site offers a lesson plan that asks students to investigate a medieval artist who plagiarized others' work as an introduction to a discussion of plagiarism but the artist, despite webpages describing his works, never existed.

Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Extended Outcomes

Students will be expected to

- read challenging texts, independently analysing elements of those texts
- demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts
- compare style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning
- view a wide variety of media and visual texts, demonstrating an understanding of the complexities of form, structure, genre, style, and cultural diversity of the texts

Suggestions for Learning and Teaching

Literary Research: Students may be given a list of topics, and be asked to research for specific literary purposes such as the investigation of literary time periods, or concepts such as existentialism, or authors' lives and times. It is important that teachers investigate the viability of such searches before asking students to perform them. Teaming with a teacher-librarian, where possible, can result in excellent experiences for students. Students learn
- how to take organized notes
- how to access materials
- how to conduct an advanced (Boolean) search online
- how to use a reference work efficiently
- how to scan for information
- how to evaluate the reliability and academic level of various sources
- how to cite sources

 An area for investigation may be divided into separate topics so class members become experts and teach the other students through presentations. This works well using dictionaries of literary terms and finding and creating examples to share. Students can work successfully in teams or small groups as well as alone for this type of project. A sample activity is reproduced in Appendix J.

Access an Online Literary Journal: Students may be asked to access an online literary journal, such as *Arts and Letters Daily*, which provides links to topical discussions of "philosophy, aesthetics, literature, ideas, language, criticism, culture, history, music, art, trends, breakthroughs, disputes, and gossip." Students might be asked to respond critically in a daily journal for a short period of time or in a weekly journal throughout the course.

Research for Debates: Students may search online for rhetorical devices used in argument. *American Rhetoric* is a website that has more than 200 clips containing "rhetorical figures in sound," as well as clips of speeches made in movies. A search using the words "art of rhetoric" yields scholarly articles and classic works as well as straightforward definitions.

Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Suggestions for Assessment

Literary Research: Evaluating notetaking and note-making helps students reflect on the importance of creating good notes. Emphasis should be placed on the organizational categories students identify, on the conciseness of the notes, on meaningful interpretation of information rather than paraphrasing too closely, and on the ease of identifying and understanding individual notes. Full information for citations, separating notes according to source, and quoting page numbers where text has been copied or closely paraphrased are also important.

Notes/Vignettes

Note-making and notetaking: In this document, *note-making* is the term used for creating clear, concise notes based on written text. *Notetaking* occurs as students listen to spoken text.

In the case of note-making, students should understand the purpose is to read material only once, and that by making concise notes based on meaning, rather than by copying or paraphrasing, they can save hours of valuable time. The notes act as a reminder of the material covered if they are brief, meaningful, and well organized.

Notetaking can help recall lectures, speeches, and other important spoken text. Again, students need to understand the value of learning to take good notes as a tool for effective study, and as a certain way to avoid plagiarism.

Students will be expected to respond personally to a range of texts.

Extended Outcomes

Students will be expected to

- explore, evaluate, and synthesize connections among texts from both a personal and a culturally sensitive context
- build meaningful connections between issues and ideas expressed in texts
- explore multiple perspectives on texts
- organize references to justify points of view on texts
- recognize and articulate how details, subtleties, and ambiguities of complex texts inform, clarify, and influence personal understanding

Suggestions for Learning and Teaching

Inkshed: This technique, developed by the Canadian Association for the Study of Language and Learning, and explained in detail on their website, is a most effective tool for allowing students to articulate their own responses to text and topic, compare and contrast their responses to those of their peers and teacher, and rethink ideas. It is meaningful and of very high interest. After a discussion, or after listening to (or reading or viewing) any text, the teacher and students each take a sheet of paper, and, for about ten minutes, write their responses down. They do not worry about correctness, only about getting their thoughts transposed to paper.

When they have finished, they pass their papers clockwise, one by one, to each other, and all read what all others have written, putting check marks or lines in the left-hand margin when something particularly interests them or is worthy of note, in their opinion. They may add thoughts and responses.

After about fifteen minutes of reading and commenting, there will be some passages that have quite a few check marks or lines showing that these passages are of high interest. The sheets are gathered and handed to two or three volunteer students, who agree to type just these noted comments.

If students have put their names on the sheets (always optional), the volunteers include each name with the person's comments in the typed copy. These typed comments are then given to the teacher to photocopy, and are handed out during the next class for rereading and record-keeping.

Students will be expected to respond personally to a range of texts.

Suggestions for Assessment

In assessing students, it is important for teachers to reflect back to students when their responses are
- tentative or seriously questioning of text
- formal or informal in use of language
- exploratory and/or sophisticated
- provide relevant or irrelevant information in the search for interpretation synthesis and analysis
- focussed on specific aspects of the text or vague and generalized
- repetitive in nature or reinterpretations and re-evaluations
- closed and narrow or divergent and open-ended

Notes/Vignettes

Students should be able to analyse, understand, and articulate
- how culture defines texts and our responses to texts
- how they define culture
- how they connect with differing texts to make meaning
- how aesthetics and the nature of expression and language affect them
- how evaluation of text changes continuously (is a process rather than a product)

Students will be expected to respond personally to a range of texts.

Extended Outcomes

Students will be expected to

- explore, evaluate, and synthesize connections among texts from both a personal and a culturally sensitive context
- build meaningful connections between issues and ideas expressed in texts
- explore multiple perspectives on texts
- organize references to justify points of view on texts
- recognize and articulate how details, subtleties, and ambiguities of complex texts inform, clarify, and influence personal understanding

Suggestions for Learning and Teaching

Paradigm Study: To know one's own paradigm is the work of a lifetime, and it begins at about the grade 11 level. Students might read Plato's "Allegory of the Cave," and work together as a class to create a tableau of the image Plato creates. When they are satisfied (and a photo has been taken, if possible), the teacher may ask them to think about the role they played in creating the tableau. Were they leaders? Encouraging? Negative? Did they stand back and let others solve the puzzle? After the experience, they might inkshed and / or have a class discussion: how do we know that we don't know (that we don't know)?

Reading with Others' Eyes: Have students read a poem where the cultural paradigm is different from theirs, and have them see if or how they impose their own world on it instead of listening hard to a new voice.

Manners: Students enjoy examining body language and what it reveals of our cultural and personal paradigms. This study may result in writing skits where the unwritten rules are broken. They may research the conventions of other societies—perhaps the society of a novel or play they are studying. Searching the Internet using the phrase "social conventions" will yield many fascinating results. The "Executive Planet" website has a page called International Business Culture and Etiquette with links to pages carrying the unwritten social rules of many cultures. If the society is from another time, perhaps the world of Jane Austen, sites such as Niceties and Courtesies: Manners and Customs in the Time of Jane Austen are helpful. Even looking at variations in the treatment of people who are wealthy or have prestige is eye-opening. There are sites that explain the protocol of meeting government officials, such as the Lieutenant Governor of Nova Scotia. Of course, looking into such systems of behaviour can include discussions of how language changes according to audience as well.

Implicit Beliefs: If students become interested in thinking about their own paradigms and how their implicit understanding of the world shapes responses to text, they might want to take some of the implicit association tests set up online by Harvard University on their Project Implicit web site. There are association tests for attitudes to race, gender, body size, nation, and more. Taking these tests helps underline that conscious attitudes and implicit paradigms are not the same thing.

Students will be expected to respond personally to a range of texts.

Suggestions for Assessment

An interpretation of text is neither right nor wrong. Students and teacher need to share their thoughts about how subjective responses can be evaluated fairly and rubrics developed that encourage deeper, more detailed, more significant reflections on text. Categories to be considered might include
- variety and range of thought
- originality of insight
- support and justification for ideas
- preciseness of examples
- avoidance of irrelevant comments

Notes/Vignettes

Implicit beliefs: It can be startling to discover that one holds implicit beliefs that vary radically from consciously held values. Teachers may want to prepare students who take the association tests online at Project Implicit for the possibility that their society has already shaped their paradigms, and encourage them with the thought that awareness is the first step in positive change.

Students will be expected to respond personally to a range of texts.

Extended Outcomes

Students will be expected to

- explore, evaluate, and synthesize connections among texts from both a personal and a culturally sensitive context
- build meaningful connections between issues and ideas expressed in texts
- explore multiple perspectives on texts
- organize references to justify points of view on texts
- recognize and articulate how details, subtleties, and ambiguities of complex texts inform, clarify, and influence personal understanding

Suggestions for Learning and Teaching

Soundscapes: When studying tone and voice, students may be asked to find music to reflect the emotional mood of a work. They might, for example, have three different pieces of music to reflect tone at the beginning, middle, and end of a work. The music should be chosen not because the words or title reflect the meaning of the work, but because the tone and movement of the music echoes the emotional content the student perceives. Students may be asked to explain their choices on paper or orally.

Identifying tone in text is difficult for students, and practise with a range of short selections of text and film as well as a close analysis of larger works is helpful. A handout on tone is found in Appendix T.

Key Passage: Students may be asked to identify the "key passage" in a text, and write a rationale of their choice in a scholarly essay, or present an oral defense. The fact that students will rarely choose the same key passage, yet all will have sound arguments for their choices, will help them accept that personal connections to text are valid, as long as they are supported.

Literature Circles: Harvey Daniels in 1994 described an effective way of organizing book talks in small groups in the classroom. In *Literature Circles: Voice and Choice in the Student-Centered Classroom*, he showed how assigning specific roles to students kept students on track and engaged. Literature circles can work in the Advanced English 11 classroom if the roles are challenging. One student might take on the task of identifying image patterns, for example; one might analyse tone; another make connections between themes in the work and in other text (including visual text); and so on. The roles would change according to the demands of the work being explored, and all students would be responsible for taking and making notes to be used in the creation of a product for evaluation (an artifact, essay, oral report, and so on).

Students will be expected to respond personally to a range of texts.

Suggestions for Assessment

Soundscapes are very effectively evaluated by peers. The following is an example of a simple feedback sheet:

Soundscape		
Name: _____		
Date: _____		
Music Selections: _____		
The music chosen reflects the tone of the poem		
Very much so	To some extent	A little bit
The choice of music is imaginative		
Very much so	To some extent	A little bit
The music chosen reflects the movement of the poem		
Very much so	To some extent	A little bit
Comments:		

Notes/Vignettes

Students create a reader's bulletin board by writing concise reviews of books, film, and other text they have enjoyed on index cards and posting them on a bulletin board reserved for this purpose. They sign the cards, so others can ask for further information if their interest is piqued.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Extended Outcomes

Students will be expected to

- apply knowledge of commonalities and differences in form, genre, structure, and ideas
- explain how the artful use of language, including the crafting of voice and the structure of texts, influence, manipulate, or challenge the reader/viewer
- differentiate and evaluate the relationship of language, topic, purpose, content, form/genre, and audience within and amongst complex texts
- understand how language, ideas, forms, and genres contribute to meaning
- respond critically to complex and sophisticated texts
- differentiate and evaluate diverse ideologies, identities, and authorial positions of texts
- formulate and evaluate diverse responses to texts, demonstrating an awareness and appreciation of personal, societal, and cultural contexts

Suggestions for Learning and Teaching

Identify Literary Elements: Learning the language of literary criticism is one of the necessities of Advanced English 11. Students may divide a list of terms, become expert in several, find examples, and teach the other members of the class, perhaps by creating a presentation on a software program such as PowerPoint. A list of suggested literary terms is provided in Appendix J. Students will need to have access to dictionaries of literary terms, and dictionaries of symbolism, to extend their learning.

Schools of Criticism: Students learn about different schools of literary criticism and analyse text from one particular perspective. In *Studying Poetry: Activities, Resources, and Texts*, Brian Moon explains the Classical, Romantic, New Critical and Post-structuralist views of poetry for students, and accompanies each with critical readings and poems. Students could form expert groups and create their own collections of criticism and poetry and share their knowledge with each other.

Examine Style: Reading to understand how stylistic choices impact the effectiveness of complex texts is a challenging task that can be connected with outcomes for "Writing and Other Ways of Representing." Students may take a paragraph of a novel and write in the style of the author while changing the setting. The second paragraph of Dickens' *Bleak House* ("Fog everywhere. Fog up the river ...") makes a good choice, as he reveals the world of the novel in one vivid introductory paragraph. The style is complex, but strong enough that students, after analysis and discussion, can imitate it with some success. They can then attempt to create a picture of the world they live in at school or at home by changing the recurring image and what it touches or affects.

Students can explore narration and viewpoint by changing the narrator in a pastiche (an imitation of the writing style of an author) as well. This helps them examine the purpose of authors in choosing a particular narrative style. A handout for students on narration is reproduced in Appendix L.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

When students present the meanings and examples of literary terms, it is recommended that they prepare quizzes for their classmates, to see if clarification is needed. They might also be introduced to a site such as Rubistar4teachers so they can see models, and then clarify what they would like to evaluate, and how they will give credit, by creating a rubric that can be shared with their peers before assessment begins. They will need support for this activity, and the teacher's rubric for the evaluation of their quiz should model what they have been asked to do.

4. The following is an example of a quiz that might be given during a unit on poetry analysis:

Poetry Quiz	
1. Analyse and explain the poem (see below). (Answering the following questions may help.) • What's going on? • What concerns the speaker (persona)? Are those concerns the same as the poet's? • What is the tone of the poem?	/10
2. Identify where the literary techniques given below occur in the poem by quoting the lines and identifying the specific line numbers, and ...	/10
3. Say what effect each literary technique has on meaning and/or tone in the poem.	/10
a) Symbol f) Alliteration b) Allusion g) Hyperbole c) Connotation h) Concrete Image d) Assonance i) Personification e) Consonance j) Rhyme Scheme	
Teacher Feedback	/30

Notes/Vignettes

Read literary criticism: Online sources of literary criticism of texts make reading the critics easy. A source such as IPL: The Internet Public Library, from the University of Michigan School of Information, provides links to criticism searchable by author, literary period, and nationality. The online University of Toronto English Library: Criticism and Theory Resources, offers "a glossary of literary theory" with links provided in an alphabetized and exhaustive list.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Extended Outcomes

Students will be expected to

- apply knowledge of commonalities and differences in form, genre, structure, and ideas
- explain how the artful use of language, including the crafting of voice and the structure of texts, influence, manipulate, or challenge the reader/viewer
- differentiate and evaluate the relationship of language, topic, purpose, content, form/genre, and audience within and amongst complex texts
- understand how language, ideas, forms, and genres contribute to meaning
- respond critically to complex and sophisticated texts
- differentiate and evaluate diverse ideologies, identities, and authorial positions of texts
- formulate and evaluate diverse responses to texts, demonstrating an awareness and appreciation of personal, societal, and cultural contexts

Suggestions for Learning and Teaching

Identify Societal Trends: Students examine a chosen trend to determine how they are represented in multiple texts. For example, they might investigate how eugenics is represented in magazines, films, and novels.

Media's Creation" of Audience: Students might explore how media position the viewer in a specific way (e.g., the viewer as victim, as consumer, or as adolescent), and actually help shape the way members of society see themselves and others. Students often are aware of body image issues attributed to media advertising; they might take the association test on Harvard University's Project Implicit website that deals with attitudes to body size. They might take the test offered online by Is It Fake or Foto? The test involved choosing whether the images shown were created by digital manipulation or are photographs.

Propaganda: Teaching the elements of propaganda is a natural offshoot of a study of media and how they shape our perceptions of ourselves and others. Common techniques such as name-calling, "glittering generalities," euphemisms, and appeals to fear, to "plain folks," to "get on the bandwagon," can be taught, or researched by students, and then identified in text. An excellent Internet site for helping teachers get started is Bill Chapman's Classroom Tools. A site that has detailed information about propaganda techniques is Propaganda Critic.

Media "Shop": Students compare local media with national or international media to explore the subtleties of multiple representations and world views. There are many "media watch" sites on the Internet where students can read the reflections of others around the world on this subject.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

Students demonstrate their abilities to respond critically to media when they, for example,

- critically evaluate media texts for meaning, point of view, aesthetic and commercial consideration, and accuracy and impact
- assess the accuracy and balance of news and information presented in print and other media
- identify the message of a TV program and the conventions and techniques (camera angles, motion sequences, setting, lighting, etc.) used to make its message
- develop criteria for evaluating the accuracy and objectivity of information found in a variety of print and electronic sources
- describe potential sources of bias
- identify and evaluate the effectiveness of persuasive strategies and techniques

Examining Media

Students might make entries in a learning journal while viewing a TV program, analysing how the program

- depicts virtue, evil, the good life, political or social order, or current trends
- uses humour and satire
- uses stereotypes
- uses language, especially idiom
- uses various formulas and techniques to create audience appeal
- connects audience with consumer products through advertisement

Students could assess if, how, and/or to what extent people who have control over society's dominant institutions have disproportionate influence on the construction and dissemination of media messages.

Notes/Vignettes

Propaganda: In any media study, looking closely at propaganda techniques and having students create their own propaganda, in advertisements, through video, or in speeches, helps build awareness that will last a lifetime.

Propaganda and Euphemism: When examining the notion of dystopian language control in relation to novels such as *Nineteen Eighty-Four*, euphemism makes an entertaining and thought-provoking study. There are many sites on the Web that discuss the euphemisms around war.

Discussions with students about the purpose and effect of using euphemisms to control thought can lead to the creation of student text in which they make up euphemisms to describe unpleasant realities in their worlds.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Extended Outcomes

Students will be expected to

- apply knowledge of commonalities and differences in form, genre, structure, and ideas
- explain how the artful use of language, including the crafting of voice and the structure of texts, influence, manipulate, or challenge the reader/viewer
- differentiate and evaluate the relationship of language, topic, purpose, content, form/genre, and audience within and amongst complex texts
- understand how language, ideas, forms, and genres contribute to meaning
- respond critically to complex and sophisticated texts
- differentiate and evaluate diverse ideologies, identities, and authorial positions of texts
- formulate and evaluate diverse responses to texts, demonstrating an awareness and appreciation of personal, societal, and cultural contexts

Suggestions for Learning and Teaching

Read for Commonalities: Examining the ways that authors frame their writing is an excellent way to analyse the significant characteristics of a variety of texts. For example, students might look critically at authors' opening lines in works they have read and rate them, after they decide the purpose and value of such framing. There are lists others have made that they might look at afterward, such as the "Hundred Best First Lines from Novels" listed on the website of American Book Review.

Multiple Texts: Students read multiple texts by one author and identify patterns of interest (e.g., style, theme, imagery, subject matter, characterization). The essays, short stories, poetry, articles, and novels of a writer such as Margaret Atwood lend themselves to this type of study.

Stations: Creating stations in the classroom is one technique for inviting students to explore a range of topics independently and quickly. Depending on the subject matter, three or four classes of station work is optimum. The number of stations depends on the length of time it takes to complete each one; in a large class it is best to have duplicate stations, rather than having the station activity go on for days. Each station would take 50 minutes, so only three or four of the stations would be set up around the classroom, with duplicates for a large class. Students would work in groups of three or four to complete the stations. Rubrics should be included so students are aware of criteria. As it is always possible some students might finish a station before the end of class, having suggestions for extra "bonus" work is useful.

"Publish" a Novel from Specific Critical Perspective: After reading a novel, students form groups to create an edition that reflects a particular perspective. After they choose a specific school of literary criticism (feminist, Marxist, historical, etc.), they research it, then interpret the meaning of the novel from that perspective. For a presentation of what they have learned, they might create a cover for their new edition, applying what they have learned about visual expression, write an introduction or foreword that explains the meaning of the novel from the perspective they have studied, and create five illustrations to show what events would be deemed most significant in that context.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

Students demonstrate their abilities to respond critically when they, for example,
- accommodate and welcome a wide range of interpretations of text
- discuss how well specific authors achieve their purposes (e.g., what makes a piece of persuasive writing, expository writing, descriptive writing, etc., effective)
- demonstrate an understanding that language changes over time
- suggest why a particular writer uses particular words, stylistic devices, or formats
- recognize the complexities of cultural confines, perspectives, and contexts
- explore and examine the social circumstances of the creation and consumption of texts

Focus

The development of reading and viewing a broad range of text with a critical eye includes students'
- questioning their interpretation of texts
- questioning the purpose of the text
- questioning the text in context
- exploring different ways of reading/viewing texts
- analysing how readers'/viewers' knowledge, experiences, and values influence their interpretations of and emotional responses to text

Notes/Vignettes

Stations: When organizing stations, it is important to decide not only what information students will learn, but what skills they can develop. Note-making, evaluation of Internet sources, literary analysis and criticism, concept attainment through mind-mapping, and so on, are possible focusses.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Extended Outcomes

Students will be expected to

- apply knowledge of commonalities and differences in form, genre, structure, and ideas
- explain how the artful use of language, including the crafting of voice and the structure of texts, influence, manipulate, or challenge the reader/viewer
- differentiate and evaluate the relationship of language, topic, purpose, content, form/genre, and audience within and amongst complex texts
- understand how language, ideas, forms, and genres contribute to meaning
- respond critically to complex and sophisticated texts
- differentiate and evaluate diverse ideologies, identities, and authorial positions of texts
- formulate and evaluate diverse responses to texts, demonstrating an awareness and appreciation of personal, societal, and cultural contexts

Suggestions for Learning and Teaching

Film and Media Study: It is unlikely in Advanced English 11 that an entire unit could be devoted to film study (where, for example, students learn the vocabulary of film-making, analyse techniques, write reviews, and make their own films) because of time constraints and the purpose of the course. However, a film and media unit in which film clips are viewed and analysed for the way they reflect (and even create) value systems and for the way form predicates content ("the medium is the message") is certainly possible. It may be more effective yet to include media analysis throughout the course wherever appropriate in discussions of issues rather than have a "unit" of study. To help students learn focussed critical analysis of the media that surrounds them in their daily lives is a goal of Advanced English 11. There are many websites that look analytically at film; an excellent site is culture.ca: Canada's Cultural Gateway, which offers in-depth looks at Canadian "Arts and Expression," including the history of Canadian film.

Media history sites online are plentiful and often excellent sources for student research. A particularly fine site is the Media History Project hosted by the School of Journalism and Mass Communication of the University of Minnesota.

Novels into Film: Students might view film clips that present alternate interpretations of literary texts, and explore in a formal debate, Socratic Circle, trial, essay, or visual presentation how audience and medium determine content and how each manipulates the reader or viewer.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

Experiences in Advanced English 11 should increase students' awareness of
- how language, form, genre, and other structures and elements of a text are reflections of the culture in which it has been created
- their own culture and how it has shaped their values and the texts they create
- the impact their values have on how they view the world and texts in that world
- the impact their values have on the larger community and the power they have to shape the larger community

Sample Learning/Assessment Tasks

- Analyse the differences and similarities in comparable media texts originating in two different countries
- Consider why TV stations in Canada air US programs, and discuss what would happen if the Canadian Radio-Television and Telecommunications Commission (CRTC) decided to ban US television broadcasting
- Analyse representations of men/women/children/hero/victim/races/cultures/military, etc., in TV programs, novels, paintings, popular music, operas/musicals, films, cartoons, etc., over time
- Examine a range of posters to analyse the ways in which visual and written text interrelate, and evaluate their effectiveness

Notes/Vignettes

Focus on Media Texts
Students should demonstrate an informed and critical understanding of
- how media representations of a specific culture or historic period can influence the attitude of the audience toward that culture or period
- how media representations of gender roles influence the behaviour of men and women
- the impact of developments in media on the evolution of the narrative form
- the conventions and techniques employed by the mass media and of the impact of those

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Extended Outcomes

Students will be expected to

- apply knowledge of commonalities and differences in form, genre, structure, and ideas
- explain how the artful use of language, including the crafting of voice and the structure of texts, influence, manipulate, or challenge the reader/viewer
- differentiate and evaluate the relationship of language, topic, purpose, content, form/genre, and audience within and amongst complex texts
- understand how language, ideas, forms, and genres contribute to meaning
- respond critically to complex and sophisticated texts
- differentiate and evaluate diverse ideologies, identities, and authorial positions of texts
- formulate and evaluate diverse responses to texts, demonstrating an awareness and appreciation of personal, societal, and cultural contexts

Suggestions for Learning and Teaching

"Reading" Art: Students learn to "read" paintings, political cartoons, advertisements, and so on. Just as they read written text a first time, and revisit it for a deeper understanding, so they list what they see, and then go back to add to their understanding. "Think, Pair, Share" is a good way to begin this reading experience. For a second reading, the teacher may supply a list of questions to help students think about the meaning of the piece.

Here are the questions Kelly Gallagher asks his class in relation to Pieter Brueghel's *The Fall of Icarus*:

- What do you notice about the colours?
- What else do you notice about the colours?
- Why is the bright red in the forefront of the painting?
- What can you say about movement in the painting?
- Is there a direction?
- Who does not seem to be heading in the same direction as the rest of the painting?
- Those legs in the water seem interesting. Whose legs are they?
- Do the legs seem to belong to someone out for a swim?
- Why do you think the painter has all the direction of the painting moving away from the person struggling in the water? Let me tell you the title of this painting. It is called The Fall of Icarus. Does anyone know the story of Icarus? (No one knew the story.)" (Gallagher. 2004, p. 195).

Gallagher also reports that he shares two poems with his students to help them work for deeper understanding: W. H. Auden's "Musee des Beaux-Arts" and William Carlos Williams' "Landscape with the Fall of Icarus."

Art history: Students examine the visual art of an era as a way of understanding cultural, literary, and stylistic representation of a particular period.

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

Two excellent resource texts are Michael and Peter Benton's *Picture Poems*, and their *Painting with Words*. In these texts, paintings are reproduced in full colour, poems are linked to some images, and suggestions are made for the creation of student text, individually, in small groups, and as a class. *Painting with Words* also teaches students how to deconstruct images.

In the section Making Connections, Benton and Benton suggest the following to students:

- Make an anthology by collecting images and writing poems to accompany them
- Create a poster wall by collecting art posters or images from old art calendars, and post poems and comments
- Make a slide or video show of sequenced images and poems to reflect a theme, and share it with other classes, perhaps of younger students
- Develop a story around a painting, "either through discussion or through writing"
- Make a Student Guide [possibly taped as well as written] for a local or city gallery that features stops at favourite paintings with discussions of the works and explanations for their selection
- Choose six paintings to have on a desert island, then select just one and explain thoughts and feelings about it, either in prose or as a poem
- Analyse the portrayal of women in paintings and in literature of different eras by thinking about the following questions:
  - Where men and women are shown together in these paintings, what role does each play?
  - Who is active and who is passive?
  - Who, if anybody, holds the power?
  - When women are depicted alone, how are they represented?
  - Are there any similarities across the centuries in the way the painters have depicted male and female roles?
  - Do you think these topics would have been treated differently by female painters? (Benton and Benton, *Painting with Words*, pp. 92–93)

Notes/Vignettes

Reading Art: In relation to the deeper reading of visual text, Kelly Gallagher writes, "This lesson teaches students that learning to read at deeper levels has implications far broader than simple self-defense; it enables them to appreciate art, by which I mean to include film, music, and theater along with painting and sculpture" (196).

Mandala: The creation of a mandala as an artifact that reveals the meaning of a text or reflects the values and focusses of a literary tradition is one suggestion made in the Suggestions for Learning and Teaching in the outcomes for Writing and Other Ways of Representing. Before students create mandalas, they will need to research the history of this art form that is a focal point of Buddhist meditation. A web page of Asian Arts contains the text of the catalogue of a mandala exhibition, as well as images and a description of the structure of the mandala. A clear explanation of how to draw a mandala is found online on DonnaKova Dauser's Mandala page. For their artifact, students would have a central symbol of the novel, or literary era, they are representing at the centre, with images and words reflecting their understanding radiating outward. A class or group mandala might also be created.

Writing and Other Ways of Representing

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Extended Outcomes

Students will be expected to

- appraise their learning processes and experiences through writing and other ways of representing
- monitor and consider the language and learning processes they use and vary them
- evaluate and record their achievements as language users to improve their practice
- share and compare their feelings, imaginative experiences, and responses to texts they create and encounter
- use note-making strategies to collect evidence, to illustrate a topic, to support a thesis, or to reconstruct knowledge
- practice and evaluate stylistic choices appropriate for writing and other forms of representing

Suggestions for Learning and Teaching

It is important that students:
- make connections between themselves and the world by crafting increasingly reflective and philosophical works
- experiment in a wide range of imaginative writing/representing forms and styles
- work to revise and develop text in a committed and serious way

Pastiche: A "pastiche" is an imitation of another's writing style. Imitating a particular writing style using a mentor text as a model draws close attention to the details of style. Students might write a different ending to a story, play or novel, or add a scene that might have happened but did not, imitating as closely as possible the sentence structures, diction, image patterns, dialogue, and so on, of the original. Suggestions have been made earlier for using pastiche as a way of deeper analysis of text; it is also an excellent way to develop a student's own writing prowess.

Interior Monologues: Students write dialogues with interior monologues which are then performed. Students may pair to do this. One character speaks the words meant for the world to hear, the other the inner thoughts of the character. This activity works well with the protagonist or antagonist of a work being studied. If the work is a drama, a brief key speech or scene from the play may be enacted, with original asides or soliloquies added, in the style of the playwright, spoken either by the performer or a second player. A handout on the writing of conversation (dialogue) is found in Appendix N.

Précis Writing: Knowing how to write a strong précis, where not just the information but the tone of the original is contained, is a useful skill that strengthens writing and reading. Web English Teacher has reproducible suggestions for writing strong précis and summaries.

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

Focus

The focus of assessment should be on students'
- exploration of meaning through the process of writing and other ways of representing
- development of style and increasingly sophisticated use of text structure
- discovery and development of personal purpose through writing and other ways of representing
- enthusiasm for experimentation; willingness to take risks with language to explore a range of effects
- consideration of audience and purpose in making choices about form, style, or content of writing
- increasingly sophisticated selection of vocabulary and tone according to audience and purpose

Appropriate assessment strategies and activities include
- teacher observation
- reviewing students' use of note-making in teacher-student conferences and interviews
- performance tasks
- self-assessment
- samples of students' work notes in portfolio selections
- assessing notes and records as part of a research project evaluation

Notes/Vignettes

Revision: Revising writing is often challenging and unappealing to students. It is, however, a necessary part of developing strong written expression. The following are suggestions for supporting the revision of student text:
- Suggest that students make a copy of the original before they begin revision so they don't worry about "ruining" their first fine effort
- Be willing to accept work done in a word processing format, as long as students choose "track changes" (or the equivalent) in the program so the printout shows changes in the rough draft
- Accept only final work for assessment that is accompanied by rough draft work; be clear when assigning the task that rough work must accompany the submission
- Be willing to accept revised work even after evaluating student text, and re-evaluate to reflect the changes and growth of the writing
- Give credit to peers who offer support and give constructive criticism when asked
- Comment on specific changes that have improved writing in the revision process
- Celebrate the final product by publishing work, and/or having public readings

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Extended Outcomes

Students will be expected to

- appraise their learning processes and experiences through writing and other ways of representing
- monitor and consider the language and learning processes they use and vary them
- evaluate and record their achievements as language users to improve their practice
- share and compare their feelings, imaginative experiences, and responses to texts they create and encounter
- use note-making strategies to collect evidence, to illustrate a topic, to support a thesis, or to reconstruct knowledge
- practice and evaluate stylistic choices appropriate for writing and other forms of representing

Suggestions for Learning and Teaching

Note-making: Teaching or reminding students about notetaking and note-making, asking frequently that they take notes from spoken text, and evaluating the notes, gives students a lifelong and very useful strategy for learning. There are many systems; as mentioned earlier, one is found in Appendix F.

Respond to Literary Criticism: After having read epic poetry or other classical literary works, students may read relevant literary criticism, and respond to it in a formal essay or Socratic circle.

Exploration of Literary Period: Students might examine and respond to a work considering its literary period. They might write and perform a skit where the "new" work is discussed by people of the era, for example. Having a social event in the style of the time is always popular with students: they write invitations, menus, programs, and reviews or letters reporting on the event after it is over. Students with abilities in music, art, dance, drama, and so on, may perform.

Artifacts: As an option to more formal writing, students might create an artifact to represent a specific literary period. They could aim for an artifact that suits the temper of the time—for example, a shawl or quilt that represents Romanticism or a decorated pair of jeans that represents post-modernism. Students explain their creation in an oral presentation, and write a brief description to accompany their work in a class, school, or public display.

Graphic Novels: Students might create their own graphic novels, after reading some, such as Art Spiegelman's *Maus*, or *Berlin: City of Stones* by Jason Lutes. After reading reviews of graphic novels on websites such as *No Flying No Tights*, classmates might write reviews of each other's work.

Taboo Words: With the teacher, students develop a list of overused words to avoid in their writing (vocabulary, clichés, euphemisms, and indefinite language), just as they have done for their speaking. The list might be posted and added to throughout the course.

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

Focus on the Evaluation of Note-making

The focus of assessment should be on
- the process of making and using notes
- the students' abilities to select appropriate note-making forms and strategies for different purposes
- the product—how effectively the note-making form selected helps students to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning
- the extent to which students can and do make their own notes
- how effectively students organize and use their notes for specific purposes

Notes/Vignettes

Note-making Guidelines for Students
- Experiment with different forms and media
- Record date and topic
- Select only relevant information: main ideas, important details
- Predict headings to organize notes, and change headings when predictions don't match material
- Make a note of perspectives that concur with/differ from their own
- Make notes clear and concise
- Use abbreviations, symbols, illustrations
- Take time during discussion/reading/viewing to note important ideas/information
- Summarize or paraphrase in their own words
- Note direct quotations when information or ideas have been stated particularly well or concisely
- Review notes to add or revise ideas and information
- Use circling, underlining, colour coding, and highlighting to identify key points, ideas, and words

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Extended Outcomes

Students will be expected to

- appraise their learning processes and experiences through writing and other ways of representing
- monitor and consider the language and learning processes they use and vary them
- evaluate and record their achievements as language users to improve their practice
- share and compare their feelings, imaginative experiences, and responses to texts they create and encounter
- use note-making strategies to collect evidence, to illustrate a topic, to support a thesis, or to reconstruct knowledge
- practice and evaluate stylistic choices appropriate for writing and other forms of representing

Suggestions for Learning and Teaching

Grammar B: While it is crucial that students become fluent in writing correct standard English, it is also important to remember that much of what they read from the modern and post-modern era will "break the rules," and they, too, will want to experiment. They, like many modern writers, will be creating in "Grammar B." As Tom Romano says in his article, "Breaking the Rules in Style," "Grammar B breaks the rules of standard written English as a means of communicating powerfully" (Romano 1998, p. 185). He suggests giving students practice in six of the techniques of Grammar B as identified by Winston Weathers: repetition, the sentence fragment, the labyrinthine sentence, orthographic variation, double voice, and the list. More detail on these techniques is found in Appendix E.

Reflect on growth: Students document and reflect on their growth as writers using a double-entry diary or a blog. In a double-entry diary, they may quote some of their work on the left side of the page, and analyse what is strong or what is needed on the right side; or quote an original piece of work and its later developed version on the left, and analyse the improvements on the right. In an electronic format such as that of a blog, links can connect works and analysis, and invite others' responses. If students have not created Weblogs (blogs) before, and there is no site at their school, there are safe sites, such as epals SchoolBlog, available on the Web.

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

The language students use to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning—for example, in journals—may be rambling and unstructured. Such language is informal and essentially personal both in the nature of its content and through its connections with a student's past life and experiences with texts and issues. The main purposes of this kind of writing/representing are to
- capture thoughts, feelings, perceptions, reactions, and responses
- explore their beliefs, principles, values, and biasses
- develop and make sense of developing ideas and interpretations
- reflect on their initial responses and attitudes to texts and issues
- attempt to explain their responses and extend them

The primary focus of assessment on this type of writing/representing should be on
- the process not the product
- the extent to which students use writing and other ways of representing to explore, clarify and reflect on their thoughts, feelings, experiences, and learning
- the students' effective use of writing and other ways of representing to serve the purposes identified

Appropriate assessment strategies and activities for this type of writing include
- teacher-student conferences and interviews
- performance assessment and teacher observation
- self-assessment
- portfolio selections such as samples of log/journal entries, freewrites, or other kinds of expressive writing / representation

Notes/Vignettes

Forms of informal Writing / Representing

- Questions
- Brainstorming lists
- Briefwrites, e.g., ideas that confuse, intrigue, evoke emotion
- Freewrites
- Marginal notation
- Inksheds
- Learning logs / journals / work diaries used by students to reflect on themselves as learners and on the complexities of the strategies and processes they are learning/using
- Written conversation / dialogues, informal notes, and informal letters
- Reading/viewing/listening, response journal/log, thought book, writer's notebook
- Double entry diary, group/collective journal, electronic journal
- Electronic dialogue
- Drawing, sketches, maps, diagrams, charts, graphic organizers, photographs, informal mindmaps, informal concept maps
- Audio and video sketches

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Extended Outcomes

Students will be expected to

- appraise their learning processes and experiences through writing and other ways of representing
- monitor and consider the language and learning processes they use and vary them
- evaluate and record their achievements as language users to improve their practice
- share and compare their feelings, imaginative experiences, and responses to texts they create and encounter
- use note-making strategies to collect evidence, to illustrate a topic, to support a thesis, or to reconstruct knowledge
- practice and evaluate stylistic choices appropriate for writing and other forms of representing

Suggestions for Learning and Teaching

Set Writing Goals: Independent goal-setting and achievement can also be entered in a writing journal. Students consciously select appropriate writing strategies, tools, and resources to achieve these goals, and track how successfully they have been accomplished. For example, a student might choose to try to add concrete detail to writing, and quote excerpts from his or her more concrete writing, date the entries, and write a reflection near the end of the course, perhaps including it in an "exit portfolio."

Responding to Other Students' Work: Learning how to respond to other students' work means students must first be aware of what is strong in writing and then consciously and carefully choose their words to reflect their thoughts in a sensitive and positive way. Having a celebration of student writing where peers share their work and teachers organize a system whereby written responses are delivered to the authors is an authentic way to encourage strong writing and sensitive, thoughtful response.

Connections Across Disciplines and Genres: Writing film scripts or creating storyboards for a novel (or key scene of a novel) or play; creating a newspaper that reflects the events of the historical era in which a novel or play is set; retelling a novel or play by imitating the style and format of a fairy tale, soap opera, romantic film, and so on: these, and exercises like these, help students identify the qualities, strengths, and weaknesses of different styles of writing and make them aware of connections across disciplines and genres.

Writing to Develop Abstract Thinking: Reading, and writing in response to, abstract concepts such as nihilism, existentialism, Romanticism, modernism, post-modernism, and so on, leads students to deepen and broaden their thinking and to develop their own philosophies. Writing poems, film scripts, puppet plays, and other imaginative works, from the perspective of a person who believes in a particular philosophy or who has a particular world view, can be entertaining and informative. Respect for ideas does not preclude satire!

Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

The summative evaluation of creative writing is challenging, and a clear rubric must be taught or developed in the classroom. This helps teacher and students agree on what constitutes strong writing, and minimizes any negative effects of having personal writing "judged."

If a school English department is large, teachers often will co-operate to have the same writing rubric for all classes; in this instance, it is important to teach students the meaning of the different areas of evaluation. If teachers prefer to develop their own rubric, models may be found in a multitude of places. The Nova Scotia Department of Education evaluates thought and detail, organization, matters of correctness, and matters of choice. As long as students understand that matters of choice includes writing for a particular audience and purpose, this is a clear and useful format. The Department of Education has a web page, Assessment and Evaluation Strategies, that offers links to some excellent sites. The Vermont Writing Assessment rubric may be found in many locations on the Internet. This rubric examines purpose, organization, content, effectiveness, and correctness, which may be expanded to read as audience and purpose; planning and organization; idea development and support; sentence structure; vocabulary; and mechanics.

Whatever rubric is used, the numbers or letters awarded must also have clear definitions, so the marking is a reflection of each student's level of accomplishment in each of the areas for the particular text being evaluated. Students can learn a great deal from the response of the teacher—a sophisticated reader whose intent is to encourage and stimulate growth.

Notes/Vignettes

While educators tend to speak of "writing assessment rubrics," the same rubrics may be used to evaluate other student text, of course. An oral presentation, for example, or a visual one, may be evaluated by assessing to what extent the creators have considered their audience, have fulfilled their purpose, have organized their text, how effectively they have chosen language, image, body language, etc., and how correctly they have spoken or written or used the techniques of visual editing, and so on.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Extended Outcomes

Students will be expected to

- demonstrate an understanding of choices available to address the demands of audiences and purposes
- construct complex texts, selecting an appropriate range of forms for purpose and audience
- create coherent works in various media, creatively using and extending tools and conventions for communicating
- experiment with strategies that will engage the audience
- revise and develop text, in response to an audience, to fulfill a given purpose

Suggestions for Learning and Teaching

Writing for a Specific Audience: Students create text that uses appropriate syntax and diction for various age levels, cultural contexts, political purposes, and school and community interests. Texts might take the form of letters, posters, advertisements, songs, and so on.

Create Texts That Synthesize Ideas Explored in a Variety of Sources: Students might, for example, design a utopian society based on several relevant readings. They might create a dynamic presentation/anthology based on a theme. In this project, quotations from independent texts, sounds, music, words, symbols, movement, art work, and more are melded to illustrate a theme. Other suggestions are a eulogy, short story, debate, video, and, of course, the formal essay. A "Works Cited" page would be a required part of this project.

Teach Peers without Using Words: Teaching peers the definition of "symbol," for example, without using words, is challenging and entertaining. This activity might be part of the ongoing discussion of the nature and power of language. The discussion that goes into the "lesson" takes students on a learning journey. Students have successfully used art, drama, presentation software, music, film clips (no words!), and dance in this activity.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

The focus of particular assessment tasks might be on students' abilities under the following areas:

Thought and Detail

- Grasp of the complexities of form
- Appropriate use of details to support, develop, or illustrate ideas (evidence, anecdotes, examples, descriptions, characteristics, etc.)
- Effective use of reference materials in crafting text
- Incorporation of personal and external criteria from multiple perspectives in expressing opinions and judgments about issues, ideas, and experiences

Organization

- Organization/arrangement of events, ideas, and details
- Abilities to create effective leads, establish and maintain focus, and provide closure
- Abilities to relate and arrange visual and verbal elements of text

Matters of Correctness

- Technical competence
- Mechanics of spelling and grammar
- Knowledge of and facility with language (control of conventions, syntax, vocabulary, rhetorical techniques)

Matters of Choice

- Knowledge of and facility with writing strategies
- Confidence with language and writing as demonstrated through voice, tone, stance, and degree of ownership
- Writing fluency
- Command of vocabulary
- Draw on a wide range of forms to investigate and express feelings, attitudes and ideas
- Select forms, subject matter, and language to suit a specific audience and purpose
- Choose language and structures to make the intended meaning as clear as possible in creating text

Notes/Vignettes

Teachers need to
- make judgments about the level of students' achievement over time and across a range of tasks and experiences involving different purposes, audiences, and types of text
- assess the development of students' abstract thinking as portrayed in writing and other ways of representing
- provide demonstrations and models of those forms students are constructing
- plan learning experiences that enable students to create media and visual texts as well as print texts
- articulate and assess what they value as readers/viewers of texts
- reflect those values to students in their evaluation of student text
- demonstrate and provide models of those characteristics of text and text construction to be assessed
- include forms of artistic expression among the range of forms students work with (e.g., aesthetic writing)

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Extended Outcomes

Students will be expected to

- demonstrate an understanding of choices available to address the demands of audiences and purposes
- construct complex texts, selecting an appropriate range of forms for purpose and audience
- create coherent works in various media, creatively using and extending tools and conventions for communicating
- experiment with strategies that will engage the audience
- revise and develop text, in response to an audience, to fulfill a given purpose

Suggestions for Learning and Teaching

Multimedia presentations: Effective oral presentations may be supported by visual and auditory text created by students, perhaps through a software program such as PowerPoint. Graphic organizers are another useful presentation tool, and students' use of programs such as Inspiration help them as well as their audience in connecting ideas and staying focussed.

Change Conventions: Students recreate a text using the conventions of a different literary and historical period. An excerpt of a Shakespearean play might be placed in the Depression of the 1930s, for example.

Take a "Close" Look at Setting: Students relocate the setting of a novel to their home town or city in the present day. Working on this in groups or pairs adds to the exploration of how the writer creates setting for a particular purpose. Dealing with the necessary changes to make a new setting believable—changing characters, who think in different ways, and deal differently with problems, to the changing of the problems themselves—is challenging and revealing.

A Common Thread: The exploration of a common thread (for example, archetypal patterns) through a broad repertoire of texts can help extend abstract thinking abilities. Students' creation of text might be imaginative, but still carefully cite the sources used or quoted. Collaborative work would increase the range of reading and thinking.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

Focus

The focus of particular assessment tasks might be on students'
- abilities to use media creatively as tools for communicating with a range of audience and purposes
- abilities to present their ideas in ways that are meaningful and engaging for them and for other audiences
- abilities to use their understanding of audio, visual, and print elements to construct their own media productions
- abilities to use the aesthetic conventions of audio, visual, and electronic media with competence and originality to effectively communicate experiences, ideas, and concerns
- experimentation with combining forms of, for example, prose, poetry, art, music, electronic media
- exploration of the figurative and symbolic in visual and verbal text to create meaning
- abilities to work effectively in collaborating with others to create text
- independent use of a range of strategies for planning, developing, reviewing, and editing their own texts

Notes/Vignettes

Students might transpose any of the following texts from one form to the other:
- radio play ↔ story
- news report ↔ story or poem
- informative article ↔ transcript of an interview
- fable ↔ proverb
- letter ↔ diary entry
- story ↔ series of letters
- narrative poem ↔ play
- story ↔ comic strip
- photograph ↔ poem
- poem ↔ art (perhaps computer or mixed media)
- story ↔ photo essay
- biography ↔ autobiography
- diary ↔ memoir
- story ↔ film
- story or poem ↔ Readers Theatre

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Extended Outcomes

Students will be expected to

- demonstrate an understanding of choices available to address the demands of audiences and purposes
- construct complex texts, selecting an appropriate range of forms for purpose and audience
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- revise and develop text, in response to an audience, to fulfill a given purpose

Suggestions for Learning and Teaching

Write the Introductory Paragraph or Outline for an Essay: Students work in a group to write an introductory paragraph or an outline, without writing the whole essay. This activity has the effect of reinforcing essay writing structure and demands, and stimulates discussion of the target issue, in an area of study that cannot be developed in depth because of time constraints. This exercise is most effective when there is a specific time in that the paragraph or outline is to be completed. A support for student essay writing, with a detailed introductory paragraph handout, is found in Appendix B.

Peer Revision: Learning to develop text—to add, remove, change, and rearrange—is a focus of Advanced English 11. First draft text, like "first draft" reading, stops short of the intellectual and imaginative stretching students need. Teaching students how to revise their work, and giving them the opportunity to support each other's growth, is a giant step toward helping them develop as writers, creators, and thinkers. Starting students with a graphic organizer that can be as simple as the student author asking a specific question of a reader, or a response sheet that asks what the reader's initial response is, and then after a second reading, what he or she found particularly strong or did not understand fully, is helpful.

The writer does not respond to the reader by challenging the suggestions or justifying his or her particular writing choices, but may ask for further clarification. Then the writer takes the suggestions under advisement and develops the text further.

Having a regular time for conferring with peers and the teacher models how seriously the revision process is considered.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

Having students write an essay outline or an introductory paragraph is particularly effective after having taught research skills, where the emphasis is on learning how to find and use information effectively. One model of information problem-solving comes from Michael B. Eisenberg and Robert E. Berkowitz, who identify the "Big6 Skills" as

1. Task Definition
   1.1 Define the information problem.
   1.2 Identify information needed in order to complete the task (to solve the information problem).

2. Information Seeking Strategies
   2.1 Determine the range of possible sources (brainstorm).
   2.2 Evaluate the different possible sources to determine priorities (select the best sources).

3. Location and Access
   3.1 Locate sources (intellectually and physically).
   3.2 Find information within sources.

4. Use of Information
   4.1 Engage (e.g., read, hear, view, touch) the information in a source.
   4.2 Extract relevant information from a source.

5. Synthesis
   5.1 Organize information from multiple sources.
   5.2 Present the information.

6. Evaluation
   6.1. Judge the product (effectiveness).
   6.2 Judge the information problem-solving process (efficiency).

A sample rubric for evaluating the product of this model of information problem-solving may be found on the Big6 Webpage: Rubric for Assessment: Integrated Problem Solving Model (Grades 3–12 and beyond.)

Notes/Vignettes

Peer Evaluation: The atmosphere of a class determines to a great extent the effectiveness and seriousness of students' formative evaluation of one another's work. One crucial thing a teacher can do to help create a positive atmosphere is to write when students do, and to engage in responding to student work as a writer as well as a teacher. Sharing writing, asking for responses, and giving them, particularly if a consistent time period is set aside each week for this purpose, models the value a teacher places on the development of aesthetic expression.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Extended Outcomes

Students will be expected to

- demonstrate an understanding of choices available to address the demands of audiences and purposes
- construct complex texts, selecting an appropriate range of forms for purpose and audience
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- revise and develop text, in response to an audience, to fulfill a given purpose

Suggestions for Learning and Teaching

Revise Student Poetry: The revision of their own poetry is often painful for young writers, but the reality is that no writing needs revision more than this challenging art form. If students copy their original and revise only the copy, they will feel safer playing with language.

John S. O'Connor, in *Wordplaygrounds,* suggests editing work following these questions:

- Where, if anywhere, is the language too general?
- Identify weak words (prepositions, articles, "to be" verbs). Are these words all necessary? Can you omit unnecessary language?
- Do all the lines end in strong words? Where are line breaks most effective, most surprising? Where are they least effective, confusing?
- Verb check: Are all the verbs vivid? Can you picture the actions? If not, consider changing them.
- Identify describing words (adjectives and adverbs). Are any of these words unnecessary? (For example, "dark red" might become "maroon.")
- What are the most pleasing and most interesting sounds in the poem? Where, if anywhere, are the sounds distracting?
- Why does the poem have the number of stanzas it has? Why is the poem shaped the way it is?
- Are there any places where you use repetition effectively? Any places where the repetition is merely redundant?
- Where, if anywhere, might a reader be confused while reading the poem? What might be added to clarify the poem?
- How does the title of the poem prepare the reader for what follows? (O'Connor 2004, p. 104)

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

Sylvia Gunnery, in *Just Write*, says she asks students to spend a minimum of an hour outside of class, over a five-day period, to develop a poem. Then she asks students to answer the following self-evaluation questions:

Developing Poetry

- How much time did you spend on your draft work? How many drafts did you do?
- Was your poetry writing successful? Explain.
- Describe one significant change which was made between your first and last drafts. Explain why the change was important.
- Is your poem finished? Explain why or why not.
- Do you plan to continue with this poem? Why or why not?
- Is there any help which you need at this time? Explain.
- On a scale of 1 to 10, give yourself a mark for this homework assignment (not for the poem, but for the work you did to develop it). Explain why you deserve that mark.

*Note: Please submit your answers to these questions along with all the draft work on your poem. (Gunnery, 1998)

Notes/Vignettes

Nonsense Sonnet: One teacher has found that students learn a great deal about the challenge of creating a structured poem, playing with language, and about fearless revision strategies, by creating a "nonsense sonnet." In this activity, students must create a poem that mirrors perfectly the rhythm and rhyme scheme of a sonnet, but the words chosen don't have to make sense.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Extended Outcomes

Students will be expected to

- demonstrate an understanding of choices available to address the demands of audiences and purposes
- construct complex texts, selecting an appropriate range of forms for purpose and audience
- create coherent works in various media, creatively using and extending tools and conventions for communicating
- experiment with strategies that will engage the audience
- revise and develop text, in response to an audience, to fulfill a given purpose

Suggestions for Learning and Teaching

Create a zine: Zines (short for fanzines) are homemade, hand-scripted or computer-generated, independently produced and published writings. Zine editors produce their zines as a creative outlet—to share their voices, their opinions, or as a vehicle to publish their writing, ideas, music, art, etc. Any of the following may be included:

- short story
- one-act play
- interview
- advertisements
- article
- personal essay
- poetry
- entertainment reviews
- editorial
- letters to the editor
- art
- quiz
- collage
- crossword puzzle
- advice column
- memoir
- any other text imaginable

A zine project is reproduced in Appendix G.

Create a Magazine: One way students might demonstrate an understanding of the interplay of medium, message, and audiences is through creating a magazine. Unlike a zine, a commercial magazine directs its appeal to a very specific audience. Advertisements, articles, and images directed at such an audience involve a great deal of creative expertise. Support for teaching such a unit is found in Appendix H.

Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

There is a sample "mark sheet" for a magazine unit in Appendix I, but characteristics to examine for both magazine and 'zine unit might include
- audience and purpose
- advertisements
- regular features
- layout
- style and tone
- patterns of images
- themes
- editorial stance
- underlying values and biasses

Co-operative group work might be evaluated for

- meeting deadlines
- effect of student attendance on work
- equal sharing of workload
- respect for all ideas

Notes/Vignettes

Magazine Unit: A quick and effective way to have students begin a magazine unit is to supply groups of four with four magazines, each published for a different audience (e.g., science, teen, news, sports), and have students analyse the layout similarities and differences. They might also count and compare the number of advertisements and types of products advertised in each. Looking at the similarities in layout of the "feature well," or featured article, of each is a good way to introduce the vocabulary of the industry. This vocabulary is offered in Appendix H.

Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Extended Outcomes	Suggestions for Learning and Teaching
Students will be expected to • analyse and choose appropriate strategies to construct effective texts • demonstrate strong control of the conventions of writing • select and use appropriate information and communication technology applications that support and enhance learning • create and support a scholarly thesis with information from a variety of sources and fields of knowledge	Imitate Styles: Just as students write pastiches, so they may be asked to imitate artists, film directors, photographers, and so on, in order to analyse and recreate the tone and style of a variety of mentor texts. Edit Texts Created in the School Community: Students might work in class to edit school yearbook text, a school newsletter, web page, literary magazine, electronic magazine, and so on. If some of these do not exist in the school, a class might take on the creation of one, and write as well as edit the text for it. Research Paper: Students need practice to create effective essays, so at least three of these, as well as an in-class process exam, might be assigned during the course. Most English teachers have strong ideas about how to teach the writing of an essay; there are also many texts, including dozens on the Internet, suggesting style and format. One teacher's outline for writing a research paper is found in Appendix A. For a literary essay, an excellent way to begin is to have students read and analyse mentor texts, create a guideline, choose a subject, and begin writing. Organizing thoughts in order to guide and interest a reader, making the assumption that the reader has read the subject text (in other words, not "telling the story"), varying sentence structure, and using appropriate diction, are all reminders students need to hear. One teacher's guide to writing a literary essay is found in Appendix B. Write Business Letters: Knowing how to write a correct and effective business letter is an important skill that students taking Advanced English 11 may not have learned. The importance of correctness in letters, or organization, and of the conventions of format make this a useful exercise. Letter writing can be combined with literary studies by having students create letters written by characters, perhaps to the editor of a newspaper concerning an issue relevant to the character, as an application for a possible job, or a complaint to the author or playwright.

Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Focus

The focus of assessment could be students' abilities to
- use spoken, written, and visual language to accomplish increasingly sophisticated purposes
- make increasingly strong connections among message, audience, and context
- make their own effective decisions about what changes to make in their writing regarding length, form, content, focus, and language choices
- apply effective strategies to develop, revise, edit, and proofread a piece of writing for presentation/publication
- note how writers/producers achieve particular effects and adapt these techniques for use in their own writing/media production
- evaluate the amount and type of information in expository texts and use this information in their own expository texts
- use a range of stylistic features (e.g., symbolism, imagery, understatement, irony) to enhance meaning in both expository and imaginative texts
- order points in an argument to cumulatively build to a convincing conclusion

Notes/Vignettes

Using Technology

Students could
- use databases and spreadsheets to support an argument or make mathematical projections (This would provide an excellent opportunity for a discussion of the nature of information and the myth of objectivity of information.)
- integrate text data (original and reference) and graphic data (original, reference, and electronic) to produce paper-based communications (of course citing all sources)
- manipulate and incorporate file transfer textual documents, graphic, and sound files to be incorporated in student-produced communications
- make a collection of appropriate layouts for formal letters in a range of situations likely to confront them in the future
- present an analysis of a range of TV ads, explaining the techniques/tools used to influence viewers

Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Extended Outcomes

Students will be expected to

- analyse and choose appropriate strategies to construct effective texts
- demonstrate strong control of the conventions of writing
- select and use appropriate information and communication technology applications that support and enhance learning
- create and support a scholarly thesis with information from a variety of sources and fields of knowledge

Suggestions for Learning and Teaching

Symbolic Visual Representations: Students create sophisticated artifacts to demonstrate a concept or theme using for example, layered photographic images or by making a mandala, tapestry, sculpture, collage, and so on.

Mind Mapping: Barrie Bennett and Carol Rolheiser, in *Beyond Monet: The Artful Science of Instructional Integration* on page 289, suggest mind mapping as a way "to collect and portray ... arguments when involved in Academic Controversy". They suggest four essential elements:
1. A central image that represents the subject being mapped
2. Main themes that radiate like branches from that central image
3. Those branches have a key image or key word printed on an associated line
4. The branches have a connected structure

Non-essential, but very valuable, are colour and codes. Mind maps may be created electronically.

There are many wonderful images of mind maps on the Internet; one of the best sites is Illumine Training: Better Brains for Better Business. It has images, explanations of the purpose of each mind map, information about how to mind map, and more. (While it is a corporate site, Tony Buzan, who originated the idea of mind mapping, has approved it, and it is excellent.)

Create a Multimedia/Photographic/Visual Essay: Students choose a format to explore concepts raised in texts studied or created in class: forms of government, belief systems, eugenics, post-modernism, satire—any subject that warrants additional examination because of student interest. One teacher's outline for a "visual-verbal" essay is reproduced in Appendix C.

Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Focus

Students reveal in their work
- increasing fluency in broader social contexts
- increasing awareness of reader/viewer audience
- increasing skill in organizing material to convey meaning to specific audiences
- their ability to substantiate views on issues and texts in increasingly organized and graceful ways
- their ability to make critical choices of tone and style appropriate to different purposes and audiences
- the ability to revise work to meet the demands of specific writing tasks and audiences

Appropriate assessment strategies and activities include
- teacher observation
- reviewing students' use of note-making in teacher-student conferences and interviews
- performance tasks
- self-assessment, including student analysis of personal writing development during the course
- samples of students' work notes and revisions in portfolio selections
- assessing notes and records as part of a research project

Notes/Vignettes

Technology changes and improves so quickly some teachers may feel overwhelmed by choice and time constraints that limit their ability to become expert in many useful areas. It is good to remember that students often are expert and more than willing to share their knowledge so they can support their peers and the teacher in using this remarkable tool. Even when not expert in some areas, teachers, on the other hand, can teach students how to limit or expand a search, how to assess the reliability of information, how to avoid intellectual theft, and how to shape text most effectively.

Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Extended Outcomes

Students will be expected to

- analyse and choose appropriate strategies to construct effective texts
- demonstrate strong control of the conventions of writing
- select and use appropriate information and communication technology applications that support and enhance learning
- create and support a scholarly thesis with information from a variety of sources and fields of knowledge

Suggestions for Learning and Teaching

Copy Syntax: By imitating the sentences of professional writers, students can improve their own grammatical written expression. Don Killgallon in his article, "Sentence Composing: Notes on a New Rhetoric," suggests "frequent practice using the four sentence composing techniques: *unscrambling, imitating, combining, expanding*" (173).

"Unscrambling" entails making "a list of the sentence parts of a professionally written sentence" (173) and reassembling them. He gives a series of sentences, underlining the part that may be rearranged; for example: "Somewhere there, on that desolate plain, was lurking this fiendish man, hiding in a burrow like a wild beast, his heart full of malignancy against the whole race which had cast him out. (Sir Arthur Conan Doyle, The Hound of the Baskervilles)" (174).

'Imitating' is just that: students use sentences of professional writers as 'models' for sentences written by students in which the structure of the model is retained, but the content is the students'" (175). For example, students might be asked to describe their front door using the sentence structure of a line from Edgar Allan Poe, Alexander Pope, or Ann Marie MacDonald.

"Sentence combining" involves imposing "a structure on a given amount of content presented as a list of sentences, by experimenting with possible combinations and then comparing their results with the original sentence" (177). Here is one example from Killgallon's article:

Sentences to Combine
    a) Bernard was waiting outside.   f) It was black.
    b) He was waiting on the landing.   g) Another was flannels.
    c) He was wearing three things.   h) They were dirty.
    d) One was a sweater.   i) The third thing was slippers.
    e) It was a turtleneck.

Original: Bernard, wearing a black turtleneck sweater, dirty flannels, and slippers, was waiting on the landing outside. (Brian Moore, *The Lonely Passion of Judith Hearne*) (178)

"Sentence expanding" involves adding material to "an abridged version of a professional sentence" (179) that has "places within it marked for expansion" (179). Here is an example:

Abridged version: /There stood/two squat old-fashioned decanters of cut glass/.

Original: In the centre of the table there stood, as sentries to a fruit-stand which upheld a pyramid of oranges and American apples, two squat old-fashioned decanters of cut glass, one containing port and the other dark sherry. (James Joyce, "The Dead")

Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Focus

Areas assessed could include students' abilities, for example, to
- use linguistic structures and features to attempt to influence audiences, e.g., rhetorical questions, analogies, metaphors
- write precise, accurate, clear, and carefully organized task instructions involving a complex sequence of events or a task that is difficult to describe
- write relevant introductions to texts such as formal letters, and essays, recognizing that readers need to be quickly and efficiently introduced to the purpose of the text while remaining engaged
- make decisions regarding which layout options will increase readability/impact
- apply knowledge of language conventions appropriate to their purpose and audience, e.g., use formal standard English in a letter of application
- analyse and articulate the strategies they use to create texts and the problems they encounter in the process
- use conventions of form and organizational patterns appropriate to subject, purpose, and audience

Notes/Vignettes

While teaching grammar in context, by helping students analyse their own particular patterns of error, is a very effective pedagogical technique, it is also useful to share the ways written English works in whole class lessons. Using data sets with correct and incorrect examples and testers in Think, Pair, Share activities is one way to have success with this bugbear. Teaching the history of the language and the reasons for some of the ways our language works is also crucial. Perhaps most important of all is the modelling of the teacher: interest, patience, and focus say a great deal about the importance and possibility of grammatical success.

Assessing and Evaluating Student Learning

Introduction

Assessment is the systematic process of gathering information on student learning.

Evaluation is the process of analysing, reflecting upon, and summarizing assessment information and making judgments or decisions based upon the information gathered.

An integral part of the planned instructional cycle is the evaluation of learning for learning. Evaluation of learning focusses on the degree to which students have achieved the intended outcomes, and the extent to which the learning environment was effective toward that end. Evaluation for learning, given what evaluation of learning reveals, focusses on the designing of future learning situations to meet the needs of the learner.

The quality of assessment and evaluation has a profound and well-established link to student performance. Regular monitoring and feedback are essential to improving student learning. What is assessed and evaluated, how it is assessed and evaluated, and how the results are communicated send clear messages to students and other stakeholders about what is really valued—what is worth learning, how it should be learned, what elements of quality of performance are most important, and how well students are expected to perform.

In order to provide accurate, useful information about the achievement and instructional needs of students, certain guiding principles for the development, administration, and use of assessments must be followed.

Basic Principles and Guidelines

Principles for Fair Student Assessment Practices for Education in Canada articulates five basic assessment principles.

- Assessment strategies should be appropriate for and compatible with the purpose and context of the assessment.
- Students should be provided with sufficient opportunity to demonstrate the knowledge, skills, attitudes, or behaviours being assessed.
- Procedures for judging or scoring student performance should be appropriate for the assessment strategy used and be consistently applied and monitored.
- Procedures for summarizing and interpreting assessment results should yield accurate and informative representations of a student's

performance in relation to the curriculum outcomes for the reporting period.
- Assessment reports should be clear, accurate, and of practical value to the audience for whom they are intended.

Foundation for Atlantic Canada Arts Education Curriculum (2001) provides important guidelines and context for assessing and evaluating student learning in arts education.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students to become more reflective and to have control of their own learning, and it can help teachers to monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes towards which students have been working during the reporting period, should be proportionate to the learning experiences related to each outcome, and focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices
- are fair in terms of the student's background or circumstances
- are integrated with learning
- provide opportunities for authentic learning
- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them to shape their learning
- describe students' progress toward learning outcomes
- help them to make decisions about revising, supporting, or extending learning experiences
- support learning risk taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate their achievement
- provide evidence of achievement in which students can take pride
- acknowledge attitudes and values as significant learning outcomes
- encourage students to reflect on their learning and to articulate personal learning plans
- help students to make decisions about teaching strategies, learning experiences and environments, student grouping, and resources
- accommodate multiple responses and a range of tasks and resources
- include students in developing, interpreting, and reporting on assessment

Assessment in Advanced English 11

Assessment in Advanced English 11 is an integral and ongoing part of the learning process, as it is part of the creative process itself. In addition, evaluation in Advanced English 11 emphasizes assessment activities that incorporate the skills, perspectives, and knowledge of the interconnected learning strands. In other words, "there must be a balance between students' creative work and their understanding of and response to the work of others." (*Foundation for the Atlantic Canada Arts Education Curriculum*, 2001) In the Advanced English 11 classroom, there should be a balanced approach to assessment in which emphasis is given to the learning process as well as the products of learning. Assessment in Advanced English 11 should therefore reflect the following practices:

- assessing rich knowledge and ability
- assessing Advanced English 11 processes
- designing assessment tasks in ways that recognize various learning styles
- engaging students in ongoing assessment of their work and that of others
- assessing a variety of products from a range of media
- assessing learning in all three curriculum strands
- assessing to inform effective planning and instruction

These practices should be reflected in the variety of teaching and assessment that teachers use. The following, in addition to specific assessment strategies noted throughout the Curriculum Strands section, Appendix E: Sketchbooks, Journals, and Portfolios and Appendix G: Sample Assessment Tools, form a non-exhaustive list of tools for contributing to balanced assessment practices:

- artwork (both in progress and completed)
- sketchbooks
- rubrics
- checklists
- reports
- interviews
- questionnaires
- oral presentations
- panel discussions
- reflective writing/journals
- written forms such as essays
- critiques

It is noted that in Advanced English 11 portfolios, sketchbooks, and journals play a central role in assessing student learning.

Involving Students in the Assessment Process

When students are aware of the outcomes for which they are responsible and the criteria by which their work will be assessed or evaluated, they can make informed decisions about the most effective ways to demonstrate what they know, are able to do, and value.

It is important that students participate actively in the assessment and evaluation of their learning, developing their own criteria, and learning to judge a range of qualities in their work. Students should have access to models in the form of scoring criteria, rubrics, and work samples.

As lifelong learners, students assess their own progress, rather than relying on external measures (for example grades), to tell them how well they are doing. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking What does the teacher want?, students need to ask questions such as What have I learned? What can I do now that I couldn't do before? What do I need to learn next?

Effective assessment practices provide opportunities for students to
- reflect on their progress toward learning outcomes
- assess and evaluate their learning
- set goals for future learning

Diverse Learning Styles and Needs

Teachers should develop assessment practices that affirm and accommodate students' cultural and linguistic diversity. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways in which oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well.

Using a Variety of Assessment Strategies

What learning is assessed and evaluated, how it is assessed and evaluated, and how results are communicated send clear messages to students and others about what is really valued—what is worth learning, how it should be learned, what elements or qualities are considered important. For example, if teachers value risk taking in learning, then it is important to reward risk as part of determining marks or grades.

Assessment involves gathering information on the full range of student learning in a variety of ways so that a clear and valid picture emerges of what students know and are able to do in English language arts. This assessment process should provide a rich collection of information that reflects students' progress in working toward achievement of learning outcomes thereby guiding future instruction.

Teachers are encouraged to use assessment and evaluation practices that are consistent with student-centred instructional practices, for example,

- designing assessment tasks that help students make judgments about their own learning and performance
- designing assessment tasks that incorporate varying learning styles
- individualizing assessment tasks as appropriate to accommodate students' particular learning needs
- negotiating and making explicit the criteria by which performance will be evaluated
- providing feedback on student learning and performance on a regular basis

Assessment *of* Learning

Lorna Earl describes "Assessment *of* Learning" as the predominant form of assessment in schools—a summative assessment experience "intended to certify learning and report to parents and students about students' progress in school, usually by signaling students' relative position compared to other students. Assessment *of* Learning in classrooms is typically done at the end of something (e.g., a unit, a course, a grade, a Key Stage, a program) and takes the form of tests or exams that include questions drawn from the material studies during that time. In Assessment *of* Learning, the results are expressed symbolically, generally as marks or letter grades, and summarized as averages of a number of marks across several content areas to report to parents" (Earl, 2003, p. 22).

Assessment *for* Learning

Lorna Earl reports that "Assessment *for* Learning" focusses on formative, rather than summative assessment, " ... making the shift from judgments to creating descriptions that can be used in the service of the next stage of learning" (Earl, 2003, p. 24). Stiggins explains, "In approach, students learn about achievement expectations from the beginning of the learning by studying models of strong and weak work. And they don't merely learn about the standards. Rather, they come to see and understand the scaffolding they will be climbing as they approach those standards. Students partner with their teacher to continuously monitor their current level of attainment in relation to agreed-upon expectations so they can set goals for what to learn next and thus play a role in managing their own progress. Students play a special role in communicating evidence of learning to one another, to their teacher, and to their families, and they do so not just after the learning has been completed but all along the journey to success. In short, during the learning, students are inside the assessment process, watching themselves grow, feeling in control of their success, and believing that continued success is within reach if they keep trying. (Stiggins, 2005, pp. 327–328).

Assessment *as* Learning

In "Assessment *as* Learning," the students role is emphasized, " ... not only as contributor to the assessment and learning process, but also as the critical connector between them. The student is the link. Students, as active, engaged, and critical assessors, can make sense of information, relate it to prior knowledge, and master the skills involved. This is the regulatory process in metacognition. It occurs when students personally monitor what they are learning and use the feedback from this monitoring to make adjustments, adaptations, and even major changes in what they understand. Assessment *as* Learning is the ultimate goal, where students are their own best assessors." (Earl, 2003, p. 25)

Approach	Purpose	Reference Points	Key Assessor
Assessment of Learning	Judgments about placement, promotion, credential, etc.	Other students	Teacher
Assessment for Learning	Information for teachers' instructional decisions	External standards or expectations	Teacher
Assessment as Learning	Self-monitoring and self-correction or adjustment	Personal goals and external standards	Student

Experts in the field of assessment agree that a balanced classroom assessment program among assessment *of*, *for*, and *as* learning is essential for student success. For further discussion on the topic of assessing and evaluating student learning, teachers can turn to the section of that name in the documents *Foundation for Atlantic Canada English Language Arts Curriculum* (pp. 46–53) and *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12* (pp. 169–178).

Appendices

Appendix A: Research Paper

The following is an outline of one teacher's "research paper" assignment"

Due Dates:
Name of author and title—September 20
Oral book report—October 3

Checkpoint 1—October 11. Thesis statement and show three sources

Checkpoint 2—October 17. Final thesis statement, outline, and introductory paragraph

Checkpoint 3—October 24. Three (3) pages of text and Works Cited

Checkpoint 4—November 7. Complete rough draft of essay

Checkpoint 5—November 14. Research paper is due
.
Research Paper: 20 points of final mark
5 pts—checkpoints
5 pts—MLA style
10 pts—overall paper

Paper length: Minimum of five (5) pages of text; maximum of eight (8) pages of text

8 ½" × 11" white paper. Double space. 12 pt. regular font (no fancy scripts), e.g., Times New Roman.

Sources: minimum of five (5) required; only one (1) Internet source allowed; only one (1) CD allowed; no *Coles Notes* or *SparkNotes*

No proofreading of paper by teacher ahead of time.

The teacher gives each student a copy of the following school policy concerning plagiarism:

Academic dishonesty is a very serious offense in any institution of learning. The integrity of the school is based upon the honesty of the participants in this learning process. To this end, students who plagiarise will be subject to serious penalties. For students who go on to study as a post-secondary institution, the penalties could be very serious, including automatic course failure or expulsion from the university.

At our school, the majority of our students work very hard to create original work that reflects their own ideas. They put their best effort forward. Those students who choose to be academically dishonest cheat not only themselves, but also those who try to help them, including their teachers and classmates. Our policy on plagiarism is designed to protect our students and our learning community and to prepare students for future study.

Plagiarism

Plagiarism is a serious academic offense. It is defined as the use of work of other students, past or present, or substantial and unacknowledged use of published material presented as the student's own work. In its most obvious form, plagiarism is outright theft or cheating—a person has another person write the paper or simply steals a magazine article or section of a book and pretends to have produced a piece of original writing. Far more common is plagiarism in "dribs and drabs"—a sentence here and there, a paragraph here and there. Either way it is plagiarism! Students are expected to acknowledge the sources of ideas and expressions they use in their written work, whether quoted directly or paraphrased. This applies to Internet material as well.

Advanced English 11 Research Paper

Students in Advanced English 11 will be directed on the proper use of citing sources according to an accepted format. Much time and energy is spent on preparing students to produce an academic research paper. Handouts will be given to students on proper referencing techniques and how to avoid plagiarism. Students will be informed of the consequences for plagiarism at the outset of the course.

Consequences

Students who plagiarise will be subject to penalty. The penalty may involve a zero on the particular assignment. Other penalties are possible as well. For example, the value of the assignment may also be lowered to half value. The nature and severity of the academic dishonesty will be taken into consideration. The administration will be notified of the academic dishonesty and if the problem continues further administrative action may be taken.

Student signature _____

Parent/Guardian signature _____

The students are given the following guidelines, based on the process outlined at the Purdue University Online Writing Lab, and adapted from the Miami Valley Career Technology Center Research Paper Handbook online.

Writing Research Papers: Step-by-Step Guidelines

The Preliminaries (week 1)
___ 1. Choose a topic.
___ 2. Begin preliminary reading.
___ 3. Limit the subject.
___ 4. Develop a controlling purpose or preliminary thesis statement.

Gathering Data (week 1)
___ 1. Compile possible collection of sources.
___ 2. Prepare the source cards in correct form.
___ 3. Begin extensive work in the library; be sure to check:
    ___ a. available books
    ___ b. Discovering Authors CD-ROM
    ___ c. available periodicals, newspapers, pamphlets
    ___ d. appropriate academic Internet sources

(Note: Documentation will quickly reveal papers that are based on little research.
Taking Notes (weeks 1–3)
___ 1. Develop a preliminary outline.
___ 2. Evaluate your source material.
___ 3. Begin note taking on cards.
___ 4. Avoid plagiarism.

Writing the Outline (week 3)
___ 1. Prepare the final outline.
___ 2. Continue to research.

Writing the Paper (weeks 3–4)
___ 1. Write the rough draft:
    ___ a. Use note cards including quotation marks where needed.
    ___ b. Include in-text citations
___ 2. Do more research, if needed, to fill gaps.
___ 3. Create Works Cited page
___ 4. Check the format of the text, citations, in-text citations
___ 5. Revise and rewrite.
___ 6. Proofread:
    ___ a. Read paper out loud, listening for flaws
    ___ b. Use spell-check and grammar-check.
    ___ c. Have someone else read your paper.
___ 7. Evaluate using the Final Copy Checklist

Writing the Thesis

After doing research, formulate a question about your topic. Your thesis is the answer to that question, which your paper must prove.

Your Final Thesis

1. It is expressed in one declarative sentence, which is not a question.
2. It should control and focus the entire paper.
3. It points forward to a conclusion.

*Never write, "My/this paper will …" or "The purpose of this paper is …"

Model Thesis Statements

Moral blindness in the major characters of Arthur Miller's play, *The Crucible*, leads to the Puritan society's disintegration.

The use of repetition enables advertisers to pitch their products effectively in thirty-second time slots.

A formula for the thesis statement is:
limited topic + controlling idea = thesis

My topic: _____

My thesis: _____

Literary Essay

1. First you have to decide what you think the novel means. That understanding is the heart and soul of your essay. Everything else you write is there to support your interpretation.

   The *meaning-according-to-you* is your thesis (limited topic + controlling idea)

2. Once you have your thesis, you look for support in the techniques of the writer. (Well, sometimes *through* your examination of the techniques you come to understand the meaning. But you need to have something to say before you write your essay!)

   How does she or he create the meaning?

   Have a close look at the things we've already discussed in class:
   • Juxtaposition (How do unlike events that appear close together comment on each other to make us think and interpret?)
   • Diction (Is it casual? elevated? (sophisticated?) Who is the intended audience?)
   • Are there parts of the writing that are exceptionally intense?
   • Movement (Where does it start and end? Any echoes of the old Romantic patterns? Does the protagonist "win" or "lose"? Why?)

- The "rules" of the world the characters live in, and how they manage to fit in to those rules or oppose them
- Any close attention (detailed description) the writer pays to seemingly unimportant characters (or setting, or movement)
- Narration (Who is telling the story? How? What distance is there between the narrator and the author, the other characters, the readers?)
- Repetition of images, events, character choices, and so on

3. Decide what elements best suit your purpose (that is, to support your THESIS (your understanding of the novel).

    Now fill in the following blanks:

    Novel title: _____

    Author: _____

    Meaning (What the author is saying about human experience) _____

    _____

    _____

    _____

    _____

    Either

    Four different elements that support your understanding

    Or

    Four different aspects of the same element that support your understanding

    _____

    _____

    _____

    _____

Here's an example: Story: *Three Little Pigs*

Meaning: Story of archetypal initiation. The world is a dangerous place for the innocent, but through experience comes wisdom and salvation.

Elements:

Either

Four different elements:

1) *Movement*. The Romantic pattern of the comic rise shows the importance of wisdom.
2) *Repetition*. The use of the repeated "Little pig, little pig, let me come in" and "Then I'll huff, and I'll puff, and I'll blow your house in" emphasizes the danger of the forces arrayed against the young protagonists.
3) *Narration*. The omniscient narrator helps create dramatic irony, where the reader knows more than the first two pigs (straw and sticks are not very sturdy building materials), and this irony creates involvement and concern that help stimulate thinking about the broader issues of the story.
4) *Intense writing*. The description of the antagonist, with his yellow eyes and long sharp teeth make the reader intensely aware of the seriousness of making weak decisions in a challenging environment.

Or

Four aspects of the same element (for example, movement):

1) Romantic pattern of "comic rise" (Innocent pigs leave safety of home, have dangerous near misses with disaster, learn how not to take the easy path, and triumph at the end)
2) Wolf suffers defeat in a world where the good are rewarded and the bad are punished (at the climax of the story, he is boiled alive)
3) The change in the fortunes of the less careful pigs emphasizes the seriousness of the challenges that face the uninitiated
4) The way the author moves the story forward through the choices of the building materials, from straw, through sticks, to bricks, emphasizes the importance of making wise choices.

Appendix B: Opinion Paper Based on a Novel

Step One

Name: _____

First choose an issue from the novel about which you feel strongly.

Next, "limit" your topic so you don't have to write too much.

Example:

Cinderella by Jacob and Wilhelm Grimm

Issue = women's role in society
Limited topic = societal pressure on women to be codependent.

Finally, add your opinion.

Example: This is destructive to the society as well as to women.

Thesis statement = "Limited topic + controlling idea"

That means "manageable topic plus your opinion"

Example: Societal pressure on women to be codependent is destructive to society as well as to women.

Now you do it!

Issue: _____

Limited topic: _____

Opinion: _____

Final thesis statement: _____

Step Two

Name: _____

Now you have your thesis, you have to make sure you can argue it!
You need four good arguments.

Example: _____

Thesis statement: Societal pressure on women to be codependent is destructive to society as well as to women.

Argument one: Having to be beautiful limits women's potential, and is bad for both the codependent women and the world.

Argument two: Pressuring women to work only in the home in order to be acceptable frustrates them socially and makes half the population unhappy and unproductive.

Argument three: Society's paradigm of relationships that sells the idea of codependent women living "happily ever after" is a lie that results in bitter women and a damaged society.

Argument four: Even though many of the very men who have created society think having a codependent female partner will answer their needs, they are as betrayed by the society they have created as the women are, and pass their unhappiness on to the women, doing them and the society further damage.

<div align="center">Now you do it!</div>

Thesis statement: _____

Argument one: _____

Argument two: _____

Argument three: _____

Argument four: _____

Step Three

Name: _____

Next, learn to write strong topic sentences.

Each of your arguments to prove your thesis (opinion) has to start with a clear, strong sentence.

Example: Thesis statement: Societal pressure on women to be codependent is destructive to society as well as to women.

     Argument one: Having to be beautiful limits women's potential, and is bad for both the codependent women and the world.

Topic sentence: <u>For</u> <u>one</u> <u>thing</u>, demanding that *women be beautiful* in order to be valuable limits the fulfilment of their potential and so makes society the poorer.

Notice there are three things in the sentence:

1. The *topic* of the argument (in the example above, it is in italics)
2. The thesis, put into different words (in the example above, it is in bold letters)
3. Words that let the reader know that this is one of several arguments (in the example above, it is underlined)

Topic sentences always have these three statements:
1. The topic
2. The thesis (opinion) in different words but meaning the same thing
3. A coherence connector (a reminder to the reader where they are in relation to your ideas)

<p align="center">Now you do it!</p>

Thesis statement: _____

Argument one: _____

Topic sentence: _____

Step Four

You have your thesis (opinion).
You have your arguments.
You know how to write topic sentences.

Now you write your paragraphs. You start each one with a topic sentence, and then support it with ideas and with concrete examples from the novel, from your own experience and/or from other sources (paper sources—this is a term that now includes electronic sources—or people sources). You end each paragraph with a concluding sentence that restates your thesis and your specific argument that supports it (both in different words), and uses a coherence connector to remind your reader that this is the conclusion of one of your arguments.

Example *(This is just a simple example to give you the idea. Your arguments will be much more sophisticated and more detailed):*

Society's paradigm of relationships that sells the idea of codependent women living "happily ever after" is another lie that results in bitter women and a weak society. In *Cinderella*, the wicked stepsisters are so brainwashed by society's picture of the joys of any relationship, even one with a person they do not know, they are willing to cripple themselves so that the slipper the prince brings to their door will fit. What a vivid image of the way society creates helpless women who have to be cared for, seriously harming both them and itself in the process! Cinderella, even with the wretchedly unhappy relationship of her father and stepmother before her as a reminder every day, willingly puts her foot in the slipper the prince brings to her door. She is linking her life to one of the very creatures who has created a society where appearance is worshipped, and women are to be grateful for the opportunity to be cared for. Her chance of long-term happiness is very remote. Face lifts, liposuction, and stomach reduction won't help in her codependent search to please her partner as she gets older, and society will have another physically damaged woman who is putting her energy into useless pursuits instead of contributing meaningfully to it. Clearly, lying about how richly codependent relationships are rewarded is destructive to both women and society.

When you've written all your paragraphs, you decide which is the strongest argument, and which is the second strongest argument. Don't forget to adjust your "coherence connectors" accordingly.
(Remember, in the final draft of your essay, you put the best argument last, the second-best argument first, and the weakest arguments in the middle.)

Finally, you write your introductory paragraph and your concluding paragraph.

Step Five

Introductory Paragraph

1. Sentence one: Start with a "hook," or interesting statement to get your reader involved in your issue.
   Suggestions:
   a) quotation (remember to give the source)
   b) statistic (remember to give the source)
   c) anecdote
2. Sentence two: Mention the author and title of the main source you are using as support for your thesis, and connect it to your topic.
3. Sentence three: Write your thesis.
4. List the four arguments you will use to support your thesis.

Example: (*Remember, this is just a make-believe example. Yours will be much more dynamic and serious.*)

For hundreds of years, the patriarchy has seen women as being unable to take care of themselves. In *Cinderella*, Jacob and Wilhelm Grimm create a world where the women are shaped by society to be codependently fixated on forming relationships where they get their sense of worth from others. Unhappily, societal pressure on women to be codependent is destructive to society as well as to women. Through focussing on female beauty, allowing work only in the home, proposing protective relationships as the answer, and coercing men into sharing the rose-coloured vision of female codependence, society does untold damage both to itself and its members.

Step Six

Concluding Paragraph

The concluding paragraph sums up what you've said. It reminds the reader of the arguments you've used to support your thesis, which you also give one last time (in different words), mentions the author and title of the major source you have used for support, and finishes with a concluding statement.
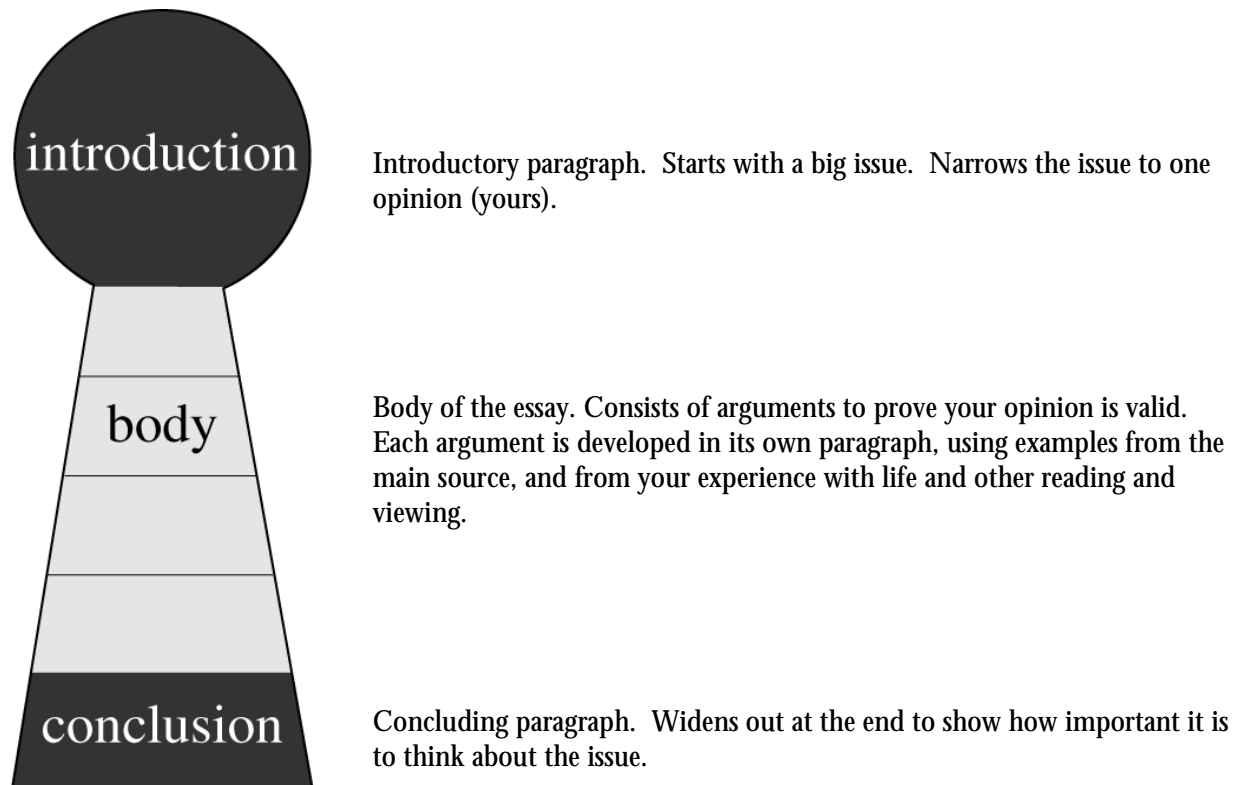
Concluding Statement

You need to leave your reader with a serious thought about the importance of the issue you've been analysing.

Example (One more example that yours will far outshine):

The pressure society puts on women to be dependent on others, whether through their focussing on beauty in order to be thought worthy, by limiting themselves to working in the home, or by buying into the idea that a codependent relationship will fill all their needs, damages them and the society. Even the men who have shaped this paradigm are harmed by it, and in turn add to the destruction of both women and their world. Jacob and Wilhelm Grimm, in their archetypal story of *Cinderella*, have unknowingly revealed an unhealthy vision that must be challenged. Our society will thrive only when its members are equal, not codependent, partners living in freedom and mutual respect.

This style of essay is the "keyhole" approach to essay writing. (The "keyhole" it refers to is one an old skeleton key would fit.) If it were a diagram it would look something like this:

introduction

Introductory paragraph. Starts with a big issue. Narrows the issue to one opinion (yours).

body

Body of the essay. Consists of arguments to prove your opinion is valid. Each argument is developed in its own paragraph, using examples from the main source, and from your experience with life and other reading and viewing.

conclusion

Concluding paragraph. Widens out at the end to show how important it is to think about the issue.

Appendix C: The Visual-Verbal Essay

A visual essay mixes words and visuals (drawings, sketches, pictures from magazines, etc.) to express your interpretation of the theme(s), the gist, and/or the meaning of a text. It involves two pages, like a two-page spread in a magazine. It should be mounted on construction paper or another suitable background.

What Is on the Left Side?

There is a verbal and visual component to this page. The visual component includes the use of pictures, graphics, etc., from magazines/newspapers and/or drawings, illustrations, etc. These visual components should express your interpretation of the meaning, gist, intent, theme(s) of the text. The verbal component should include the title and creator of the work and ten verbals mixed in or bordering the visual component. There should be five quotations from the work with a page (or line, or scene) reference and five comments of your own about the work.

This page should be highly interesting and/or attractive, easy to see and understand, and should show effort and neatness. Colour should be used effectively to make your page strong and attractive.

What Is on the Right Side?

This page should be divided into three sections. The first section should be titled and include a list of the five quotations (with references). The second section should include a list of your five personal comments or statements about the work. The third section is a paragraph of explanation of the meaning/intent of your visual representation of approximately 250 words.

No rough copies are required for this assignment, but neatness and correct use of the English language are required.

You will also be asked to do a two- or three-minute presentation of your visual-verbal essay to the class on the day that it is due. A portion of your mark will come from this presentation.

Appendix D: Poetry Terms Computer Lesson—Instructions

Names: _____

_____

_____

1. You will be working either in pairs or in groups of three.

2. Your team will be given a list of literary terms with one term highlighted.

3. Your task is to learn the meaning of that term and of one other term for each person in the group. For example, if you are working in a group of three, you will be responsible for four terms, one of which will be the highlighted term.

4. You will find a poem or pieces of poems where the poet has used the techniques described by the terms you have learned.

5. You will create a visual lesson using any computer program you wish—HyperStudio, PowerPoint, any web page design program—to teach others the meaning of the terms you have learned, and show a little of how their use enriches the meaning and tone of poems. For example, if you are teaching the use of "connotation," you might choose a word such as "snow," and have visual images to show some of the personal and cultural associations of that word that enrich its use in a poem of your choosing. You will need to type the piece of poetry you've found, as well as find images to show the effect of the technique.

6. Your mark will include your use of class time at the computers (three classes), the thoughtfulness with which you prepare your lessons, and the appropriateness of your poetic examples.

Purpose:	/5 (to create an effective lesson using a computer program)
Organization:	/5 (effective use of class time; clear organization of presentation)
Content:	/5 (thoughtfulness of poetry and visual choices)
Effectiveness:	/5 (imagination and vividness of final lesson)
Correctness:	/5 (terms fully understood; text in presentation correct)
Comments:	/25

Appendix E: Grammar B

In "Breaking the Rules in Style," Tom Romano takes ideas from Winston Weathers' *An Alternate Style: Options in Composition,* and applies them to the teaching of writing. The techniques he focusses on are repetition, the sentence fragment, the labyrinthine sentence, orthographic variation, double voice, and the list.

Repetition

"Grammar B certainly has no monopoly on the use of effective repetition. Repetition is a staple of effective writing regardless of the genre or style. Our lives thrive on repetition: our lungs expand and contract, expand and contract. The pulse at our wrists beats steadily on. In writing we love cadence and rhythm and rhyme. In Grammar B, however, repetition takes on even more importance. Grammar B, Weathers tells us, uses repetition 'to achieve a kind of momentum in composition' (1980, p. 28). Here is a high-school junior playing around with repetition in a homework assignment: There were pans, there were pots, there were plates, there were glasses that had to be washed. So I rubbed, scrubbed, polished, and rinsed the dishes clean …"

"Writers in the alternate style also repeat ideas, even forms. They use everything from simple repetitions to repetends. The repetend is the unexpected repetition of a word, phrase, sentence, or passage. Remember 'So it goes' in Kurt Vonnegut's *Slaughterhouse-Five*?" (190)

The Sentence Fragment

"A sentence fragment is a word or phrase torn from a continuous flow of discourse. It is no longer merely one word working with five, ten, twenty, or thirty others to create meaning within the confines of a traditionally defined sentence. The sentence fragment is isolated, emphasized, granted the integrity of beginning with a capital letter and ending with a period—usually …"

The Labyrinthine Sentence

"At the opposite end of the sentence length continuum from the fragment is the labyrinthine sentence—not a lawless, poorly punctuated run-on sentence, but a finely crafted aggregation of words that weaves in and out, accruing information, riding rhythms of parallel sentence structure, tacking on phrases, clauses, and grammatical absolutes to form a sinuous sentence perfectly suited for some things we might describe or discuss …Weathers describes the labyrinthine maneuver as an 'almost picaresque sentence' (1980, p. 18).Indeed, the sentence is a generative adventure, requiring the writer to provide more and more information to sustain it. The writer winds up her voice and lets spin. Here is a high-school senior

describing what it's like in mid-winter to catch a Toronto metropolitan bus to school:

Waiting. For the bus. It takes a long time. In fact, it seems to take so long that your feet turn blue and your fingers become so numb that the book you were reading and were halfway through is now finished but the pages are stuck to your fingers so you have to pretend that you're still reading as you sway in and out of the bus shelter doorway hoping to catch a glimpse of the red rocket but instead your nose gets frostbitten and ice particles form in your hair, and as you return to safety your scarf blows away and you start coughing while out of the corner of your eye, you see the feeble lights on the bus approaching so you step up to the bus stop but the light turns yellow so the bus must stop and you feel the breath freezing in your throat and constricting your lungs, when all of a sudden the bus lurches forward and … CHARTERED. *Jennifer Alderson, Senior, Woburn Collegiate High School, Toronto, Ontario*" (192)

Orthographic Variation

"We want students to attain orthographic regularity in their writing, keeping in mind, of course, that standard English already permits some variation in orthography … Orthographic variations in Grammar B do not occur only when dictionaries grudgingly permit alternative spellings. Alternate stylists employ orthographic variation to meaningfully jolt readers … The proper word for orthographic variation, Weathers tells us, is not misspelling, but 'calculated and controlled respelling' (1980, p. 30), which doesn't relieve teachers of their responsibility to continue to move students to orthographic regularity … It is, in fact, orthographic regularity that enables orthographic variation to be effective … (193-4)

"… Eye will never forget these seven daze of onederful sites, clear beautiful sees, and a gorgeous state … *Erin Kash Allen, Senior, Edgewood High School*"

"Erin's wrongfully right use of eye, daze, onederful, sites, and sees makes me stop and take note…Erin's orthographic variation puts me on my semantic toes, jolts me to attention" (195).

Double Voice

"Although we teachers press students to focus their writing, to straddle no fences, to argue either one side or the other in essays, Weathers notes that sometimes contrasting ideas are valid and opposing points of view equally interesting. Such complexity does not obfuscate or confuse meaning, but rather add richness to it … Writers may achieve double-voice many ways. One voice may appear in regular print, the other voice in italics or within parentheses. Voices may alternate sentence by sentence or paragraph by paragraph. Often double voices are set side by side in columns or paragraphs to emphasize the duality of two ideas or points of view. Such

arrangement further suggests synchronicity—'all things present in the present moment' (Weathers, 1980, p. 35)—another characteristic of the alternate style, one which accounts for its plentiful use of present tense." (195-6)

The List

"In list making, syntax and logical connections of language are not important. Simple, unexplained, occasionally poetic, the list usually appears in a column, one item per line, much like a grocery list … Weathers explains that when making a list the writer simply provides 'the data, the evidence, the facts, the objects' (1980, p. 20).The reader is left to bring meaning to them ... Weathers writes about the objectivity of the list, about its nonjudgmental nature. It certainly can be that way. But the list can be calculated, too. The writer includes some items and excludes others. He orders the chosen items, too, maybe randomly, maybe not … Indeed the list offers the writer opportunity to amass pointed detail in a particular context for devastating effect." (198-9)

Romano includes an appendix of student text that explores alternate writing at the end of his article, as well as a bibliography of references.

From: Romano, Tom."Breaking the Rules in Style."*Lessons to Share on Teaching Grammar in Context.* Ed. Constance Weaver. Portsmouth, NH: Boynton/Cook, 1998.184-208.
Sample Double-Entry Writing Diary

Quote and date writing sample
Analyze strengths and needs

From *Lessons to Share: On Teaching Grammar in Context.* Edited by Constance Weaver, 1998, Boyton/Cook Publishers Ltd.

Appendix F: Note-taking

This response is requested by the student author.

In addition to "Appendix B: Note-taking" in *Atlantic Canada English Language Arts Curriculum Guide: Grades 7–9* (165), the following is an effective way to teach students how to take notes:

The teacher can begin by giving students the categories under which to take notes, but the goal is that eventually students themselves will brainstorm what categories they are likely to need. If they create a category they don't need, they erase it, and replace it with another, more useful category. When they have taken the notes they feel they need for future use, they draw a straight line across the bottom of the notes from that source, and begin the next by putting in bibliographic information for the next source. Such sheets encourage organized thinking and militate against plagiarism. They help with the organization of essays and other student text.

Note-taking "conventions" to remember are:

- point form ("less is more"—the idea being that having read or viewed or thought in detail the first time, the purpose of the note is simply to remind, so that time is saved)
- "shorthand" symbols used wherever possible (students develop their own, as long as they remember what they mean). "/w" for "with," "C" with a number inside to denote a particular century, "4" instead of "for," a check mark for "the," mathematical symbols such as < or >, are some common choices.
- notes must be understandable to the student weeks after the time they were written
- every new fact on a new line
- every note begins with a dash (to draw attention to the beginning of the fact, as many notes are longer than one line)

Appendix G: Zine Project

Creative Project in Writing

zine (pronounced zeen [n.]

Zines (short for fanzines) are homemade, hand-scripted or computer-generated, independently produced and published writings. Zine editors produce their zines as a creative outlet—to share their voices, their opinions, or as a vehicle to publish their writing, ideas, music, art, etc.

What exactly is a zine? Zines are like any other mass-circulation magazines, except for two basic facts: they are usually published out of love rather than for money, and they are generally aimed at narrower, more unusual, or more alternative audiences than regular magazines. Also, most are usually put together by a small group of people, or are even one-person affairs (that person being at once editor, publisher, and business manager) rather than being published by media companies. Especially at the outset, most zines can be distinguished by a distinct lack of "high" production values—they are noted for their amateur xerography, typesetting, formatting, and editing. (from *The Zany World of Zines*, http://project.cyberpunk.ru/idb/zines.html).

Your zine will include a title page and a table of contents.

It will also include a personal information page and nine other pieces of authentic work.

Following are genres for inclusion:

- short story
- one-act play
- interview
- advertisements
- article (personal essay)
- poetry
- entertainment reviews
- editorial
- letters to the editor
- art
- quiz
- collage
- crossword puzzle
- Dear _____ (advice)
- memoir
- other ?

In writing your zine you must decide

- What are your goals?
- What do you want to communicate?
- What do you want in your zine?
- Do you want to use fiction? non-fiction? poetry? quotes? statistics? comic strips? artwork?
- Do you want it to be personal, political, or both?

Select a Theme

There are many things that you can do to select a topic about which to write. Think about personal interests—"What interests me? What topic would I like to research?"

Pay attention to what people around you are saying. Your ideas might come from conversations that you hear in school, restaurants, concerts, museums, parties, arenas, and wherever else is a good source of inspiration. Write about it.

Read anything that you can get your hands on—newspapers, textbooks, pamphlets, novels, poetry, websites, and magazines. You will find a lot that you feel strongly about and on which you can write volumes.

Also, listen to music and watch television for ideas. If you look around you will find plenty to write about.

Contents of a Zine

Title (on the cover)

- Is usually short, one or two words
- Is attention-getting, reflecting the content of the publication
- Is meaningful

Author

Author (create pseudonym to protect identity)
- Named on the cover

Table of Contents

Formats and organizes the overall arrangement of the writings
- Is found inside the front cover
- Is a quick guide to the sections of the zine (lists titles of poems, stories, articles, memoirs, bits and pieces of life, art pieces that make up your 8.5"× 5.5" magazine)
- Lists page numbers

Personal Information

A personal introduction—"What do you want an anonymous reader to know about you? Be creative; write about things you don't have in common with everyone in this room.

| Article | Zines present articles that provide information on a specific subject. These are non-fiction pieces written on a subject that interest you and that will interest your audience. |

To write an article, decide upon a subject, realize your purpose, and consider the audience. The requirements of the article are:

- It must be written as if it were non-fiction (even if it is totally fabricated)
- 250 words
- Hand-written in ink or typed

Entertainment Review

The topic of your review may be a book, movie, sports event, play, CD, video, or television show

Consider the following when writing a review:

- First impressions of the subject
- Overall impressions of the subject
- Why the subject is memorable, worthy or not memorable, unworthy
- What the purpose of the piece is; why did writer, director, singer, player create this piece?
- Audience: for what audience was it intended? is it appropriate?
- What you like best about the subject? least?
- Would you recommend this _____ to anyone? Who? Why?
- If you were to create a similar piece how would it look? What are the similarities, differences?

Short Story

When writing your short story consider the following:

- The purpose of your short story (usually to entertain)
- Your audience
- The theme of your zine
- The elements of the short story
- Character
- Setting
- Atmosphere (mood)

Poetry

When writing poetry for your zine, be aware of

- Your audience
- Your purpose
- Your theme

Interview

An interview is a recorded conversation that the interviewer has had with an interviewee (someone who is knowledgeable on a particular subject). In this case it is someone who is knowledgeable on the theme of your zine. The article gives the actual words spoken by both parties.

To write an interview you need to

- identify a person who could be interviewed on the subject related to your zine
- brainstorm and record several questions you will ask during the interview
- take notes or record the interview to be transcribed later
- organize your information in a clear, cohesive, logical fashion

Editorial

What is an editorial?

An editorial is one of the writing styles used to express an opinion or reaction to timely news, event, or an issue of concern. Most editorials are used to influence readers to think or act the same way the writer does. Not all editorials take sides on an issue but have one of the following four purposes:

- to inform—the writer gives careful explanations about a complicated issue
- to promote—the writer tries to promote a worthy activity; get the reader involved
- to praise—the writer praises a person or an event
- to entertain—the writer encourages or entertains the reader about an important issue

Here are the steps to writing your editorial:

- Selecting: Choose an issue—Your editorial could be about how the readers could help the environment, inform the public about a particular endangered species, praise an effort by a group that has helped to take an endangered animal off of the endangered species list, or any other idea that can be used as an editorial. Check with your teacher to make sure it is an acceptable article.

- Collecting: Gathering support—Gather as many details as you can to convince others about your opinion. This includes facts or evidence, written statements from sources or authorities in the subject (experts), comparisons to similar situations to support your argument, and pictures or images that strengthen your argument. Be able to counter argue your opponents on this issue.

- Connecting: Write the first draft—The body should have clear and accurate details and examples. Give strong arguments at the beginning of editorial and at the end. Show the opposing arguments and their weaknesses. Offer a solution at the end. Do not be wishy-washy. Stick to your argument or opinion.

- Surveys, Polls, and Contests—Interactive elements such as surveys, polls, and contests provide the opportunity to obtain input from the audience. Students learn to phrase questions and

surveys in ways that will solicit reliable and valid responses from readers. Reader input can be used to frame future issues, and gain insight into audience interests and needs.

- Correcting: Getting it right—Your editorial should be clear and forceful. Avoid attacking others; do not preach. Paragraphs should be brief and direct. Give examples and illustrations. Be honest and accurate. Don't be too dramatic.

Letters to the Editor

Letters to the editor are one of the best (and easiest) ways to get an unfiltered message about a particular issue out to the community. They are generally brief, to the point, and in response to a previously written article or other public event. Furthermore, letters to the editor carry a certain credibility because they come from average citizens, and the public does not view them with the same bias with which they view the rest of the paper.

Letters to the editor are used to respond to a news event, not to create news. Therefore, in writing a letter to the editor, you generally want to begin by referring to a previously published article in the newspaper or to a well-known event. The reference to a previously published article or event should generally be in the first line of your letter to the editor, to help set the stage for whatever point you are going to make.

Following your opening sentence, you should immediately begin to make the case for why you are writing the letter.

Finally, when you close the letter to the editor, you should include some call to action for the general public. What exactly this is will depend on the circumstances, but it could be calling their council member, attending a meeting, or writing a letter to the school superintendent. But it is important that there be some call to action to round out the letter.

Model Format for ZINE

A zine consists of four sheets of paper folded in half, top to bottom (You may have more pages but no fewer.)

- ❏ 8.5" × 5.5"
- ❏ title on cover
- ❏ a personal introduction
- ❏ table of contents
- ❏ nine pieces of personal work

(You may have more than one piece of a particular genre).
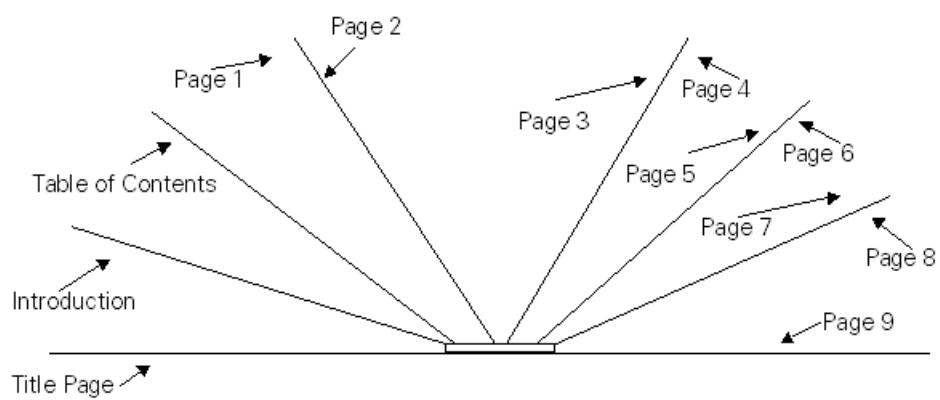
View from the bottom of the Zine

Appendix H: Job Descriptions for Magazines

Publisher: The teacher, who sets deadlines and page limits.

Managing Editor: Manages the group. Writes masthead, cut lines, sell lines, decks, etc. Creates "Table of Contents" after the magazine is complete.
- A good job for a detail person

Editor: Assigns articles and writes the Editor's Page. Edits the magazine.
- Needs to have strong writing and editing skills. Needs to feel comfortable with taking responsibility for what goes in the magazine.

Contributing Editor: Writes the feature article, and co-ordinates the "Launch Party."
- Should enjoy writing and having fun.
-
Art Director: Creates the magazine logo, and co-ordinates the "look" that will appeal to the magazine audience. Responsible for the photos and illustrations for each article.
- A good job for a visual person.

Circulation Manager: Creates a direct mail package to "sell" the magazine to a target audience. Energy and imagination are a must.

For groups of five, combine the positions of Advertising and Circulation Manager.

Each person will also learn some magazine vocabulary, learn about and write articles, learn about and write news stories, and learn about advertising and make ads.
Each person will also make a brief speech at the launch party.

Magazine Unit: Terms

Cover:
Title *(The title on the cover is the magazine's LOGO. It always looks the same, except possibly for colour. It is always at the top of the page, so it is visible on a magazine rack.)*
Tag line *(This is optional. It is the descriptive name, and appears above or below the title.)*
Issue Number and Date
Cover Price *(This is a reminder that a magazine is a money-making business.)*
Sell Lines *(The headlines of a magazine are called sell lines, because they are what sell the magazine.)*

Photo or illustration of the biggest story in the magazine
Other?

Inside front cover is…what? *(Advertisement)*
Masthead *(This is the term for the list of names of the people who worked to create the magazine.)*

ISSN *(International Standard Serial Number)*

Contents Page(s):
Contributors
Departments
Design/colour/pictures
Logo
Issue Number and Date
Other?

Feature Well:
Headline *(The title of the feature article, in the largest print on the page.)*
Deck *(A brief description of the article, appearing under the headline in fairly large print.)*
Byline *(The name of the author of the article.)*
Drop cap *(The large capital letter that draws attention to the first sentence.)*
Turn *(The name for the number of the page the reader turns to in order to read the rest of the article.)*
Folio *(Page number.)*
Side bar *(A text box, often with a coloured background, containing related information.)*
Call outs *(Quotations of special interest taken from the article and printed in large letters on the page.)*
Photos/Illustrations
Photo credits *(The name(s) of photographers or illustrator.)*
Cut line *(The information under a photo or illustration describing what is in the picture.)*
Infographic *(A graph, or other visual statistical information, that adds to understanding of the article.)*

Back Page:
Sixty percent of the time there is a regular feature on the left side and an advertisement on the right *(because people often pick up a magazine and flip through back to front.)*

Advertising:
The separation of church and state *(a term to show how important it is to keep editorial content and advertising separate in a news magazine. Check the ratio of advertising to editorial content.)*

Columns:
Magazines are organized in columns to make text less dense. Readers of magazines and newspapers rarely read every word. Columns make skimming easier.

Appendix I: Magazine Mark Sheet

Magazine title: _____

Target Audience: _____

Managing Editor: _____

Editor: _____

Contributing Editor: _____

Art Director: _____

Advertising Manager: _____

Circulation Manager: _____

(Please use "check," "check plus," or "check minus" to reflect the quality of each element)

	✓	✓+	✓-
Cover			
Logo			
Sell lines			
Cover price			
Bar code			
Illustration for feature article			
Audience appeal			
Correctness			
Advertisements			
Appropriate number			
Appropriate placement			
Originality			
Appearance			
Audience appeal			
Correctness			

	✓	✓+	✓-
Table of Contents			
Visuals			
Appearance			
Page numbers			
Correctness			
Masthead			
Appearance			
Correctness			
Written Contents			
Appropriate number of articles			
Quality of writing			
Audience appeal			
Originality			
Correctness			
Layout Appearance			
Headlines			
Decks			
Bylines			
Folios			
Call outs			
Sidebars			
Illustrations			
Illustration credits			
Drop caps			
Columns			
Turns			
Direct Mail Package			
Formal letter			

	✓	✓+	✓-
Lift letter			
Order form			
Audience appeal			
Envelope appearance			
Correctness			
Comments			

Appendix J: Glossary

Literary Terms

Figures of Sound

Assonance: repeated vowel sounds in close proximity ("I prithee, pretty youth, let me be better acquainted with thee" Shakespeare).

Consonance: repeated consonant sounds in close proximity ("…polite meaningless words, / or have lingered awhile…" (W. B. Yeats).

Alliteration: a specialized form of consonance, when the repeated consonant SOUNDS occur at the beginning of words in close proximity ("O happy torment, when my torturer doth teach me answers for deliverance" Shakespeare).

Onomatopoeia: (on-oh-mah-toe-pee-ah) words that imitate sounds ("…a whispering blade / Of grass, a wailful gnat, a bee bustling …" (Keats).

Cacophony: (ka-kaw-foh-nee) harsh sounds deliberately used ("…nor thy fierce sister / In his anointed flesh stick boarish fangs" Shakespeare).

Dissonance: the arrangement of cacophonous sounds for effect ("Blow, winds, and crack your cheeks! rage! blow! / You cataracts and hurricanoes, spout…" Shakespeare).

Euphony: pleasing, sweet sounds deliberately used ("… on the foam / Of perilous seas, in faery lands forlorn" Keats).

Figures of Speech

Simile: an explicit comparison using "like" or "as" (*crazy as a coot*).

Metaphor: an implicit comparison where one thing is described in terms of another ("*Juliet is the sun*" Shakespeare). A writer using an "extended metaphor" sustains the metaphor over several lines, or throughout a work. "Mixed metaphors" occur when two or more different metaphors are used to describe the same object or concept.

Personification: attributing human characteristics to inanimate or non-human things ("summer's ripening breath" Shakespeare).

Pathetic fallacy: a particular type of personification where the inanimate is given human emotion. It is used most often to describe an author's creation of weather that seems sympathetic to human events. The storm in *King Lear* is an example of pathetic fallacy.

Oxymoron: contradictory words linked for effect ("*loving hate*" Shakespeare).

Litotes (pronounced lie-toe-tees): understatement made for emphasis (*not bad*).

Hyperbole (pronounced hi-per-boh-lee): exaggeration made for emphasis ("*The brightness of her cheek would shame those stars*" Shakespeare).

Metonymy or synecdoche (pronounced sin-eck-doh-key): a figure of speech in which the part stands for the whole (*Give us this day our daily bread*). (Metonymy is a figure of speech in which the name of a thing stands for the thing itself—"Shakespeare," for example, used to stand for his works, as in "*Have you read Shakespeare?*" In modern practice, metonymy is being used more and more to refer to both metonymy and synecdoche.)

Zeugma or syllepsis: a construction that creates irony by linking (usually) two objects (often one concrete, and one abstract) with one verb (*He stained his shirt and his honour at dinner*).

Chiasmus: a balanced pattern where the main elements are reversed ("*Love's fire heats water, water cools not love*" Shakespeare).

Other

Denotation: the literal definition of a word.

Connotation: the impressions of experience (personal, cultural and universal) that echo around words. Connotations tend to be culturally as well as personally based. For example, the kola nut has rich connotations for the Ibo of Nigeria, while snow has many for Canadians. The connotations of a specific word often are what prompt writers to choose it. ("*My love is like a red, red rose…*" Burns).

Repetition: elements that occur and reoccur. Repetition can unify an entire work, or simply please the ear. Sounds, phrases, images, ideas, shapes, colours, movement—the repetition of these carry meaning and tone. An image or action repeated may become symbolic of deeper meaning in a poem or other text.

Image; imagery: the use of language to represent experience by appealing to the senses and intellect. Images may be visual ("*sunless sea*"), olfactory ("*incense-bearing tree*"), tactile ("*chaffy grain*"), auditory "*as if this earth in fast thick pants were breathing*"), gustatory ("*on honey-dew hath fed*"), kinaesthetic ("*sank in tumult*"), abstract ("*stately pleasure-dome*"), or any combination of these (examples take from Coleridge's "Kubla Khan").

Symbol; symbolism: a concrete object, animate or inanimate, which stands for something else. A literary symbol ties an object with a concept that may be public or private, universal or local. An image that is repeated three times or more may become symbolic. For example, in Shakespeare's *Macbeth*, images of blood come to symbolize guilt and destruction.

Archetype: a prototype or model from which copies are made. Jung has argued that archetypes are common to humans, a product of the "collective unconscious," and exist across cultures and time. Archetypal themes reflect human experience through life: birth, fall from innocence, love, initiation, the quest, vengeance, overcoming challenges, fertility, family struggles, death, redemption, and so on.

Deus ex machina (literally "god out of machine"): A god was sometimes lowered by a *mechane* to rescue distressed mortals in Greek drama (in *Medea*, for example); today it describes any surprise solution to a problem in any work.

Allegory: a story with a double meaning: a literal or surface meaning and a figurative or abstract meaning. Characters in allegories often have names that represent abstract concepts: for example, *Mr. Worldly Wiseman, Giant Despair, and Christian*, (Bunyan's *Pilgrim's Progress*), in order to clarify meaning for the reader.

Fable: a short story in prose or verse that reveals a clear moral. The characters are often animals that represent human traits (*the sly fox, or the greedy pig*).

Allusion: a reference to text such as myth, art, music, literature and so on or to a person or event that assumes a common knowledge in the implicit dialogue between writer and reader ("*Tasting of Flora and the country green*" Keats).

Paradox: a seeming contradiction that, on closer examination, contains or reveals a truth (*"The child is father of the man"* Wordsworth*).*

Irony: the gap between what humans expect, or perceive, and reality. Three types of irony are

> Verbal irony: This irony depends on a gap between what is actually spoken and what is meant. The simplest form is sarcasm. Situational irony: This occurs when there is a gap between what one expects to happen and what actually happens, if the surprise is an unpleasant one. One might go to a sporting event to relax and be involved in a riot, for example. Dramatic irony: When characters are unaware of some reality that observers perceive, the gap is called dramatic irony. For example, Othello doesn't know that Iago is plotting his ruination, and the audience watches in horror as Othello

betrays the people who love him because of his belief in Iago's honesty.

The tone of a work can be ironic as well. In such a work a sense of the absurdity of life expresses a gap between the meaning humans seek and a seemingly indifferent universe.

Juxtaposition: the placement of differing elements in immediate proximity so that they comment on each other. This may create irony.

Appendix K: Terms Used in the Discussion of Poetry

Verse: There are three uses of the word: 1, a term for poetry, sometimes used pejoratively; 2, any one line of metrical writing; 3, a stanza.

Stanza: a formal grouping of lines in a poem, repeated usually without variation. A stanza pattern depends on the number of lines, the number of metered feet in each line, and the rhyme scheme.
- Quatrain: a four-line stanza, rhymed or unrhymed. The most common rhyme schemes for quatrains are abab, aabb, and abba, but many variations occur.
- Octet, or *ottava rima*: an eight-line stanza with a rhyme scheme of abababcc.

Rhyme: corresponding sounds in the words of a poem, usually at the end of lines, but also occasionally in the middle ("internal rhyme"). In feminine rhyme, the sounds of two or more syllables correspond (daughters/waters); in masculine, words of one syllable correspond (take/shake). In "eye rhyme," words look as if they correspond even though the sounds do not (wound/sound).

Rhyme scheme: the pattern of rhyming words at the end of lines in poetry. Corresponding words are marked with lower case letters of the alphabet in order. All words that rhyme at the end of lines in a stanza are given the same letter. For example in the lines "Hearts with one purpose alone / Through summer and winter seem / Enchanted to a stone / To trouble the living stream" (W. B. Yeats) the rhyme scheme is abab, because the sounds of *alone* and *stone* correspond, and the sounds of *seem* and *stream* correspond.

Lyric: a personal, subjective poem expressing the thoughts and feelings of a single speaker, often the poet. It is usually short (less than sixty lines). The sonnet is one form of lyric poetry.

Sonnet: a poem consisting of 14 lines, with a formal rhyme scheme and structure. The sonnet is usually written in iambic pentameter. Italian, or Petrarchan sonnet, has an octave (eight lines of metered and rhymed verse) with a rhyme scheme of abbaabba, and a sestet (six lines of metered and rhymed verse) with a rhyme scheme of cdecde, or cdcdcd, or any combination except couplets (two successive rhyming lines).

The "heroic couplet" is a rhymed pair in iambic pentameter Spenserian sonnet has three quatrains and a couplet, with a rhyme scheme of abab, bcbc, cdcd, ee. Shakespearean sonnet has three quatrains and a couplet, with a rhyme scheme of abab, cdcd, efef, gg.

Ode: a lyric poem in elaborately constructed stanzas, celebrating a specific subject in a formal style. The public ode marks events such as funerals, birthdays, and public events; the private celebrates personal, intense experiences.

Elegy: a lament, often lyric, that marks a death deeply felt. The pastoral elegy is the most famous use of the convention. In it, the poet and person mourned are represented as shepherds, intimately close to Nature, which is personified and reflects the pain of the loss. The end of the poem offers hope and renewal; the cycle of nature offers life after death.

Ballad: a very old form of narrative poetry that tells a story in quatrains, and usually has a refrain. The meter usually has alternating four-stress and three-stress lines; the rhyme scheme is abcb, or sometimes abab.

Refrain: a phrase or line(s) repeated throughout a poem, especially at the end of stanzas.

Monologue: a literary form in which one speaker addresses an audience. Elegies and many lyric poems are monologues, as are soliloquies in dramas. A famous form of the monologue in poetry is the dramatic monologue, in which an invented speaker addresses the reader or an invented audience, as in Browning's "My Last Duchess."

Narrative poetry: a poem that tells a story. The epic (for example, Homer's *Iliad* and *Odyssey*) and ballad are two categories, but there are many narrative poems that do not fit into any genre. T. S. Eliot's "Journey of the Magi," for example, is considered a narrative poem. Robert Frost's "The Witch of Coos" is a dramatic-narrative poem in which two characters reveal a story to the speaker.

Epic: a long narrative poem that tells of the adventures of heroes and warriors (the warriors in more recent times being those who fight moral or spiritual battles). The primary (or oral, or primitive) epic is recited, and only written down long after its composition; the secondary (or literary) is written from the first.

Rhythm: the sense of movement created by the flow of stressed and unstressed syllables.

Meter: a pattern of stressed and unstressed syllables in (English) poetry. Meter is measured in feet (one foot, two feet). The most common feet in English are the iamb (unstressed, stressed), the

trochee (stressed, unstressed), the anapest (unstressed, unstressed, stressed), the dactyl (stressed, unstressed, unstressed), and the spondee (stressed, stressed). The spondee is used only as variation.

The pattern occurs when feet are repeated a number of times in each line. A monometer is a line of one foot, a dimeter a line of two feet, a trimeter a line of three feet, a tetrameter a line of four feet, a pentameter a line of five feet, a hexameter a line of six feet.

Iambic pentameter is the name for poetry that repeats an iambic foot five times in a line.

Blank verse: unrhymed lines of iambic pentameter. Shakespeare's plays are written mainly in blank verse.

Free verse: poetry that has no regular meter or line length or rhyme scheme. It depends on the rhythms of speech patterns and variations for its rhythmic power.

Poetic license: the freedom granted poets to change the rules of language to suit their artistic ends or needs.

Concepts

Genre: In literature, it is used to describe both a class of writing, and sub-classes within each. For example, poetry is a "genre" of literature, but the ode, lyric, elegy, narrative poem are also referred to as genres of poetry. Film is a genre of text, but the Western, the horror film, and the romance are also genres of film. Each conforms to certain conventions of style by which they may be recognized and loosely defined.

Diction: Word choice. The words used by a writer or speaker change according to purpose and audience, and this word choice is called diction. "Decorum" is another term that is closely related; it means appropriateness. It is appropriate in a formal ode to use an elevated style of diction, but to use the same vocabulary and tone in speaking to a small child would be inappropriate. In Shakespeare's work, for example, the diction changes from iambic pentameter when noble characters are speaking of serious issues, and to colloquial prose during comic passages or when lower-class characters are conversing.

Carpe diem (literally, "seize the day"): A theme of many poems, both secular and religious. The idea behind *carpe diem* is that life is short. Religious works suggest that people prepare for the next life, while secular writers appeal to the idea that each moment of this brief existence is to be lived fully. The Rubaiyat of Omar Khayyam, translated in 1859 by Edward J. Fitzgerald, is one famous work that celebrates the secular notion of *carpe diem.* "Ah, make the most of what we yet may spend / Before we too into the Dust Descend; / Dust into Dust, and under Dust, to lie, / Sans Wine, sans song, sans Singer and—sans End."

Courtly Love: a complex system of relationship between a noble lady and a knight in the Middle Ages of Europe. The lady could not be "available," which means that usually she was married to another. The idea was that the love the knight had for the seemingly unattainable woman ennobled him and made him want to undergo challenges and quests that made him ever more worthy of her. Humility, courtesy, adultery, and the religion of love are its trademarks. Many works from the Middle Ages celebrate this passionate secular worship: the poetry of the *troubadours* of France, the romances of Chretien de Troyes, and in England in the work of Chaucer. The writing that celebrates this complex social phenomenon profoundly effected the development of lyric poetry.

Modernism: Modernism describes a movement in the arts that began towards the end of the Nineteenth Century and flourished in the Twentieth Century. It rejects traditional structure and convention in the arts, and explores new ways of seeing and recording human experience. The old problem of "how do we know that we don't know (that we don't know)," which Plato investigated in the "Allegory of the Cave" centuries ago, and is the focus, still, of thinkers today, informs much of the thinking in the modernist arts. Individual perceptions of reality, such as may be seen in William Faulkner's novel, *The Sound and the Fury* (1926), begin to outweigh structured, conventional perceptions based on the notion that experience has a common meaning. Existentialism is the philosophy that is most in tune with modernist arts: any meaning life has is created in individual minds, alienated from any spiritual or universal "meaning." (In Christian Existentialism, the individual must choose, every second, to believe or "make the leap" to faith.)

Post-modernism: Post-modern elements in the arts begin as early as the 1920's with the *Dada* movement in art, where the framing of a work is thought to be of more interest than the work itself. Where modernists experimented with the reflection and celebration of individual experience, rejecting the idea of universal meaning, post-modernists celebrated the meaninglessness of artifacts, experience, and life itself. The mass media have contributed to the fragmentation of the possibility of knowing; anything created will have only moments of meaning, as it is interpreted and re-interpreted by different individuals, none of whom have authority, by virtue of the fact that nothing is "knowable," at all. Nihilism, the belief that nothing is meaningful, is the philosophy most closely associated with post-modernism.

Deconstruction is the term used for the school of criticism connected to post-modern thought, although it goes back as far as Plato. Deconstruction asserts that there is no meaning to any work of art; there are multiple meanings, and they reside in the mind of the perceiver. Roland Barthes, a French literary critic, coined the term "death of the author," to show that any intention of meaning on the part of the creator of a work is nonsense.

Appendix L: Narration and Point of View—or, Who's Telling the Story?

First we have the author. That human lives in a time and culture that shapes values. That human tells a story or shares an experience, perhaps directly. Yet the "implied author" is a character as much as a created narrator. Few writers portray themselves as silly or unpleasant; they usually appear to be deep, wise, sensitive—in fact, all-knowing! This narrator's voice helps create tone.

The author may dramatize the narrator, which means the narrator will have a personality. Even when this teller of the story acts only as an observer, he or she still reflects values. On the other hand, the teller may be a part of the story, and influence what happens.

Whenever we read, we enter into an implied dialogue with the author, the narrator and the characters. We have to ask:

How distant is the narrator from the author who has created him or her? Is there a moral distance so we feel the writer disapproves of what the narrator says? Is there an intellectual distance so we sense the author is making fun of the narrator?

How distant are we, as readers, from the narrator? Do we judge, mock, or admire him or her? This distance can create irony, where we understand more than the narrator does.

How distant is the narrator from the other characters? Is there a moral distance? Does the narrator seem more naive or more experienced than the others?

Omniscient narrators let us see into the minds and souls of all the characters.

Third-person (limited) narrators are limited to telling us what is happening from the mind and soul of only one of the characters. Even though the narrator says "he," "she," or "they" (refers to them in the third person), it's as if we see and feel what happens through that character's eyes and heart.

First-person narrators tell us what is happening using "I" and "me." This narrator will not necessarily be the author!

Is the narrator reliable? Can we trust that what he or she says is what we are to believe, what the author believes? We always need to use our brains, experience, and values to weigh the information we are being given.

In a poem, the narrator is called the speaker or persona, but all the above is true for the speaker and author of a poem, too.

Appendix M: Introduction to Meter

Meter

ba-BOOM, ba-BOOM, ba-BOOM, ba-BOOM, ba-BOOM

That's a sample of METER.

METER is the word that describes language with swing–language we tap our feet to.

ba-BOOM, ba-BOOM, ba-BOOM, ba-BOOM, ba-BOOM
with WHAT I   MOST en...JOY   Con..TEN....ted LEAST
        [with what I most enjoy contented least]

That's an example of
        IAMBIC PENTAMETER.

The meter is iambic.

An IAMB is a grouping of two syllables,* with the stress, or accent, on the last syllable of the two: ba-BOOM.

"ba-BOOM" is one foot, or grouping. The word "PENTAMETER" describes the number of feet in each line.

How many feet are there in the line, "With what/ I most/ enjoy /conten/ted least"?

RIGHT! So you won't be surprised to learn that "penta" signifies "five" in Greek. *(Greece is where prosody was first developed in the West. Prosody is the study of poetry techniques—of meter, stanza form, rhyme, and so on.)* PENTAMETER–A METER OF FIVE FEET TO A LINE OF POETRY.

IAMBIC PENTAMETER—A METER OF FIVE FEET ALL OF WHICH ARE IAMBS. (Well, usually some other types of feet are included from time to time, for variety or to stress the importance of certain words, but if MOST of the feet are iambs, then the line is called "iambic.")

BLANK VERSE is another name for poetry that's written in iambic pentameter.

SHAKESPEARE wrote blank verse.

*A SYLLABLE is a part of a word that has a vowel SOUND in it. "I–AM–BIC" is a three-syllable word. Syllables like to start with consonants, as in "BIC," but the vowel SOUND is the important part, so if there is no consonant, the vowel will stand alone, as in "I." REMEMBER, a syllable has one vowel SOUND, so we have to sound the word out in order to determine the number of syllables.

Think of onomatopoeia! O–no–ma–to–poei–a! "poei" is just one syllable, because those three vowels make just one sound.

Appendix N: Dialogue

Dialogue can show how a character behaves. Dialogue can suggest a character's appearance. Dialogue can reveal a character's attitude and values.

> *"I don't believe it. I told her I couldn't get my essay done because of my parents' divorce, and she said, cold as ice, 'No excuses.'"*
> *"You're kidding!"*
> *"Nope. She said, 'School is school, and personal affairs belong at home.' I just about threw up trying not to cry in front of her."*

Who is talking? What type of people do they seem to be? Can you imagine the appearance of the person who said, "No excuses."?

What type of words does your character use? Long, difficult words? Short, snappy words?

What type of sentences does your character use? Simple, straightforward sentences? Long, complex sentences?

Does your character ask questions? Give orders? Mutter under her breath?

When adding dialogue to your fiction, try to imagine you hear your character's voice. Is it loud, soft, harsh? Is there an accent? How does a young person sound? A person with authority? A person without hope?

Quotation marks go around the words that are spoken. If you have a person quoting another person, single apostrophes enclose the quotation within the quotation.

> *George said, "I can't believe what she told me. She said, 'I never really loved you.'"*
> *"Are you serious?"*
> *"Never more serious in my life."*

Notice that there is a comma after *said.*

Notice that each new bit of dialogue is indented. That helps the reader know a new person is speaking, even if no name is mentioned.

Appendix O: A Chronology of the English Language

55 BCE	Roman invasion of Britain under Julius Caesar
43 BCE	Roman invasion and occupation under Emperor Claudius. Beginning of Roman rule of Britain
436	Roman withdrawal from Britain complete
449	Anglo-Saxon settlement of Britain begins
450–480	Earliest Old English inscriptions date from this period
597	St. Augustine arrives in Britain. Beginning of Christian conversion of the Anglo-Saxons
731	The Venerable Bede publishes *The Ecclesiastical History of the English People* in Latin
792	Viking raids and settlements begin
865	The Danes occupy Northumbria
871	Alfred becomes king of Wessex. He has Latin works translated into English and begins practice of English prose. *The Anglo-Saxon Chronicle* is begun
911	Charles II of France grants Normandy to the Viking chief Hrolf the Ganger. The beginning of Norman French
c.1000	The oldest surviving manuscript of *Beowulf* dates from this period
1066	The Norman conquest
c.1150	The oldest surviving manuscripts in Middle English date from this period
1171	Henry II conquers Ireland
1204	King John loses the province of Normandy to France
1348	English replaces Latin as the medium of instruction in schools, other than Oxford and Cambridge that retain Latin
1349–1350	The Black Death kills one third of the British population
1362	The Statute of Pleading replaces French with English as the language of law. Records continue to be kept in Latin. English is used in Parliament for the first time
1384	Wyclif publishes his English translation of the Bible
c.1388	Chaucer begins *The Canterbury Tales*
c.1400	The Great Vowel Shift begins
1476	William Caxton establishes the first English printing press
1485	Caxton publishes Malory's *Le Morte d'Arthur*
1492	Columbus discovers the New World
1525	William Tyndale translates the New Testament
1536	The first Act of Union unites England and Wales
1549	First version of *The Book of Common Prayer*
1564	Shakespeare born
1603	Union of the English and Scottish crowns under James the I (VI of Scotland)
1604	Robert Cawdrey publishes the first English dictionary, *Table Alphabeticall*
1607	Jamestown, the first permanent English settlement in the New World, established
1611	The Authorized, or King James Version, of the Bible is published
1616	Death of Shakespeare
1623	Shakespeare's First Folio is published
1666	The Great Fire of London. End of The Great Plague

1702	Publication of the first daily, English-language newspaper, *The Daily Courant*, in London
1755	Samuel Johnson publishes his dictionary
1770	Cook discovers Australia
1776	Thomas Jefferson writes the Declaration of Independence
1782	Washington defeats Cornwallis at Yorktown. Britain abandons the American colonies
1788	British penal colony established in Australia
1803	Act of Union unites Britain and Ireland
1828	Noah Webster publishes his dictionary
1851	Herman Melville publishes *Moby Dick*
1922	British Broadcasting Corporation founded
1928	The *Oxford English Dictionary* is published

Reproduced with permission from David Wilton's web page, *A (Very) Brief History of the English Language.*

Appendix P: Time Line from Socrates to Shakespeare—The Story behind the Renaissance in England

Socrates   (Sophocles' *Oedipus Rex and others*)
469–399 BCE

Plato
c. 429–c.347 BCE   (Euripides' *Iphegenia and others*)

Aristotle
384–322 BCE (in –340 lays foundation of musical theory and literary analysis, among other things)

Romans begin world domination; –268 take Athens; –168 accomplish world domination; in –71 revolt of slaves and gladiators under Spartacus; in 43 invasion of Britain

Goths (Visigoths, Ostrogoths), Huns, Vandals and Franks gaining strength; in 331 seat of Roman Empire moved to Constantinople

Geoffrey Chaucer c. 1342–1400.
(First literature in English tongue being written; by 1430 Modern English develops from Middle English)

1366 English Parliament refuses to pay feudal dues to the Pope; 1356 Black Prince defeats French

1453 Turks take Constantinople; St. Sophia Basilica becomes a mosque; Gutenberg publishes Mazarin Bible with metal plates

Italian Renaissance begins; Florence under the Medici becomes centre of Renaissance and Humanism; Copernicus studies at Cracow University; Leonardo da Vinci thrives; Columbus, age 41, sails to the New World in the Santa Maria

Henry VIII matrimonial saga begins; as Henry, Prince of Wales, in 1503 he becomes engaged to Catherine of Aragon, in 1505 he rejects engagement; in 1506 becomes engaged to Margaret of Austria; in 1509, at 18 years, becomes Henry VIII and marries Catherine of Aragon, now his brother's widow.

1531 Henry VIII is Supreme Head of Church in England, after Pope refuses to agree to his divorce from Catherine of Aragon. Renaissance is beginning in England; Erasmus publishes first complete edition of Aristotle's work; 1532 Machiavelli's *Il Principe* (*The Prince*) is published. (It was written in 1513.)

1533 Henry secretly marries Anne Boleyn; future Queen Elizabeth I born

1536 Anne Boleyn executed; Henry VIII marries Jane Seymour; 1536 Jane Seymour dies after Edward's birth (later Edward VI)

1540 marries Anne of Cleves, then annuls marriage and marries Catherine Howard

1541 Catherine Howard executed

1543 marries Catherine Parr, who outlives him. 1547, Henry VIII dies, Edward VI (1537–1553) reigns briefly

1553 Lady Jane Grey reigns for 9 days, Mary I, (Roman Catholic daughter of Henry VIII and Catherine of Aragon) takes throne

1554 Lady Jane Grey executed; Princess Elizabeth (Anne Boleyn's daughter) sent to the Tower of London; Mary I ("Bloody Mary") marries Philip of Spain; dies 1558

1558 Elizabeth I (Protestant) crowned Queen of England (d. 1603)
William Shakespeare

1564–1616 William Shakespeare

Appendix Q: Conventions of Greek Drama

Theatre—semicircular—in side of hill—no roof—audience numbered 17 000 in Athens! Others were 12–15 000-seat amphitheatres

    a) Orchestra in center of semicircle—statue of Dionysius (fertility, joy)—chorus near statue, actors behind chorus

    b) Later, a raised stage—*skene* (scene building) at back, where performers could change masks and robes

    c) Later still, 2-story building with two to three doors for exits and entrances

    d) Some painted scenery—platform—*logeion* (loges) on upper story used as balcony—city walls, etc—*deus ex machina*

Actors—nine roles=three speaking actors—as many mute parts as needed—chorus composed of 15 men (masked and robed as women in Medea)—citizens took turns—wore masks—no women allowed to act—"artificial," (formal) speech; music, dance

    a) lyrical duets (*commi*—one *commus*) sung between actor and chorus (e.g., just before Antigone's death—and Creon and Chorus over Haemon's body)

Audience—two annual shows—entire free (as opposed to slave) population—
    probably not women—some paid to attend—all-day festival for two or more days—hissed bad
    actors—jeered—stopped bad plays and called for the next!
    a) knew stories of tragedies

No bloodshed or violence onstage—cries offstage, and *eccyclema* to show bodies
    a) this was because of piety—drama considered religious "service" (statue of Dionysius in orchestra, and temple nearby

    b) *eccyclema*=machine for rolling or pushing out a tableau from the *skene* so people at sides could see (e.g., showing bodies of Medea's children)

Chorus—oncoming actor always addressed chorus first
    a) recalled a time when only one actor! Dionysiac dithyramb
    b) problem when plot demanded silence; chorus sang and danced—rather like the idea of the "soliloquy" or "aside"—pretense that it wasn't really happening

Unities—of time, place, action—partly due to the chorus, and no curtain, so "one day, one place"

Appendix R: The 30–15–10 List

The 30–15–10 List

Prefix	Meaning	Example
a, ab, abs	away, from	absent, abstinence
ad, a, ac, af, ag, an, ar, at, as	to, toward	adhere, annex, accede, adapt
bi, bis	two	bicycle, biped, bisect
circum	around	circumference
com, con	together, with	combination, connect
de	opposite, from, away	detract, defer, demerit
dis, dif, di	apart, not	disperse, different
epi	upon, on top of	epicenter
equi	equal	equality, equitable
ex, e	out, from, forth	eject, exhale, exit
hyper	over, above	hyperactive, hypersensitive
hypo	under, beneath	hypodermic
in	in, into, not	inject, endure, incorrect
inter	between, among	intercede
mal, male	bad, ill	malpractice, malevolent
mis	wrong	mistake, misunderstand
mono	alone, single, one	monotone, monopoly
non	not	nonsense
ob	in front of, against	obvious
omni	everywhere, all	omnipresent
preter	past, beyond	preternatural
pro	forward	proceed, promote
re	again, back	recall, recede
retro	backward, behind, back	retroactive
se	apart	secede
sub	under	subway
super	greater, beyond	supernatural, superstition
trans	across, beyond	transcend, transcontinental
un, uni	one	unilateral, unity
un (pronounced uhn)	not	unhappy, unethical

Root	Meaning	Example
bas	low	basement
cap, capt	take, seize	capture, capable
cred	believe	credible
dict	speak	predict, dictionary
duc, duct	lead	induce, conduct
fac, fact	make, do	artifact, facsimile
graph	write	autograph, graphic
log	word, study of	dialog, biology
mort	die, death	mortal, mortician
scrib, script	write	transcribe, subscription
spec, spect	see	specimen, aspect
tact	touch	contact, tactile
ten	hold	tenacious, retentive
therm	heat	thermostat, thermometer
ver	true	verify

Suffix	Meaning	Example
-able, -ible	able to (adj.)	usable
-er, -or	one who does (n)	competitor
-fy	to make (v)	dignify
-ism	the practice of (n)	rationalism, Catholicism
-ist	one who is occupied with	feminist, environmentalist
-less	without, lacking (adj)	meaningless
-logue, -log	a particular kind of speaking or writing	prologue, dialog
-ness	the quality of (n)	aggressiveness
-ship	the art or skill of (n)	sportsmanship
-tude	the state of (n)	rectitude

Chapter 4: Effective First-Draft Reading   **73**

Gallagher, Kelly. *Deeper Reading: Comprehending Challenging Texts, 4–12*. Portland, ME: Stenhouse Publishers, 2004. 73

Appendix S: Eight Common Fallacies in Inductive Reasoning

CHECKING FOR UNDERSTANDING/PRACTICE: Have the students do a **Walk-About** to see how other groups classified the data. Then randomly select group members to share their thinking about why they put certain examples together—why they thought they represented a specific type of "wrong-headed" thinking.

Next, put students into groups of three and complete a **Jigsaw** on the different fallacies of inductive thinking (sweeping generalizations, unknowable statistics, false analogy, etc.; see the list to the right). Then have them go back to their data and see if they would classify them any differently, trying to find examples of each of the different types of inductive fallacies. Maybe there are no examples for some fallacies—students might have to constuct their own.

EXTENSION: Provide students with newspapers, and give them fifteen minutes (working on their own) to find examples of inductive fallacies. If they get stuck they can work with someone else. Have examples already selected so if they get stuck you can give them an example and ask them to find the inductive fallacy. As an easier option, you can provide examples in an envelope and have students do a Round Robin, with each person getting two or three examples. They then read and discuss the fallacy in their examples.

Eight Common Fallacies in Inductive Reasoning

- **The Hasty or Sweeping Generalization** – this refers to a person making a judgement or broad statement based on limited information.

- **The Either-Or Fallacy** – this refers to polarizing an issue when in fact other positions or both positions are possible.

- **The Unknowable Statistic** – this refers to making a statement based on a statistic that is impossible or unrealistic to calculate.

- **Inconsistencies and Contradictions** – this refers to arguing a point while going against or acting in a way that negates your argument.

- **The Loaded Question** – this question does not allow for any answer but the one the person who asked it wants. (A dead end question)

- **False Causations** – this involves invoking a cause/effect relationship when it is at best a correlation or a coincidence.

- **The False Analogy** – this occurs when a comparison is made which is not accurate.

- **The Slippery Slope (or domino effect)** – this implies that if one thing happens then all these other things will happen as a consequence.

On the following page are some directions for planning an Inductive Thinking lesson.

Chapter 9 267

From: Bennett, Barrie, and Carol Rolheiser. *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation Inc., 2001. 267.

Data Sheet on the Fallacies of Inductive Reasoning

1. I waited half an hour for him to get dressed. All men are more vain than women.

2. When you see a person from another country coming toward you on the street, do you rush forward and thank them for coming to our country or do you cross to the other side?

3. Only 106 of an estimated 895 cases of rape that occurred in Toronto last year were reported.

4. Everyone that I talked to in my neighbourhood said that they had guns. This whole town is armed.

5. Of course I cannot approve of hecklers disrupting my opponent's speeches. However, I would also say that in a democracy, they also have the same right to be heard as the speaker.

6. Are you in favour of a prime minister who stuck up his middle finger and told people where to go?

7. The universe is like a clock; both are systems of moving parts. Clocks have makers; so it is likely that the universe had a maker.

8. The corruption of North American youth has been caused by role models provided by its singers who have encouraged experimentation with drugs and promiscuity.

9. If you offer people unemployment insurance, they will become lazy and expect the government to support them for life.

10. It is a known fact that people only use 10 percent of their potential.

11. Do you act with passion or are you always this cadaverous?

12. Most poor people who live in cities are anti-rich. That's because their landlords are too well off.

13. I love mankind; its just that I can't stand people.

14. Are you saying you could love somebody knowing he or she killed someone?

15. There is no convincing evidence to show that cigarette smoking is harmful. Too much of anything is harmful. Too much apple sauce is harmful. (Cigarette Manufacturer)

16. Canadians buy Japanese cars, cameras, and stereos because they are unpatriotic. An ad campaign appealing to their patriotism could reverse this trend.

17. Sex education in the schools leads to promiscuity, unwanted pregnancies, and cheating in marriages.

18. Students in classrooms where the teacher uses whole language have scored lower on the standardized tests. We should ban whole language.

19. In the politics of confrontation the rules of poker apply. Once you begin to run a bluff, never show the slightest hesitation.

20. All the literature I've read said activity-based learning is the best way for kids to learn. Teachers had better use activity centres all the time.

21. If you teach critical thinking in an Indian university, the young people would go home and question, then disobey their parents. Their families would quarrel and break up. Then they would question their bosses and everyone else. The next thing you know the whole country would fall apart.

22. Do you ever search for friends or do you just stay at home alone?

23. Yes the children in the inner city are behind and we must provide more funds for inner-city schools. But please remember, we try to treat every school equally.

24. You either use Cooperative Learning techniques and have effective groups or don't use it and have groups of kids who will never function effectively together.

25. Do you mean after the child told me my lesson was boring, and that my class was run like a prison, and that I was a dead head, you will not suspend the student?

26. Teaching humanistically doesn't teach students to respond to authority. They will become undisciplined, disrespect their friends, their teachers, their parents, and eventually their country by ending up on welfare.

27. If the Roe vs. Wade decision remains in force until the beginning of the twenty-first century, our nation will be missing more than 40 million citizens, of whom approximately 8 million would have been men of military age.

28. Yes, I believe teachers should be empowered to make choices about how and what they teach. Nonetheless, we live in a democracy so they must teach what we know students need to survive in a democracy.

29. Given you have 3 beautiful children, are you seriously going to support women's rights for abortion?

30. Mothers of young children can either have careers or stay at home. But they can't expect to have both.

31. In life as in basketball you cheat if you can get away with it—that way you have a better chance of winning.

32. Teachers who are proactive only spend between .95 to 3.5 percent of their time dealing with behaviour problems.

33. Since the Boeing jumbo jet flying over Korea was full of space age technology, it could not have failed unless there was some sinister design on the part of the West to make it fail. (Soviet interpretation of the Korean jet incident in 1983.)

Bookation Inc., 2001. 265.

Appendix T: Tone

Tone, in literature, may be defined as the **writer's attitude** toward his or her subject, audience, or self.

It is the **emotional** colouring, or the emotional meaning, of the work, and is an extremely important part of the full meaning.

Is the attitude of the writer serious, mocking, excited, playful? How can you know?

Juxtaposition—when two events are placed together so that one comments on the other. This may create irony.

Irony—may be verbal, situational (see juxtaposition), or dramatic.

Word choice—can reveal a writer's attitude toward a subject. This is called "**diction**." Are the words concrete or abstract? Do connotations add to meaning? Are there particular images, or even symbols, that give us a sense of the author's attitude? Is the style of the writer casual (conversational) or elegant (elevated)?

Intensity of writing in certain passages—can reveal the seriousness of the writer's concern. Imagery, symbolism, and/or power of vision signal meaning.

Detail and description—can suggest how important people or events are to the writer. If he or she wants us to know in detail how someone or something appears, we need to ask ourselves, "Why?"

Narration—who is "speaking"? Is it a **first person (limited)** narrator? Is the narration **third person** (**limited**)? Or is an **omniscient** narrator telling us the story, showing us inside every character's soul, and possibly even commenting on the action? Is the narrator's vision identical to the author's or are they very different? We need to look at what is being told, and how it's being told, in order to understand the tone and the meaning of the work.

Appendix U: Speaking with a Purpose

TYPES OF QUESTIONS

Type of Question	Purpose/Why	What It Sounds Like
Open-ended questions	■ To allow a person to answer any way he or she feels is appropriate ■ To make a person more relaxed ■ To understand the story of what happened	■ "Can you describe what happened?" ■ "How do you see things changing?" ■ "Can you explain to me … ?"
Narrow/closed-ended questions	■ To seek a specific answer ■ To clarify something	■ "When exactly did … ?" ■ "How many … ?" ■ "What date … ?"
Probing/inquiry questions (can be either open or closed)	■ To understand motivation ■ Questions can be hypothetical (Note: Be careful not to sound judgmental in your tone.)	■ "Why did you … ?" ■ "If you could … ? ■ "Explain why … ?"
Leading questions	■ To propose a fact that asks for agreement or *validation* ■ To try to pin down specific details (Note: The question contains the answer.)	■ "Without provocation, they attacked you?" ■ "You voted for the new school regulations re dress code, correct?" ■ "You didn't ask her permission, did you?"
Either/or questions (form of closed-ended question)	■ To offer a choice between two options (Note: These types of questions can be problematic. Choices may be relative—your idea of bald may be different from someone else's idea.)	■ "Did he have a lot of hair or was he bald?" ■ "Do you agree or disagree?" ■ "Do you want to write the test now or during your lunch?"
Reflective questions (can be open- or closed-ended questions)	■ To mirror *empathetic* listening ■ To reflect observation ■ To summarize or clarify	■ "You look tired?" ■ "You seem agitated?" ■ "You said you'd meet me at 7:00 p.m. near the front gate, right?"
Headline questions	■ Like a newspaper headline, to focus your audience's attention on the central issue or problem that needs to be resolved	■ "The central issue being debated is: Can physician-assisted suicide protect the vulnerable?" ■ "The question is: How much will this plan cost the taxpayers?"

Open-Ended Questions

When you ask an open-ended question, you're inviting the person to respond any way that person likes. The person answering the question decides the content and what is relevant. Open-ended questions invite the speaker to explain, elaborate, clarify, rationalize, or justify his or her reasoning.

Example

- "How did you like the movie?"
- "What happened next?"
- "What leads you to that conclusion?"
- "Can you tell me something more about that?"

Some situations where open-ended questions would be effective are suggested below.

Effective Use of Open-Ended Questions

- Investigating and gathering facts.
  Example "What is the profit margin on that investment?"

- Getting someone to open up and relax.
  Example "Can you tell me about yourself and why you applied for this job?"

- Clarifying information to understand a sequence of events.
  Example "After the incident, what happened?"

- Defining an issue.
  Example "Is the owner liable for damages?"

- Assessing personal feelings or opinion.
  Example "If you needed a business partner you could trust, whom would you pick?"

- Understanding a person's motive or reasoning.
  Example "What makes you think that?"

Narrow/Closed-Ended Questions

When you ask narrow or closed-ended questions, you limit the answer to specific information. These questions allow very little room for interpretation or elaboration and usually require short, direct answers like "yes" or "no." Unlike leading questions, narrow or closed-ended questions do not suggest the answer in the question.

Starting with simple narrow or closed-ended questions can boost the confidence of the person you're questioning. The person thinks, "Hey, I can answer that one," and may be more willing to cooperate as you progress to more complex or challenging questions.

Example

- "How old are you?"
- "What grade are you in?"
- "Are you related to the defendant?"
- "Did you arrive before 12 noon?"
- "Were you with him during the break-in?"

Probing/Inquiry Questions

Probing or inquiry questions help you figure out an issue or provide direction on what topic or question to ask next. Probing questions usually begin with the word "why." In a debate, town hall meeting, or mock trial, probing questions can reveal weaknesses in your opponent's position. *Primary questions* open up new areas of discussion; *secondary questions* follow up on the primary question.

Example

- "Where did you get that evidence from?"
- "Why do you feel so strongly about … ?"
- "Why should I believe you?"
- "Do you think my answer is reasonable?"
- "Why do you think you failed the test?"

Leading Questions

Like taking a dog for a walk on a leash, leading questions control the direction and the length of the response. The shorter the leash, the less chance a person has to escape from a true/false or yes/no answer. Leading questions can be highly effective and dramatic in challenging or **refuting** your opponent's statement or argument. But be prepared. Do your research, and never ask a question you don't know the answer to—unless you don't care what the answer is!

Leading questions direct the person to confirm or deny the truth of the statement contained in the question. They usually ask for a "yes" or "no" answer.

Example

- "Isn't it true that you slept in and that is the reason you didn't show up to write the test?"
- "You had at least five drinks at the bar before getting behind the wheel, *isn't* that correct?"
- "Didn't you testify in your earlier statement that you turned your head and only saw Bill push Ted from the corner of your eye?"

Either/Or Questions

Either/or questions offer a choice between two options.

Example

- "Do you get paid every two weeks or monthly?"
- "Did the teacher seem to know what he was talking about or not?"
- "Was the car dark or light?"

The last question illustrates how either/or questions can sometimes be problematic. You can easily lose control, arguing over shades of dark or light—what one person thinks is a dark car may be a lighter car to another person. Rephrase problematic questions. Avoid being vague or using imprecise terms.

Instead of

- Was the car dark or light?

Better

- What colour was the car?

Reflective Questions

Reflective questions are the mirror of *empathetic listening*. They indicate to the speaker that you are actively listening and trying to understand and appreciate the person's point of view. Although you may ultimately agree to disagree, reflective questioning can communicate a desire to seek an understanding of shared values and common ground.

Example

- "I hear what you're saying and I understand why you want to protect the environment. How can we find a balance between protecting the environment and protecting our human resources without increasing unemployment?"
- "You appear confused by my question; may I put it another way?"
- "Your arguments are valid and your evidence is compelling. However, …"

Headline Questions

Headline questions or statements define the key issues central to the problem or inquiry. They define the scope of the argument. Like a newspaper headline, the question focuses the audience's attention on the purpose of the investigation or the verbal exchange. Debate questions or topics are sometimes phrased as headline questions.

Example

- "Selling Canada's water: Is water a commodity?"
- "What's more beneficial to the global economy—free trade or fair trade?"
- "Should Canada adopt proportional representation?"

Appendix V: Activities for Building a Better Vocabulary

ACTIVITIES FOR BUILDING A BETTER VOCABULARY

NAME: PERIOD:

AUTODIDACT
a self-taught person

AUTOMATIC
self-regulating or self-operating

AUTOBIOGRAPHY
the biography of a person written by that person

ANTE-

ANTI-　　　AUTO-　　　self or same

PREFIXES

BENE-　　　AD/AL-

AL/ALI/ALTER-

FIGURE 5.2 Sample vocabulary cluster
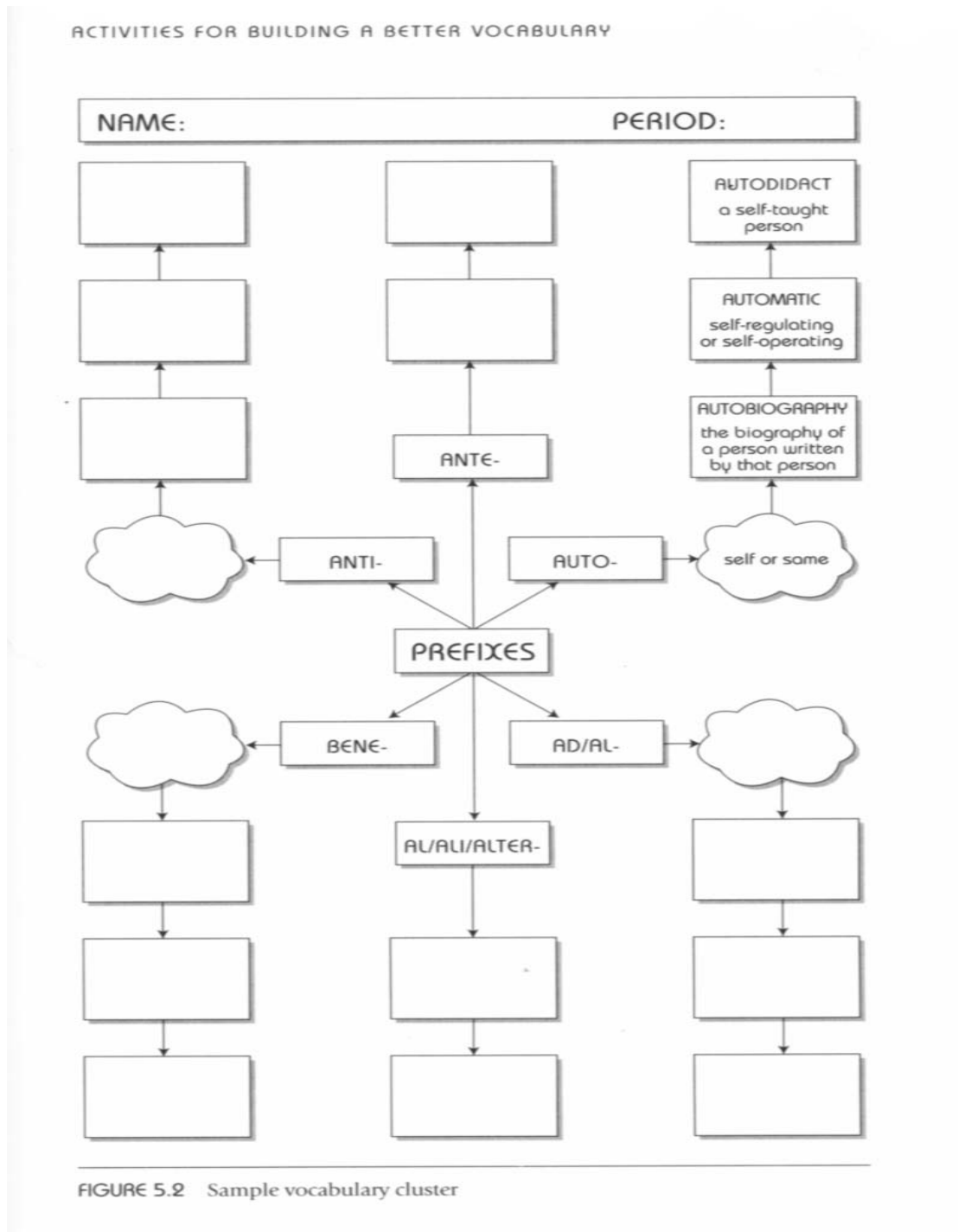
Appendix W: The Kite Runner—An Extreme Makeover

Today I am a cosmetician. My median is not just any kind of make-up, but a magic make-up. This kind of make-up not only changes your outer appearance, but also affects you on the inside. My subject will be Amir of the novel *The Kite Runner*, and he will experience what I call an extreme makeover.

First, I will address Amir. As a child and into his early adult years he used far too much cover-up. This cover-up was used to do exactly what you think, it covered up many things that his family and closest friends should have been aware of. He used it to cover up the feelings of jealousy he held towards Hassan, the feelings of wonder towards his mother and her past, and finally the most important thing—he covered up his knowledge of the event that took place that fateful day of the kite competition. My advice to Amir is to use some of my magic make-up remover. This will help him let everything he has covered up for so long surface. It also diminishes worry and stress lines that sometimes form around the eyes from years of regret.

Next, I will look at Amir's eyes. I will use some of my special eye shadow. This will help Amir see, and even possibly understand, many events that took place in his past. His eyes will open and he will begin to accept why his father made the decision he had made, to sleep with Ali's wife. It will also help him accept the extraordinary love his father had always felt towards Hassan. This eye shadow will also relax his eyes, helping him sleep at night. He will no longer see images of the rape at night, and he will lead a more comfortable life. He will also see Hassan as an equal. He will no longer play cruel tricks on him or be embarrassed for him. He will help him, and teach him, and treat him like a true brother. After all, you must see the truth before you can accept it.

The last step of Amir's makeover will be the lipstick. I will apply a life lasting lip serum to his lips, which will give them courage and strength. This will help Amir voice his concerns, and finally give him the courage to stick up for himself; especially if he is to run into Asseff again. He will now be able to stand up for his beliefs and he will be heard.

After this extreme makeover, his past will have changed. His childhood memories are now filled with happiness, his relationship with his father was honest and pure, and he does not suffer emotional anxiety when thinking of his past. Instead, he thinks of Hassan and the wonderful times they shared and how close they were. Unfortunately, there is no such thing as magic make-up, and no past wrongs can be undone without admitting to them, apologizing, and hoping for the best outcome. It would be relieving to all of us if we could turn around and simply say, "I do not like the way I did that," or "I do not like the way I behaved in this situation." If there was a make-up that could have such an effect, I believe it would be the most popular product in the world. But as of today, the product is replaced with old-fashioned honesty, a product I think is 100% fool proof.

Appendix X: Final

The following process exam is included only as a sample. It may include references to course materials that may or may not be a part of your program. The intention is for students to bring together various aspects of the course thematically through a central question.

Over the course of the semester, we have read, discussed, and reflected upon aspects of the human condition. The *Anthology Project* allowed you to choose a contemporary issue to explore, and others' presentations provided further reflection on many current events that impact upon the modern human condition. Through examining topics springing from the anniversary of 9-11, we were able to further think about the reality that when there is a crisis that involves many, every single person involved has his or her own story. This theme provided a framework for our study of one boy's experiences in war-ravaged Afghanistan in *The Kite Runner*. Even further, we examined the effects of hatred upon two families, and the ultimate search for love to overcome this conflict, in the play *Romeo and Juliet*. As well, it is almost a certainty that the other books that you read as part of his course provided some degree of insight into the human condition.

The objective of this writing exercise is to examine your insights on the topic of the modern human condition. To do this, first read the attached article from *Time* magazine entitled "This Generation's Moon Shot," written by lead singer of the band U2, Bono found at the following URL: <http://www.time.com/time/magazine/article/0,9171,1124333,00.html.> The reading encourages readers to look inward and beyond in order to overcome what he believes is this generation's most pressing problem, the ravages of disease worldwide. Bono has called beating disease and poverty this generation's moon shot, civil rights struggle, and anti-apartheid movement. He says this is what the history books will remember this generation for—or blame it for if it falls. It would seem that daily life presents plenty of opportunities to learn something new, to overcome an obstacle, to take a stand—or to stand idly by.

Using the article as well as any readings, discussions, and insights gained over this semester, write a clearly articulated essay that reflects upon your thoughts on the contemporary human condition. Bono asks: Who are we? What are our values? Do we have any at all? Further, do you feel hopeful that our generation will emerge as real leaders? In what ways? These questions should be the unifying concept for this essay. Your answers to these questions will help to develop your thesis.

You are reminded of the importance and function of a thesis. Remember, your thesis is your underlying concept that ties everything in the entire essay together. Every paragraph explores an aspect of your thesis. Make this clear! If it doesn't relate to your thesis, then it probably doesn't belong in the essay or needs further clarifying statements to demonstrate how it does relate to your thesis. If your thesis is, for example, "The contemporary world has the opportunity to grasp the reins of leadership and emerge as the generation that ends poverty and creates long lasting peace," then every paragraph that follows must relate to this concept. Explicitly.

You are required to use the attached article and as many other references to course material and discussions as possible in this essay. Tie themes from the course together with a unifying thesis. You must use proper documenting format for any quotations or paraphrases. This reflective essay should be written in a style that is scholarly and mature. You are permitted to write in the first person if desired. You will be evaluated on degree of thought and detail, organization and structure, and matters of correctness, including proper formatting and documentation of sources, spelling, grammar, and sophistication of language.

The essay is due on the day of the final exam, on which day you will write the remainder of the exam. All rough work is required. The approximate length of this essay is 2–4 pages, typed single-spaced.

Finishing The Kite Runner: Visual Impressions

In groups, choose one of the following discussion questions. (Many useful discussion questions can be found on several websites dedicated to the study of the book.) To respond to the question, create a full-page visual representation. Use the question as a starting point, but branch out as much as necessary to respond to the issue or theme implied in its entirety. Each final visual must include:

Collected images (from magazines or Internet)
Relevant quotations from the novel
Hand-drawn sketches
Anything else that you feel adds to the final visual piece

Each visual should be created collaboratively with each group member contributing equally. The visual must reflect your thoughts and responses to the question in some way and must serve as a kind of wrap-up or compilation of ideas from the entire book, not just one or two sections. Refer to several parts of the novel in assembling your visual. Be sure that the visual is large enough to thoroughly explore the question in its entirety. Use the large sheets of paper, and glue sheets together if necessary. Be prepared to present your visual, explaining the significance of your selections.

Appendix Y: *Deeper Reading*

Six Degrees of Reading (With Apologies to Kevin Bacon)

Somehow, you followed a path that brought this book into your hands. Maybe you read another book about teaching students to read, and it piqued your interest to seek a similar title. Maybe you were looking at books offered for sale at a teaching conference, though this one looked interesting, and picked it up. Possibly someone you know read it and gave it to you to read. Perhaps you read *Reading Reasons*, my previous book, and liked it enough to use this one. However it came to be, you are now reading this book. What I am suggesting is that there was a path you took to get to this book, and that path was influenced by your background.

Right now, I reading Richard Preston's *The Demon in the Freezer*, an account of the anthrax scare of 2001 and of the smallpox threat our nation still faces from terrorists. There are many thousands of books out there to read, so why am I reading this one? I believe I'm reading this particular book now, because I attended a Bruce Springsteen concert over twenty years ago.

"What?" You were probably thinking. "How does in a Springsteen concert in 1983 had anything to do with the book you're reading now?

Allow to explain by sharing the reading path, I took that placed *The Demon in the Freezer* in my hands.

In 1983, I attended a Bruce Springsteen concert in Los Angeles. It was a benefit concert to raise money for Vietnam veterans, but at the time I didn't really care that the concert was a benefit (I was a young boy during the Vietnam conflict, so it had not really registered with me). I was there to see Springsteen. I had great seats, and I was ready for some rock and roll. The lights dimmed, the crowd roared, but instead of Springsteen emerging from the shadows, a man in a wheelchair rolled himself out to the microphone that had been placed at the front of the stage. His name was Ron Kovic, a Vietnam veteran and a paraplegic, and he began the evening with one of the most memorable speeches I have ever heard. He argued passionately that these veterans were not only underappreciated but were often chastised and spat upon. He said they were not receiving proper medical services for both physical and psychological ailments. He told of the veterans' intense sacrifices, and of the pain that comes from risking one's life only to come home unappreciated. When he rolled away from the microphone, the arena was reverently silent. People were moved to tears. I will never forget that speech. Two decades later I still get goose bumps recalling his passion. (Kovic would later write a book, *Born on the Fourth of July*, which would subsequently be turned into a film that earned Tom Cruise an Academy Award nomination).

Hearing Kovic's speech led me to ...

... start reading books about the Vietnam War. Over the years, I have read a number of memorable accounts, including Michael Herr's *Dispatches*, Tim O'Brien's *The Things They Carried*, Laura Palmer's *Shrapnel in the Heart*, and Philip Caputo's *A Rumor of War*.

Reading about Vietnam led me to ...

... start reading about other wars. I began reading books about the Civil War. (Shelby Foote's *The Civil War: A Narrative*, Michael Shaara's *The Killer Angels*, and *The Civil War: An Illustrated History*, the companion book

to Ken Burn's excellent Civil War documentary, were particularly good.) I moved on to reading about World War II (James Joyce's *The Thin Red Line*, Stephen Ambrose's *D-Day*, and Art Speigelman's *Maus I and II*, among others).

Reading about these other wars led me to ...

... gather the courage to teach *All Quiet on the Western Front* for the first time. To help myself prepare to teach this novel, I read as much as I could about World War I. One of the facts I found most fascinating about the First World War was the devastating loss of life that occurred after the war was over. In 1918, as World War I drew to a close, the deadliest influenza epidemic in the world's history swept the globe, killing between twenty and forty million people in a very short time.

Reading about World War I led me to ...

... begin reading books about the 1918 influenza outbreak (among my favorites: Pete Davies's *Devil Flu: The World's Deadliest Influenza Epidemic and the Scientific Hunt for the Virus That Caused It*, William McNeill's *Plagues and Peoples*, and David Getz's *Purple Death: The Mysterious Flu of 1918*).

Reading books about the flu epidemic in 1918, lead me to ...

... start thinking about whether something this devastating could happen again (after all, we have yet to figure out why the 1918 epidemic started or why it stopped). I went to a friend who teaches biology and asked her if she could recommend any good contemporary books on epidemics. She recommended Richard Preston's *The Hot Zone*, a non-fictional account of a nearly catastrophic outbreak of the Ebola virus that occurred in 1993. I read it and have since passed it on to a number of students, who have loved it as well.

Reading *The Hot Zone* led me to ...

... the moment in the bookstore last week where on the shelf of new releases I noticed Preston's latest book, *The Demon in the Freezer*. Having read and enjoyed Preston's *The Hot Zone*, I purchased his new book, which I am now reading. It has been a winding road, but the reasons I now hold this book in my hands were sown in the Inglewood Forum twenty years ago.

Who knows what will you'll be reading one year, two years, or twenty years from today? But there is a good chance that you're already on the path toward that book. It is up to us to place our students on their own reading paths.

Gallagher, Kelly. *Deeper Reading: Comprehending Challenging Texts, 4–12*.

Appendix Z: Anthology Presentation Project

This project is an opportunity for you to draw from your own interests and draw inspiration from a variety of literary genres and texts. The idea behind Anthology Presentations is to search for a variety of materials, which can include just about anything—poems, stories, advertisements, quotations or excerpts from novels, songs, signs, posters, plays, drawings, photographs, cartoons, graffiti, people … anything! The collection must be based on a theme that your group has chosen. Some possible themes are peace, friendship, teenagers, growing up, death, sports, cultural groups, world events, etc. Here are the steps to follow to get started:

- Choose a group of students to work with. Maximum number per group: four
- Choose a theme.
- Begin your search. Collected pieces must be clearly based on your group's chosen theme. Take your time with this—find "the perfect" pieces that best reflect your theme. Collect five separate pieces that must include:
  - A story
  - A song with lyrics
  - A visual such as a work of art or photograph
  - An excerpt from a novel or a series of five quotations from one novel. The excerpt should be the length of at least a half page of the novel
  - One other (see above suggestions)

Now … after you have a beautiful, cool, perfect collection of pieces, the next step is to play ways to present these pieces in a dramatic way. As a group, examine each chosen piece carefully and then develop ways that you could present your theme by interpreting each piece in the collection. This is an important point: You are taking each piece and then **changing or interpreting** it into something else to present. For example, if your group has chosen the theme of peace, and you have found, as one of your collected pieces, a collection of drawings done by Hiroshima survivors, you can't just hold them up and say that's how you're presenting them. Instead, think of a way to present the drawings in a dramatic way. What could you add to the pictures to present them? Maybe you could play a peace song on a guitar while the drawings are displayed, one by one, in the background. Maybe you could turn the drawings into a little series of skits and have the drawings in the background. Another example on the same theme: Let's say you find a short story about a survivor of war in your initial collection. To present this story, you could turn it into a skit. Or you could write a poem or monologue based on the story and present it dramatically. Or you could create a series of drawings based on the story and present them with musical accompaniment.

So … You are taking one thing (like a story), and turning it into something else (like a skit) for your presentation.

Remember: You have five pieces, so the presentation will have five separate components.

Important requirements to consider in planning your Anthology Presentations:

- Pay attention to the order of your presentation components. Consider what would make the biggest impact for you opening and closing pieces, etc.
- Each component of the presentation must have some kind of bridge that joins everything together. That could take the form of music, recurring statements, or movements for example.
- The presentations must be cohesive and smooth.

- Consider costumes perhaps, backdrops, etc. You will get a mark on overall impression as well as the individual components.
- Copies of your group's original collection must be passed in along with your presentation. As well, include a brief write-up that indicates exactly what you did with each collected piece in the presentation.
- Minimum length of each presentation: 10 minutes. It can be longer if desired. This won't be difficult; you will see that by the time you develop ways to present each piece, 10 minutes will fly by!

DUE DATE for presentations: _____

Have fun!

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