

Advanced English 12

Guide

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Advanced English 12

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Advanced English 12

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Nova Scotia Department of Education English Language Arts Curriculum: Advanced English 12

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Introduction

Background

The Advanced English 12 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*, 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 and Definition of Advanced English 12

Advanced English 12 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 12 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 online contexts, and will make effective use of information and communication technology and electronic resources for learning.

Advanced English 12 is an intensive program of study reflecting high expectations and 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 12 is an extension of Advanced English 11, and preparation for further post-secondary study. Because of the academic rigour, it is strongly recommended that students have successfully completed Advanced English 11.

Student Criteria

A student who demonstrates several, or all, of the following attributes may be interested in Advanced English 12:

- 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
- is predisposed to explore 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
- is predisposed to explore 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.

English 12 and Advanced English 12 Outcomes

The outcomes for Advanced English 12 are those of English 12, but with additional extended outcomes that place further emphasis on the development of abstract thinking, critical analysis, acute awareness of personal and cultural paradigms, and the sophisticated articulation of these focuses.

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.

Outcomes for English 12 *Students will be expected to*

- examine others' ideas and synthesize what is helpful to clarify and expand on their own understanding
- ask discriminating questions to acquire, interpret, analyse, and evaluate ideas and information
- articulate, advocate, and justify positions on an issue or text in a convincing manner, showing an understanding of a range of viewpoints
- listen critically to analyse and evaluate concepts, ideas, and information

Extended Outcomes for Advanced English 12 *Students will be expected to*

- practise effective speaking and listening skills to examine and reflect on the thought embodied in the spoken language of others
- demonstrate in their interactions an understanding of the cultural and critical reasons for their own viewpoint and those of others

2. Students will be expected to communicate information and ideas effectively and clearly and respond to personally and critically. Outcomes for English 12 *Students will be expected to*

- interact in both leadership and support roles in a range of situations, some of which are characterized by complexity of purpose, procedure, and subject matter
- adapt language and delivery for a variety of audiences and purposes in informal and formal contexts, some of which are characterized by complexity of purpose, procedure, and subject matter
- respond to a wide range of complex questions and directions
- reflect critically on and evaluate their own and others' uses of language in a range of contexts, recognizing elements of verbal and non-verbal messages that produce powerful communication

Extended Outcomes for Advanced English 12 *Students will be expected to*

- articulate the elements needed for effective participation in various learning contexts (large groups, small groups)
- listen critically and respond thoughtfully to complex questions, concepts, ideas, and information
- manipulate language to communicate ideas and demonstrate an understanding of how this manipulation produces more powerful communication
- demonstrate fluency in communicating in formal contexts dependent on purpose and audience
- exhibit extended vocabulary and verbal expression

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

Outcomes for English 12 *Students will be expected to*

- consistently demonstrate active listening and concern for the needs, rights, and feelings of others
- demonstrate how spoken language influences and manipulates, and reveals ideas, values, and attitudes
- address the demands of a variety of speaking situations, making critical language choices, especially of tone and style
 - express individual voice, enabling them to remain engaged, but be able to determine whether they will express themselves or remain silent

Extended Outcomes for Advanced English 12 *Students will be expected to*

- describe the impact of subtle differences in word choices and tone
- demonstrate ability to engage in discussions about complex and controversial issues
- recognize the power of formal and informal language as it relates to race, gender, culture, and class (e.g., primary and secondary discourses)

Reading and Viewing

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

Outcomes for English 12 *Students will be expected to*

- select texts to support their learning needs and range of special interests
- read widely and experience a variety of literary genres and modes from different provinces and countries, and world literature from different literary periods
- articulate their understanding of ways in which information texts are constructed for particular purposes
- use the cueing systems and a variety of strategies to construct meaning in reading and viewing complex and sophisticated print and media texts
- articulate their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks

Extended Outcomes for Advanced English 12 *Students will be expected to*

- select texts independently to supplement those used in the classroom
- select challenging texts to support their learning needs and special interests
- select texts to increase their range of interest
- refine and extend their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks

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

Outcomes for English 12 *Students will be expected to*

- access, select, and research, in systematic ways, specific information to meet personal and individual learning needs
- - use the electronic network and other sources of information, in ways
 - characterized by complexity of purpose, procedure, or subject matter
- evaluate their research processes

Extended Outcomes for Advanced English 12 *Students will be expected to*

- critically evaluate information, assessing the suitability, reliability, and credibility of language, form, genre, and source
- understand and appreciate the expectations of research ethics

6. Students will be expected to respond personally to a range of texts. Outcomes for English 12 *Students will be expected to*

- make informed personal responses to increasingly challenging print and media texts and reflect on their responses
 - make connections between their own values, beliefs, and cultures and those reflected in literary and media texts
 - analyse thematic connections among texts and articulate an understanding of the universality of any themes
 - demonstrate a willingness to explore diverse perspectives to develop or modify their points of view
- articulate and justify points of view about texts and text elements
 - interpret ambiguities in complex and sophisticated texts

Extended Outcomes for Advanced English 12 *Students will be expected to*

- investigate reasons for their responses to texts as individuals and as members of a socio-cultural group

7. Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre. Outcomes for English 12 *Students will be expected to*

- critically evaluate the information they access
- show the relationships among language, topic, purpose, context, and audience
 - note the relationship of specific elements of a particular text to elements of other texts
 - describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts and genres
- respond critically to complex and sophisticated texts
 - examine how texts work to reveal and produce ideologies, identities, and positions
 - examine how media texts construct notions of roles, behaviour, culture, and reality
 - examine how textual features help a reader and viewer to create meaning of the texts

Extended Outcomes for Advanced English 12 *Students will be expected to*

- evaluate the political, social, cultural, and emotional connotations embedded in language
- evaluate and respond to the artful use of language in a variety of texts

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.

Outcomes for English 12 *Students will be expected to*

- use writing and other ways of representing to explore, extend, and reflect on
 - their experiences with and insights into challenging texts and issues
 - the writing processes and strategies they use
 - their achievements as language users and learners
 - the basis for their feelings, values, and attitudes
- use note-making strategies to reconstruct increasingly complex knowledge
 - explore the use of photographs, diagrams, storyboards, etc., in documenting experiences
- make effective choices of language and techniques to enhance the impact of imaginative writing and other ways of representing

Extended Outcomes for Advanced English 12 *Students will be expected to*

- demonstrate an understanding of the value of writing to extend thinking
 - use metacognition to extend thinking and reflect on the writing process
 - understand that writing is a way of thinking deeply
- demonstrate an understanding of the value of other ways of representing to reflect insightful understandings of texts and issues
- demonstrate an understanding of the similarities and differences among challenging texts and issues
- communicate insight into and empathy for the diversity of the human experience

9. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes. Outcomes for English 12 *Students will be expected to*

- produce writing and other forms of representation characterized by increasing complexity of thought, structure, and conventions
- demonstrate an understanding of the ways in which the construction of texts can create, enhance, or control meaning
 - make critical choices of form, style, and content to address increasingly complex demands of different purposes and audiences
- evaluate the responses of others to their writing and media productions

Extended Outcomes for Advanced English 12 *Students will be expected to*

- effectively defend an interpretation of a text or issue
- develop, revise, and publish texts for purposes and audiences outside of the classroom

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.

Outcomes for English 12 *Students will be expected to*

- apply their knowledge of what strategies are effective for them as creators of various writing and other representations
- use the conventions of written language accurately and consistently in final products
- use technology effectively to serve their communication purposes
 - design texts that they find aesthetically pleasing and useful
- demonstrate a commitment to the skilful crafting of a range of writing and other representations
- integrate information from many sources to construct and communicate meaning

Extended Outcomes for Advanced English 12

Students will be expected to

- create and support a scholarly thesis with appropriate evidence
- demonstrate proficiency in matters of correctness and stylistic choice in a range of genres or forms

Information and Communication Technology (ICT) Integration Key-Stage Outcomes

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

Basic Operations and Concepts

- BOC 12.1 use a wide variety of technology, demonstrate a clear understanding of technological applications, and consistently apply appropriate technology to solve curriculum problems
- BOC 12.2 demonstrate an ability to assess the application of technology to solve problems, particularly to evaluate significant effects, which estimations, program flaws, and human error have on any given solution
- BOC 12.3 demonstrate facility with the specialized vocabulary associated with the technology they use
- BOC 12.4 take personal responsibility for their safe and ergonomic use of technology for learning

Social, Ethical, and Human Issues

- SEHI 12.1 behave ethically and with accuracy as they generate and distribute information about themselves, others, and curriculum topics under study
- SEHI 12.2 articulate an informed and critical understanding of mass media, popular culture, and electronic information environments; their techniques; and the effects of those techniques
- SEHI 12.3 critically analyze the impacts of evolving technologies on themselves, societies, and the environment
- SEHI 12.4 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
- SEHI 12.5 act responsibly when faced with ethical issues that arise from their use of information
- SEHI 12.6 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
- SEHI 12.7 follow the *Public School Program Network Access and Use Policy*

Productivity

- PTS 12.1 use electronic planning software to support the development and analysis of efficient personal study and research plans independently
- PTS 12.2 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

- PTS 12.3 write and represent their research using the structures, features, conventions, and techniques of specialized publication and presentation formats with growing fluency
- PTS 12.4 evaluate, select, and use a range of media, and information and communication technology, to create, edit, and publish their work independently
- PTS 12.5 create electronic charts, tables, and graphs; and design, create, and manipulate spreadsheets and databases as part of the process of collecting, analyzing, and displaying data independently

Communication

- CT 12.1 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
- CT 12.2 critically apply technological skills in a range of electronic, visual, and print media for formal and informal communication
- CT 12.3 design and create electronic documents to accomplish curricular tasks
- CT 12.4 discover, share, and reflect upon their own and others' cultures, values, and understandings as they are expressed in electronic and other formats
- CT 12.5 use multimedia hardware and authoring software to develop non-linear, interactive presentations
- CT 12.6 assess the value and application of information and communication technology in personal and career-related pursuits

Research, Problem Solving, and Decision Making

- RPSD 12.1 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
- RPSD 12.2 identify, evaluate, and compare the quality, congruencies, discrepancies, omissions, biases, and perspectives of information content of print, media, and electronic resources
- RPSD 12.3 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
- RPSD 12.4 identify the strengths and limitations of different approaches to research, and select those approaches that efficiently meet their learning needs
- RPSD 12.5 contribute to the development of criteria for selecting a research topic, and, based on those criteria, define and complete a research task efficiently
- RPSD 12.6 accurately record and cite, using academically accepted formats and standards, sources of information contributing to their research

The Integration of Information and Communication Technology for Teaching and Learning 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 the Senior High Learning Environment, see *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*, pp. 166–167.)

Contexts for Teaching and Learning 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

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

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- 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
 - ensure 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
- help students to see themselves as members of a community of learners

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- 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 practices based on continuous reflection
- reflect on their own learning processes and experiences
- encourage students to reflect on their learning processes and experiences
- encourage students to acknowledge and articulate their learnings
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

Online In-Class Components and Online Delivery of Advanced English 12 “Online in-class components” refers to when teachers and students work together in a classroom and use online environments to conduct activities. Such components include resources such as Web-based links, interactive communication-based technologies (e.g., forums, electronic mail, electronic chats, collaborative writing sites (e.g., interactive websites such as wikis 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). A second use of technology in this curriculum occurs when the course is *delivered* online. In this case, teachers and students work not in a classroom but together in an online environment. This method of course delivery occurs through a secure Internet space with teacher direction and is referred to as “online delivery” of the curriculum. Online delivery of Advanced English 12 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 12.

Teaching Advanced English 12 A teacher who demonstrates several, or all, of the following attributes may be interested in teaching Advanced English 12:

- 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
- guide students to direct questions evenly to members of the group
- 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

(For more information about the Senior High Learning Environment, see *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*, pp. 11–12)

Annual or Recurring Curriculum-Related Events for Teachers

International Reading Association (IRA) reading.org/association/meetings/index.html. An annual international conference occurs each year in the spring in the United States or Canada. National Council of Teachers of English (NCTE) 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 Annual conference in Toronto.
readingfortheLoveofIt.com *Word on the Street* Annual event in Halifax.
thewordonthestreet.ca *Writers' Federation of NS* Writers in the Schools program.
writers.ns.ca

Course Design and Components

Features of Advanced English 12

Students in Advanced English 12 explore multiple roles within the classroom: as speakers, as leaders, as writers, as experts, as learners, as supporters, and as collaborators. Teachers of this course should understand the value of exploratory talk among students and encourage their participation in creating classroom protocols and guidelines that establish the learning environment. While students in advanced courses often exhibit independent thought, collaborative experiences are also a feature of this course. Students should also be prepared for the intensity and depth of the reading and thought that is expected. Advanced English 12 also significantly integrates information and communication technology.

Key Concept in Advanced English 12 The key concept in Advanced English 12 is the complexity of differing points of view. This concept is embedded in the extended learning outcomes and is evident in the suggestions for teaching and learning. The key concept can include the following:

- exploring point of view—(e.g., experiences through studying philosophy, history, ethics, morality, mythology, epistemology, ontology)
- assuming and evaluating multiple points of view—(e.g., exploration of paradox, irony, ambiguity, tone, controversy, critical and cultural literacies)
- addressing competing points of view—(e.g., interpretation of and response to the world, and awareness of power and language, empathy, and how competing points of view enrich knowledge and lives)

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 biases in their teaching. Ideally, all students should find their learning opportunities maximized in the English classroom.

The reality of individual student differences must be recognized as teachers make instructional decisions. While Advanced English 12 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.

English 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 education 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 the student is dealing with, 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 teaching and learning 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 risk-taking
- 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 timeline appropriate for their individual learning needs within which to complete their work

Cross-Curricular Connections Advanced English 12 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 12 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 understandings 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 12 outcomes.

Advanced English 12 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 12. 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.

Advanced English 12 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. If one thinks in terms of a weaving analogy, then the outcomes framework provides the warp for the English 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.

Learning and Teaching Strategies

Students and teachers involved with Advanced English 12 are responsible for the specific curriculum outcomes for English 12 as well as the extended specific curriculum outcomes for Advanced English 12. Teachers need to refer to *Atlantic Canada English Language Arts Curriculum: Grades 10–12* for the Suggestions for Teaching and Learning for English 12. Teachers preparing an Advanced English 12 course may also find it useful to refer to the Advanced English 11 extended outcomes, along with the respective Suggestions for Learning and Teaching that are presented in that document.

It should be noted that *Atlantic Canada English Language Arts Curriculum: Grades 10–12* is an earlier generation of curriculum document than the curriculum guide for Advanced

English 12, and the Strategies for Teaching and Learning are presented in a significantly different way. Whereas *Atlantic Canada English Language Arts Curriculum: Grades 10–12* states the kind of activities students and teachers need to complete in order to meet the specific curriculum outcomes, the Advanced English 12 document provides names or titles of specific activities and their method of completion instead.

The charts on the following pages provide a summary of those kinds of activities that meet the specific curriculum outcomes of English 10–12, and names of specific activities that meet the extended outcomes of Advanced English 11 and Advanced English 12.

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 <ul style="list-style-type: none"> • Small-Group Discussion • Informal Debate • Oral Presentation • Seminar 	English 11 <ul style="list-style-type: none"> • Public Speaking • Lecture • Parliamentary Debate • Cross-Examination Debate • Panel Discussion • Seminar • Individual Presentation • Re-enactment • Drama • Monologue 	English 12 <ul style="list-style-type: none"> • Analysis of Classic Speeches • Formal Presentation • Academic Debate on Literary Topic • Analysis of Student Presentations
	Advanced English 11 <ul style="list-style-type: none"> • Understanding English • Radio Broadcast • “Televised Live” Broadcast • Word Seasons • Connotation • Interior Monologue • Interview • Persuasive • Speaker’s Forum • Conversational Round Table • Literary Debate 	Advanced English 12 <ul style="list-style-type: none"> • Class Warm-ups • Local Syntax and Diction • Speech Terms • Podcast Lectures • Imitation • Belief System • Fishbowl • Forum Audio Posts • Notetaking • When She Said

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

Suggestions for Learning and Teaching		
English 10 <ul style="list-style-type: none"> • Small-Group Discussion • Informal Debate • Oral Presentation • Seminar • Re-enactment • Telephone Skills 	English 11 <ul style="list-style-type: none"> • Public Speaking • Formal Debate • Panel Discussion • Seminar • Individual Presentation • Re-enactment • Drama • Monologue 	English 12 <ul style="list-style-type: none"> • Public Speaking • Formal Academic Debate • Toastmasters

	<ul style="list-style-type: none"> • Integrated Media Presentation 	
	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Advanced English 12 • Warm-up of Presenting the News • Minutes • Entrance Lines and Exit Lines • Interrupted Reading • Create a Podcast • Practise Five Types of Speech • A Speech in Five Voices • Be the Teacher • Imitative Speaking • Trial • Re-enactments • Discussion Dramas • Taboo and Required Words • Omitted Scenes

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

Suggestions for Learning and Teaching		
English 10 <ul style="list-style-type: none"> • Small-Group Discussion Roles • Informal Debate • Oral Presentation • Seminar • Re-enactment 	English 11 <ul style="list-style-type: none"> • Formal Language Conventions • Adapting Oral Language • Elements of Argument in Discussion • Mock Trial • Model Parliament • Small-Group Address • Round Table Discussion • Choral Speaking • Story Theatre • Integration of Media 	English 12 <ul style="list-style-type: none"> • Video/Radio Theatre • Production Meetings • Orator Imitation • Impersonation of Broadcast Personality • Constructing Models of Formal Oral Expression • Formal Public Meeting • Analysis of Speeches/ Media Presentations • Parliamentary Procedure
	Advanced English 11 <ul style="list-style-type: none"> • Socratic Circles • Guest Speakers • Word Warm-ups • Perform a Poem in Collaboration with a Musician • Exchange Viewpoints 	Advanced English 12 <ul style="list-style-type: none"> • Controversial Issues • Identifying Primary and Secondary Discourses • Them's Fighting Words • Scarlatti Tilt Activity • Banned Words and Politically

	<ul style="list-style-type: none"> • Kohlberg's Stages of Moral Reasoning • Mock Trial • Save the Last Word for Me • Diction Shift • Audience Shift • Practise Active Listening Skills • Academic Controversy 	<p>Correct Words</p> <ul style="list-style-type: none"> • The Power of Language • Whose News Is It • Cash Words • Did I Say That
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Reading and Viewing

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

Suggestions for Learning and Teaching		
<p>English 10</p> <ul style="list-style-type: none"> • Booktalks • Response Journals • Personal Reflection • Applying Prior Knowledge • Questioning Texts • Connecting Texts to Life and to Other Texts • Self-Selected Texts • Appreciation of Alternative Interpretations • Questioning Assumptions 	<p>English 11</p> <ul style="list-style-type: none"> • Increasing Diversity/Challenge of Texts • Adapting and Developing Reading/Viewing Strategies • Using Library Resources • Expanding Cultural Experience • Note-making • Information Collation through Charts/Drawings • Role-Playing Characters from Texts • Literary Critique • Exploration of Voice 	<p>English 12</p> <ul style="list-style-type: none"> • Socially/Historically Significant Texts • Critical Response to Texts • Popular Culture and Entertainment Texts • National, Cultural, Ethnic Literature • Shakespeare • Critique of Literary, Information, Visual, Media Texts • Conventions of Reading and Viewing
	<p>Advanced English 11</p> <ul style="list-style-type: none"> • 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 	<p>Advanced English 12</p> <ul style="list-style-type: none"> • Summer Reading • Favourite First Lines • Word Attack! • Academic Word List • The Fine Print • Phone Home • What Makes a Good Book? • Guest Read-Aloud • Party Lines • Circle Map • Become a Struggling Reader • Reflecting on Reading Strategies

	<ul style="list-style-type: none"> • Interpretation • Poems in Translation 	
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278. Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Suggestions for Learning and Teaching		
English 10 <ul style="list-style-type: none"> • Note-making Strategies • Paraphrasing • Summarizing • Using Research Grids • Graphic Tools for Recording Information • Learning Logs, Diaries, and Journals • Constructing Media Communications • Creative Spinoffs • Examining Online Media 	English 11 <ul style="list-style-type: none"> • Reading for Information • Analysis/Synthesis of Researched Information • Validating Sources • Opposing Information or Opinions • Using Notes • Using Computer Databases • Visual/Multimedia Text Sources • Web Sites 	English 12 <ul style="list-style-type: none"> • Interconnection of Texts • Questioning Purposes and Processes • Challenging Preconceived Notions about Texts • Exploring Similarities/Differences among Texts • Differing Presentation in Print, Multimedia, Internet Texts • Analysis/Synthesis of Researched Information
	Advanced English 11 <ul style="list-style-type: none"> • Technical Reading • Independent Investigation • Literary Research • Accessing Online Literary Journal • Research for Debates 	Advanced English 12 <ul style="list-style-type: none"> • Just the Facts • Independent Investigation, 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

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

Suggestions for Learning and Teaching		
English 10 <ul style="list-style-type: none"> • Responding to Literature Texts • Responding to Dramatic Productions 	English 11 <ul style="list-style-type: none"> • Response Journals for Reflection on Texts • Responding to Aesthetic Texts 	English 12 <ul style="list-style-type: none"> • Exploration of Themes and Issues in Texts • Response to Layered Meaning in Text

<ul style="list-style-type: none"> • Responding to Photo/ Pictorial Texts • Using Figurative/Poetic Language in Response • Using Media as a Response Tool • Response Journals • The Reflective Viewer 	<ul style="list-style-type: none"> • Responding to Video/ Film Narratives • Writing Critical Reviews of Texts • Clay Monsters 	<ul style="list-style-type: none"> • Response/Learning Logs • Self-Analysis of Response to Texts • Tailoring Text Response to Audience • Responding from Global Positions • Presentation of Response to Audience
	<p>Advanced English 11</p> <ul style="list-style-type: none"> • Inkshed • Paradigm Study • Reading with Others' Eyes • Manners • Implicit Beliefs • Soundscapes • Key Passage • Literature Circles 	<p>Advanced English 12</p> <ul style="list-style-type: none"> • 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 • D.U.C.A.T.S. The "6 Gold Pieces" of Writer's Voice • Literature Pie Graphs

361. 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		
<p>English 10</p> <ul style="list-style-type: none"> • Examination of Social Contexts of Texts • Justifying Critical Thinking • Notetaking: Sorting Out Meaning in Multiple Texts • Use of Impersonal Language in Texts • Use of Drawings, etc., in Response to Text • Role-playing Characters' Position or Voice • Managing Dialogue 	<p>English 11</p> <ul style="list-style-type: none"> • Adopting a Critical Stance • Examining Media from a Critical Stance • Comparing Responses to Play Productions and Print Versions of Them • Response to Photo Narratives • Exploring Issues and Themes Common to Texts • Examination of Thought, Style, Purpose in Academic Writing 	<p>English 12</p> <ul style="list-style-type: none"> • Examination of Personal Biases about Texts • Critical Thinking: A Habit of Mind • Critical Evaluation of Media Texts • Response to Art Texts • Response to Racism, Sexism, Ageism, etc., in Texts • Questioning Audience Assumptions • Questioning Sources of Texts

	Advanced English 11 <ul style="list-style-type: none"> • 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 • Art History 	Advanced English 12 <ul style="list-style-type: none"> • 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 • Shifting Perspectives
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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 <ul style="list-style-type: none"> • Alternative Endings • Letters to Friends • Creative Spinoffs • Improvisation • Storytelling • Learning Logs, Diaries, Journals • Electronic Dialogue • Webbing and Clustering • Outlining and Highlighting • Information Organization • Notemaking • A Survivor's Guide to High School 	English 11 <ul style="list-style-type: none"> • Responses to Literature, Popular Culture, and Media Texts • Documenting Experiences through Photographs, Diagrams, Storyboards • Interview Techniques • Producing Stage/Video • Production Props/Costumes • Exploring Character 	English 12 <ul style="list-style-type: none"> • Writing Prose Dramatic Monologues • Writing Dramatic Monologues • Exploring Fantasy / Science Fiction Writing • Preparing Shooting Scripts • Writing Media Scripts • Critical Appreciation of Literary Works • Text Interpretation from an Adopted Viewpoint • Research Methods
	Advanced English 11 <ul style="list-style-type: none"> • Pastiche • Interior Monologues • Précis Writing • Notemaking 	Advanced English 12 <ul style="list-style-type: none"> • Three Types of Analogies • Metaphorical Graphic Organizers

	<ul style="list-style-type: none"> • 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 Discipline and Genres • Writing to Develop Abstract Thinking 	<ul style="list-style-type: none"> • Social Imagination and Interior Monologues • Write an Allegory • What Matters Most • Compare/Contrast Thinking Process Map • Organizing Comparisons • 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 • Double-Entry Journal Plus • Reflective Prompts • Comparisons • Mandala • Exit Slip
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469. 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 <ul style="list-style-type: none"> • Letters for a Variety of Purposes • Review of Dramatic or Musical Performance • Written Arguments • Folk Tale, Fable, Parable, Myth, Legend, Ballad • Résumé, Report, Memo • Point of View in a Variety of Forms/Genres • Scripts for Radio/Stage • Postcard Stories • Fliers for Organizations • Factual Accounts and Reporting • The Zine Unit • Children's Stories 	English 11 <ul style="list-style-type: none"> • Interview Transcription • Résumé, Report, Memo • Investigative Research Report • Issue-Based Feature Article • A Variety of Scripts • One-Act Play • Prose/Poetry Dramatic Monologue • Media Production • Business Letter • Rewriting Texts for Particular Audiences • Point of View in Factual Accounts 	English 12 <ul style="list-style-type: none"> • A Variety of Forms of Expository Writing • Descriptive and Narrative Writing • Political Speech or Manifesto • Parody and Satire • Soliloquy / Interior Monologue • Transposing Text from One Form to Another • Media Product • Scripting an Issue
	Advanced English 11	Advanced English 12

	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Essay with an Attitude • Guest Speaker Response • The Truth and Illusion Theatre Company • Graphic Novels • Online Zine • Write Formal Proposals • Letters into Essays • Exchange Letters • Discussion Forums • Student-Focussed Learning Environments • RAFT • Letters of Complaint • Public Service Announcement / Student Media Showcase • The Two-Letter Version • Shakespeare Rewritten • Spreading the News: Ballad Writing and Editing • Demand Responses • The Post-Secondary Scholarship Essay • Demand Transmediation • Online Writing • Inverted Pyramid
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534. 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 <ul style="list-style-type: none"> • Create Several Drafts of a Writing • Create Checklists for Editing/Proofreading • Develop Skills in Matters of Style and Correctness • Develop Skill in Use of Dictionaries / Spell Checkers • Use Word Processor for Writing Purposes • Use Other Technologies for a Variety of Purposes 	English 11 <ul style="list-style-type: none"> • Use Reference Tools • Use Media to Produce Texts • Use Desktop Publishing Software • E-mail Protocols • Create a Website • Use Paint and Draw Software • Understand Good Design Features • Control the Conventions of Written Language • Apply Effective Strategies in Revising, Editing, and Proofreading 	English 12 <ul style="list-style-type: none"> • Create and Revise Written Drafts • Attend to Word Choice and Effective Diction • Experiment with Sentence Construction • Vary Stylistic Features • Fine-Tune Editing and Proofreading Skills • Edit Film Footage • Use Databases and Spreadsheets • Integrate Text Data and Electronic Products

		<ul style="list-style-type: none"> • Create Interactive Multimedia Products • Collect Layouts for Formal Letters • Use Symbolism, Irony, Imagery, Understatement
	<p>Advanced English 11</p> <ul style="list-style-type: none"> • Imitate Style • Edit Texts Created in the School Community • Write Research Papers • Write Business Letters • Symbolic Visual Representations • Mind Mapping • Create a Multimedia / Photographic / Visual Essay • Copy Syntax 	<p>Advanced English 12</p> <ul style="list-style-type: none"> • Types of Academic Writing • Types of Academic Representations • We Proof for You Inc. • It's Out Their [sic]! • Developing the Thesis Statement • Collaborative Essay • Wiki-Writing • Supporting Details • Culture of Revision • Editing Versus Proofreading • 10 Tenets of Teaching Editing Skills • Correction Log • STAR • Word Choice/Sentence Fluency • Politics and the English Language • Student Markers • Rags to Riches

Online Learning ComponentsThe curriculum for Advanced English 12 demands technology for teachers and for students. For example, hardware and software that is specific to the outcomes of the course are required. Many of the teaching and learning strategies suggested in this guide require the use of a computer with Internet access, 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.

Online 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 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 one another 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 online 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. See Appendix C-7 for more information about how discussion forums work, how to join a forum, and how to establish a new discussion forum for your class or professional learning community.

Teachers can participate in online 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 online learning tools and their in-class use to support curricular implementation. Rather than a virtual school approach, this discussion seeks to

- support dialogue as teachers evaluate online learning systems and tools
- develop recommendations of tools that will provide new learning opportunities for teachers and students
- develop recommendations of strategies for implementing online learning systems
- develop recommendations for ways to support teachers’ pedagogical use of online tools 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.

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

The Department of Education is currently tendering for an Online Learning System that will support synchronous and asynchronous learning for online in-class, the online delivery of advanced courses, and teacher professional development through Networked Professional Learning Communities. Advanced English 11 and 12 workgroup teachers, the course writers, 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 12 outline contains a resource section. As well, many of the notes and Suggestions for Learning and Teaching 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 resource 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 Web-guide. The following ICT software and resources are recommended for inclusion within the Advanced English 12 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 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 per 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
- Desktop Publishing (optional but very useful)—Publisher, PageMaker, or In Design
- Visual Thesaurus—Now on *ALR*

- Still Image Editing—Photoshop Elements and Macromedia Studio 8 (FireWorks preferred. Less functional but effective—IrfanView, iPhoto, Photoshop, Picassa, GIMP)
 - Audio Recording—OS (Accessories—Audio Recording) (Minimum level of functionality; Audacity preferred for Windows Computers; Garage Band for Macintosh computers)
 - Multimedia Presentation Tool—PowerPoint, Keynote
 - Web Authoring—Front Page Pro or Microsoft Expression Web Designer, or Macromedia Studio 8—Dreamweaver
 - Basic Video Editing—Movie Maker
 - 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/classroom) used to create locked documents that can be circulated to students but not easily changed. Windows computers required purchase. Built in functionality in Macintosh current OS.
 - Free Utilities
 - EDnet IMP web mail 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

Assessing and Evaluating Student Learning

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

Evaluation is the process of analysing patterns in the data, forming judgments about possible responses to these patterns, and making decisions about future actions.

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.

Guiding Principles

Principles for Fair Student Assessment Practices for Education in Canada (1993) 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.

These principles highlight the need for assessment that ensures the following:

- The best interests of the student are paramount.
 - Assessment informs teaching and promotes learning.
 - Assessment is an integral and ongoing part of the learning process and is clearly related to the curriculum outcomes.

- Assessment is fair and equitable to all students and involves multiple sources of information.

While assessments may be used for different purposes and audiences, all assessments must give each student optimal opportunity to demonstrate what he/she knows and can do.

Effective Assessment and Evaluation Practices Effective assessment improves the quality of teaching and learning. It can help students to become more self-reflective and feel in control of their own learning, and it can help teachers to monitor and focus the effectiveness of their instructional programs.

Assessment and evaluation of student learning should recognize the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the range of learning outcomes addressed in the reporting period and focus on general patterns of achievement rather than single instances in order for judgments to be balanced.

Some aspects of English language arts are easier to assess than others—the ability to spell and to apply the principles of punctuation, for example. Useful as these skills are, they are less significant than the ability to create, to imagine, to relate one idea to another, to organize information, and to discern the subtleties of fine prose or poetry. Response, reasoning, and reflection are significant areas of learning in English language arts, but do not lend themselves readily to traditional assessment methods such as tests.

In reflecting on the effectiveness of their assessment program, teachers should consider to what extent their assessment practices

- are fair in terms of the student's background or circumstances
- are integrated with instruction as a component in the curriculum rather than an interruption of it
- require students to engage in authentic language use
- emphasize what students can do rather than what they cannot do
- allow them to provide relevant, supportive feedback that helps students move ahead
- reflect where the students are in terms of learning a process or strategy and help to determine what kind of support or instruction will follow
- support risk-taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate what they are capable of
- provide evidence of achievement in which the student can genuinely take pride
- recognize positive attitudes and values as important learning outcomes
- encourage students to reflect on their learning in productive ways and to set learning goals
- aid decision making regarding appropriate teaching strategies, learning experiences and environments, groupings, and learning materials
- accommodate multiple responses and different types of texts and tasks
- involve students in the development, interpretation, and reporting of assessment
- enable them to respond constructively to parents/guardians and student inquiries about learning in English language arts

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, and 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 studied 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” (2003, 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” (2003, 24). Stiggins explains, “In this approach, students learn about achievement expectations from the beginning of the learning by studying models of strong and weak work.

Assessment *as* LearningIn Assessment as Learning, the student’s 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” (2003, 25).

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

[Table 3.2 from (Earl 2003, 26)]

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 the Atlantic Canada English Language Arts Curriculum* (46–53) and *Atlantic Canada English Language Arts Curriculum: Grades 10–12* (169–178).

Further, by studying models of strong and weak work students learn about achievement expectations. In partnership with the teacher, students set goals for what to learn, self-monitor level of achievement with agreed-upon expectations, and communicate evidence of learning to teacher, classmates, and family throughout the process, as well as when it has been completed. Thus, students experience growth within the assessment process and come to believe they are in control of their personal success as learners.

Suggestions for Assessment, Learning and Teaching, and Notes/Vignettes

This section provides details of activities teachers may choose from to enable students to meet the enhanced outcomes for Advanced English 12. The format for this section is as follows:

The general curriculum outcomes are followed by the enhanced outcomes, which are in turn followed by the Suggestions for Assessment. The Suggestions for Assessment provide a variety of assessment tools that teachers can use, as well as statements of the desired evidence students will demonstrate when they have attained the outcomes. In many instances, these statements can be selected for rubrics or Likert Scales teachers and students can use in their assessment of student progress. The Suggestions for Learning and Teaching follow the Suggestions for Assessment and consist of activities that will bring students to successful completion of the enhanced outcomes. Many of these activities have assessment pieces written into them, and many are supported by additional information in the Appendices.

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.

Students will be expected to

- practise effective speaking and listening skills to examine and reflect on the thought embodied in the spoken language of others
- demonstrate in their interactions an understanding of the cultural and critical reasons for their own viewpoint and those of others

Suggestions for Assessment

Advanced English 12 students may demonstrate their developing skill at discerning the thinking behind their own and others' spoken language, and understanding their own and others' cultural and critical viewpoints by

- writing reflections that show their engagement with topics of discussion and their "thinking about the thinking" that went on in the discussion
- speaking or writing about their understanding of the influences (ethnic, religious, familial, societal) that inform their own and others' oral communications
- asking questions in order to understand the thinking and motivation behind others' oral communication
- being respectful of others' viewpoints and the influences that inform them
- helping to promote an atmosphere of trust and confidence in the Advanced English 12 classroom to support such viewpoints
- exhibiting sensitivity for others' areas of discomfort and limiting discussion accordingly

Teachers can work with students to create rubrics or checklists to assess the specific aspects of speaking and listening that relate to these concepts. Such an activity can help students to better understand the criteria by which they may be assessed in relation to these concepts, and to appreciate that there are cultural and critical elements that inform their spoken language.

Teachers may also refer to the Observational Checklist for Students' Speaking Behaviours (Copeland 2005, 152) in Appendix A-1 as a starting point for the development of their own rubrics or checklists.

Suggestions for Learning and Teaching

Class Warm-ups

At the beginning of each class, a different student makes a prepared two-minute individual presentation without notes. These presentations could be sharing two quotations, a poem, a dramatic monologue, a news report, or other oral presentation as chosen by the presenter. These short oral presentations provide students with opportunities to speak in front of a larger audience while practising tone of voice to convey a specific purpose, and to listen and reflect when they are part of the audience.

Local Syntax and Diction

Students may listen for specific syntax and diction that identifies a speaker from a particular local region or culture. For example, students could listen for colloquialisms in local news interviews that are commonly understood by local audiences but may need further explanation for other audiences.

Students could also compare the syntax and diction of local media with that of national or international media. This array of audio texts can be found by using local radio stations and Internet radio stations. Such comparisons allow opportunities for students to explore how viewpoints are articulated in varying cultural perspectives for diverse reasons. Students may be interested in listening to how a specific event is reported in various regions across Canada (and/or internationally) with distinct syntax and diction to convey differing viewpoints.

Speech Terms

By becoming familiar with terminology that is used to describe speaking, students can become more attentive to the ways in which their intonation conveys thought. A glossary of speech terms can be found in Appendix A-2.

Podcast Lectures Many lectures are available as podcasts on the Internet and provide ample opportunities for students to listen to diverse academic perspectives about current historical and theoretical issues. Using excerpts of these podcast lectures allows students to examine how to convey not easily articulated ideas. These podcast lectures may also be used to practise various notetaking strategies (see Appendix A-3 for Cornell Notetaking).

Imitation

Students in Advanced English 12 can be challenged to create impromptu imitations of the style of a writer in a spoken conversation or impromptu story-telling. For example, students could imitate the writing style of Edgar Allen Poe as they discuss a particular text, or participate in a discussion drama (see, for example, Suggestions for Learning and Teaching for the next outcome).

Belief Systems

Following student discussions in pairs or small groups, students can pose the following questions to reflect on the viewpoints that were evident in their conversation:

- What were the belief systems that were embedded in our discussion?
- What belief systems were privileged in our discussion?
- Do we have the right as a democratic society to impose a belief system on a specific culture within our society?

Fishbowl

In this activity, select students discuss a deep culture item while other students observe this conversation. For example, three students might talk about family in a text while three other students observe this conversation and make notes that pay particular attention to the assumptions about the nature and tradition of family that were embedded in the conversation. The students who were observing the discussion then share their notes with one another. Finally, a debriefing session occurs where all students share their ideas.

Forum Audio Posts

Students can use the built-in audio recording capability of classroom computers to record a short prepared presentation without notes. These recorded presentations could be student interpretations of key lines from a play, a radio PSA intended for a particular audience or presentation of a speech such as Sojourner Truth's "Ain't I a Woman?" The recording may be posted to the class forum as an mp3 or .wav format file for further analysis, discussion, and critique by students. Students may elect to perform and record again as a result of their review and reflection on the feedback they have received. A hand-held microphone is an asset in this activity.



Advanced English students participating in small-group discussion about a novel.

Notetaking

Student notes are a means of assessing students' listening skills as they reflect the student's ability to record what was meaningful from listening to a speaker. To help students with their notetaking skills, teachers should be clear about the purpose of the notetaking. Teachers can help students with their notetaking skills by providing a range of ways to create notes, such as using the Cornell notetaking format, Episodic Notes, Hierarchical Notes, Inference Notes, Judge's Notes, Q Notes, Reporter's Notes, Sensory Notes, or Timeline Notes. All of these alternatives to notetaking (and others) can be found online.

Student Reflection on Notetaking Skills

1. Do you have sufficient notes for each of your sub-topics or sub-questions?
2. Are each of your notes under the appropriate sub-topic or question?
3. Can you tell from which source each of your notes was taken?
4. Have you checked for redundant or duplicated notes and eliminated them?
5. Are your notes in your own words except where quotes are appropriate or required?
6. Are you using phrases instead of complete sentences?
7. Are your notes legible, i.e., can you read and understand what you have written?
8. As you take notes, are you sifting through and searching for information that relates to the overarching or essential question?

Checklist for Effective Notetaking

Before class

- purchase separate loose-leaf or notebooks for each course

- peruse notes or quiz yourself on information from previous class
- preview upcoming chapter(s) of text
- consider questions to be asked
- preparedness to listen—good nutrition, plenty of sleep, physical fitness

During class

- listen attentively for possible review and/or that day's agenda
- record only main ideas in a way that is consistent and meaningful to you
- listen for teacher's cues to select and organize key points
- use abbreviations where possible and leave space to include missing information
- attend to class discussion
- note teachers summarizing comments

After class

- review and edit notes as soon as possible using text to include missing information
- compare notes with those of a classmate
- confer with teacher to clarify any points of confusion
- record personal thoughts or ideas in the margin
- reflect on notes frequently to test recall
- create own assessment

A Checklist for Listening and Notetaking

Before Class:

- buy notebooks that will help you organize your work (recommendation: separate loose-leaf or spiral notebooks for each course)
- quiz yourself over the previous lecture
- review reading assignments to bring to mind key ideas
- take action to improve physical and mental alertness
- quiet your mind to prepare to listen

During Class:

- be attentive to the beginning of the lecture for possible review
- listen for the outline or agenda for the day's session
- avoid distractions
- write enough for notes to be meaningful to you later
- try to use a consistent form
- listen for verbal cues (for example, "The point I have been making" . . . "There are three arguments for this view", "The first objection I want to consider . . . ")
- listen to class discussion
- include in notes the instructor's summary of important points in the discussion

After Class:

- clear up points of confusion by talking with the lecturer or classmates
- use text to fill in missing points or to clarify doubts
- edit notes as soon as possible
- jot down in margins the notes of your own reflections and ideas
- do foreign language and math assignments while the material is still fresh

Periodically:

- review your notes
- jot down brief cues for recall, and then use them to quiz yourself
- be alert to developing themes
- create likely test questions and answer them

(Sellers 1996)

Reprinted with permission from De Sellers, "How to Learn in Class," *The University in Your Life*, J. Gordon (ed.), McCraw Hill, 1996.

Self-Assessing Your Listening Skills

In her book, *Informal Assessment Strategies*, Beth Critchley Charleton presents self-assessment questions that provide students with an opportunity to think about their listening skills. Students should respond to each question with *usually*, *occasionally*, or *seldom*:

- Do you try to see the world as the speaker sees it, even when the speaker's ideas and behaviours conflict with your own?
- Are you interested in the speaker as a person?
- Do you listen willingly?
- Can you remain calm, even though the speaker is angry or excited and may be criticizing you?
- Do you give the speaker your full attention?

- Do you hear the speaker out (especially at the beginning of the contact), even though the speaker is repetitious?
- Do you avoid jumping in and giving advice?
- When it does seem appropriate to give your own observation and raise your concerns, do you raise them as questions rather than as accusations or criticisms?
- Do you not only get the main idea, but also sense underlying feelings that may conflict with what the speaker is saying?
- Can you keep tuned in, regardless of distractions?
- Do you smile, nod, and otherwise encourage the speaker?
- Do you ask questions to be sure you understand?
- Do you refrain from pretending you understand when you don't?
- Do you check to see if you have understood the speaker?

(2005, 17).

When She Said Students can use the following prompts to guide their thinking to consider the thought embodied in the spoken words of others: When she said, "[STATEMENT]," then I thought "[MY THOUGHT]." This can also be extended as a self-reflection on how thought is embodied in our own words: When I said, "[STATEMENT]," then I thought "[MY THOUGHT]."

Notes/Vignettes

Podcasts

While access to podcasts and other audio files will continue to emerge, the following may be some help in finding preliminary course material (see Appendix D-5 for URLs for the following Web sites):

- a) CBC Radio: *Ideas*
- b) ThoughtCast
- c) Alan Watts Podcast
- d) University Teaching Podcast
- e) Todd Park Mohr Philosophy
- f) Elie Wiesel "The Perils of Indifference"
- g) American Rhetoric: Barack Obama: 2004 Democratic National Convention Keynote Address
- h) The Best of *Sounds like Canada*: This podcast features stories from CBC's morning show *Sounds like Canada*.
- i) "The Importance of Branding" by Terry O'Reilly is a course resource for Advanced English 12. This recording from CBC Radio was aired on October 22, 2005.
- j) The Governor General of Canada's speeches, while not in podcast format, can be found in print form on the Internet, and students could practise transforming these print texts into audio formats that emphasized the purpose of the speech, the intonation, and sound effects.
- k) Wired for Books: "For many years, most of the best writers of the English language found their way to Don Swaim's CBS Radio studio in New York. The one-on-one interviews typically lasted 30 to 45 minutes and then had to be edited down to a two-minute radio show. Wired for Books is proud to make these important oral documents publicly available for the first time in their entirety. Listen to the voices of many of the greatest writers of the twentieth century."
- l) The Mercury Theatre on the Air includes "The War of the Worlds".
- m) *And Sometimes Y*: "*And Sometimes Y* tackles big questions facing the English language. The show's host is Russell Smith." Teacher preview recommended prior to use.

Branding, Oral Comprehension, and Student Reaction

Educator James L. Falcone describes his process of teaching image branding (students' oral comprehension), and provides a sample of a student's reaction to these classroom activities (see Appendix A-4).

Heidi Cody's American Alphabet, 2000

Teachers can use Heidi Cody's (2000) "American Alphabet" artwork to prompt discussion about image branding (see Appendix D-4 for the URL).

Forum Audio Posts

A copy of Sojourner Truth's speech is available from the following sources:

American College of Traditional Midwives [Resources ~ Inspiration & Empowerment](#) (see Appendix D-4 for the URL.)

Information about Sojourner Truth

See Appendix D-4 for Sojourner Truth Institute for the URL. VHS available from the Education Media Library. Ordering instructions at lrt.EDnet.ns.ca. Select Media Library Videos.

Sojourner Truth: Ain't I a Woman? (23053, 26 min.) Born a slave in the late 1700s and living 105 years, Sojourner Truth became a powerful spokesperson for African-Americans and women. The program is a dramatic portrait told in the first person. Through Sojourner Truth's life and her great gifts of speech and humour, we learn about the history of the African-Americans in the United States and the position of women during her lifetime.

Killing Us Softly series available from Education Media Services. Dr. Jean Kilbourne reveals the pervasive, often subtle and mostly unconscious influence of advertising. The industry sells more than products. Dr. Kilbourne's wit and irony delight the audience as she explores the relationship of media images to actual problems in the society, such as the channeling of men and women into traditional roles and occupations, economic discrimination against women, the sexual abuse of children, rape and other forms of violence, pornography, sexual harassment, teenage pregnancy, and eating disorders. See also *Stale Roles and Tight Buns* (23071), which examines the images of men used in advertising. (31 minutes.)

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

Students will be expected to

- articulate the elements needed for effective participation in various learning contexts (large groups, small groups)
- listen critically and respond thoughtfully to complex questions, concepts, ideas, and information
- manipulate language to communicate ideas and demonstrate an understanding of how this manipulation produces more powerful communication
- demonstrate fluency in communicating in formal contexts dependent on purpose and audience
- exhibit extended vocabulary and verbal expression

Suggestions for Assessment

Students should display the characteristics of effective participation in small-group and class discussions, formal and informal speaking situations, such as,

- waiting their turn to speak
- practising active listening (keeping eyes on the speaker, taking notes)
- showing courtesy to other speakers by respecting differing opinions and ideas
- encouraging other speakers by
 - demonstrating attentive body language— asking politely for clarification or examples
- contributing comments that promote the discussion
- posing thoughtful questions
- summarizing others' contributions to clarify the discussion
- clarifying points of confusion

While these are behaviours the teacher should expect of any students in discussion contexts, the student of Advanced English 12 also

- effectively responds to questions and ideas in group contexts by
 - restating questions/ideas in synonymous terms
 - building on previous comments to move the discussion forward
- follows multiple lines of thought to their logical conclusions without losing their threads
- acknowledges the value of a line of thinking to a discussion or debate
- recognizes the end point or consequence in a line of discussion and jumps to it before it is articulated by someone else
- verbalizes analytical thought in discussions dealing with abstract as well as concrete topics
- verbalizes on-the-spot analogies relevant to discussion topics
- effectively compares or contrasts elements within discussion topics
- recognizes and distinguishes between contradictory and paradoxical statements
- recognizes innuendo or suggestive language
- responds to irony when it is used and may use it for effect
- chooses vocabulary with connotations that carry the discussion forward
- selects vocabulary and expressions for their power to persuade listeners
- uses vocabulary to promote discussion and understanding rather than to baffle listeners

Teachers could use the above characteristics to develop assessment rubrics with their students. They may also refer to Appendix A-5 for the rubric the International Baccalaureate Diploma Programme uses to assess verbal fluency.

Additional ideas to support assessment of students' communication include the following:

Speaking Out Students may consider using the following prompts in their classroom conversations (Ontario Ministry of Education 2005, 179): *Speaking Out* *Phrases for respectful disagreement include:* I disagree with... because ... I can't agree with... because... On the other hand... I doubt that because... *Examples of inappropriate disagreement include:* You're wrong. No way! Come on! What! That's crazy/stupid/ridiculous. Are you kidding? I hate that. _____ doesn't know what he/she's talking about. *Phrases for politely expressing an opinion include:* In my opinion... I believe... I think... Personally, I feel... Not everyone will agree with me, but... *Phrases for politely making suggestions include:* Why don't you/we... How about... Why don't we/you try... One way would be... Maybe we could... I suggest we...

Conversation Mapmaking

This informal assessment technique keeps track of the interactions of students in a group of 4–10 people and traces the flow of the conversation from one person to another during the discussion. (Copeland 2005, 129) This is done by writing the names of the students on a piece of paper in a circle and drawing a line from one student to another to follow the conversation as it moves among the participants. (A student observer of the conversation is capable of making these maps.) This technique allows students to notice patterns that may emerge in their conversation such as the exclusion of students or the dominance of one or two particular students in the conversation. This evidence helps students to think about the antecedents of their behaviours and better understand why they occur. Comparing these maps over time can also document growth in conversation skills. This tool can be used to monitor the frequency of student participation and the patterns of conversation in a group discussion. This data can be used to guide students' further involvement in group discussions through a self-assessment. For example, students can use this data to understand to whom they communicate and explain why this occurs or what other possibilities could occur in further conversations.

Thinking Mapmaking

Reflecting on a conversation map (see above), students can document when in the conversation their thinking shifted, what initiated this change, why the change occurred, and how the change in thinking informed further participation in the conversation.

Guide to Effective Participation

Students can reflect on the elements that worked and did not work for effective participation in large-group discussions, small-group discussions, and working with a partner or triad. These elements might include eye contact, body language, paraphrasing, intonation, and active listening. Students then proceed to create a guide for effective participation in various contexts and groupings. This guide could be produced in print, as audio files or video clips, or by using Camptasia. (see Notes/Vignettes.)

Audio Samples

Students can produce deliberate samples of auditory expression that exhibit extended vocabulary and verbal expression. These samples can be recorded throughout the course to monitor growth and change in these skills. These audio samples can be stored in a student's digital file.

Suggestions for Learning and Teaching

Warm-up of Presenting the News

Each day, one or two students can present to the class a summary of an article from the day's news to supplement the curriculum and practise their speaking skills. (Burke 2003a, 218)

Minutes

A different student each day can present the minutes he or she wrote about a portion of the previous day's class as a means of reorienting the class at the beginning of the period and practising daily speaking in the classroom. (Burke 2003a, 219)

Entrance Lines and Exit Lines

Students offer a brief comment or reflection to the teacher as they enter or leave the class that summarizes a critical response to an issue in class, or a quotation from a text that responds to a particular question.

Interrupted Reading

Students work with a partner and read aloud to each other, interrupting whoever is reading to talk about some aspect of the text. In this case, the text is used as a means to facilitate thoughtful dialogue about the ideas contained in the text. (Burke 2003a, 223)

Create a Podcast

Students may record their classroom conversations to create a podcast that can then be published within the classroom, school, or for wider audiences. Podcasts may also involve aspects of traditional radio broadcasting including sound effects, signature sounds of the broadcast, interviews, or radio plays. Alternatively, students can produce podcasts that have a second layer of audio commentary about a previously recorded audio file of their own, or another podcast. Omni-directional microphones are required to record students' group conversations without passing a microphone among the students. (see Appendix C-17.)

Practise Five Types of Speeches

Students can practise identifying and using a variety of purposes for speaking, such as:

- To stimulate (What do you want your listener to feel?)
- To inform (What do you want your listener to know?)
- To persuade (What do you want your listener to think or believe?)
- To activate (What do you want your listener to do?)
- To entertain (What do you want your listener to have experienced?)

When students can identify the purpose of a speaker, they become cognizant of the effective techniques that are deployed by the speaker to achieve the purpose. Conversely, by practising these five different purposes in speaking, students learn that being mindful of the speech's purpose requires different speaking skills and techniques. (Burke 2003, 213)

A Speech in Five Voices

Students can present five different speeches about the same topic using the five different purposes above. This could be conducted as a group activity in which the students prepare a representative to speak with one purpose (to stimulate, inform, persuade, activate, or entertain).

Model the Teacher

Advanced English students are capable of teaching the class new concepts or knowledge as a means to show their knowledge and enhance their speaking skills. Students can prepare a mini-lesson, facilitate all student conversations, and keep the class engaged as they practise their speaking and listening skills. Students may also practise some of the speaking and listening strategies that have

previously been modelled by the teacher, such as a Speaker's List, paraphrasing, and active listening skills (see *Nova Scotia Department of Education Advanced English 11 Curriculum Guide* for details about these ideas).

Imitative Speaking

Students can practise fluency in speaking by reading a text in a different genre from which it was intended. For example, the news could be read in the style of a horror genre, or the school's announcements could be read imitating the style of a particular famous person.

Trial

Students can create a mock trial of a character (such as Macbeth) an idea (such as "truth") or an historical personage (such as Alexander Pope). Students will need to assume the roles of prosecution and defense attorneys, defendants, plaintiffs, witnesses for both prosecution and defense and perhaps a jury. (Wilhelm 2001, 150) Additional resources about conducting a trial in class can be found in Thornton and Pegis (2005) *Speaking with a Purpose: A Practical Guide to Oral Advocacy*.

Re-enactments

This strategy is used to create situations in which students move beyond the comprehension of a text and decide whether to embrace, adapt, or resist the authorial vision they believe is being presented. (Wilhelm 2001, 138) Students are expected to depict characters and interact in these roles. The re-enactment can occur in the past, present, or future, but is always presented as if that time is now. More details about the following examples of re-enactments can be found in Appendix A-6 (Wilhelm 2002, 140–145):

- Guided Imagery
- Our Town
- Analogy
- A Day in the Life
- Headlining

Discussion Dramas

These are enactments that are designed to support student talk, especially exploratory conversation where students consider multiple perspectives and take up temporary attachments to multiple points of view. Two examples of discussion dramas are presented below:

- Radio Show—"Radio Show facilitates discussion and classroom debate. Using issues from our reading, we debate character or author statements or views; jump in at a point when a character has a decision to make to determine what he or she should do—assess, attack, or defend character or authorial decisions; or give characters our advice. The Radio Show enactment can also be used to discuss issues that have come up in current events or the school environment." (Wilhelm 2002, 172).
- Memory Circle—"Either in or out of role, students share memories of a character, or about a time period, event, and so forth. It can be used before reading to frontload background information, during reading as students summarize textual events and/or make inferences about what has happened to characters before the story started, or after reading as people who were affected are looking back." (Wilhelm 2002, 181)

Taboo and Required Words

A strategy introduced in Advanced English 11 is Taboo words in which students are required not to use a list of predetermined words in their conversations. In Advanced English 12, an additional

requirement can be added: students can be required not only to exclude specific words but also to include a list of predetermined words, that are woven into their conversations.

Omitted Scenes

Students can create scenes that were not in an original text, but in which allusions were made that make the scene possible. In this way, students manipulate language to present a more powerful interpretation of the text, showing plausible refinements and subtleties as they present the omitted scenes. This activity is designed to encourage students to engage with a chosen text and extend a theme through synthesis of new, but related material for the purpose of giving a dramatic presentation. (see Appendix A-7)

Notes/Vignettes

Audacity

To create a podcast, teachers will need to access software such as Audacity for recording audio files. (See Appendix D-4 for the URL for Audacity, Inc.) The recorded files can be converted to .wav files or .mp3 files so that students may extract them beyond the school's computer as a hardcopy, or these same files may be made available as streaming files on a website. Teachers should ensure that students and parents provide consent to podcast publications that extend beyond the school's digital parameters.

Come on Down: Searching for the American Dream

This documentary follows Haligonian film-maker Adamm Liley on a trip across the United States in search of the American dream. As Canadians, American culture permeates our society, mostly through the media. Adamm travels across the United States in a Cadillac painted like the Canadian flag and interviews famous people such as Hunter S. Thompson and everyday Americans to try to bring into focus and perspective the barrage of media we receive in Canada. This film makes a great companion piece for *The Great Gatsby* and helps make some of the concepts in the book more relevant for Canadian students. It also works well on its own in a unit that explores cultures, dreams, or individuality, among other issues. More information about the documentary can be found at the website. (See Appendix D-4 for the URL.)

Camptasia

Camptasia is a software program that allows users to capture individual screens and put them together so that teachers and students could create how-to manuals on video. These tutorials could be made for course use such as, how to use a visual thesaurus, or how to use the Track Changes feature in your word processor to show the writer's editing. Students may create videos for one another to support their English and technology needs and skills.

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

- describe the impact of subtle differences in word choices and tone
- demonstrate ability to engage in discussions about complex and controversial issues
- recognize the power of formal and informal language as it relates to race, gender, culture, and class (e.g., primary and secondary discourses)

Suggestions for Assessment

Students in Advanced English 12 engage in small-group and whole-class discussions that may involve contentious issues. In doing so, for example, they should demonstrate their understanding that

- there may be no absolutes; no issue is either black or white
- in order to be considered valid, their points of view must be informed
- their choice of language and tone of delivery will be gauged by their listeners and will influence the direction of the discussion, either positively or negatively
- one can hold conflicting points of view about the same issue
- they must be respectful of others' conflicting points of view while arguing their own position
- an unpopular or opposing point of view is not necessarily wrong
- a discussion need not end with a winner

Students' reflections, as well as their peer and personal assessments, should demonstrate their attention and reaction to

- other speakers' choices of words, deliberate or not, and the tone with which they are delivered
- their awareness that their own choices of vocabulary and tone affect their listeners

Teacher checklists or rubrics can also focus on students' demonstrations that they

- tailor their language and tone in formal and informal speaking situations to suit their audience and purpose
- can identify the discourses of power in speaking situations, for example, speeches, lectures, film, etc.
- recognize the validity of discourses other than their own
- recognize that pejorative language in their communication as it pertains to race, gender, or other cultural element is unacceptable
- can distinguish between the discourses of those who hold power and those who don't, and reflect on what supports the power of one discourse over another

In formal situations, such as debating or public speaking, teachers should familiarize students with the judging criteria and weighting used in, for example,

- Nova Scotia Debating Society
- Lions Club Speak-out
- Nova Scotia Multicultural Association Grades 10–12 Competition
- Kiwanis Public Speaking

Teachers may refer to Appendix A-8 for Copeland's rubric Accepting More Than One Point of View.

Suggestions for Learning and Teaching

Controversial Issues

Students in Advanced English 12 should not shy away from talking about controversial issues. Students need specific speaking and listening skills to address controversial issues, and these skills can be modelled, observed, and practised. Strategies that help students address controversial issues in their speaking and listening include:

- identifying when a speaker is claiming to speak on behalf of other people, or groups of people (e.g., all women, all environmental activists, or all rural people)
- summarizing the previous speaker to the satisfaction of the previous speaker before adding to the conversation
- paying attention to students' body language and proximity
- being aware of ethnicity and culture
- being aware of how dominant and/or homogeneous populations within classrooms or schools
- construct a particular way of representing the world
- being aware of culturally-based vocabulary, specifically cognates
- avoiding binary positions during a discussion that limit the conversation to either/or debates (e.g., a student either likes or dislikes an idea)
- focussing attention on similarities instead of differences
- allowing students to make connections among themselves and among ideas
- determining classroom protocol for when someone is uncomfortable with the controversial discussion (e.g., discussing euthanasia when, unknown to others in the class, a student's relative had recently died)
- using multiple approaches to a controversial issue (e.g., emotional, rational, perceptual, ethical, sociological, political, psychological, etc.)
- allowing students to understand how they may take up multiple points of view about the controversial issue and that they are not restricted to claiming one point of view as their own

Identifying Primary and Secondary Discourses

Becoming aware of one's primary and secondary discourses provides students with an understanding of how language constitutes understandings of the world in particular ways. Primary discourses are those to which people are apprenticed early in life during their primary socialization as members of particular families within their socio-cultural setting. (Gee 1996, 137) Secondary discourses are those to which people are apprenticed as part of their socialisation within various local, state, and national groups and institutions outside early and peer group socialization, for example, churches, schools, etc. (Gee 1996, 133)

For example, students could imagine how young people behave at a school gathering and then stage a conversation that might occur among friends in the cafeteria, online, and in a classroom. Students will become aware of how word choices and tone are used to convey meaning.

Educators may be interested in reading the work of Lisa Delpit. (See Rethinking Schools Online: Ebonics and Culturally Responsive Instruction in Appendix D-5 for the URL.)

Them's Fighting Words

Stage a verbal argument in front of the classroom (or offer a scripted argument) and have students represent the argument by changing key words and intonation in a way that is likely to reduce the

misunderstanding and improve communication. Students should focus on identifying specific words that are the cause of conflict and how other words and tone might redirect thinking.

Scarlatti Tilt Activity

By changing the premises of a text, students are invited into discussion about what assumptions they brought to the text and how their assumptions created particular understandings. For example, students could discuss the short story “Scarlatti Tilt” by Richard Brautigan and imagine the details of the story such as What has happened? Why has it happened? What is the setting? Who is involved? What are they like? How do you react? The teacher then changes the gender of the characters, and students discuss the newly imagined details of the story. Further discussion about the gendered assumptions may ensue by asking the questions: What does this say about us as a society? What does this say about the power of text? (See Appendix A-9.)

Banned Words and Politically Correct Words

How are these words determined? Who gets to determine the categorization of these words?

The Power of Language

Teachers might choose a series of student readings about the power of language and the evolution of language. Suggestions include authors Lisa Delpit and H.L. Mencken or discussions about the phenomenon of the Wikipedia website. These readings could be used to generate student discussion about the power of formal and informal language as it relates to primary and secondary discourses.



Advanced English 12 students engaged in a discussion about a controversial issue.

Whose News Is It?

Students could present two different versions of the news, one being formal and the other informal. Formal and informal speech could also be noted in the style of DJs on contrasting radio stations.

Cash Words

Students should be able to understand how specific words are valued in dominant cultures. Cash words are those with connotations that carry power, or have the most worth, as they empower those who use them. Students should be able to address the following questions in their reflections:

- What are the cash words in the text?
- For whom is the text intended?
- What words were spoken that reflect the intended audience?
- How do these words reflect power?
- Whose interests are being served?
- Who is positioned as the bad guy?
- How do the words create tone?
- What words would you use to shift a bias to another perspective?
- How are specific words located within a culture?
- Do you commonly use cash words in your writing?
- Which cash words should be adopted, adapted, or resisted?
- Who “owns” a cash word?

Teachers can find additional questions for addressing texts in the *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*, in the sections about media literacy (155) and critical literacy (159).

Did I Say That?

Think of a time you said, “I shouldn’t have said that.” What did you say? What was the situation? What was the response/effect of your comment?

Notes/Vignettes

Professional Reading Suggestions about the Politics of Language

Bigelow, B. L. Christensen, S. Karp, B. Miner, and B. Peterson, eds. *Rethinking Our Classrooms: Teaching for Equity and Justice*.

Christensen, L. “Teaching Standard English: Whose Standard?” In L. Christensen (ed.) *Reading writing, and rising up: Teaching about social justice and the power of the written word*. (100B104).

Video Resources

Still Killing Us Softly: Advertising’s Image of Women Videorecording.

Toronto: Kinetic Films, 1987. An update of the powerful *Killing Us Softly*, Dr. Jean Kilbourne reveals the pervasive, often subtle and mostly unconscious influence of advertising. The industry sells more than products. Dr. Kilbourne’s wit and irony delight the audience as she explores the relationship of media images to actual problems in society, such as the channelling of men and women into traditional roles and occupations, economic discrimination against women, the sexual abuse of children, rape and other forms of violence, pornography, sexual harassment, teenage pregnancy, and eating disorders.

[Stale Roles and Tight Buns \[videorecording\]](#). Woodstock, ON: Canadian Learning Company, 1989. (31 minutes). This program presents a selection of images of men commonly found in consumer advertising. If we examine the images, we can see the myths that are used to define the North American man. This video stimulates people to widen their view of the roles of men. An excellent accompaniment and complement to the *Killing Us Softly* series that explores the images of women in advertising (23701).

Reading and Viewing

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

- select texts independently to supplement those used in the classroom
- select challenging texts to support their learning needs and special interests
- select texts to increase their range of interest
- refine and extend their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks

Suggestions for Assessment

Most students entering Advanced English 12 will already have well-developed reading skills and use a range of strategies effectively. However, students in Advanced English 12 will be challenged by unfamiliar, more sophisticated texts that will further develop their reading skills and engage them in strategic reading. Teachers of Advanced English 12 students may monitor this development and use of strategy through observation, student-teacher interviews, checklists of reading behaviours, and rubrics that allow them to assess whether students, for example,

- seek out texts that engage and challenge them
- maintain lists of texts for future reading or viewing
- seek additional sources of information to clarify their understanding of specific texts
- are willing to “suspend disbelief” as they read complex works of fiction beyond their experience and cultural background
- ask sophisticated questions to make meaning of complex texts
- offer succinct retellings of texts that demonstrate clear understanding of key points or plot incidents
- summarize sophisticated texts effectively
- make notes from complex texts and other media that concisely and accurately reflect their content
- draw inferences from subtle clues
- demonstrate through their journal writing, text annotations, or class discussions, their appreciation of the aesthetic qualities of texts they read or view
- clearly distinguish between authors and the characters they create in their texts, at the same time recognizing the complex relationship between authors and their characters
- make unprompted connections between texts vis-a-vis theme, plot similarity, character, or authorial intent

Teachers may also refer to Appendix B-1, Ways to Assess Reading and Learning, for additional assessment strategies, and Appendix B-14 for What to Watch for When Students Think-Aloud.

Suggestions for Learning and Teaching

Party Lines

The teacher selects about ten lines from a text, makes three copies of each (based on a class of thirty), and distributes the lines so that each student gets one line. Students are then asked to get up and walk about the room and simply read their lines as they encounter one another (as at a party). Inevitably, some conversation starts as to what the connections are among statements, but students

are not obliged, at this point, to discuss. After about ten minutes, the students form groups of about five and work together to suggest what the text is going to be about. Class discussion ensues, followed by the reading of the text. (Adapted from Beers 2003, 94–101.)

While the students are engaged in this activity, the teacher takes note of some of the buzz words, questions, and statements that indicate various reading strategies are being employed. The teacher can then at some point engage the students in a discussion of how their own statements match the strategies of visualizing, connecting, predicting, questioning, summarizing, clarifying, reflecting, and inferring.

Summer Reading

Over the summer between Grades 11 and 12, students enrolled in Advanced English 12 can be encouraged to continue their reading. Suggested reading lists such as Classical Writers or Contemporary Writers can help to frame the reading expectation. (Burke 2003a, 401) In addition, a shared text can create a common place for discussions at the beginning of the semester.

Favourite First Lines

Have students keep track of their favourite first lines as they read and view texts throughout the course. Students can post these first lines on a bulletin board in the classroom to compare the ways in which authors draw their readers into the texts. (Gallagher 2003, 42) As a follow-up activity, students, on finishing a book, could look at the last line and consider the relationship between it and the first line.

Academic Word List

Teachers may consider exposing students to Averil Coxhead's Academic Word List published in 2000. The Academic Word List includes the most frequently used words in academic subjects such as the arts (history, psychology, sociology, etc.), commerce (economics, marketing, management, etc.), law, and the sciences (biology, computer science, mathematics, etc.). This vocabulary is important not only for high school students who plan to continue post-secondary studies, but also for high school graduates who will encounter these academic vocabularies throughout their lives in newspapers, on television, on the Internet, and in other media.

The Fine Print

Ask students why companies use fine print. Have them read the fine print for the cell phone advertisement (see Appendix B-2) and write down what they understand about the fine print. Then, ask them to record questions that they still have about the terms of the cell phone agreement. Share and discuss these questions and then brainstorm other places students might encounter fine print in their lives (Gallagher 2003, 76–77).

Phone Home

Have students read the instruction on how to set up a calling card option on their new phone (see Appendix B-3). What questions do students have about the set-up procedure? Where else do students encounter technical directions? Have students search for good examples of hard reading such as technical directions or assembly instructions and have them bring them to class to share. Possible discussion questions after this activity might include:

- Is developing the ability to read hard stuff important in today's society?
- How do we get better at reading hard stuff?
- What are specific reading strategies that can be used to make sense of this type of writing?

- What is the cost of not being able to read technical material? (Gallagher 2003, 78)

What Makes a Good Book?

Teachers can guide students to create a list of criteria that determines a good book. This classroom discussion encourages students to become critical of the texts they are reading and cognizant of effective writing. The student-generated criteria could then be shaped into questions that can be used to discuss a particular text. An example of such questions is provided by Lesesne (2003, 56–64), who offers the following questions to guide students' analysis of what makes a good book:

- Is the plot predictable?
- Is the plot linear or does it employ techniques such as flashbacks, dual time narratives, foreshadowing, and the like?
- How are the characters drawn into the conflict?
- Are the characters richly developed or stereotyped?
- Do the stereotypes serve a purpose?
- What about archetypes?
- How does the author reveal character?
- Do the characters behave in an adolescent fashion or are they wise beyond their years?
- Is the theme of substance/value to the reader?
- Is the theme delivered in such a way as to avoid being didactic?
- Are multiple themes possible and accessible to the reader?
- Is the setting essential?
- Do the characters take precedence over the setting?
- Does the author use simple, compound, and complex sentences?
- Are words chosen carefully?
- Is figurative language used?
- Is this a book that addresses a timely topic, or a book that will not become dated quickly?
- Are there cultural references in the book that will hasten its becoming outdated?
- Is this a book that will find a wide audience or is it a book that will appeal to a small segment of the readers I know?



Advanced English 12 students share texts that they have read beyond the expected course readings. These texts are celebrated in an Author's Party.

Guest Read-Aloud

Inviting an administrator, guidance counsellor, parent, community member, colleague, or other guest into the classroom to read aloud provides opportunities for students to hear a variety of ways in which adults engage in the reading process (Lesesne 2003, 152). Asking the guest readers to “think-aloud” their read-aloud strategies allows students to become aware of the diverse metacognitive processes that are involved in reading.

Circle Map

This simple graphic organizer contains a small circle in the middle of the page, a wider circle that touches the edges of the page, and the outer square shape of the page. In the small circle in the middle of the page, students write down a concept, theme, or character that is being examined. In the outer circle, students record phrases that are associated with the idea in the small circle. In the upper right-hand corners of the page, students list categories that pull together the ideas contained in the bigger circle. In the bottom two corners of the page, students record their wider frames of reference. The following prompts may be used to guide this last step:

- What prior knowledge influences your view?
- What are the cultural and personal influences on your view?
- How do your present roles (student, athlete, musician, son, daughter) influence your point of view?

(adapted from Lipton 2006, 32)

Become a Struggling Reader Choose texts that are beyond the reading abilities of the students to create scenarios where students experience what it is like to be a “struggling reader.” Typically, these texts are passages from senior university courses with subject-specific language that would be unfamiliar to the grade 12 students. This experience requires that students consciously employ reading strategies to engage with the text. Using sticky-notes to annotate the challenging texts, students make connections, raise questions, make inferences, determine important ideas, and use other commonly used reading strategies. (See, for example, Tovani’s book, *I Read It, But I Don’t Get It: Comprehension Strategies for Adolescent Readers*.) This task helps students to practise using reading strategies with more sophisticated texts.

Reflecting on Reading Strategies

When students show their thinking when they are reading (Tovani 2000), they become more aware of their effective reading strategies. By asking students to record their thinking on sticky-notes or in the margin of the text, students create documentation about the type of reading strategies that they are using. Students can then reorganize the sticky-notes to classify them into various categories of the reading strategies that have been taught in class (e.g., asking questions, making connections, making inferences, determining main idea, etc.). This sorting of the students’ sticky-notes allows for a greater reflection on their reading strategies. Students may respond to the following questions when reflecting on their reading strategies:

- Which strategies do I use more frequently and which strategies are more difficult for me?
- Are there reading strategies that work more effectively for specific reading purposes? For specific types of texts?
- What have I learned about myself as a reader? About my reading strategies?
- How will I focus my attention in future reading experiences?
- What have my reading strategies allowed me to do? Think? Believe?

Notes/Vignettes

Growing Lifetime Readers

Lesesne (2003, 126–131) suggests that there are stages to becoming a Lifetime Reader, and that educators can assist in these stages:

- *Unconscious Delight*—when the readers’ real world slips away and he or she becomes lost in a book. To assist in this initial stage, teachers can provide time and space to read and provide an abundance of reading material in the classroom (especially serial reading).
- *Reading Autobiographically*—when the reader identifies with the characters in the text. Teachers can assist by providing reading and viewing materials that exemplify a wide range of characters who are diverse in their cultures, genders, family situations, religions, politics, professions, residences, marital status, etc.
- *Reading for Vicarious Experiences*—when the reader is able to experience another place and time. Teachers need to provide texts that are diverse in the characters’ experiences of the world such as historical fiction, fantasy, science fiction, biographies, and autobiographies.
- *Reading for Philosophical Speculation*—when the reader uses a text to try to figure something out for his or her own world, such as the meaning of death, the premise of knowledge, or ethical choices in life. Teachers need to support non-fiction reading and engage other content area reading in the English classroom.

- *Reading for Aesthetic Experiences*—when the reader is engaged in a text for the enjoyment of reading. Teachers need to create opportunities for students to share in their aesthetic appreciation of texts.

Academic Word List

Massey University, School of Language Studies hosts a webpage where Averil Coxhead's Academic Word List is published. The Useful Links link connects to additional resources for teaching and learning with the Academic Word List (see Appendix D-4 for the URL).

How Do I Determine a Text's Readability?

Readability analysis of websites and Microsoft Word documents is available online at the readability.info website (1). Guiding information about the results of the analysis can be found at readability.info website (2). More information about The Fry Readability Program can be found online (see Appendix D-4 for the URLs for these sites).

<p>5. Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies. <i>Students will be expected to</i></p> <ul style="list-style-type: none"> critically evaluate information, assessing the suitability, reliability, and credibility of language, form, genre, and source appreciate and understand the expectations of research ethics
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Suggestions for Assessment

Students of Advanced English 12 will demonstrate through

- interviews with their teachers
- annotations on their research notes
- end products of their research (essays, scripts, stories, podcasts, documentaries, etc.)
- that they
- survey a wide range of sources in their search for reliable information
- evaluate their information sources for validity and select sources accordingly
- compare the usefulness of sources in terms of their genre and depth of information
- research the backgrounds of their sources for biases and personal agendas
- critically scrutinize their own knowledge and biases against which they examine their sources

The end products of students' research will demonstrate their understanding of and attention to good research ethics when they

- properly cite quoted material, giving credit to its author
- use proper documentation to distinguish between information that is common knowledge and that which is not
- provide an appropriate list of references at the end of their essay, documentary, or other product

Teachers may also refer to Appendix B-4 for Rubric for Citing Sources

Suggestions for Learning and Teaching

Just the Facts

Examining how different newspapers, websites, radio broadcasts, podcasts, and television news report the same news story allows students to investigate how these reports contain bias and how these biases are embedded in language. Gallagher (2004, 183) suggests that headlines as well as the introductory paragraphs are appropriate spots to begin an inquiry about "loaded language." (See Appendix B-5.)

Independent Investigations, Part 2

Continuing to develop the information literacy skills developed in Advanced English 11 (See *Advanced English 11*, 86–88), students in Advanced English 12 conduct research about a specific topic, text, author, genre, literary historical period, literary approach, or an English language arts related skill or career. Students should solidify their understanding of the process of conducting academic research, specifically:

- how to find information using a variety of sources—books, academic journals (print and online), webpages and other media sources—and understand the difference between primary and secondary sources
- how to determine if the information is reliable (See *Advanced English 11*, 86–88)

- how to read information for bias and determine how language choices reveal bias
- how to determine if the form and genre of the text are suitable for the topic of research being conducted

Beyond being able to record notes during the process of research (See *Advanced English 11*, 89), students should be able to evaluate the source and record their evaluation with their notes for each reference. For example, Stewart, Bullock, and Allen advise students to “conclude your notes on each reference with your own evaluation of the ideas and evidence it presents, your comments on its relation to other references, and/or your notes on its place in your essay.” (1996, 160).

Evaluating Standards By using standards, students can evaluate information to determine if it is suitable for various purposes. Stewart, Bullock, and Allen (1996, 121–127) offer four types of standards, which are adapted below, that can be used to evaluate the merits of researched information for use in their own creations:

219. *Aesthetic Standard*—Is the information well constructed, beautiful, pleasing to the senses? Is it well performed? Is it a good example of its kind? This standard relies on two main criteria, coherence and comparison: Do all the parts work together to make a satisfying whole?
220. *Practical Standard*—Will this information work? Will it be useful? Does it have relevant application? Practical judgments connect the thing being evaluated with the social situation or context in which it will be applied, or the purpose it will serve.
221. *Ethical Standard*—Is this information right or wrong? Is this a position worth believing in? Is this a behaviour worth imitating? Is this a course of action worth following? Ethical judgments may be weak if students do not state their position explicitly enough, or if readers perceive their systems of values as inappropriate or irrelevant to the subject.
222. *Logical Standard*—What assumptions does the speaker/writer/director make? What perspective does the piece represent? Does it reflect the values and concerns of a particular cultural, political, religious, sexual, racial, philosophical, or theoretical orientation? Are these valid perspectives to bring to this subject? Does the information follow conventions of argument (e.g., causal argument, deductive argument, argument from evidence, argument from authority, argument by analogy, or emotional appeals)?

Plagiarism and Research Ethics Plagiarism is the use of others’ ideas and words without acknowledging the source of that information. To avoid plagiarism, students should know when to cite their sources, such as when they use

- another person’s idea, words, theory, or opinion
- facts that are not common knowledge
- direct quotations OR paraphrases of another person’s spoken or written words
-

Students should be aware of the reasons for academic integrity as well as the consequences of plagiarism within the school as well as other academic communities. Copyright and Intellectual Property Rights Students should be familiar with the definition and rationale for copyright, public domain, and intellectual property. These concepts are important to understand not only in the creation of student products, but also during the time of reading and viewing multiple sources of information so that students can keep proper documentation about the sources of information. Students should also understand the importance of copyright and intellectual property for their own created works.

- The Canadian Copyright Act defines copyright
-
- in relation to a work, ... [as] the sole right to produce or reproduce the work or any substantial part thereof in any material form whatever, to perform the work or any substantial part thereof in public or, if the work is unpublished, to publish the work or any substantial part thereof, and includes the sole right

(a) to produce, reproduce, perform or publish any translation of the work (b) in the case of a dramatic work, to convert it into a novel or other non-dramatic work (c) in the case of a novel or other non-dramatic work, or of an artistic work, to convert it into a dramatic work, by way of performance in public or otherwise (d) in the case of a literary, dramatic or musical work, to make any sound recording, cinematograph [sic] film or other contrivance by means of which the work may be mechanically reproduced or performed (e) in the case of any literary, dramatic, musical or artistic work, to reproduce, adapt and publicly present the work as a cinematographic work (f) in the case of any literary, dramatic, musical or artistic work, to communicate the work to the public by telecommunication (g) to present at a public exhibition, for a purpose other than sale or hire, an artistic work created after June 7, 1988, other than a map, chart or plan (h) in the case of a computer program that can be reproduced in the ordinary course of its use, other than by a reproduction during its execution in conjunction with a machine, device or computer, to rent out the computer program (i) in the case of a musical work, to rent out a sound recording in which the work is embodied and to authorize any such acts.

(see Department of Justice, Copyright Act for the URL)

Students read and review the Act to determine the rights and limits of right of copyright holders and the public to works. What are the implications of the current act for educators and students? What are the implications for creators, authors, and producers of new and existing works? What changes do students recommend to the Act to balance the rights of creators and the public to the ideas and works of humanity? What strategies do students advocate and use to access the ideas and work of humanity legally and ethically? Students may develop presentations on Canadian Copyright as it applies to educators, students, filmmakers, new media artists, writers, and the general public.

Information Literacy Programs Teachers of Advanced English 12 may wish to work with other staff members in their high schools to create an Information Literacy Program for the school. For example, staff could work together across disciplines to emphasize particular information literacy skills at each grade level, within each high school department, or within particular subject areas or courses. Because Advanced English 12 students are expected to have sophisticated information literacy skills, teachers of Advanced English 12 may find it beneficial to work as a staff to create opportunities to hone these students' skills through experiences outside of this course. Such learning experiences may include interdisciplinary student projects or extending the Advanced English 12 teacher's support for students' research in other disciplines.

Evaluating the "Truth" of an Autobiographical Account

Together, students and teachers establish the criteria by which they evaluate the "truth" of an autobiographical account. (Such criteria can be applied to actual autobiographies or to fictional works written as memoirs such as *Fifth Business* or *The Great Gatsby*.) The influences that determine what narrators will tell, leave out, or emphasize and how they will interpret events may be seen in these questions:

- Who is the intended audience and what has prompted the person to write a memoir?

- At what point in his or her life has the urge to write about the past come upon the writer?
- What are some of the things we should bear in mind when reading someone's account of events that happened in the past?
- What do we know about the writer's background, philosophy of life, values, chief interests, etc., that might lead her or him to emphasize certain aspects of events / other people, or to interpret the past in a particular way?
- In what light does the writer see himself or herself? In what light does he or she see others who have played key roles in his or her life?

If working with a common text, students could be given a number of excerpts from which they choose several to explain how these illustrate one or more of the factors that must be considered when evaluating the truth of an autobiographical account. If working with independently chosen text, students could choose several passages that they believe are relevant to the topic and explain their choices.

This activity was used as a way to explore the theme of the difference between psychological and objective truth in *Fifth Business* by Robertson Davies. To answer the questions as they apply to the narrator Dunstan Ramsay, students were asked to read what is said on this subject by such characters as Joel Surgeoner (Part 3, Chapter 6) and Padre Blazon (Part 4, Chapter 3) and then to reread Part 1, Chapter 2. The emphasis was not on discrediting the narrator, but on exploring how truth is far more complicated than fact.

Documentary Study

Teacher Fred Holtz developed an approach to studying documentaries that asks students to consider the concepts of truth, bias, fairness, objectivity, and point of view in video/film. Before beginning a study of the documentary, students individually are asked to write their answer to this question: "What does the term documentary mean? Some terms you might want to include: bias, objective, true, point of view, fairness." Students then share their answers (possibly first in pairs, then in a teacher-led whole-class discussion, using appropriate note-taking strategies). This original writing/note-taking must be saved in order to reflect on what changes or is confirmed as the study continues. Students then view a number and range of documentaries (as copyright permits). Questions, discussion, etc., should lead students to discern filmmakers' purposes, identify the choices the filmmakers have made to construct their films, and evaluate the effectiveness and appropriateness of these choices. Students should keep coming back to the uneasy relationship among the guiding concepts for the study: truth, bias, fairness, objectivity, and point of view.

Assessment and evaluation may include some or all of the following:

- the student's organized, thorough notes from assigned questions, class discussion, own observations, etc.
- the student's active participation in small-group and whole-class discussion/activity
- an essay that challenges the student to think critically about the nature of the documentary film and the guiding concepts of the unit; for example, "To what extent should documentary filmmaking be truthful and fair?" In the essay, the student would be expected to include references to the majority of films viewed
- a short documentary that could be used as an introduction to a unit of study on documentary film

Fred Holtz makes these suggestions: “It’s important that teachers NOT try to instil in students a cynical skepticism. Rather, on the one hand, you want students to come away from this work understanding that even the blandest recitation of non-controversial facts has a point of view, and, on the other, that the most biased piece of propaganda may contain some truth. Students ought to view (1) a parody (such as *The Spaghetti Story*), (2) a piece on a non-controversial subject, (3) a piece on a controversial topic, and (4) a very personal narrative. Also, it’s valuable for students to observe how music and montage guide their responses.”

Media Icons Project

Teacher Fred Holtz developed this activity to examine the mythmaking power of information media by focussing on how the media play a major role in creating icons (even as they play an iconoclastic role). The individuals who write the news, draw the political cartoons, choose the film footage for the evening news, etc., create icons both consciously and unconsciously—just like the rest of us. Students become better users of the media when they become conscious of how media construct reality. After some discussion and exposure to examples, each student chooses a famous person (preferably someone who is currently in the news) who has come to symbolize or embody an idea, issue, point of view, or cause. Students research the role of the media in creating their chosen icon. The task is to focus not so much on the person but on the means by which the media build an image(s) of that person (sometimes with the collaboration of the subject). Assessment and evaluation could involve the following:

- students present their findings to class
- students submit annotated bibliographies documenting and commenting on research

Fred Holtz explains the thinking behind this strategy: “I originally used the term icon because I think of the celebrity media and the tabloid press as creating a kind of secular mythology in which there is a range of predictable narratives (predictable in the sense that there are a bunch of simple stories familiar to and easily understandable by most people—that is, not too complex or too morally ambiguous). Into these narratives various public figures’ behaviour can be slotted. And I think it’s good to recognize that we as individuals are easily stereotyped into other peoples’ narratives about us and about their relationships with us.”

This is an activity that is never old because there is always a new crop of newsmakers that can become the subjects of the study. Students are encouraged to identify the ways through which the media are not just conduits of information but shapers as well. An additional benefit can be to get students not to think of “The Media” as a single united entity but composed of diverse interests and purposes.

SOAPS

The SOAPS strategy, adapted from Gallagher (2004, 116–118) can serve as a starting point in analyzing any piece of text. Students can use the starting points below to annotate a passage individually, or assign roles for the analysis of a passage collectively (e.g., each student is responsible for a letter in the acronym).

S – SUBJECT

What are the subject and main ideas of the piece?

O – OCCASION

What is the context, setting, circumstances, events, history, culture, etc., of the piece?

A – AUDIENCE

For whom was this written? Why?

P – PURPOSE

What was the author's reason for writing this?

S – SPEAKER

Who is the speaker? What is his or her tone? Why?

Notes/Vignettes

Software

Reality Check!—software that teaches students to evaluate the accuracy of online information, consider the pros and cons of the Internet for research, investigate who's behind a website, examine bias and purpose in website content, optimize on-line searches, reflect on copyright and plagiarism. It is available for licensing at the Media Awareness Network. (See Appendix D-4 for the URL.)

Web Sites

NoodleTools—This website provides free tools that allow users to format a reference for a bibliography in MLA or APA style. (See Appendix D-4 for the URL.)

The Writing Center at the University of Wisconsin-Madison—This website provides useful information about plagiarism and how to cite references in a research paper. (See Appendix D-4 for the URL.)

ERIC: Education Resources Information Centre—This website provides free access to more than 1.2 million bibliographic records of journal articles and other education-related materials and, if available, includes links to full text. (See Appendix D-4 for the URL.)

EPSCO Publishing—This is a research database that is available through the Nova Scotia EDnet server on school networks and also through remote access by using login information available through school boards. (See Appendix D-5 for the URL.)

Definitions

Copyright—the legal right of creative artists or publishers to control the use and reproduction of their original works. **public domain**—the condition of a text not being protected by patent or copyright and therefore freely available for use. **intellectual property**—original creative work manifested in a tangible form that can be legally protected, for example, by a patent, trademark, or copyright.

Documentary Study Resources

Constructing Reality (NFB 1994) is a six-part video package, with accompanying guidebook, designed to stimulate critical thinking about key social issues. The range of subject matter and styles of film make it very useful for a study of the documentary itself.

Also, further resources can be found by accessing the National Film Board (ONF/NFB) website. (See Appendix D-4 for the URL.) Choose Educational Resources, then choose Documentary Lens.

Teachers must preview materials to determine suitability for classroom use.

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

Students will be expected to

- investigate reasons for their responses to texts as individuals and as members of a socio-cultural group

Suggestions for Assessment

In encouraging students of Advanced English 12 to respond personally to texts they read and view, teachers also expect students to engage in reflective activities in which they examine their personal responses to text from a critical distance. Teachers can assess student success in this regard by asking students to

- discuss their personal responses with them and asking them questions to direct their thinking
- reflect on their responses, for example, through double-entry journal responses
- reflect on their reasons for preferring

- alternate texts or ending of texts

- one character over another

In these instances, teachers are asking students to explore their points of view as objectively as possible, noting the influences in their lives that guide their thinking, such as,

- racial, ethnic, or religious heritage
- familial influences
- peer group and popular culture influences

At the same time teachers need to be respectful of students' right to privacy and the limits they may set on their willingness to share their thinking with their teachers and peers.

Suggestions for Learning and Teaching

Anticipation Guide

Kylene Beers suggests this strategy for readers:

- *Before* reading a text, students are given several "theme" statements, which anticipate the text. These statements are not tied explicitly to the text but to ideas inherent in life and literature in general. Students are asked to Agree or Disagree with the statements. This can lead to class discussion/debate and to exploratory writing.
- *During* their reading of the text, students observe the context in which the anticipated issues appear, and extend their thinking about these issues.
- *After* completing reading (and possibly discussing) the text, students revisit their original responses to the theme statements to see if they have changed their minds about whether they agree or disagree. Or, they could revisit the statements from the point of view of the creator of the text.

Eventually, one or more of these statements can become the basis of a formal essay. Also, students may notice how phrasing and word choice in the original statements create nuances of meaning. A

possible extension of this activity would be to have the students, upon completing a text, create their own set of anticipation statements for other students to use (adapted from Beers 2003, 77–80).

Annotating a Text: As students read, they can articulate and explain the reasons for their responses to texts. Students may think about:

- Why do I react in this particular way to the text? How might other readers respond differently?
- What social or cultural experiences have I had that frame my understanding of the text in this particular way?
- Would my response to this text have been different if I had read it at a different time in my life?

Matt Copeland suggests ways in which students can annotate a text as they prepare to discuss the text in class. One way is to distribute texts that leave a wide margin on one side of the page where students may make notes as they read. Alternatively, students may record their annotation on a separate page by recording a quotation from the text along with their written annotation beside the quotation (see Appendix B-6 as well as B-7 for a student sample).

Students could also record their annotations on sticky-notes that are placed on top of a text, or use a word processor to type a passage from the text and record their annotations as footnotes.



Advanced English students' texts with annotated passages prepared for in-class discussions.

D.U.C.A.T.S. – The “6 Gold Pieces” of Writer’s Voice: A third option to annotating a text is recommended by the Greece Central School District whereby students note their observations about the text’s diction, unity, coherence, audience, tone, and syntax (see Appendix B-8 for example).

Talk Back: Linda Christensen encourages her students to talk back to the author of a text, challenging the author’s assumptions that are embedded in a text. For example, students may discuss if an author is racist, sexist, or homophobic when a character makes insulting jokes—is the author simply trying to develop a character? (2000,179) See Appendix B-9 for an example of how students may “talk back” to an author.

Blogging: The term “blog” is derived from “Web log.” The term “blog” can also be used as a verb, meaning “to maintain or add content to a blog.” A blog is a Web site where entries are made in journal style and displayed in reverse chronological order. The ability for readers to leave comments in an interactive format is an important part of many blogs. Students can read/view educational blogs and participate in a blog by posting a response to the texts made available on a blog. It is important that teachers work with students to determine appropriate membership, protocols, and guidelines for making a post on the class blog. Teachers can create a class blog so that

- students’ original works could be posted and peers could offer their own personal responses
- students’ responses to a text read/viewed in class could be shared
- students could post responses to other students’ personal responses about a text, illustrating that personal responses are positions within particular social and cultural perspectives. This “response to a response” structure of a blog, allows students to challenge the social and cultural constructions of one another’s responses

Some students maintain a blog for curriculum learning or personal purposes. Who is the audience for your blog? Obviously, self is one important audience, but is who you intend as your audience really your audience? How would you know? Why do you write a blog? Have you co-written a blog? How do you negotiate the developing blog with your writing partners? Do you engage with your audience? How does the response of your blog audience affect your blogging experience? What blogs do you read? What is your range of blog behaviours? Do you reply to blogs that you read? What do you make of the blog phenomenon? How are the audiences, purposes, and impacts of blogs changing and enriching your life?

Teachers and students can create blogs for free at Blogger (see Appendix D-5 for the URL).

Circles of Reflection: John Powers (Gallagher 2004, 157) offers a strategy for students to consider their personal responses to a text beyond “what does this mean to me?” He suggests that students ask the following questions:

- What does this text mean to my family?
- What does this text mean in terms of my peers?
- What does this text mean in terms of my community? How do the ideas in this text affect both my community and others?
- What does this text mean in terms of thinking about my country? What relevance does it play in relation to our national well-being?
- What does this text mean about the human condition? What can I learn about humanity from reading this text? What are the universal truths it contains?

These questions create a Circle of Reflection that require students to understand how their personal responses relate to their surrounding social and cultural worlds. For more ideas, see Gallagher’s 2004 book *Deeper Reading: Comprehending Challenging Texts, 4-12*, page 157, figure 8.2.

Theme Layers: Gallagher describes an activity he calls Theme Layers in which students identify a central theme and then demonstrate various levels of real-world connections to that theme such as connection to self, family, community, and nation (2004, 163–164).

Ramon's Theme Layers for *Romeo and Juliet*

Myself

Last year when I attended junior high school I had a lot of friends. We would say, "Friends never tell on friends." On the last day of school my friend told me he wanted to get in a fight. I knew he was serious because my friend never fights. I had a chance to stop it, but I didn't act quickly enough. My friend ended up expelled and wasn't able to walk for graduation I felt as if I was the reason.

My Family

About four years ago my sister and I were home alone. She told me she wanted to call her boyfriend so they could watch a quick movie. About 15 minutes before he arrived my parents told me to make sure my sister let no one in. I didn't tell, and about a week later my sister announced she was pregnant. I thought to myself, "If only I would have said something."

Romeo and Juliet Theme: *There are times when secrets should be told.*

My Community

I know there are a lot of people who either buy or sell drugs in the neighborhood. If someone would say a word to the police maybe they could get these guys off the streets. Many deaths and crimes could be prevented but some people don't know when to tell a secret.

My Nation

9/11 could have been prevented if someone who knew about the attack had told a secret. These acts are planned, which means more than one person knows something. In situations like this secrets must be told. One person saying something could save hundreds of lives.

Moral Dilemmas: Burke (2003a, 394) describes how moral dilemmas help students to articulate "deep thinking and promote intelligent discussion." Such discussions create opportunities for students to explore their personal responses as members of social and cultural communities to ethical situations.

Forgiveness Poems: (Christensen 2000, 66–67) By reading and discussing forgiveness poems, students may discern that cultural and social influences shape human action. For example, analyzing forgiveness poems about parent-child relationships may help students understand how parenting is a social and cultural activity (see Appendix B-10).

Finding Allies: In response to texts that students read/view, students may consider who might be considered allies for the author or for specific characters. These allies may be real (such as local political groups or support groups) or fictional (such as other characters from other texts or invented

support groups that may be lacking in a local or regional area). This activity helps students to understand how social and cultural influences shape a character, author's viewpoint, and their own responses to a text.

3-2-1 Strategy: This strategy is suggested by the Greece Central School District (2003, 15). See Reading Strategies in Appendix D-5 for the URL.

As students are reading, they can keep a 3-2-1 reading log:

- Pose *three* questions about the text (unfamiliar words, confusing passages, etc.)
- Pose *two* predictions based on the text (what will happen next based on what you have read)
- Make *one* connection based on the text (connect to something you know or have experienced)

What's Up with the Crime Scene? This activity forces students to consider how a text reveals clues about a crime scene in a Shakespearean play. Students use a modified script of the play that includes all of the dialogue, but with the names of the characters and all stage directions removed. In this way, students must deduce what has occurred at the crime scene. In the Web-link provided, this activity is explained by using the play *Macbeth* at the moment of discovery of King Duncan's murder (see Appendix D-5 for the URL for Folger Shakespeare Library).

Endings: Students write a response to the ending of a work of fiction:

- Do you like the ending? Why or why not? If it is not a happy ending, is it a satisfying ending? What is the difference?
- Does the ending solve or create problems?
- Why do you think the writer *chose* to end it that way?
- What would be another possible ending? Would it be equally suitable? Less so? Better?

Once the student has established his/her own personal response, it is an appropriate time for discussion (teacher-student, student-student, or whole class, if it is a common text). Next, students might consider some actual cases of a writer's creating more than one ending (e.g., *The Ballroom*, *Great Expectations*). They could also look at some ambiguous endings that could be interpreted in conflicting ways (Shakespeare is especially good for this). Each student could then be asked to revisit the ending of the original text under consideration and write about the ending from another point of view, perhaps from a particular socio-cultural or ideological or even historical perspective.

Assessment and evaluation might include

- written commentary on the ending from personal point of view
- written commentary on the ending from an adopted point of view
- creation of an alternative ending
- creation of a scene that takes place after the original ending that is consistent with either one's personal or adopted point of view

Making Myths Personal: Students could select, research, and present (through writing or representing) a myth of significance to them. This significance could be cultural, social, or personal.

Literature Pie Graphs: Students can use pie graphs to illustrate their diverse emotional response to texts or to illustrate a character's thinking, divided into larger and smaller thoughts (Whitin 1996, 71–94). These literature pie graphs allow students to demonstrate complexity in their responses to texts and how their responses involve conflicting emotions and/or reasoning.

Notes/Vignettes

Moral Dilemmas: A good teacher resource with plenty of moral dilemmas appropriate for student discussion is Boss's *Ethics for life: A text with readings*. Teachers interested in working with moral dilemmas might also consider readings about Kohlberg's stages of moral reasoning (see *Nova Scotia Department of Education Advanced English 11 Curriculum Guide*, p. 48,) and Maslow's Hierarchy of Needs, or have students develop moral codes for specific characters.

The Myths: Canongate Books, collaborating with a number of international publishing houses, launched the series *The Myths* in 2005 (see Appendix D-5, Meet at the Gate for the URL). Eminent international writers are contributing their retellings of myths that have important cultural implications for them. Here are some of the publications to date (with more to come):

- *A Short History of Myth* by Karen Armstrong (England)
- *The Penelopiad* by Margaret Atwood (Canada)
- *Weight* by Jeanette Wilson (England)
- *The Helmet of Horror* by Victor Peleven (Russia)
- *Lion's Honey* by David Grossman (Israel)
- *Dream Angus* by Alexander McCall Smith (Scotland)

Endings:

- Charles Dickens bowed to popular opinion and rewrote the ending of *Great Expectations* so that Pip was reunited with Estella.
- Another famous Charles Dickens anecdote is that he regretted killing off Nancy in *Oliver Twist*.
- Just about any Shakespeare play ends with rich ambiguity. For example, near the end of *Much Ado about Nothing*, after their "merry war of words," Benedick tells Beatrice, "Peace! I will stop your mouth" and kisses her (V, iv, 96), after which the feisty, opinionated Beatrice does not speak again. Does this signify a happy ending? If so, whose version? And what about all those happy couples celebrating their marriages at Portia's estate after the humiliation of Shylock in *The Merchant of Venice*? The Cambridge School Shakespeare's *Hamlet* contains an example of a "committed interpretation," which reads the play from a particular ideological perspective (see 242–245).

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

- evaluate the political, social, cultural, and emotional connotations embedded in language
- evaluate and respond to the artful use of language in a variety of texts

Suggestions for Assessment

In their critical examination of texts, Advanced English 12 students will engage in close reading or viewing in which they attend to language that is used to convey more than its denotative meaning, and therefore, to manipulate its audience. Teachers may use checklists or rubrics to assess, for example, class discussions, text annotations, response writing, or critical essays. In their evaluation and response to such language, students will demonstrate that they

- recognize connotative language used to evoke an emotional response in the reader/viewer
- recognize the use of figurative language for connotative effect beyond aesthetic purposes
- can identify when satire or irony is used for political, social, or cultural purposes
- can deconstruct a text to determine its alternative meanings
- can develop criteria to examine authors' purposes in using connotative or artful language

Teachers should see also Appendix B-11 for the rubrics Reading Critically: Text Analysis and Reading Critically: Context Analysis.

Suggestions for Learning and Teaching

Shifting Perspectives: Margaret Atwood's short story "Happy Endings" satirizes plot conventions and gender roles within those conventions. Teachers might introduce this story to students to illustrate how perspectives can be shifted through the use of satire.

Reading Political Cartoons and Viewing Flash Cartoons: Flash Cartoons are animated cartoons that can reflect political commentary, such as done by CBC's Patrick LaMontagne. Gallagher (2004, 186–189) suggests that students begin to read/view a political cartoon by making a list of everything that they see in the cartoon, focussing on the literal aspects. Then, the following deeper questions can be asked in a second reading/viewing of the cartoon:

- What is the subject of this cartoon?
- What is the content of this cartoon?
- What is the cartoon's purpose?
- Who is the intended audience? Why are they the intended audience?
- What is the thesis of the cartoon? What point is the cartoonist trying to make?
- What is left unsaid in the cartoon? What opposing views are left out?

Choose and Use Multicultural Texts: Responding critically to texts in Advanced English 12 involves exploring how language depicts politics, society, cultures, and emotions. By using multicultural texts, students are able to read a variety of texts that use language to constitute particular ways of viewing the world. Students should have access to a variety of texts from different cultures. Burke (2003, 387) suggests that the guiding principle for choosing texts in the classroom should be balance: among genre, canonical authors and contemporary authors, male and female authors, and racial backgrounds of authors. Other balances to consider might include the use of texts from the Atlantic Canadian region and those by authors from various countries, and the portrayal of characters with differing sexual identities, ages, belief systems, and economic statuses.

Using Philosophical Texts: Through the introduction of the philosophical quotations and writings of individuals throughout history, students can learn to engage with new ideas and points of view to which they may not have been previously exposed. With some issues, it helps to have a class discussion before individual responses are composed, and in some instances it is useful for students to compose individual responses, before bringing their ideas to the collective. See Appendix B-12 for examples.

Maslow's Hierarchy of Needs: Burke (2003, 394) suggests that teachers could “use Abraham Maslow’s principles of human needs as they relate to moral thinking; figure out where on his hierarchy different characters are, then invite students to examine their own moral reasoning by making connections between their own reasoning and Maslow’s or the character’s.”

Moral Code: Burke (2003, 394) suggests that teachers could “have students develop their own moral code as a means of explaining their own decisions and then have them do the same for different characters—Hamlet, Sethe, Bigger Thomas, Anne Frank.” Adapting this idea, teachers could also require these codes to consider how politics, society, culture, and emotion are integrated into their moral codes.

Unlearning “Inferiority”: Christensen (2000, 100–101) suggests that Standard English can create a differentiation of “correct” English and “incorrect” English, suggesting that “grammar [is] an ‘indication’ of class and cultural background ... and that there is a bias against those who do not use language ‘correctly.’ ” Advanced English students are able to identify these biases, and, while learning skills necessary to operate with Standard English, become critical of how these rules impose particular values in societies and cultures. Instead of being complacent consumers of Standard English, students should question social and cultural practices that devalue knowledge and ways of being that are conveyed in non-standard English. In this way, students unlearn that non-standard English is inferior.

How Is Language Political? Discussing this question with students creates opportunities for young people to understand how they participate in a political world by their use of language. Christensen (2000, 106) explains how she accomplishes this in her classroom: “We also look at how language is embedded in culture. Language isn’t just about subjects and verbs; it’s about music, dance, family relationships; it’s about how we view the present and the future. We read Jack Weatherford’s study of native languages (1991). What might a language full of nouns tell us about a culture? How about a language full of verbs? A language with no past tense? A language with no word for ‘read’ or ‘write’? A language with six words for love?” Christensen also suggests that the following questions are useful for understanding that language is about power and takes up political constructions of our world:

- Whose language or dialect has power? Whose doesn’t? Why not?
- What happens if someone has a Mexican or Vietnamese accent? A British accent?
- How does language benefit some and hurt others?

Ebonics: A study of the history of Ebonics and the story of English can help students to understand how social, political, and cultural connotations are embedded in language (Christensen 2000, 109). Teachers may wish to examine what is considered a successful English student in terms of their use of language and debate how such judgments are formed.

Interpreting the News: Daryl Cagle’s Professional Cartoonists Index contains newspaper editorial cartoons from around the world (see Appendix D-5 for the URL). The Web site contains over 100

daily editorial cartoons. As well, students may review editorial cartoon collections related to specific world events to study how people from many cultures interpret global events. The site provides an exceptional opportunity to study real world texts for the world views of various cultures and to examine the communicative power of satire. The site is commercial, and some editorial cartoons, by their nature, will be offensive to some audiences. Students should examine a range of cartoons on a specific news topic to identify how the world views, attitudes, and points of view are visually constructed. Why is stereotyping endemic to editorial cartooning, and how do powerful stereotypes—both positive and negative—shape students’ and the public’s thinking in various cultures? Students will also want to share their responses to editorial cartoons to identify the diversity of students’ responses to these texts and to discuss what informs those responses.

The Poetry of Protest: This teaching activity focusses on a social justice curriculum in which students are encouraged to learn about people who are marginalized and dominated in our society. By reading poetry written by those who have felt oppressed by society, students can explore how language can be used both to oppress and liberate people within our local, provincial, and larger societies. An example of this lesson can be found in Appendix B-13.

Murder Under Trust: *Macbeth* and Scottish Law: “This is an exercise aimed at getting students to understand how primary resources may inform the text and ideas of Shakespeare’s drama. Specifically, students will examine *Macbeth* (Act I Scene VII) in conjunction with a primary source from 1599 [*The laws and actes of Parliament ...* under King James I] to gain an understanding of historical context as a literary device” (see Appendix D-5 for the Folger Shakespeare Library URL).

The Actor’s Text: In this activity, each student is assigned a particular segment of text spoken in the first person. A longer speech from a play is ideal, but this exercise could be adapted for other types of text. There should, however, be the potential for a dramatic reading. Students are introduced to the concept of the subtext and how an actor, preparing to deliver that speech, must give a great deal of thought to what lies below the spoken text: what is NOT said but might be thought by a character, what motivates the character at particular points, what underlying psychology gives rise to certain behaviour or comments.

Each student’s task is to illuminate his or her assigned piece with notes that convey the subtext. This could be done with sticky-notes or, if practical, the speech could be enlarged and placed on chart paper with notes written in the margins (and displayed in class), or the whole thing could be designed electronically. In addition to subtext suggestions, the notes could also include the following:

- clarification, where necessary, of vocabulary, syntax, or allusion
- how the actor should divide the speech, shifting the tone, emphasis, or pace as appropriate
- parts of the speech that could be left out, if necessary
- parts of the speech that echo or foreshadow something else (as in a play)
- the physical stance or gestures actors might use; where they may be in relation to others on stage, whether they move around
- highlighting of some key words/phrases, especially for their connotative meaning
- comments related to style of language: turns of phrase, figures of speech, rhetorical devices, etc.

Assessment and evaluation might include:

- the actual physical “illuminated” text created by the student

- the student could also present and explain his or her text to teacher, to students
- the student could perform the speech
- another student could perform the speech, using the first student's "illumination," or coached by the first student

Notes/Vignettes

The Actor's Text: This activity was used when studying *Henry V*. Henry speaks only one soliloquy; all his other major speeches are those of the King, a public figure playing to one audience or another. Students were asked to consider what his kingly persona consisted of. To what extent did he consciously seem to choose roles that allowed him to manipulate situations? Or did he simply speak from the heart? Or did he manage to do both? Was there more or less to him than met the eye? From consideration of such public rhetoric in Shakespeare, it is interesting to move on to the public pronouncements of our own contemporary leaders.

***Tough Guise*:** This educational video explores the social constitution of masculinity through popular culture. Excerpts from this video can be streamed from the Media Education Foundation Web site (see Appendix D-5 for the URL). The video is described on this Web page as follows: "While the social construction of femininity has been widely examined, the dominant role of masculinity has until recently remained largely invisible. *Tough Guise* is the first educational video geared toward college and high school students to systematically examine the relationship between pop-cultural imagery and the social construction of masculine identities in the U.S. at the dawn of the 21st century. In this innovative and wide-ranging analysis, Jackson Katz argues that widespread violence in American society, including the tragic school shootings in Littleton, Colorado, Jonesboro, Arkansas, and elsewhere, needs to be understood as part of an ongoing crisis in masculinity. This exciting new media literacy tool—utilizing racially diverse subject matter and examples—will enlighten and provoke students (both males and females) to evaluate their own participation in the culture of contemporary masculinity."

Reading Political Cartoons: The following Web sites contain numerous links to political cartoons in Canada (see Appendix D-5 for the URLs):

- CBC Digital Archives—A Web site for teachers that explains how to guide students in creating a political cartoon, this site contains primarily Canadian content
- CBCNews: Canada Votes 2006—This Web site contains examples of Political Cartoons and Flash Cartoons with Canadian Content
- Fewings—Examples of Canadian, Ontario, United States, and world political cartoons are provided on this site
- Association of Canadian Editorial Cartoonists—The homepage for the Association of Canadian Editorial Cartoonists
- Mackay Editorial Cartoons—The site map on this Web page contains numerous galleries of political cartoons as well as links to other well-established Web pages
- Mapleleafweb—This site contains archives of Canadian political cartoons
- Daryl Cagle's Professional Cartoonists Index—Editorial/political cartoons from around the world

Resources about the Politics of Language:

- *Pygmalion* by Bernard Shaw
- Robert MacNeil's video series *The Story of English*

Ebonics: The following resources may be useful for studying Ebonics with Advanced English 12 students:

- Smitherman, G. 1997. Black English/Ebonics: What It Be Like? in *Rethinking Schools*, ed. T. Perry and L. Delpit. Boston: Beacon Press.
- CAL: Center for Applied Linguistics: Dialects—This Web site, hosted by the Centre for Applied Linguistics in Washington, DC, contains numerous articles debating the role of Ebonics in contemporary English (see Appendix D-5 for the URL)
- Delpit, L. Ebonics and Culturally Responsive Instruction: What Should Teachers Do? See Appendix D-5, *Rethinking Schools Online: Ebonics and Culturally Responsive Instruction*, for the URL

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.

- demonstrate an understanding of the value of writing to extend thinking
 - use metacognition to extend thinking and reflect on the writing process
 - understand that writing is a way of thinking deeply
- demonstrate an understanding of the value of other ways of representing to reflect insightful understandings of texts and issues
- demonstrate an understanding of the similarities and differences among challenging texts and issues
- communicate insight into and empathy for the diversity of the human experience

Suggestions for Assessment

Advanced English 12 students

- come to new understandings about complex issues and experiences as they work through them in their reflective writing
- consider the reasons behind their thinking as they explore their personal and critical response to texts
- view writing and other forms of representation as a means to
 - explore theme, purpose, and style in complex texts
 - explore concepts and issues that interest them from multiple vantage points
 - analyze issues and processes to recognize faulty reasoning, hidden assumptions, and relevance of details
 - compare theme and style in complex texts
 - create new ways of thinking from the results of their analysis of texts
- manipulate language in their writing and the relevant processes in other forms of representation, for example, dance, art, film, recording, to demonstrate insightful understanding of the power of those media to convey their thinking
- compose or design sophisticated dramatizations, illustrations, or interpretations of texts that synthesize their thinking about complex issues or themes

Teachers need to encourage and guide students to recognize the value of metacognitive thinking in their growth as readers, writers, and thinkers. Teachers may refer to Appendix C-23 for questions students can use to monitor their own development in this regard.

Teachers may also refer to Lewin and Shoemaker's Concept Acquisition Development Continuum, Appendix C-1, for a useful rubric to assist them in assessing students as their thinking processes become more sophisticated.

Other assessment suggestions may be found in Appendix C-2, Multiple Forms of Assessment: Products and Performances; and Appendix C-24, ChecBric for a Historical Persuasive Letter.

Suggestions for Learning and Teaching

Three Types of Analogies: Parry and Gregory (1998, 163–165) suggest that students can use analogies to extend their thinking.

- In a *personal analogy*, a student “metaphorically creates an empathetic relationship with a person, animal, plant, or inanimate object.” In this case, the student might imagine how “an atom would feel if it were accelerated to the speed of light”.
- In a *direct analogy*, a student “compares one class of objects or ideas with another, as in, Why is the brain like a swamp?”
- In a *conflicting analogy*, students “place two opposing ideas together, such as, Why is talent both a blessing and a curse?”

Metaphorical Graphic Organizers: Kelly Gallagher (2004, 135–147) suggests that students can use metaphorical graphic organizers to extend their thinking processes about character, plot and structure, setting, and metaphors themselves. For example, one metaphorical graphic organizer he describes is called Pencil, Eraser: “A pencil has two ends, one for writing and the other for erasing. Students take a copy of the image and write a character’s name on the shaft of the pencil. On the writing end of the pencil, students note the actions that character wishes he or she had done. On the eraser end, students consider what actions the character wishes he or she could erase.... Students try to determine if any of these actions could be completely erased. What steps would the character have to do to erase his or her actions? Is total erasure even possible? ” (137). These tools can be used to help students think about their own writing and represent their thinking in other ways of representing. These tools can be found in Appendix C-3.

Social Imagination and Interior Monologues: Bill Bigelow suggests that interior monologues are a device for helping students imagine the thoughts of others and thereby develop their social imagination (Christensen 2000, 134–137). Responding to a text by creating an interior monologue helps students to develop empathy and connect with another viewpoint (or character) with which, at first, students may have considered that they have little in common. Students might create interior monologues by

- choosing a specific line from a text as a starting point
- working collaboratively with other students to discuss the social constitution of the persona
- creating diverse interior monologues in response to a common text to show a range of ways in which to position a persona as a social and cultural character

Write an Allegory: Writing an allegory can help students think about how symbols are used in a text to prompt deeper thinking. Teachers may find it helpful to discuss a model piece of writing, such as Plato’s “Allegory of the Cave,” before students begin to write their own allegories.

What Matters Most: To help students effectively defend an interpretation, students might use a graphic organizer that helps them to identify what is important in their argument, why it is important, and when it is important (e.g., in the past, present, future, or always). See Appendix C-4 for an example of this graphic organizer.

Compare/Contrast Thinking Process Map: This visual organizer helps students to think about how concepts are alike and how they are different. Unlike a Venn Diagram, the Thinking Process Map organizes what the differences “are in regard to” (Hyerle 1996, 78). See Appendix C-5.

Organizing Comparisons: Two common ways of writing about comparisons are the Block Method and the Point by Point Method. When students are familiar with these structures, they are better able to determine how to organize their ideas in their writing.

- Block Method: “When you use the block method, you say everything you have to say about one subject before you discuss the other” (Stewart, Bullock, and Allen 1996, 109)
- Point by Point Method: “When you use the point by point method, you compare specific parts of the whole...and explain the significance of similarities and differences as you go along (Stewart, Bullock, and Allen 1996, 110)

Conversational Roundtable: Jim Burke describes this technique as a means of having students think about a concept from four different perspectives. Using a graphic organizer (see Appendix C-6), the student places a concept (e.g., an idea, character, theme, place, etc.) in the middle of the “table” and then examines this idea from four different “chairs” around the table, making notes about each unique perspective (2003b, 19).

PostSecrets: Students can create a series of texts that show the correspondence between two or more characters. This correspondence reveals secrets from one of the characters. These fictional secrets might include controversial issues that allow students to express insightful understanding and empathy in their writing. For inspiration, teachers and students might consider viewing Frank Warren’s series of PostSecret books such as *PostSecret: Extraordinary Confessions from Ordinary Lives*. Teachers should preview this material as well as the accompanying blog before introducing this idea to students (see Appendix D-5 for the URL for Blogspot).

Doublethink: This term was coined by George Orwell to mean holding two contradictory views at the same time and believing both to be true. For example, in “Allan Bloom’s book on U.S. colleges and universities, *The Closing of the American Mind*, the author claims that most students believe morality is relative and that there are no universal moral values. At the same time, however, these students profess to believe that human equality and tolerance are universal moral values!” (Boss 2003, 46). Doublethink can be considered a root of a character’s tragic error and students can explore this concept by creating characters who exhibit doublethinking. For example,

- a character may believe that it is not right to steal, yet copies CDs and DVDs for friends.
- a character may believe that it is proper to care for your friends, yet puts the health of their peers at risk by introducing them to smoking.

Such activities may aid students in identifying doublethink (unintentional and otherwise) in their own thinking and in the thinking of others.

Cultural Relativism and the Moral Community: The diversity of the human experience can be examined through writing about issues in cultural relativism and the moral community. For example, cultural relativism suggests that moral standards and values are constructed collectively by groups of people or cultures instead of by individuals. By contrast, some anthropologists (see the work of Clyde Kluckhohn, for example) claim “that there are basic universal, transcultural moral standards that are recognized in all cultures” (Boss 2003, 100, 116). Students can create texts (such as a mandala, a dramatization, an essay, a story) or they can participate in forum discussions that address these complex ways of understanding the diversity of the human experience.

Moral Maturity and Moving Beyond Ethical Relativism: To communicate insight and empathy into the diversity of the human experience, students may write about their own moral maturity or

those of the characters presented in the texts they encounter in Advanced English 12. While Kohlberg's moral development is suggested in *Nova Scotia Department of Education Advanced English 11 Curriculum Guide*, page 48, students in Advanced English 12 may consider how moral development shapes their own stances on controversial issues and how these stances occur in their writing and other ways of representing. The following example can be used to prompt students' thinking and writing about moral development:

During World War II, when the Nazis first cautiously introduced the idea of requiring Jews to wear the yellow star of David, the king of Denmark, a man of very high principles, announced that he would be the first to wear one. The people of Denmark quickly followed suit. Without the cooperation of the Danish people, the Nazis were unable to tell which of the Danes were Jews and which were non-Jews, thus making deportation of Jews impossible. Indeed, it was said that Nazi officials who had lived in Denmark for years were noticeably affected by this experience and thus could no longer be trusted to carry out Nazi policy.

How do public figures who have reached a high stage of moral reasoning affect the moral development of others in their culture? Are there any public figures in this country [or your community] that you admire as highly moral people? Discuss the influence, if any, these people have had on your own moral development (Boss, 2003, 225–226).

Art of Darkness: Teachers can introduce students to texts with similar dark themes such as *Heart of Darkness*, *Apocalypse Now*, and "The Hollow Men." Students then create a piece of art that encompasses and illustrates the common thread among these texts. The teacher does not explain to the students what the connections might be among the texts. Students may use media such as oil paints, sculpture, film, poetry, modern interpretive dance, dramatic monologue, architecture, or music. The artwork is to be accompanied by a piece of writing in which the student explains how the art relates to the texts.

Desert Island Painting: The following instructions are adapted from Michael and Peter Benton's *Picture Poems* (1997, 78):

Imagine you are the protagonist (or other character) in the novel you have just read. Plot the main experiences you have had and your feelings about them by your choice of six paintings to have with you on a desert island.

Present these paintings in a format of your choice, such as PowerPoint, poster, collage, timeline, Web page, etc. Viewers should be able to understand clearly your reactions to the events in the story by observing the content and sequence of your paintings.

If you could have only one painting, which would it be? Write about the feelings and thoughts this painting gives you, either as a prose description or as a poem, connecting it to events in the novel.

Pass It On: Students write, in an exploratory way, about some aspect of a text or topic and then, on a signal from the teacher, pass on their writing to another student to continue. The second student may develop any part of what the first student has introduced, either by reinforcing or challenging what has been written so far, or may take the discussion in a new direction. However, this must be done as a discussion (sentence form, making connections, etc.), not just in point form. This procedure can be repeated several times, depending on time, etc. Eventually, the originating students get back the writing they began with all the additional discussion from classmates. The teacher

should be part of this process as a writer as well as a facilitator (see Appendix C-22 for more information and example).

Reflective Prompts: Sutton writes that student reflection improves learning and is an important part of assessment *for* learning. She recommends the following prompts to guide student reflection (1999, 138):

- What have you done during this topic/lesson/unit/module/week?
- What have you enjoyed? Why?
- What have you found difficult? Why?
- What do you think you've learned during the topic?
- What would you show for evidence of what you've learned?
- In the next lesson, topic, etc., what are you going to focus on to continue what's been successful, and to improve what needs to be improved? What are your next steps?

In addition to these prompts, you may also consider the following:

- What connections can you make with other texts and experiences?
- What value was this learning to you? To others?

Comparisons: In his book *Writing Reminders*, Jim Burke suggests the following prompts can be used to help students practise making comparisons (2003b, 267):

- Write a review in which you compare different recordings or books by the same person.
- Write a review in which you compare different musical bands, films, or books by different people about the same subject.
- Write an analysis and comparison of different works of art by the same artist or by different artists about the same subject.
- Write a stylistic analysis about different speeches in which you compare the use of various techniques.
- Write a comparison of two or more historical eras.

In addition, comparisons could also be assessed in dramatic or multimedia presentations.

Mandala: Students can create a mandala to represent their understanding of a culture's moral community. "Mandala is the ancient Sanskrit word for a circle that symbolizes the cosmic order. The mandala includes within its borders all that is sacred or, in moral terms, all that has intrinsic moral value. When using a mandala to represent a culture's moral community, beings who have the greater status in that culture are placed toward the center of the mandala. As one moves further toward the edges of the mandala, one's moral value diminishes. Beings that are outside the moral community are placed outside the circle" (Boss 2003, 117). Students could use texts or images to represent these beings in a mandala.

Students could also create a mandala for a particular society in a text. The mandala is then used to illustrate how specific characters in the text can be situated within (or excluded from) the moral order as represented in the mandala. Students use board game pieces and figures to place characters on the moral map that has been created in the mandala.

Exit Slip: The appendix of *Self-Assessment and Goal-Setting* (Ann Davies) contains 18 classroom reproducible black line masters that support students in reflecting on their learning as they exit the classroom at the end of a lesson. They are excellent models which teachers may wish to extend to suit particular focuses of their classrooms over time.

Double-Entry Journal Plus: Students can create a T-chart on their paper and record a passage from a text on the right hand side of the page. On the left-hand side, students annotate the passage with their responses (see Appendix B-7). One section is left available on the page in the bottom left-hand corner. This space is used to make notes to share their annotated passages with other students or small group of students. In this way, the Double-Entry Journal concept (text on the right, response on the left) is extended by having a more interactive space for recording other students' comments about the passage (adapted from Gallagher 2004, 116).

Notes/Vignettes

Using the Feature of Graphic Design: Steve Moline suggests that when students understand the features of graphic design, they are able to use them in the production of their own texts to express nuances of their thinking. For example, the *layout*, *typographic features*, and *signposts* of the graphic design convey students' choices that demonstrate particular literal and figurative meanings. These features of graphic design are described as follows (Moline 1995, 120-121):

- *Layout* may include the arrangement of the text and the construction of overall icon-like statements of a theme.
- *Typographic features* include size differentiation between the main heading, the subheadings, and paragraphed text.
- *Signposts* include subheadings, bullets, and the separation of subtopics by using empty space on the page.

The Holocaust and Disillusionment with Cultural Relativism: Teachers may want to use texts that describe the disillusionment of social scientists after the Holocaust of World War II. At this time, cultural relativism was understood to be a concept that allowed anti-Semitism and was scrutinized. Teachers may wish to include texts that explore postwar sentiments about cultural relativism such as Daniel Goldhagen's book *Hitler's Willing Executioners*, texts about war-crime criminals, or relevant podcasts about expert historical witnesses.

Comparing Texts: The following teaching ideas are available from the Folger Shakespeare Web site. These lessons ask students to compare a Shakespeare play with another text:

- the relationship between tragedy and patriarchy in *King Lear* and William Faulkner's *As I Lay Dying* (see Appendix D-5 for the URL for Folger Shakespeare Library: UNIT: Patriarchy in *King Lear* and *As I Lay Dying*)
- relating the characters Macbeth and Lady Macbeth from *Macbeth* to Shakespearean sonnets (see Appendix D-5 for the URL for Folger Shakespeare Library: Macbeth and Lady Macbeth's Tortured Sonnets)

Examples of Admitting Unusual/Conflicting Points of View into Writing: In his long, narrative poem "The Titanic," E.J. Pratt uses a filmic method of cutting to various human scenes as the ship moves toward the moment of impact with the iceberg. Early on, however, he devotes a memorable segment to describing the iceberg. He invites us to consider the evolution and experience of this force of nature as it drifts south and into human history (see Canadian Poets: E. J. Pratt, Poems in Appendix D-5 for the URL).

Djwa, S. and R. G. Moyles, eds. 1989. *E. J. Pratt: Complete Poems*. Toronto: University of Toronto Press.

In *Beowulf*, it is not difficult—at least from a modern perspective—to pity the monster Grendel, who seems to be the ultimate outsider. Not only that, we learn that the monster has a mother!! In his novel *Grendel*, John Gardner tells the Beowulf story from the point of view of the monster as he tries and fails to make sense of the confusing, usually brutal, behaviour of human beings.

Tom Stoppard's play *Rosencrantz and Guildenstern Are Dead* tells the *Hamlet* story from the limited point of view of two hapless minor characters whose story runs parallel to Hamlet's. As Hamlet's contemporaries and fellow students, Rosencrantz and Guildenstern are preoccupied with some of the same philosophical issues as Hamlet; however, they lack his brilliance and passion, and stumble around Elsinore as most of us would if we found ourselves sent for by King Claudius to deal with his troublesome nephew/stepson.

John Updike wrote a prequel to *Hamlet* in his novel *Gertrude and Claudius*. Updike shows us how the relationship between Gertrude and Claudius developed over many years, suggesting that their behaviour was justifiable. The novel ends at the point Shakespeare's play begins.

The Red Tent, a novel by Anita Diamant, revisits the *Book of Genesis*, telling the story of Jacob, his wives and his children, from the point of view of his daughter Dinah.

Visual Literacy: An E-Learning Tutorial on Visualization for Communication, Engineering and Business: Teachers and students may wish to use this Web site as a resource for visual tools. Of particular note is the site's Periodic Table of Visualization Methods that can be found by opening the Map section of the Web site. This Periodic Table contains graphic organizers and visual representations of concepts and communications (see Appendix D-5 for the URL).

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

- effectively defend an interpretation of a text or issue
- develop, revise, and publish texts for purposes and audiences outside of the classroom

Suggestions for Assessment

Students who are preparing texts for publication should submit them to a jury of their peers, as well as their teacher, for assessment prior to publication. Students must recognize that texts published or presented in any form in any legitimate forum must

- respect the Canadian Charter of Rights and Freedoms as well as the Canadian Human Rights Act
- convey accurate, verifiable information
- contribute positively to the genre or form of representation in which they are published
- be technically accurate and stylistically polished

Students' defence of their interpretations of texts or issues may take the form of, for example,

- text annotations
- reflective writing
- seminar presentation

and should, where appropriate

- convey clear understanding of details or facts in the text, character representations, and use of language
- explain points of ambiguity in the text
- provide details from the text to support the interpretation, and/or
- provide support from appropriate recognized sources or critics
- offer insights not articulated in the text, but supported by it

Peer Revision Conferences: Georgia Heard (2002, 114) in her book *Revision Toolbox* offers questions that students may use to discuss their writing and revision strategies.

Ask the writer:

1. What was it like for you to write this piece? Did you have any problems while writing?
2. Is there anything in your writing that you need to work on?
3. How can I help you? Are there particular parts you want me to pay close attention to?
4. Are there any places where you can tell more?
5. What did your piece make you feel?
6. What is your piece about?
7. What will you do next?

Tell the writer:

1. what else you would like to know more about
2. how the piece made you feel
3. about a part that confuses you
4. what you think the piece is about
5. if you have any suggestions

See also Appendix C-25 for Peer Questions for Revising Writing.

Being a Good Audience for Writing

Ask Yourself (and the Writer) These Questions

- Was the piece interesting to read?
- Were the purpose and audience clear?
- Did the opening sentence or paragraph hook the reader?
- Were the ideas clearly expressed and logically organized?
- Were the paragraphs and sentences easy to understand and follow?
- Were there enough ideas, examples, or supporting details?
- Did the piece end in a satisfying or logical manner?
- Did the writer achieve the purpose of the assignment?

for Learning and Teaching

Essay with An Attitude: Linda Christensen describes this writing activity as follows: "Writing an essay with an attitude is really about taking a position and backing it up. It's a sustained, rehearsed argument with a parent, friend or teacher, newscaster, magazine writer, advertiser, or the broader society. I begin with asking students: What makes you angry? ... I want students to focus on larger social issues" (2000, 68).

Guest Speaker Response: After students have listened to a guest speaker who is experienced in a particular area of their studies, they may write a response, either formally or informally, and send it to the speaker. Having a guest speaker become their audience can empower students.

The Truth and Illusion Theatre Company: The Cambridge School Shakespeare's *Much Ado about Nothing* suggests this activity for representing learning: "The Truth and Illusion Theatre Company have come to Messina to present a show which will reveal all the deceptions and self-deceptions that have taken place during the past few days. Be as inventive as you can in finding ways of highlighting the many comic and serious deceptions" (167).

Since the theme of truth and illusion can be found in most of Shakespeare's plays, this activity could be adapted. Students could be divided into groups and assigned a particular segment of the play (e.g., five acts equals five groups). Other themes could be used as needed, as could works by other

authors. A variation on this, which focusses on language choices, could be The Image Theatre Company. Students deal with specific examples of figurative language (for example, the images that are used to describe particular characters) and represent them in performance, such as, mime, tableau, dance, etc. See “Images of Beatrice” in the Cambridge School Shakespeare *Much Ado about Nothing* (Berry and Clamp 1992, 66). **Graphic Novels:** By creating graphic novels, students can use other ways of representing to explore complex ideas and feelings. Using visual literacy skills, students can direct a viewer’s attention to specific details of images. Graphic novels also allow students to use printed text to explore narration, reveal characters’ inner thoughts, and develop dialogue. Using the software Comic Life, or a template for FrontPage Pro or DreamWeaver available from the online version of this guide, students can insert their own digital images into a graphic organizer, increasing the range of visual representations in their storytelling. Students might use their own digital photography, digital art, or manipulated images in their graphic novels.

Online Zine: As an extension to the Suggestions for Learning and Teaching in the Advanced English 11 guide, students can create a Zine that is published collaboratively in an online environment. Such a Zine can be hosted on the Ednet server for Advanced English 12 students, or students can publish their works to an online Zine, such as Poetic License, a Web site for publishing student poetry, or Awesome Dude, a Web site containing “stories by, for, and/or about gay and bi young people” (see Appendix D-5 for the URLs).

Write Formal Proposals: In an effort for students to write for audiences beyond the classroom, Jim Burke (2003b, 40) suggests that students can write formal proposals for

- programs the school should have or continue to support
- speakers to come to the class or school
- changes in the students’ schedule or new classes they want to see offered
- books or other items to contribute to a local program

Letters into Essays: To practise revising texts for differing audiences, students could be expected to transform a letter into an essay (Graves and Kittle 2005, 29–36). For example, students might write a letter about a controversial issue in a conversational style to someone they know and then, after analysis of and reflection on the ideas in the letter, use more universal language to express the ideas and continue to write in the first person. Graves and Kittle (2005, 29–36) offer guiding questions for reviewing the letter and the essay for analysis and revision:

Rereading the letter:

- Where do you connect with the person receiving the letter, betray knowledge of a personal nature?
- Do you address the person as caring, smart, and knowledgeable?
- What are the details of your concern? Number them.
- Is there urgency or concern? Underline the words that show this.
- Is there a passive voice in your letter (“one might suppose that”)? How active is your voice in laying out your concerns?
- Do you return your attention to the person receiving the letter?
- What pronouns do you use in the letter?
- Where is the heartbeat? Underline that sentence.

Rereading the essay:

- Put brackets around the content you carried over from the letter.
- Did you write in first person? Second or third person?
- Where do you begin to address a broader audience? (we, they)
- Number one side of the argument 1, 2, 3; use Roman numerals (I, II, III) for the other side of the argument.
- Underline the sentence in which you express your opinion after weighing the evidence.
- Underline the adjectives and adverbs in your opinion line. Are these words strong enough to justify your claims?
- Put check marks where you sense you need more information, which you would research and insert in a subsequent rewrite.

Exchange Letters: Students in Advanced English 12 may connect with students in other schools. These interschool connections can be initiated and facilitated by the teachers of Advanced English 12 through listservs, emails, and professional forums for the course. Alternatively, students could correspond with guest speakers, officials within the school or school district, and local government and organizations.

Discussion Forums: Students can post their own questions, writing, reflections, or ideas for peer response, or responses from a wider audience, when they participate in a forum. This practice can be used by students to defend a specific interpretation or to respond to another student's writing or interpretation of a text. When students participate in a forum, they should have a clear understanding about the membership, the protocols, and guidelines of the forum. These guidelines should consider plagiarism and intellectual property (see Appendix C-7 for an example of one Advanced English 12 class's guidelines for their discussion forum; see also Appendix D-2 on Ednet Forums).

Student-Focussed Learning Environments: Students in Advanced English 12 can be expected to be involved in creating classroom expectations. These expectations might include the following:

- protocols and guidelines (for example, see Appendix C-7 for an example of student-created protocols and guidelines for a class forum)
- behavioural norms (for example, how students envision peer feedback as a balance of being critical and kind or how intellectual property will be honoured when ideas are shared in class)

RAFT: This pre-writing activity is organized by an acronym described by Sejnost and Thiese (2001, 176–177):

- R—Role of the writer (Who is the writer? What role does he or she play?)
- A—Audience for the writer (To whom are you writing? Who will read your writing?)
- F—Format of the writing (What form will your writing take?)
- T—Topic of the writing (What will you be writing about?)

This strategy encourages students to write for an audience other than the teacher and helps students to focus their writing towards this intended audience.

Letters of Complaint: Students can write letters of complaint to companies about a product or service to practise writing for audiences outside of the classroom. These complaints should be genuine and based on their “real-world” experiences.

Public Service Announcement/Student Media Showcase: Students can develop a message in a medium that will appeal to a younger audience about an issue of social

concern such as smoking. This activity could be adapted to include wider media and audiences to create a Student Media Showcase. A rubric for assessing students' media productions can be found in Appendix C-8.

The Two-Letter Version: In this writing activity, students write two letters to different audiences that describe the same event. This allows students to defend different interpretations of the event and imagine diverse points of view. While the event remains the same, the purpose and tone of the letters are comparably different. As an additional activity, students might annotate their letters to explain their thinking about the writing process and what decisions they made about revealing purpose and tone.

Shakespeare Rewritten: In the writing activity, students select scenes and lines from a Shakespeare play and perform their version of the play for a younger audience. This activity requires that the Advanced English 12 students retell the play while maintaining the central characters, themes, and plot of the play. Students will also need to rewrite the scenes so that transitions between scenes and lines are coherent and smooth. Students should justify their editing choices, explaining why specific parts were omitted and why other aspects of the text were important to include. This activity can be adapted for other texts, audiences, and media. See Appendix C-9 for additional suggestions for this activity.

Spreading the News: Ballad Writing and Editing: Students will be introduced to the ballad as a form of narrative poetry and given information to place ballads in historical context as a means of spreading news from place to place by travelling balladeers. Expose students to a few examples of ballads and have them examine how the ballads are constructed, looking for elements of story and poetry (rhyme, rhythm, figurative language, sound devices, etc.). Give each student a newspaper and instructions to pick a current news story and retell it in the form of a ballad. See the sheet entitled "The Ballad" in Appendix C-10. To extend the process, students may engage in peer editing using the sheet entitled "Peer Ballad Editing" (see Appendix C-11).

Demand Responses: Students in Advanced English 12 can practise writing in demand situations where they must produce texts in limited time constraints and without advanced preparation. Students might be expected to create a response that defends an interpretation about a text that they have read or viewed and have this work assessed by the teacher. Students need not have read or viewed the same text, as a teacher could ask one question of multiple texts. Alternatively, students could have read/viewed a similar text, and the teacher could offer a choice of questions for student response. A further modification may be a guided response where teachers provide a list of critical points or topics that students discuss in their response to a text.

Teachers will need to be explicit about the assessment criteria that will be used. Students and teachers may wish to refer to the Grade 12 provincial exam prose assessment rubric (see Appendix C-12) or see other rubrics in this guide for Outcome 10. Teachers may wish to work with students to develop their own rubrics for specific assessment criteria. An example of an Advanced English 12 student's demand response can be found in Appendix C-13.

The Post-Secondary Scholarship Essay: One audience outside the classroom for students' writing is a post-secondary scholarship selection committee. Students can practise writing a scholarship essay that addresses criteria such as originality, correctness, details, pluck, and ownership (Burke 2003b, 353). Suggestions from Jim Burke can be adapted to support the writing of such an essay and can be found in Appendix C-14.

Demand Transmediation: Transmediation is the process of recreating the meaning of a text from one medium to another (e.g., from a novel to a film). A demand transmediation is similar to a demand response (described above) because students create a response within specified time limits. In this activity, students rewrite a text for a different audience. The assessment criteria would include tone and word choice in relation to the specified audience. Other adaptations include revising the genre of the text, such as transforming a letter into a human interest article, an email into a news bulletin, an Aesop fable into a storyboard for animation.

Online Writing: There is a proliferation of Web-based zines, blogs and discussion forums, gaming sites, and social software sites such as *YouTube* and *My Space*. Survey students about the online environments they inhabit and the learning and curiosity that are satisfied in such environments. Have the students identify the ways in which they participate in these environments—as contributors, observers, commentators, analysts, evaluators; and the factors that cause roles to shift. What do such environments offer students? How is the environment’s culture developed and maintained? How is power played out in the environment? How should schools and classrooms change to take advantage of the learning opportunities such environments could offer to students?

Students can create a presentation on one environment or interactive online site that they value and that they think has educational potential. In the presentation, the student develops an argument for the establishment of such an environment that would satisfy a personally valued, long-term educational curiosity or interest. Teachers may ask, “If you could focus your learning through the environment of your choice, what would you personally want to invest your time and energy to pursue?”

Inverted Pyramid: This exercise is so named because it takes students from a very broad description to a very pointed and specific description (▼). Over several classes, the procedure is as follows:

1. Begin by asking students to write one to two sentences describing the most important thing that happened to them in the last twenty-four hours.
2. Next, ask them to write one to two sentences about the most important thing that happened to them in the last two weeks, not including what has already been mentioned.
3. Next, ask them to write one to two sentences about the most important thing that happened to them in the last two months, not including what has already been mentioned.
4. Next, ask them to write one to two sentences about the most important thing that happened to them in the last year, not including what has already been mentioned.
5. Next, ask them to write one to two sentences about the most important thing that happened to them ever, not including what has already been mentioned.
6. Now, give the students 30-40 minutes and ask them to write a narrative of one to two pages describing one of their “important things.”
7. Ask students to find the sentence that they feel is the most important in the pages they have written and underline it (alternatively, the teacher can collect the writings and do this, or just give some help in deciding which sentence to underline).
8. Ask students to write one to two pages in specific detail, expanding upon and explaining the sentence they have underlined, really zeroing in on the situation.
9. Repeat steps seven and eight one or two more times.
10. Now the students have a series of pieces moving from a very broad description of a situation to a very detailed and pointed description. Ask students to take a selection from what they have written and fit it all together into a descriptive narrative that accurately and interestingly

describes their “important things.” They may hand in a polished copy for assessment, or present their narratives an oral exhibition.

Notes/Vignettes

Publishing Students: www.publishingstudents.com: This Web site provides resources to help teachers publish students’ writing (see Appendix D-5 for the URL).

Google Docs and Spreadsheets: Teachers and students can write collaboratively at Google Docs (see Appendix D-5 for the URL). This site allows one owner of a document to invite others to have access to the document online whereby they can edit text, images, tables, and formatting of the document. Users will need to create an account and password with Google.

Read · Write · Think: This Web site is sponsored by NCTE, IRA, and Marcopolo and contains lessons for English teachers that integrate technology into students’ thinking processes and the products they create through writing and other ways of representing. Sample lesson ideas and resources include the following (see Appendix D-5 for the URL):

- A Collaboration of Sights and Sounds: Using Wikis to Catalog Protest Songs
- Blogtopia: Blogging your own Utopia
- An Introduction to Beowulf: Language and Poetics
- Analyzing Character Development in Three Short Stories about Women
- Analyzing the Stylistic Choices of Political Cartoonists
- Style: Defining and Exploring an Author’s Stylistic Choices
- Avoiding Sexist Language by Using Gender-Fair Pronouns
- Audio Listening Practices: Exploring Personal Experiences with Audio Texts

Defining Revision: According to Georgia Heard (2002, 1), “revision involves changing the meaning, content, structure, or style of a piece of writing rather than the more surface changes that editing demands. Students also need to understand that revision doesn’t necessarily take place after they’ve finished a piece of writing [e.g., editing], but instead revision will most likely occur throughout the writing process.”

Literary Magazine: A literary magazine provides a forum for students’ creative writing and artwork. A group is formed early in the fall, an editor chosen, and the title and format of the magazine discussed. Students with strong editing skills, as well as the staff advisor, examine and revise writings. The art teacher is also approached for submissions of student work. Students type, photocopy, and assemble the finished product.

Guest Speaker Response: Listening to the descriptions of someone who has experienced first-hand what students are reading about can often be enriching. With this in mind, teacher Barb MacLean’s class invited a former Riverview High School student, now a captain in the Canadian Armed Forces, who had served in Afghanistan, to speak to the class and to relate his experiences to Khaled Hosseini’s *The Kite Runner*. After a splendid presentation, which included a PowerPoint show and a vigorous question and answer session, students conveyed a desire to let the speaker know that his words and the images he had shown had had a profound effect on them, in some cases altering their point of view on the need for a Canadian military presence in the country. Students, therefore, wrote informal notes to the captain, expressing their feelings. The captain then let the students know how their written comments had validated the significance of his presentation. He also indicated that because of reading *The Kite Runner* for this speaking engagement, he would encourage his troops to

read it before embarking on another stint in Afghanistan. The students realized they may have had a positive impact on the point of view of our soldiers and, thus, on their conduct towards the citizens of Afghanistan.

Resources for Graphic Novels:

- *ReadWriteThink.ORG* has a lesson plan called “The Comic Book Show and Tell” by James Bucky Carter (see Appendix D-5 for the URL for this Web site).
- *Outcast Studios Wiki*—An online resource for comic book creators (see Appendix D-5 for the URL). Contains and links to some imagery and text that might be suitable for all students and classrooms. Teacher preview required.
- *Writing-World.com*—This Web site has an article titled “Writing Comic Books” by Barry Lyga (see Appendix D-5 for the URL). This article provides sample script formats for writers seeking to create a comic or graphic novel. The author describes two approaches, full script and plot-art-dialogue. In the full script, the writer is likely also the artist and must personally work out the balance between telling and showing alone. The plot-art-dialogue approach is generally done as collaborative partnership between writer and visual artist. The writer must provide clear direction to the visual artist to bring the comic or graphic novel to life.
- *24 Hour Comics*—Writing Competition (see Appendix D-5 for the URL)
- *Welcome to the Comic Creator*—An online black-and-white line-drawing style comic book creation tool. The student selects a comic panel style, simple pre-set backgrounds and characters, writes speech balloons, and selects from among a few simple props to create a basic script on the computer screen. The student may print the completed comic book. More an elementary resource; however, a useful beginning. Sponsored by NCTE and IRA (see Appendix D-5 for the URL).
- *Panel Two: More Comic Book Scripts By Top Writers* (Paperback) by Nat Gertler, Peter David, Scott McCloud, Judd Winick, Bill Mumy, Mark Evanier, Miguel Ferrer (2003, Published by About Comics)
- *The Complete Idiot's Guide to Creating a Graphic Novel (The Complete Idiot's Guide)* Paperback by Nat Gertler (Published 2004, Alpha)
- *Comics and Sequential Art* by Will Eisner (Poorhouse Press, Tamarac, Fla. Exp. Ed. 1990)

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.

- create and support a scholarly thesis with appropriate evidence
- demonstrate proficiency in matters of correctness and stylistic choice in a range of genres or forms

Suggestions for Assessment

Teachers of Advanced English 12 students should expect students to demonstrate enthusiasm for experimentation and risk-taking in the genres and forms of representation they undertake. Students should keep a portfolio of draft and finished products for teacher assessment.

In working through to their final products, students will demonstrate sophisticated knowledge of and responsibility for

- monitoring their own progress through the stages of production, using checklists and rubrics
- planning, revising, editing, and proofreading their texts
- matters of correctness so that their final products are polished for publication

In addition, as students work through the process of presenting a scholarly thesis, teachers should assess them on

- the appropriateness of their choice of academic writing style or form of representation for their thesis
- the final product as it demonstrates

-

their appropriate use of their chosen academic presentation form

- the complexity of their thinking
- proper treatment and documentation of sources, both supporting and conflicting

Teachers should see Appendix C–15 for Writer’s Rubrics on Ideas, Organization, Voice, Word Choice, Sentence Fluency, and Conventions (Spandel and Hicks 2006, 465-470).

Suggestions for Learning and Teaching

Types of Academic Writing: There are various kinds of academic writing. Students are often asked to consider these types of writing:

- autobiography
- observation
- interpretation
- evaluation
- reflection
- controversial issue
- narrative
- definition
- division/classification
- process analysis
- cause/effect
- exposition
- argumentation/persuasion

- comparison/contrast
- example/illustration

Teachers of Advanced English 12 introduce a variety of these writing forms to assist students in preparing for academic experiences beyond high school (see Appendix C-16).

Types of Academic Representations: The focus of these activities is to have students create and support a scholarly thesis but by using media other than writing. Beside each idea, a suggested resource is noted to help educators and students imagine and create academic representations.

- Performance Poetry—*The Spoken Word* and Shauntay Grant (see Appendix D-5 for Writers' Federation of Nova Scotia for the URL)
- Documentary Film Making—*An Inconvenient Truth* (see Appendix D-5 for the URL)
- Visual Arts: sculpture, painting, music, photographs, posters, performance (see Appendix D-5 for the URL for Incredible @rtDepartment)
- Dance—Students can create a dance piece that combines one of the following five forces of movement with a current issue or event to create a thesis statement for the dance:
 1. muscular (smooth, strong)
 2. skeletal (sharp, stiff)
 3. organic (natural, slow)
 4. glandular (quick, twitchy)
 5. ligamental (graceful, floppy, flexible)

Examples of topics include: Muscular – war; Skeletal – peer pressure; Organic – peace, depression, nature; Glandular – crime, fear; Ligamental – baby growing, peer pressure

Adaptations: A large image that represents one force, using the human body as a reference point (a gesture drawing or a section of the body, for example) and the drawing could be used as inspiration for the dance or used as a backdrop during the performance

- Podcasting—see Appendix C-17 for how to create a podcast

We Proof for You Inc: As a small group team, develop marketing materials to offer a proof reading service for local small businesses and community organizations. Outline the skill sets and services available, and the advantages to business owners. Consider tactfully including a few photographic examples of signage in the community that misrepresent the organization's intent or whose errors might adversely affect public perceptions of the organization. Prepare a tactful presentation, develop a list of business and community organization contacts, and improve the community.

It's Out Their [sic]! Use the school's digital camera to document evidence of signage in the community and community organizations' Web sites that contain spelling grammatical, or other errors. Present your findings in the form of a photo essay to the Business Association. Develop tactful and realizable recommendations and strategies that will support businesses to fix the errors and avoid such problems in the future. Tact and knowledge of your audience will be key factors in the success or failure of your work. Assess your impact!

Developing Thesis Statements: The following Learning and Teaching suggestion about thesis statements is written for a student audience. Teachers may use this student-friendly language to help explain what a thesis statement is and how students can use it in their academic writing.

Academic writing often takes the form of persuasion, i.e., convincing others that you have an interesting, logical point of view on the subject you are studying. Persuasion is a skill you practise

regularly in your daily life. You persuade your roommate to clean up, your parents to let you borrow the car, your friend to vote for your favorite candidate or policy. Course assignments often ask you to make a persuasive case in writing. You are asked to convince your reader of your point of view. This form of persuasion, often called academic argument, follows a predictable pattern in writing. After a brief introduction of your topic, you state your point of view on the topic directly in one sentence. This sentence is the thesis statement and it serves as a summary of the argument you'll make in the rest of your paper.

What is a thesis statement? A thesis statement

- tells the reader how you will interpret the significance of the subject matter under discussion.
- is a road map for the paper; in other words, it tells the reader what to expect from the rest of the paper.
- directly answers the question asked of you about your subject. A thesis is an interpretation of a question or subject, not the subject itself. The subject, or topic, of an essay might be World War II or *Moby Dick*; a thesis must then offer a way to understand the war or the novel that others might dispute.
- is a single sentence somewhere in your first paragraph that presents your argument to the reader. The rest of the paper, the body of the essay, gathers and organizes evidence that will persuade the reader of the logic of your interpretation.

How Do I Get a Thesis?

A thesis is the result of a lengthy thinking process. Formulating a thesis is not the first thing you do after reading an essay assignment. Before you develop an argument on any topic, you have to collect and organize evidence, look for possible relationships between known facts (such as surprising contrasts or similarities), and think about the significance of these relationships. Once you do this thinking, you will probably have a working thesis, a basic or main idea, an argument that you think you can support with evidence but that may need adjustment along the way.

A Forum for Thesis Development

Developing a scholarly thesis statement can be a lonely business. Receiving feedback and response from peers to refine and focus the thesis is helpful. An online class discussion forum is an ideal place for students to post draft thesis statements for discussion and refinement. As the online conversation is threaded and recorded, students and the teacher may assess the evolution of the refinement of the thesis statement and the contributions and questions offered by peers to support each learner.

Recognizing Thesis Problems

Students in Advanced English 12 may benefit from being able to recognize and avoid common problems in writing thesis statements in a scholarly essay. These problems include the following (Stewart, Bullock, and Allen 1996, 70–71):

- merely restating the assignment
- merely stating facts
- failing to give reasons
- failing to separate your thesis from theme/thesis of the text or critics
- failing to signal essay structure

Collaborative Essay: This is a possible extension/variation of the Pass It On strategy (See Outcome # 8). After initial independent exploratory writing on topics, students pass on their writing within a

group of three or four. From their discussion of the resulting products, the students decide on a topic they wish to develop, create a working thesis and draft an outline. (They may even be asked to create a rubric for evaluating the finished essay.) Once the teacher has approved the topic, thesis, and outline, students could write an in-class demand essay based on the preliminary work they have produced collaboratively. Assessment must be based on not only the finished product but also the process, including students' self and peer evaluation. Wiki-Writing: Students may write collaborative texts by using a wiki. The advantages of using a wiki for creating collaborative texts is that the wiki keeps track of changes to the document and provides a history of the document, involves multiple contributors from differing geographic locations with ease, and can be hypertextual (direct Internet links can be made to the references used in the document).

Supporting Details: Thesis writing is improved when students understand that supporting points take many forms depending on the purpose of the writing (Ferster Glazier and Wilson 2002, 212):

- example (in an illustration)
- steps (in a how-to or process paper)
- types or kinds (in a classification)
- meanings (in a definition)
- similarities and/or differences (in a comparison/contrast)
- effects (in a cause-and-effect analysis)

Culture of Revision: Jim Burke (2003b, 48) suggests that English teachers should foster a culture of revision in the classroom: "Writers need room to grow, which means freedom to make mistakes and the opportunity to learn from those errors. To this end, they need a classroom where the teacher and their peers encourage them to take risks and improve on their initial efforts. Revision comes in different forms: concept, content, coherence, and correctness. Students... need time to revise this initial work for clarity and, eventually, for correctness."

Editing versus Proofreading: Students can improve their writing skills when they separate editing processes from proofreading processes. This is important so that writers do not begin proofreading their work before it has been edited. For example, students need not look at spelling and punctuation mistakes in their writing if they have not already considered whether their ideas are fully developed. The following checklists are intended to help students understand the difference between editing and proofreading, and the important sequence of editing and proofreading in the writing process.

Editing:

- additional arguments if required
- balanced and thorough treatment of the topic
- sufficient supporting details
- clarity of ideas
- organization of ideas
- coherence of details
- tone, persona, voice
- clear introductions
- appropriate closings
- appropriate division of paragraphs
- use of transitions

- appropriate diction (choice of words, vocabulary)
- appropriate syntax (choice of arrangement of words)
- use of literary devices (metaphor, simile, alliteration, etc.)

Proofreading:

- spelling
- grammatical errors (e.g., run-on sentences, sentence fragments, errors of agreement, non-parallel structures, etc.)
- punctuation
- capitalization
- verb tense
- contractions
- use of text features (e.g., titles, subheading)
- document format (e.g., indentation)

See also Appendix C-26 for Peer-Editing Checklist.

10 Tenets of Teaching Editing Skills: Kelly Gallagher, in his book *Teaching Adolescent Writers* (2006, 148–154), describes ten tenets to which he adheres to help his students refine their editing skills:

1. Determine editing needs and address them as they arise.
2. Teach less to the whole class; teach more in conferences.
3. Instead of using grammar books, make them.
4. Keep the focus narrow (e.g., one specific issue).
5. Teach the big eight:
 - a) identifying the difference between a fragment and a complete sentence
 - b) understanding comma splices, semicolons, and colons
 - c) understanding subject and verb with no intervening phrases
 - d) understanding subject and verb with intervening phrases
 - e) using pronoun case correctly, which again ties to subjects (and objects) of sentences
 - f) using commas inside the independent clause
 - g) understanding irregular verbs (and their three stems for the six tenses)
 - h) correctly aligning the pronoun with its antecedent
9. Don't drown the paper in corrections.
10. Whole-class peer editing is an ineffective strategy.
11. Make students track their spelling demons.
12. I can effect more improvement in a student's writing via a two-minute discussion than I can by taking five minutes to write comments on the paper.
13. Repeat after me: "I am not Superman. I am not Superman. I am not..."

Correction Log: Teachers can work with students to identify their repeated grammatical and mechanical difficulties in their writing. This can be accomplished by having students keep a log of their grammatical and mechanical errors that are identified by the teacher. Teachers can help students to classify these errors so that students can learn appropriate strategies to improve their writing. A further classification of the errors can be done to determine if the student had difficulty identifying the error or remembering the guidelines for correcting the error, or if new instruction is

required. The teacher can work with students to provide strategies for how to improve their mistakes and become more proficient writers. Students may wish to create personalized summary statements about their writing difficulties and strategies such as “When I _____ I need to _____.” A similar idea is suggested by Kelly Gallagher, in his book *Teaching Adolescent Writers* (2006, 184), in an activity called Independent Correction Sheet (see Appendix C-18).

STAR: This acronym can be used to help students in the editing process by recording these letters on their writing drafts to help explain the changes that are being made (Substitute, Take things out, Add, Rearrange).

Substitute

- Overused words
- Weak verbs*
- Weak adjectives
- Common nouns with proper nouns
- “Dead” words**

Take things out

- Unnecessary repetitions
- Unimportant or irrelevant information
- Parts that might belong in another piece

Add

- Detail
- Description
- New information
- Figurative language
- Development
- Clarification of meanings
- Expanded ideas

Rearrange

- The sequence to produce a desired effect
- The order for a more logical flow
-

* Teachers might consider beginning with the verb *to be* and illustrating how replacing *be, being, is, am, are, was, were* with other verbs creates a stronger sentence. Other common verbs (e.g., *said*) can be listed through class discussion.

** “Dead” words include *good, very, thing(s), really, a lot, etc., gonna, got, kind of, like, so/well (at the beginning of a sentence), totally, I think, I feel, I believe, in my opinion, in conclusion, +, @, &, #* (Gallagher 2006, 60–67).

Word Choice/Sentence Fluency: To help students understand stylistic choices in their writing, teachers can format exemplary texts to emphasize critical choices that writers make in creating texts. For example, teachers can show an original text and edited versions of this same text placed beside each other and use formatting differences (such as bold, italics, or underlining) to signal where the editing has occurred. Students can then make notes about how these editing changes affect the writing and create a writer’s style. This idea is suggested by Burke (2003b, 51) and further details can

be found in Appendix C-19. Additional student resources can be found in *Write Traits Advanced Level 2*.

Politics and the English Language: George Orwell suggested the following rules to cover problems of style.

- Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
- Never use a long word where a short one will do.
- If it is possible to cut a word out, always cut it out.
- Never use the passive where you can use the active.
- Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
- Break any of these rules sooner than say anything outright barbarous.

Student Markers: Students can use the rubric used for the Nova Scotia English Language Arts 12 exam (see Appendix C-12) to assess writing exemplars provided by the teacher. This allows students to practise the identification of effective use of thought and detail in a written text, the organization of a text, the use of syntax and diction, as well as the correctness of the language in the text. This exercise is intended not as an assessment event, but as a teaching and learning strategy that assists students to understand the importance of revising their own writing.

Rags to Riches: This activity works best following a series of micro-lessons on aspects of writing, or as part of a writer's workshop. The teacher should compose a short piece of poorly written material. For example, if this is following some lessons on show, don't tell, and comma usage, the piece should contain comma errors and incidents of telling rather than showing. Students should then revise and rewrite the poorly written piece so that it is not only correct, but well written and effective. To extend the exercise, students may be given the option of peer editing the "richer" pieces their classmates have re-written before final copies are made.

Notes/Vignettes

Wilfred Owen's Revision: Wilfred Owen's revision process for "Dulce et Decorum Est" is an example of how a writer used the craft of revision before publishing final works. See Appendix C-20 for the poem and the URL connecting to original manuscripts showing his revision process.

Writer's Handbook: Teachers might refer students to a writer's handbook such as *Checkmate, Mechanically Inclined*, or the glossary of mechanical terms in writing as found in Appendix C-21.

Internet Resources: The following links may be useful for supporting writing mechanics (see Appendix D-5 for the URLs):

- 10 Most Wanted Grammar Errors from Acadia University—This site contains glossaries and links for visitors (see The English Department's SGU, "The 10" in Appendix D-5).
- Dalhousie University How-to's at Dalhousie Libraries—This site includes tutorials about how to use a university library, research a subject, search Novanet, search a database, find journal articles, cite resources in a bibliography, and locate Internet resources. Access the Web site and go to How Do I ... in the drop-down menu.
- English Grammar 101—This is an instructional series designed for students to improve knowledge of the English language. Four volumes of grammar tutorials and quizzes are available

for skills including word and phrase patterns, clause patterns, verb tense, and sentence patterns. Each volume includes a pretest, 25-50 exercises, a self-test and a post-test.

- The Blue Book of Grammar and Punctuation—Use this site to check the rules concerning proper grammar and punctuation.
- CanSpell—This site contains spelling activities for teacher, parents, and students.
- Language Log Blog—The site discusses the proper and evolving use of language.
- Grammar Bytes!—This Web site contains grammar terms, exercises, handouts, tips, and rules.

Goldilocks Thesis Statement: One Advanced English teacher uses the idea from the story of Goldilocks to peer-assess students' thesis statements in his classroom. Students post their thesis statements on paper around the classroom and other students record a response as follows: "too broad," "too narrow," "just right." For each response, a suggestion or comment is required to justify the response.

Eats, Shoots, and Leaves: Lynn Truss' book *Eats, Shoots, and Leaves: The Zero Tolerance Approach to Punctuation* (2005 Penguin Books) discusses everyday occurrences of improper punctuation in public spaces and texts and her frustrations with these errors. This book reviews the rules of punctuation while emphasizing how meaning is misconstrued when the rules are not adhered to. Additional education support material is available at no cost from the Web site (see Appendix D-5 for the URL).

Film-Making Links:

- Academy of Motion Picture Arts and Sciences (see Appendix D-5 for the URL)—This site includes a series of annual study guides that focus on the different branches of the Academy including Screenwriting, Cinematography, Art Direction, Animation, and Film Editing.
- Internet Archive Moving Images includes about 2000 digitized movies, commercials, and TV programs that are free and open for everyone to use.
- Wiki Books Movie Making Manual —This is the beginnings of a wiki book on movie making, a manual intended to be a practical guide to filmmaking. The wiki is a collaborative effort, and visitors are invited to participate.
- The Librarian's Guide to Anime and Manga
- Pixar is a leading computer animation company. The "How We Do It" section of the Pixar Web site provides an overview of their approach to "a four stage production process: development, creating the storyline; pre-production, addressing technical challenges; production, making the film; and post-production, 'polishing' the final product."
- PBS: Still Life with Animated Dogs—Basic site for beginning animation. Defines Cell animation. Features the work of Paul Fierlinger.
- National Film Board of Canada Web site contains education resources section including Animation and Documentary Filmmaking (see ONF/NFB: Educational Resources).

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Assessment for learning
Speaking with a purpose: A practical guide to oral advocacy.
I read it, but I don't get it: Comprehension strategies for adolescent readers
PostSecret: Extraordinary confessions from ordinary lives
Sketching stories, stretching minds: Responding visually to literature
Improving comprehension with think-aloud strategies
Action strategies for deepening comprehension

Appendices

Appendix A – Speaking and Listening

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Appendix B – Reading and Viewing

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4. Rubric for Citing Sources (Lewin 1998, 156)
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8. D.U.C.A.T.S.—The “6 Gold Pieces” of Writer’s Voice
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Appendix C – Writing and Other Ways of Representing

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8. Documentary Film
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10. Ballad Writing and Editing
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12. NS Provincial Exam Prose Assessment Rubric
13. Example of a Student’s Demand Response
14. The Post-Secondary Application Essay
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20. Wilfred Owen – “Dulce et Decorum Est”
21. Mechanical Terms in Writing
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Appendix D – Miscellaneous

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3. Sample Model and Student Work Release Form
4. Web Site Names and their URLs

Appendix A – Speaking and Listening

Appendix A-1: Observational Checklist for Students' Speaking Skills

Observational Checklist for Students' Speaking Skills (Copeland 2005, 152)

Did the participants...	Poor	----	Average	---	Excellent
dig below the surface meaning?	1	2	3	4	5
speak loudly and clearly?	1	2	3	4	5
cite reasons and evidence for their statements?	1	2	3	4	5
use the text to find support?	1	2	3	4	5
listen to others respectfully?	1	2	3	4	5
stick with the subject?	1	2	3	4	5
talk to each other, not just the leader?	1	2	3	4	5
paraphrase accurately?	1	2	3	4	5
avoid inappropriate language?	1	2	3	4	5
ask for help to clear up confusion?	1	2	3	4	5
avoid hostile exchanges?	1	2	3	4	5
question others in a civil manner?	1	2	3	4	5
seem prepared?	1	2	3	4	5
make sure questions were understood?	1	2	3	4	5

-2: Speech Terms (Greece Central School District 2003, 13)

Acoustics: The science of sound or the way the walls, floor, ceiling, and other parts of a room react to sound. The quality of speech sound depends in part on the acoustics of the room in which the speech is delivered.

Ad Lib: Making up or composing the words to a speech as you deliver it.

Articulation: The uttering of speech sounds in a clear, distinct manner so that each word is clearly understood.

Cadence: The rhythm or flow of a speech. A smooth, even flow is described as being legato; a bouncy, jerky flow is called staccato.

Climax: The high point or peak in a speech.

Commentary: An organized group of remarks or observations on a particular subject; an interpretation, usually of a complex social issue.

Continuity: The state or quality of being continuous or unbroken. A speech with continuity will move smoothly from the introduction through the conclusion by way of effective linking or transitional devices.

Emphasis: Giving more attention to a particular word or phrase than to the others. This can be done by varying the force, pace, pitch, or tone of the voice.

Enunciation: The clearness or crispness of a person's voice. If a speaker's enunciation is good, it will be easy to understand each sound or word he or she creates.

Eye Contact: The communicating a speaker does with his or her eyes during a speech. It is very important that a speaker establish eye contact with the audience so that full communication can take place.

Force (Drive): The amount of pressure or punch behind the speaker's voice; loudness.

Gesture: The motion a speaker uses to emphasize a point. Hand and facial gestures are usually effective additions to a speech, although they can also be visual distractions and take away from the speaker's effectiveness. The important thing to remember is to keep gestures as natural as possible and not to overuse them.

Inflection: The rising and falling in the pitch of the voice.

Monotone: A voice which is unchanging in inflection or color; dullness.

Oratory: The art of public speaking.

Pace: The rate of movement of a speech. It is often a combination of rates, selected for their appropriateness to the message and the audience. If speakers let the pace of their speech drag, it will lose the interest of the audience.

Pause: The momentary stopping in a speech to give additional emphasis to a particular word, phrase, or idea.

Pitch: The highness or lowness of a voice. By properly varying the pitch of the voice, the speaker can emphasize or color the words of the speech.

Presence: The sense of closeness of the speaker to the audience. If a speaker is sincere and open with the audience, his or her degree of presence or believability will be high.

Projection: Directing or throwing the voice so it can be heard at a distance.

Rate: The speed (fastness or slowness) of the speech pattern.

Read-y (read e): The term used to describe a speech which sounds so much like it is being read from a script it becomes distracting.

Repetition: The repeating of words or phrases to add a sense of balance and rhythm to a piece of writing, as in Lincoln's Gettysburg Address "of the people, by the people, and for the people."

Script (Manuscript): The written copy of the speech used during a presentation.

Stage Fright: The tension or nervousness a speaker feels when he/she is preparing to deliver or is actually delivering a speech.

Tone: The emotional treatment given certain key words in a speech to convey the special meanings or connotations of those words. The voice is greatly inflected and the force usually increased to accomplish this distinct vocal appeal.

3: Cornell Notetaking

<http://www.greece.k12.ny.us/instruction/ela/6-12/Tools/cornellintro.pdf>

Cornell Notes (Intro)

Name		Date
Topic		Class/ Subject
<p>Here, in the Connections Column, you might write one or more of the following:</p> <ul style="list-style-type: none"> • Categories <ul style="list-style-type: none"> • Causes of WW II • Parts of a Cell • Questions <ul style="list-style-type: none"> • What caused WW II? • What are the parts of a cell? • Vocabulary words <ul style="list-style-type: none"> • Holocaust • synthesis • Review/test alerts! <ul style="list-style-type: none"> • WW II causes and names of allies will definitely be on exam! • Parts of a Cell • Connections <ul style="list-style-type: none"> • check the Owens poem for his comments on war • similar to process we studied in last unit • Reminders <ul style="list-style-type: none"> • Be sure to check the meaning of variant. 		
<p>Sample Question and Notes</p> <p>What should I write down when I take notes?</p>		<p>Write down only important information. Look for:</p> <ul style="list-style-type: none"> • bold, underlined, or italicized words • information in boxes or with an icon/symbol • headers/subheaders on the page • information the book or teacher repeats • words, ideas, or events that might be on a test • quotes, examples, or details you might be able to use later in a paper or presentation
<p>Note: Leave space in the Connections Column so you can add notes and test review questions later on when studying</p>		
<p>How can I take notes faster?</p>		<ul style="list-style-type: none"> • abbreviate familiar words/use symbols (+, →, #) • take notes in bullets and indents; not formal outlines • cut unnecessary words • use telegraphic sentences: "America enters war 12/44"
<p>Down here write one of the following; summary of what you read/lecture; the five most important points of the article/chapter/lecture; questions you still need to answer.</p>		

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Appendix A-4: Branding, Oral Comprehension, and Student Reaction

Used with permission from James L. Falcone

I introduce the concept of branding to students using a four pronged approach. Initially, students are given a “slogan quiz” in which I read current and past advertising slogans out loud and the students have to write down as many names of the products that correspond to the slogans as they can. The students can usually recognize a fair number of the slogans, but never all of them. The second step in the process is showing students a “brand alphabet” consisting of letters in the stylized colours and shapes of different brands (the “A” from ABC detergent for example) and students have to try to identify the products from the single letters. Usually they identify a larger percentage of these than the words of slogans alone. The third step is showing students “brand images” with the words removed (a picture of the stylized ram’s head for Dodge, for example). Students inevitably find this the easiest of the branding tasks, and a discussion of how the information entered their brains in the first place ensues. After the visual exercises, the students listen to Terry O’Reilly’s radio documentary on branding and how it works. Following is a piece from a student assignment discussing connections she made as a result of our activities:

The correlation between physical and mental branding is that they are both forms of identification. Companies want their products to be so memorable as to have them engraved, or “branded,” in the memories of potential customers. It is not a way of tricking the human brain, but simply a process that acknowledges the way the brain functions. For example, if a visual image is eyed several times, the brain will automatically train itself to trigger the memory associated with that image. This comes into play each time the image is seen, and eventually becomes a piece of common knowledge. The more something is thought of, the greater the chance it has of being purchased, recommended, or used. This is the process that takes a brand from being represented as an advertisement, to a faint idea, to a concrete memory, to something that is going to increase sales, like the desire to purchase.

I became very aware of commercial branding during an exercise in English class about a week ago. The exercise involved looking at single letters from words representing popular products. However easy some of the letters seemed to identify, I was slightly shocked at myself when I correctly recognized a somewhat obscure brand, ‘Nilla Wafers’. After merely looking at the letter ‘N’ in a specific font and colour, I immediately pictured a golden yellow box of wafers. However, I could not remember from where I managed to acquire this memory. I pondered that the wafers might be in my house, but knew that I had never actually eaten or seen one outside the box. After verifying, I realized that there had in fact been an old box in my kitchen cupboard that, according to my mother, resided there for a long time. Whenever I pulled open my cupboard for something to eat, I almost always caught a glimpse of the box of wafers and had, subconsciously, been branded with their logo. I consider this a very effective job done by the company considering I have never tasted, talked about, purchased, or even seen an advertisement for these wafers. On the other hand, perhaps it was my brain

doing the effective job; even if it had been a terrible advertisement, with nothing memorable about it, I did see it at least several dozen times. After viewing it so frequently, I would surely expect my brain to encompass some knowledge or sense of what it was that I had been viewing. . .

Branding plays an extremely large role in the lives of nearly every person in the world. Whether one wants to admit to this fact or not, the human mind is exposed to thousands of forms of advertising every single day, and there are definitely more than a few that stick in the brain. After studying the methods used by companies to make this happen, I realised that I was very naive about the extreme precision that is used when an advertisement is made. Absolutely everything that is set forth to the public is designed to sell, sell, and sell. The selling could be literal, or the selling of an idea, a point of view. Different tactics are used to appeal to different people at specific times. Whether an advertiser is given lots of time and space for promotion, or merely 30 seconds on a television commercial, everything displayed to the public eye has been thoroughly scrutinized and is entirely intentional. With new products being created and sold faster than imaginable, the world of branding is definitely here to stay. One can only wait to see what the brands of the future will be, and what new tactics will be used to make them as memorable as possible.

5: Assessing Verbal Fluency

Assessing Verbal Fluency

Diploma Programme Language A1 Teacher Support Material: Internal Assessment, March 2004)

Assessment Criteria:

Level 1 Achievement: The language is rarely clear or coherent

Vocabulary is rarely accurate or appropriate

Level 2 Achievement: The language is only sometimes clear and coherent

Level 3 Achievement: The language is generally clear and coherent

Level 4 Achievement: The language is clear, varied and precise

Level 5 Achievement: The language is clear, varied, precise and concise

6: Re-enactments

Telling Tales. Ask pairs of students to recount the story as a storyteller would. One student tells the story and the other listens. The listener prods and asks questions, playing Stranger in Role, trying to piece together the details. This technique works with informational texts as well, by having the teller recount an important historical event, mathematical concept, or scientific discovery, as the listener plays the role of historian, mathematician, scientist, or reporter, trying to understand and apply the importance of this understanding to specific situations. Telling Tales can also be done with the whole class working together to create a summary, with the teacher playing Stranger in Role. In this case, I usually have a couple of students record important details on the chalkboard.

When using Telling Tales I prefer a large group for complex texts and pair work for texts I think students can work through and summarize with the assistance of a peer. For example, I was recently working with sixth graders reading Byars' *The 18th Emergency*. The students worked in pairs, with the teller playing the role of a witness to the climactic fight between Mouse and Hammerman. The listener wrote a summary of the fight and made a prediction about how the incident might change Mouse and his friends' attitudes and lives. Two weeks later, we used the same technique as a whole class because the task was harder: I asked students to report to me, a stranger from another planet, about the history of civil rights in America. They were to recount the most important situations and events in a story-like form and to extract ideas that would help me—and themselves—think about how to preserve civil rights in the future. This summarization activity was one of our culminating activities for the unit.

Guided Imagery. I ask students to close their eyes and listen as I read aloud a passage. While I read, they visualize, elaborate on, and reenact the text world in their minds, using prompts such as, "What are you seeing now?" and "Where are you now?" or more specifically, "I see the inside of a cave and feel the dripping cool wetness on the wall; what else do *you* see and feel?" Sometimes I play mood music to accompany the reading. Other times, I prompt a reconstruction by citing key details and asking students to add to these as we relive the text. Students call out their thinking. Later, students sometimes write or draw to guided-imagery prompts.

Mime. Students can also be asked to act out a scene silently as it is being read, reconstructing the visual details or illustrations. After a reading, students might also discuss how to block and stage the key details of a scene: What details need to be included? How could they be conveyed? Are there details that aren't necessary? What details could be changed, and what effect would this have?

Scene Writing. In groups, students write a script for the scene to be performed, perhaps for another class or for reading buddies. They must attend to key details and features of script writing. This is a great technique for teaching students about the conventions of dramatic scripts, such as incorporating stage and set directions and indicating speakers.

Our Town. At times, mimes or scenes are improved by adding a narrator, commentator, or stage manager who can explain the deeper meaning of what is going on. This narration can also provide background or transitions that connect scenes to each other so that all information does not need to be acted out, as Thornton Wilder did in *Our Town*.

Analogy Strategy. If students are having difficulty comprehending and reenacting a scene, it is likely that the information is too distant from their experience. Asking students to make an analogy, comparing their personal experience to the new one, can be helpful. I have students enact a personal experience that parallels, in some way, a scene from the reading or a detail from a text. While reading *The Incredible Journey* (Burnford, 1996), many of my students did not understand the scene in which Luath asks the other animals to join him on his journey. So I asked them to mime out how they would convince friends to join them to clean the yard or do some other undesirable activity. When studying colonization, we acted out scenes from family life where parents directed the kids' activity. In each case, I introduced parallels from the story, or the world of history, and asked students in what ways that analogy was similar or different from the personal experience we had enacted.

7: Omitted Scenes

Student Instruction for “Gatsby Dramatic Scene”

You and a partner are to create and perform an omitted scene from *The Great Gatsby*.

- First you and your partner must find conversation that is *referred to*
-
-
-
-
- have said, “Yo, cuz!”
- Performance—does your performance lead me to believe that you are actually the characters?
- Extras—do something to make your performance stand out

8: Accepting More Than One Point of View

n one point of view on the text [or issue]”:

- 5 – Accepts points of view other than own and uses them to expand ideas and discover new meaning.
- 4 – Accepts other points of view and attempts to use them to discover new meaning.
- 3 – Acknowledges other points of view but struggles to use them to expand meaning.
- 2 – Argues against opposing points of view and reluctantly acknowledges them as a possibility.
- 1 – Does not acknowledge or accept other points of view.

9: Scarlatti Tilt Activity

"It's very hard to live in a studio apartment in San Jose with a man who's learning to play the violin." That's what she told the police when she handed them the empty revolver.

Student Writing Sample #1 from Scarlatti Tilt Activity

law husband Zack, a beautiful and handsome young man, was, to put it bluntly, an idiot. He was always coming up with ways to make money, which always failed. His latest attempt was to be a famous violinist. The gorgeous and blonde Gigi comes home from a rough day of washing dishes, only to find Zack playing his screeching violin. The sounds are echoing through the apartment. The incessant sounds of a dying cat keep playing as the telephone rings and Gigi answers the phone. She hears her agent asking why she didn't show up for the audition. Gigi says she had no idea about an audition today; she thought it was tomorrow. Her agent says that he had

left a message with Zack. Perfectly put together, Gigi hangs up the phone and says Zack's name very softly. He does not answer. She pulls a revolver with a fake Chanel logo on the handle out of her fake Louis Vuitton purse. She calls his name, but he still does not answer. He only plays his violin. Gigi, the twenty-something aspiring actress, screams Zack's name, but the violin just keeps on screaming back. She turns around and says his name one last time. Gigi then shoots her husband in the back. His violin falls to the floor with a screeching halt. As Gigi is overpowered by the silence, she shoots Zack four more times. With one lead bullet left, Gigi turns the gun on herself, checks her makeup in the metal reflection, and then shoots the violin into oblivion. A few moments later, the police knock on the door, requesting to come in. The San Jose police say the neighbors had heard gunshots. Gigi answers the door with her dead husband in back and revolver in hand. "It's very hard to live in a studio apartment in San Jose with a man who's learning to play the violin." That's what she told the police when she handed them the empty revolver.

by Maia, Holly, Jana, Danielle, and Robert

Student Writing Sample #2 from Scarlatti Tilt Activity

Appendix B – Reading and Viewing

Appendix B-1: Ways to Assess Reading and Learning

(Nova Scotia Department of Education 2005, 42)

Ways to Assess Reading and Learning

Assessment Strategy	What is Being Assessed	How to Assess	Use as Appropriate for Content Area and English Language Arts
Observation	<ul style="list-style-type: none"> attitude strategy use work ethic interest and engagement 	• anecdotal records	✓
		• checklists	✓
		• rubrics	✓
Conferences	<ul style="list-style-type: none"> comprehension and concept development strategy use oral reading (accuracy, fluency) attitudes interests 	• retelling	✓
		• questioning (multi-level)	✓
		• anecdotal records	✓
		• checklists	✓
Work Samples	<ul style="list-style-type: none"> comprehension and concept development strategy use skill development growth/improvement range and amount of reading response to text (visual, written, oral, dramatic) 	• assignments	✓
		• projects	✓
		• learning logs	✓
		• graphic organizers	✓
		• visual representation	✓
		• reading logs	English language arts only
		• retellings	✓
		• response	✓
		• rubric	✓
		• portfolios	✓
Performance Assessment	<ul style="list-style-type: none"> comprehension and concept development strategy use oral reading (accuracy, fluency) 	• performance tasks	✓
		• oral reading record/modified miscue	English language arts only
		• checklists	✓
		• rubrics	✓
Quizzes, Tests, and Examinations	<ul style="list-style-type: none"> comprehension and concept development strategy use 	• quiz, test, exam	✓
		• process exam	✓
Self- or Peer Assessment	<ul style="list-style-type: none"> group work discussion strategy use attitude interests reflection on growth over time 	• checklists	✓
		• rubrics	✓
		• surveys and inventories	✓
		• open-ended questions	✓

2: The Fine Print (Gallagher 2003, 77)

Sometimes reading hard stuff is necessary, especially when it comes to something we are all confronted with at one time or another—fine print. For example, it’s probably safe to say that most of our students will someday purchase a cell phone. Buying a cell phone is one thing; understanding the terms you just agreed to is another.

- 1. Ask students why companies use fine print.
- 2. Have the students read the fine print for the cell phone advertisement. Ask students to write down the things they understand about the fine print. Have them list the main points.
- 3. Ask students to write questions they might still have about the terms of the cell phone agreement.
- 4. Share and discuss the questions the students still have.
- 5. Brainstorm other places students might encounter fine print in their lives.

What I understand about the fine print	Questions I still have about the fine print	Where else will I see fine print in my life?

In bold red letters the newspaper ad for the new cell phone looks like a great deal. It promises 3,500 total monthly minutes plus 250 mobile-to-mobile minutes. In much smaller letters the ad defines the promised 3,500 minutes as 300 anytime minutes plus 3,200 night and weekend minutes. The mobile-to-mobile minutes apply only if the minutes are between customers of the same cell phone carrier. At the very bottom of the advertisement, in extremely small print, are the following conditions (though the ad is 14 inches tall, all of the fine print is confined to the bottom 3/4 inch):

Subject to service agreement and calling plan. \$35 activation fee on primary line, up to \$175 early termination fee per line. Taxes, other charges, and restrictions apply. Requires credit approval. Cannot combine with other offers or business plans. If exceed allowed minutes, standard airtime rates apply. Usage rounded up to the next full minute. Unused allowances lost. Requires CDMA equipment. Available in select markets. Service not available in all areas. Mobile-to-mobile: for calls on our network within your local mobile-to-mobile airtime rate area. Call forwarding, voice mail, calls to/from prepay customers excluded. Night and weekend: Nights 8:01 P.M.–5:59 A.M. M–F; Wknds 12:00 A.M. Sat.–11:59 P.M. Sun. Phone offer: California sales tax calculated on unactivated price. Overnight delivery where available. Offer expires January 31, 2002.

3: Phone Home (Gallagher 2003, 78–79)

Phone Home

Congratulations! Now that you were able to read through the contract details of your new cell phone, you may need even stronger reading skills to get it fully operational (especially with all the features on today's phones). You will find on the accompanying page, for example, the actual instructions for setting up the calling card option on your new cellular phone.

1. Have students read the instructions on how to set up the calling card option on their new cell phone.
2. Have students generate questions regarding what they still do not understand about the set-up procedure.
3. Share the questions and possible answers to these questions in small groups. Clarify misunderstanding(s).
4. Have each group brainstorm other examples in their future where they might have to read technical directions (examples: installing a new DVD player, installing new spark plugs in your car) or where they might need to read how-to-assemble directions (examples: putting together a new TV cabinet, assembling a new baby crib).
5. For homework, have students search for good examples of hard reading. Have students bring in examples of technical directions or assembly instructions. Have students bring an original copy and a photocopy.
6. The next day, share the hard reading in small groups.
7. Create a bulletin board headed "Reading Is Hard, and 'Hard' Is Necessary." Using the photocopies brought by students, make a collage of the difficult technical reading we are confronted with.
8. After constructing the bulletin board for students to see, have the students write their reflections. Possible topics:
 - Is developing the ability to read hard stuff important in today's society?
 - How do we get better at reading hard stuff?
 - What are specific reading strategies that can be used to make sense of this type of writing?
 - What is the cost of not being able to read technical material?

Calling Card Set-Up Instructions

If you wish to use a calling card for long distance calls on your new cellular phone, you must first set up your calling card information. Your phone can save information from two calling cards.

Saving calling card information:

1. Press Menu 4 1 3.
2. Scroll to the desired calling card, then press Options.
3. Scroll to Edit, then press OK.
4. Enter your security code (see page 51), then press OK.
5. At Dialing sequence, press Select. Press down "V" to choose the dialing sequence your card uses, then press Select.

Dialing sequence	Use for cards that require you to:	Cards using this sequence
Access # + phone # + card #	Dial 1-800 access number, then phone number, then card number (+ PIN if required)	MCI, AT&T, True Choice, Sprint Canada, Unitel
Access # + card # + Phone #	Dial 1-800 access number, then card number (+ PIN if required), then phone number	NetworkMCI, WorldPhone, MCI
Prefix + phone # + card #	Dial the prefix (any numbers that must precede the phone number) and phone number you want to dial, then card number (+ PIN if required)	GTE, PacBell, AT&T, Stentor

Note: the order of the following steps may vary, depending on which dialing sequence your card uses. This procedure might not work well with all calling cards.

6. Enter access number (usually the 1-800 number listed on the back of the calling card) then press OK.
7. Enter your card number and/or PIN, then press OK. Your phone will display Save changes? Press OK.
8. Press down "V" to reach Card name, then press Select. Enter the card name using your phone's keypad, then press OK.

(Source: Nokia 5160 manual)

4: Rubric for Citing Sources (Lewin 1998, 156)

<p style="text-align: center;">CITING SOURCES Indicating the sources of information presented, including all ideas, statements, quotes, and statistics that are taken from sources and that are not common knowledge</p>		
<p>6</p> <p>The writing demonstrates exceptionally strong commitment to the quality and significance of research and the accuracy of the written document. Documentation is used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. The writer has</p> <ul style="list-style-type: none"> • acknowledged borrowed material by introducing the quotation or paraphrase with the name of the authority. • punctuated all quoted materials; errors, if any, are minor. • paraphrased material by rewriting it using writer's style and language. • provided specific in-text documentation for each borrowed item. • provided a bibliography page listing every source cited in the paper; omitted sources that were consulted but not used. 	<p>5</p> <p>The writing demonstrates a strong commitment to the quality and significance of research and the accuracy of the written document. Documentation is used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. Errors are so few and so minor that the reader can easily skim right over them unless specifically searching for them. The writer has</p> <ul style="list-style-type: none"> • acknowledged borrowed material by introducing the quotation or paraphrase with the name of the authority; key phrases are directly quoted so as to give full credit where credit is due. • punctuated all quoted materials; errors are minor. • paraphrased material by rewriting using writer's style and language. • provided specific in-text documentation for borrowed material. • provided a bibliography page listing every source cited in the paper; omitted sources that were consulted but not used. 	<p>4</p> <p>The writing demonstrates a commitment to the quality and significance of research and the accuracy of the written document. Documentation is used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. Minor errors, while perhaps noticeable, do not blatantly violate the rules of documentation. The writer has</p> <ul style="list-style-type: none"> • acknowledged borrow material by sometimes introducing the quotation or paraphrase with the name of the authority. • punctuated all quoted materials; errors, while noticeable, do not impede understanding. • paraphrased material by rewriting using writer's style and language. • provided in-text documentation for most borrowed material. • provided in-text documentation for most borrowed material. • provide a bibliography page listing every source cited in the paper; included sources that were consulted but not used.
<p>3</p> <p>The writing demonstrates a limited commitment to the quality and significance of research and the accuracy of the written document. Documentation is sometimes used to avoid plagiarism and to enable the reader to judge how believable or important a piece of information is by checking the source. Errors begin to violate the rules of documentation. The writer has</p> <ul style="list-style-type: none"> • enclosed quoted materials within quotation marks; however, incorrectly used commas, colons, semicolons, question marks, or exclamation marks that are part of the quoted material. • included paraphrased material that is not properly documented. • paraphrased material by simply rearranging sentence patterns. 	<p>2</p> <p>The writing demonstrates little commitment to the quality and significance of research and the accuracy of the written document. Frequent errors in documentation result in instances of plagiarism and often do not enable the reader to check the source. The writer has</p> <ul style="list-style-type: none"> • enclosed quoted materials within quotation marks; however, incorrectly used commas, colons, semicolons, question marks, or exclamation marks that are part of the quoted material. • attempted paraphrasing but included words that should be enclosed by quotation marks or rephrased in the writer's language and style. • altered the essential ideas of the source. • included citations that incorrectly identify reference sources. 	<p>1</p> <p>The writing demonstrates disregard for the conventions of research writing. Lack of proper documentation results in plagiarism and does not enable the reader to check the source. The writer has</p> <ul style="list-style-type: none"> • borrowed abundantly from an original source, even to the point of retaining the essential wording. • no citations that credit source material. • included words or ideas from a source without providing quotation marks. • included no bibliography page listing sources that were used.

5: Just the Facts

figure 9.2

Two Articles on Gay Marriage

Judge Says Gay Marriages in San Francisco Appear Illegal but Doesn't Stop Them

A judge said San Francisco appears to be violating the law by issuing marriage licenses to gay and lesbian couples, but he declined Tuesday to order an immediate halt to the weddings.

A conservative group had asked Judge James Warren to immediately stop the weddings and void the 2,464 same-sex marriages performed in the city since Thursday. Instead, Warren issued a nonbinding order urging the city to halt the weddings, and told city lawyers to return March 29 to explain their legal position.

"We are extremely happy and gratified that a stay was not issued," City Attorney Dennis Herrera said.

Mayor Gavin Newsom said through a spokeswoman that the city would keep performing the marriages despite the judge's urging.

"We will continue to issue marriage licenses until the court rules we can no longer do so," spokeswoman Darlene Chiu said.

The Proposition 22 Legal Defense and Education Fund had asked the Superior Court judge to issue an order commanding the city to stop issuing the licenses, or show cause explaining why it would not.

Warren did just that—after arguing for a while about the punctuation in the group's proposed order. But he made his order nonbinding, frustrating conservatives who also failed earlier in the day to persuade another judge to halt the weddings as part of a separate challenge.

Judge Ronald Quidachay said he was not prepared to rule until at least Friday in the challenge filed by the Campaign for California Families.

"This is municipal anarchy," said Robert Tyler, a lawyer for the Alliance Defense Fund, which argued the case before Warren on behalf of the Proposition 22 group.

Gay couples from as far as Europe have been lining up outside City Hall since Thursday, when city officials decided to begin marrying same-sex couples in a collective act of official civil disobedience.

Newsom said the city will pursue a constitutional challenge through the courts. Newsom says the equal protection clause of the California Constitution makes denying marriage licenses to gay couples illegal.

Associated Press, Feb. 18, 2004

San Francisco Opens Marriage to Gay Couples

The ceremony, arranged in great haste, was brief and held behind closed doors of a dreary municipal office. Del Martin and Phyllis Lyon, a lesbian couple together for 50 years, stood facing each other and beamed when a city official pronounced them not husband and wife but "spouses for life."

They had not become domestic partners, or joined in a civil union. The couple, both pioneering activists in the gay rights movement, had signed full-fledged marriage licenses and been wed with San Francisco's official blessing, a momentous step that city leaders said has no precedent.

Word of the wedding—which took place after San Francisco's new mayor, Gavin Newsom, defied state law earlier this week and asked city clerks to remove all references to gender on local marriage forms—spread fast. By Thursday evening, San Francisco's ornate City Hall had begun to resemble a one-of-a-kind wedding chapel as city officials married about 80 gay couples who had rushed to exchange vows.

Newsom's sudden move to sanction same-sex marriage, a decision that some politically conservative groups are denouncing as illegal and vowing to stop through the courts, comes as a national debate over the issue is rippling through statehouses, the White House, and the Democratic presidential primary races.

In Massachusetts, opponents of gay marriage were attempting to enact a constitutional amendment that would define marriage solely as a union between a man and a woman. On Thursday, the Virginia House of Delegates gave preliminary approval to legislation that would ban the recognition of same-sex civil unions and domestic partnerships.

California, and particularly liberal San Francisco, has some of the world's broadest protection of gay couples, but it does not sanction gay marriage. In 2000, voters backed an initiative that in effect banned the practice.

But Newsom, a 36-year-old Democrat who was inaugurated last month, said he decided to change San Francisco's marriage regulations because he was convinced they violated the state Constitution, which he said "leaves no room for any form of discrimination." He said he began thinking about making the changes after listening to Bush disparage gay marriage in his State of the Union address last month.

By Joe Dignan and Rene Sanchez, Washington Post, Feb. 14, 2004

6: Annotating a Text (Copeland 2005, 52-53)

<p>"Address to the Joint Session of Congress and the American People" September 20, 2001 - President George W. Bush</p>	
"enemies of freedom"	Is it really proper to believe this nonsense? That the US is the only "free" country? These are enemies of the US, hence the reason they didn't attack Britain
"different world"	It is a powerfully delivered speech with an imperative feeling about his message, but is it propaganda? In retrospect, how much feeling of <u>truth</u> does it provide
"America makes the following demands on the Taliban"	This is a bold and yet necessary statement
"they will share in their fate"	Good call. The Taliban fell.
"By sacrificing life to serve their radical visions - by abandoning every value except the will to power"	Very well stated. Although, this country's history is in violation of this (i.e. Trail of Tears)
"in history's unmarked grave of discarded lies"	This is a poetically fantastic phrase (props to the speech writer)
"Either you are with us, or you are with the terrorists"	This has turned into a long campaign which once had its roots in a good cause - to bring to justice the 9/11 committees, but now the war has gone south and is no longer grounded in seeking justice but rather using its big stick as a police force.
"live your lives"	I bet there will be a draft. Does that mean the gov't will give me a new life to live?
"hug your children"	Yea. Do. Even if nothing happens - love fixes a lot of things wrong in the world
"fight for our principles"	Which so far have been tested by the Patriot Act & other corresponding "big brother" legislation

7: Annotating a Text (Nova Scotia Student Samples)

Example 1: Annotated Passage from *Night* by Elie Wiesel by Erin Murley

One day when we came back from work, we saw three gallows^[1] rearing up in the assembly place, three black crows.^[2] Roll call.^[3] SS all around us, machine guns trained: the traditional ceremony.^[4] Three victims in chains – and one of them, the little servant, the sad-eyed angel.^[5]

The SS seemed more preoccupied, more disturbed than usual.^[6] To hang a young boy in front of thousands of spectators was no light matter.^[7] The head of the camp read the verdict. All eyes were on the child.^[8] He was lividly pale, almost calm, biting his lips. The gallows threw^[9] its shadow over him.

^[1] This isn't an unusual sight for the prisoners to see, however in the way that the author writes it, it makes it seem as if it is a new event. It could also be telling us that no matter how many times executions may have occurred, it didn't get easier and was always just as much of a shock as it was the first time.

^[2] Crows are a symbol of death, so using them to describe what the gallows were like is very appropriate but could possibly be overlooked as a proper description because it is a metaphor. It makes us look at the gallows as living things without having to go totally outside the box with some random interpretation of what the gallows may or may not represent.

^[3] These two small and similar looking words are said many times throughout the novel in complete sentences, but at this point, are only said as the two words on their own. Ideally, this would be because the author wanted to portray some kind of intensity, but it can also show us that the character is feeling such strong emotion at this time, and is unable to come up with anything more complex to think. As he is a child himself, it would have been almost physically painful to watch another child being killed right in front of him.

^[4] Again, this is showing us that this event is common, but now it is almost as if the bystanders have once again accepted the fact that there is nothing they can do to save the prisoners, their friends, who are about to be executed.

^[5] Not only is it effective to use an oxymoron here, "sad-eyed angel", but just the use of the word angel is enough to make me sick with empathy. Angels are part of God, as are humans, but referring to a child as one closer to God than us really shows the hatred that the prisoners must have felt for Hitler, and the German's in general.

^[6] Disturbance almost helps us to understand that the SS that had to watch the execution would have chosen not to if they had the chance. Seeing something like that is life changing for some, if not for most people. If you are able to watch an execution without even a thread of sympathy, you have a black and horrible heart.

^[7] The usage of the word "light" in this passage gives the illusion that what the author is saying isn't as bad as what it really is. Using words that seem "light" and "unimportant" is actually quite effective because you would expect words that portrayed a more horrific sight.

^[8] This could indicate that the little boy was the first of the children at the camp to be publicly executed. The child represented innocence, hope for the future and everything good and pure in the world and the Nazis were going to kill him. By killing the child the S.S. were

also killing any hope the prisoners might have had left that they would somehow come through the camp alive. It could be showing us once again the agony that the prisoners had to go through, and the pain that they must have endured while having to watch daily executions.

^[9] “Gallows threw” is a personification and by using such the author lends an air of evil to an inanimate object.

Example 2: Annotated Passage from

by Elie Wiesel by Jennifer Dempsey

“Within a few minutes,^[1] the camp looked like an abandoned ship^[2]. Not a living soul on the paths^[3]. Near the kitchen^[4], two cauldrons^[5] of steaming hot soup^[6] had been left^[7], half full^[8]. Two cauldrons of soup^[9], right in the middle of the path, with no one guarding them!^[10] A feast for kings^[11], abandoned^[12], supreme temptations!^[13] Hundreds of eyes looked at them, sparkling with desire.^[14] Two lambs, with a hundred wolves lying in wait for them.^[15] Two lambs without a shepherd^[16]—a gift^[17]. But who would dare?”^[18]

^[1] These few words set the mood/atmosphere for the rest of the paragraph; if the guards can leave this quickly they can also return as quickly.

^[2] This simile gives a good mental picture of how quickly the guards left. We can imagine a sinking boat or a targeted boat at which everyone is trying to get out of dangers way.

^[3] It sounds like the author is using this metonymy to suggest that the German soldiers have souls and that the prisoners do not.

^[4] Tells the readers the setting where this particular area will be focussing.

^[5] Descriptive noun and symbol: suggests that the cauldron is evil and dangerous yet can make wishes come true because of the “magic” contained inside.

^[6] The strong adjectives in this section give good imagery. It also creates a state of mind in which you feel hungry and cold yourself.

^[7] This is a symbol. It not only suggests that the soup has been left but also that the inmates have been left.

^[8] Symbol: The author chooses purposely of making the cauldron half full because it makes the amount of soup sound like the cauldron is refilling itself and will never become empty because the inmates are used to such small rations.

^[9] This is a repetition to instill the importance of the soup to the prisoners and to the reader.

^[10] This section creates strong imagery, of the setting, as it gets into more detail. It also reminds us of the atmosphere.

^[11] Hyperbole: over exaggerating the amount of food. Telling us that they are not worthy of soup.

^[12] Adjective: referring to the soup being abandoned by also relates to the prisoners as being abandoned

^[13] The sentence is ended with an exclamation mark to show the significance and meaning to the author at that particular time. Also, tells us of the state of mind in which the author is in at that particular time and how strong his feelings are.

^[14] This sentence refers back to “supreme temptations” but tells us who’s supreme and how strong (sparkling eyes).

^[15] Metaphor: the two lambs represent the two cauldrons; innocent and vulnerable, while the hundreds of wolves represent the prisoners who are in dire need of food and are lying in wait for the right moment to attack

^[16] Metaphor: refer to footnote 15. Also represents the level of vulnerability as being extremely high...there is no one to protect the “lambs”.

^[17] Symbol: the soup is a gift to the prisoners...as if it is being given to them straight into their hands

^[18] This last sentence ends the paragraph amazingly. After all that had been said before, it abruptly puts an end to any thought of filling their temptation as they regain consciousness of where and what they are actually doing. The question mark at the end leaves the possibility for food still at hand and within grasp; so close yet so far away

Vancouver Lights

written in early 1940s and is a reflection of the world situation as the time (WWII) He was deeply affected by his experience with war.

Earle Birney

From: *Fall by Fury*. Toronto: McClelland & Stewart, 1977. Reproduced with the permission of the Estate of Earle Birney.

uses caesura and run on sentences to tightly control poem's rhythm rather than punctuation

About me the night (moonless) wimples the mountains) introduces darkness metaphor
wraps ocean land air and mounting has qualities of life, stronger than the light
sucks at the stars The city throbbing below alive personification
webs the sable peninsula The golden
strands/overleap the seajet by bridge and buoy
vault the shears of the inlet climb the woods
toward me falter and halt Across to the firefly
haze of a ship on the gulps erased horizon
roll the lambent spokes of a lighthouse

strides two

introduces light metaphor, also life quality but flickers

reference to things which affect even life in Canada

Through the feckless years we have come to the time when to look on this quilt of lamps is a troubling delight
Welling from Europe's bog through Africa flowing and Asia drowning the lonely lumes on the oceans
tiding up over Halifax now to this winking outpost comes flooding the primal ink

oxymoron

referring to advancements in science and technology which are good and bad

On this mountain's brutish forehead with terror of space I stir of the changeless night and the stark ranges of nothing pulsing down from beyond and between the fragile planets We are a spark beleaguered by darkness this twinkle we make in a corner of emptiness how shall we utter our fear that the black Experimentress will never in the range of her microscope find it? Our Phoebus himself is a bubble that dries on Her slide while the Nubian wears for an evening's whim a necklace of nebulae

reflects mystery of the universe and existence - on a large scale our planet is totally insignificant Universe is infinite, frightening

change tone

Yet we must speak we the unique glowworms
Out of the waters and rocks of our little world we conjured these flames hooped these sparks by our will From blankness and cold we fashioned stars to our size and signalled Aldebaran
This must we say whoever may be to hear us if mark devour and none weave again in gossamer

we (humans) made these things (technical skill?)

darkness receding

light metaphors becoming more prominent colon - only punctuation last two stanzas connected

These rays were ours
 we made and unmade them Not the shudder of continents
 doused us the moon's passion nor crash of comets in whatever happens, we've
 In the fathomless heat of our dwarfdom our dream's combustion done it to ourselves
 we contrived the power the blast that spuffed us
 No one bound Prometheus Himself he chained Prometheus was a god who had empathy
 and consumed his own bright liver O stranger for humans - wanted them to succeed
 Plutonian descendant or beast in the stretching night—
 there was light
 and with light - this poem is hopeful
 1941 speaker has faith

Note: Annotations are difficult to read. The purpose of including the annotation is simply to illustrate the process of annotating text.

"Vancouver Lights" - Earle Birney

Written in early 1940's and is a reflection of the world situation at the time (WWII). Birney was deeply affected by his experience with war

"About me the night moonless wrinkles..." and "harass to the icy face of a ship..."

Birney employs caesura (pauses) and run on sentences throughout this poem to tightly control its rhythm rather than punctuation - notice the difference. btw stanza one and two: in the 1st stanza he uses the caesura liberally.

"About me the night moonless wrinkles the mountains wraps ocean land air and mounting sucks at the start"

introduces darkness metaphor -> it's so dark it encompasses the ocean land air and mounting upon sucks at the start has qualities of life, strong alive - glimpses of human life in this personification

"The icy threatening below"

introduces light metaphor -> also has qualities of life but weaker i.e. strands, spokes; we get sense of struggle

"golden strands, firefly, lambent spokes of a lighthouse"

"The feckless years... to look on this quilt of lamps is a troubling delight / Welling from Europe's bag... hiding up over Halifax... flooding the primal ink"

(feckless - irresponsible) troubling delight - oxymoron -> reflects speaker disquiet with advancements. Also disturbed by WWII which affects even Canada

"mountain's brain focussed with terror of space the fragile planets... a spark beleaguered by darkness... twinkles in a corner of emptiness... fear that the black Experimenters..."

(mountain is personified) whole stanza reflects mystery of universe and existence - on a large scale our planet is insignificant; universe is immense/frightening. Darkness predominates

"Vancouver Lights" - Earle Birney

"yet we must speak ... unique glowworms ... we
conjured these flames ... sports ... by our will ...
we summoned stars ..."

"These rays were ours; we made and unmade
them ... we controlled the power."

"No one bound Prometheus ..."

"there was light"

tone changes in this stanza → we (humans)
made these things (technical skill?)

lightness metaphors more predominant

whatever happens, we're responsible

hopeful allusion - he was a god who had
empathy for humans, wanted them to succeed
speaker has faith; dark images have
totally receded, poem ends with light;
poem is hopeful

Appendix B-8: D.U.C.A.T.S. – The “6 Gold Pieces” of Writer’s Voice

Diction refers to a writer's word choice:

- Denotation/connotation of a word
- Degree of difficulty or complexity of a word
- Level of formality of a word
- Tone of a word (the emotional charge a word carries)
- The above will often create a subtext for the text

Unity

Coherence

- Precision and clarity in a thesis and supportive arguments
- The arguments ordered in the most effective way for the writer's intent
- The sentences and paragraphs "flow smoothly" for the reader; there should not be any abrupt leaps or gaps in the presentation of the ideas or story (unless the writer makes a conscious choice for a specific and appropriate effect)

refers to the writer's awareness of who will be reading his or her piece of writing:

- Who are the targeted readers?
- How well informed are they on the subject? What does the writer want the reader to learn as a result of this piece?
- What first impression is created for the reader and how does the author's voice shape this first impression?
- How interested and attentive are they likely to be? Will they resist any of the ideas?
- What is the relationship between the writer and the reader? Employee to supervisor? Citizen to citizen? Expert to novice? Scholar to scholar? Student to teacher? Student to student?
- How much time will the reader be willing to spend reading?
- How sophisticated are the readers in regard to vocabulary and syntax?

Tone

- Diction, Figurative language, Characterization, Plot, Theme

Syntax

9: Talk Back

Each group posts one or two questions and passages on the board. The class chooses one, and we begin the class talk. In an untracked class, this strategy keeps less-skilled readers involved in the conversation. Once they've rehearsed and reread in the small group, they are ready to jump into a discussion — and usually ready to argue. For some students, it pulls them back in the novel because they like being part of the class debates.

In my Literature and U.S. History class, one group returned to the full class discussion with the following question: Is Craig Lesley [author of the novel *River Song* (1990)] racist, sexist, or homophobic when he makes the Mexican jokes, etc. or is he just trying to develop Danny's character? I took notes while the students discussed the question — the following selections are a partial snapshot of that discussion. My hand wasn't as fast their voices:

Angela: I think he's just trying to show what Danny is like.

Aaron: Okay, but then why does he have to keep bringing [racist remarks] up? Couldn't he just have him make those jokes during the first few chapters, then leave it alone? When he keeps doing it, it's an overkill. It seems like with the Native-American issues there is so much to cover, why

Instead of reading to consume the story line or just for literary elements, I encourage students to "talk back" to the author.

spend time making jokes about Mexicans or male nurses?

Janice: Wouldn't he have to keep doing it if it's a characteristic? I mean he couldn't just do it for a few chapters then stop or else his character wouldn't be consistent.

Aaron: Yeah. I hadn't thought of that.

Sarah: I think he's trying to make a point about the Native-American culture — that since they are consistently being put down — alcoholism, lazy — that they put other people down, other racial groups.

Aiden: I think he's just trying to make it realistic. That's how people talk; they make fun of others.

Jim: Maybe he's trying to make us think about the racism, that's why he puts in so many — and against so many groups.

Aaron: But couldn't he do that and then have someone make a comment about it — like Pudge? When Danny makes a joke, couldn't she say, "Hey, that's not funny. Think about how people talk about Indians"?

Janice: Yeah. Because people do that in real life, too — stop someone when they're telling a racist joke.

Appendix B-10: Forgiveness Poems

Forgiveness Poems

forgiving my father

it is friday. we have come
to the paying of the bills.
all week you have stood in my dreams
like a ghost, asking for more time
but today is payday, payday old man;
my mother's hand opens in her early grave
and i hold it out like a good daughter.

there is no more time for you. there will
never be time enough daddy daddy old lecher
old liar. i wish you were rich so i could take it all
and give the lady what she was due
but you were the son of a needy father,
the father of a needy son;
you gave her all you had
which was nothing. you have already given her
all you had.

you are the pocket that was going to open
and come up empty any friday.
you were each other's bad bargain, not mine.
daddy old pauper old prisoner,
old dead man
what am i doing here collecting?
you lie side by side in debtors' boxes
and no accounting will open them up.

— Lucille Clifton

Teenagers often harbor resentment as well as love for their parents. Theirs is an age of rebellion and separation. When I first read “forgiving my father” by Lucille Clifton (1989), I knew this was a poem I wanted to teach. During the last 20 years, I’ve listened as my students stormed in anger at their parents, but I’ve also witnessed their loyalty. As a daughter who has forgiven her mother, and as the mother of two daughters who I hope will forgive me all of my mistakes, I see this poem as essential.

As students grow into adulthood, they need to see their parents as people as well as family members. Sometimes understanding the cultural and social influences that shaped their parents helps them begin to resolve some of the issues that divide them from their mothers and fathers. For some students the pain is still too close and too fresh to forgive. Both responses are legitimate.

Teaching Strategy:

1. I begin by reading Clifton’s poem. The lesson can be completed without it, but she’s a tremendous poet. Her collection, *Good Woman: Poems and a Memoir 1969-1980*, provides poetry prompts for a year.
2. I read “Forgiving My Mother” by Tanya Park. (see page 67) After reading the poem, I note how she uses a stanza for each thing she forgives her mother for. I also point out the repetition of the phrase “For all the . . .” Also, I discuss how the next word signals the change for the stanza. “For all the times, for all the nights, for the friends . . .” This is an effective pattern for students.
3. Then I read “Forgiving My Father” by Justin Morris (see page 67). Clearly, Justin is not ready to let go of his anger. I ask students to list the reasons why Justin is angry. I point out the repetition in his poem: “I’d like to forgive you, Father, but . . .” We also look at the use of questions in this piece.
4. I ask students to think about who they want to forgive or not forgive. They begin by making a list of things they forgive — or don’t.
5. I encourage students to create a pattern or borrow one from Tanya’s or Justin’s poems. Patterns sometimes help move the poem forward.

Reference

Clifton, Lucille. *Good Woman: Poems and a Memoir 1969-1980*. (American Poets Continuum Series, Vol. 14.) Rochester, NY: BOA Editions, 1989.

FORGIVING MY MOTHER

By Tanya Park

For all the times you yelled
and all the times you screamed
I forgive you.

For all the nights we had breakfast
for dinner and dinner for breakfast
I forgive you.

For all the times I felt you pushed
my daddy away
I forgive you.

For all the times we ran away
and came back,
For all the times we packed
and unpacked,

for all the friends I've lost
and all the schools I've seen,

for all the times
I was the new kid on the scene,
I forgive you.

FORGIVING MY FATHER

By Justin Morris

I'd like to forgive you Father,
but I don't know your heart.
Your face,
is it a mirror image of mine?

I'd like to forgive you Father,
but I find your absence a fire
that your face might be able to extinguish.

I'd like to forgive you Father,
but my last name isn't the same as yours
like it's supposed to be.
You rejected me, Dad,
but can I sympathize with your ignorance?
For all the birthdays
you didn't send me a card,
for the Christmases
when I'd wake up,
and you weren't sitting by the tree waiting for me
I can't forgive you.
What about the summer nights
where prospects of you began to fade?
Fade like you did seventeen years ago.
Out of my life.

I'd like to forgive you, Father,
but I don't know you.
And for that,
I hate you.

Appendix B-11: Reading Critically: Text Analysis

Reading Critically: Text Analysis

<p>6 The response demonstrates a thorough and convincing analysis and evaluation of an author's ideas and craft. The response:</p> <ul style="list-style-type: none"> Identifies the author's purpose and presents a thorough and insightful analysis and evaluation of how the author's stylistic decisions (e.g., structure, point of view, word choice) affect the message and purpose. When based on a literary text, identifies and skillfully analyzes how literary elements (i.e., character, plot, setting, theme) and/or devices (e.g., simile, metaphor, symbol) contribute to the unity and effectiveness of the text. Uses specific and relevant evidence from the text to make reasoned judgments about the author's craft and the selection's explicit or implied message(s). 	<p>5 The response demonstrates a strong understanding of the parts of the selection and the selection as a whole. The response:</p> <ul style="list-style-type: none"> Identifies the author's purpose and presents an analysis and evaluation of how some of the author's stylistic decisions (e.g., structure, point of view, word choice) impact the message and purpose. When based on a literary text, analyzes how selected literary elements (i.e., character, plot, setting, theme) and/or devices (e.g., simile, metaphor, symbol) contribute to the unity and effectiveness of the text. Uses specific and relevant evidence from the text to make reasoned judgments about the author's craft and the selection's explicit or implied message.
<p>4 The response demonstrates a competent analysis and evaluation of an author's ideas and craft. The response:</p> <ul style="list-style-type: none"> Identifies the author's purpose and analyzes how the author's stylistic decisions (e.g., structure, point of view, word choice) contribute to the purpose. When based on a literary text, provides a basic analysis of how literary elements (e.g., character, plot, setting, theme) and/or literary devices (e.g., simile, metaphor, symbol) contribute to the unity and effectiveness of the selection. Uses relevant evidence from the text to make and support reasoned judgments about the author's craft and the selection's explicit message; may respond to implied messages. 	<p>3 The response demonstrates an incomplete analysis of an author's ideas and craft but provides simplistic or unsupported evaluations of the author's ideas and craft. The response:</p> <ul style="list-style-type: none"> Show's limited identification and analysis of the author's purpose and begins to analyze how stylistic decisions (e.g., structure, point of view, word choice) contribute to the messages. When based on a literary text, gives unsupported or simplistic explanations of how literary elements or devices contribute to overall effectiveness of the selection. Uses limited evidence from the text to form opinions about the author's craft and explicit message; may respond to implied messages.
<p>2 The response demonstrates a limited, confused, or unfounded analysis of the author's ideas and craft. The response:</p> <ul style="list-style-type: none"> Indicates a lack of awareness of the author's purpose or stylistic decisions; there may even be an apparent lack of awareness of the author's voice (i.e., the reader may seem to have difficulty distinguishing author from narrator or character in the selection). When based on a literary text, does not use literary terms (e.g., character, plot, symbol, metaphor) to describe the effectiveness of the selection. Makes a judgment about the author's craft or message(s) but provides no textual support. 	<p>1 The response demonstrates no evidence of critical reading skills; the reader does not engage in a thoughtful analysis of the text. The response:</p> <ul style="list-style-type: none"> Reflects an unquestioned acceptance or rejection of the author's craft or text's message(s) without comment or explanation.

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(continued)

Reading Critically: Context Analysis

<p>6 The response demonstrates a thorough and convincing analysis and evaluation of the ways in which an author's message(s) or theme(s) have influenced or have been influenced by history, society, culture, and life experiences. The response:</p> <ul style="list-style-type: none"> • Applies a comprehensive understanding of an author's life experiences to evaluate how they have shaped and influenced the author's work. • When appropriate, recognizes and evaluates the complex and subtle ways in which a selection(s) has had an impact on past and/or present social and cultural conditions and issues. • Uses extensive knowledge and understanding about social, economic, political, or cultural issues and events to analyze and evaluate the validity of the selection's explicit or implied theme(s) or message(s); if appropriate, proposes more than one interpretation of the text. 	<p>5 The response demonstrates a strong analysis and evaluation of the ways in which an author's message(s) or theme(s) have influenced or have been influenced by history, society, culture, and life experiences. The response:</p> <ul style="list-style-type: none"> • Applies an understanding of an author's life experiences to evaluate how they have shaped and influenced the author's work. • When appropriate, recognizes and analyzes the ways in which a selection(s) has had an impact on past and/or present social and cultural conditions and issues. • Uses knowledge and understanding about social, economic, political, or cultural issues and events to analyze the validity of the selection's explicit or implied theme(s) or message(s); if appropriate, proposes more than one interpretation of the text.
<p>4 The response demonstrates a competent analysis and evaluation of the ways in which an author's message(s) or theme(s) have influenced or have been influenced by history, society, culture, and life experiences. The response:</p> <ul style="list-style-type: none"> • Applies an understanding of an author's life experiences to examine and explain ways they have shaped and influenced the author's work. • When appropriate, recognizes and analyzes the ways in which a selection has had an impact on past and/or present social and cultural conditions and issues; minor inaccuracies may occur. • Uses knowledge and understanding about social, economic, political, or cultural issues and events to analyze the validity of the selection's explicit or implied theme(s) or message(s). 	<p>3 The response demonstrates an incomplete analysis of the ways in which an author's message(s) or theme(s) have influenced or have been influenced by history, society, culture, and life experiences. The response:</p> <ul style="list-style-type: none"> • Applies a limited or incomplete understanding of an author's life experiences to examine and explain ways they have influenced the author's work. • When appropriate, recognizes ways in which a selection(s) has had an impact on past and/or present social and cultural conditions and issues; the explanation may contain minor inaccuracies. • Shows limited knowledge about social, economic, political, or cultural issues and events and relates knowledge to the selection's explicit theme(s) or message(s).

Text 1: Quotation

“Every man is guilty of all the good he didn’t do.” -Voltaire

you agree with the quotation? Disagree? Why? Who was Voltaire? Why might he have said this? Do some research to put the quotation into historical context. This is a small assignment. Please cite all sources.

Text 2: Allegory

“The Allegory of the Cave” by Plato

Student instructions: Write a 1.5- to 3-page reaction to the piece of text. What do you think it means? Give several examples in your explanation. What is the bare essence of what Plato is trying to teach us about reality? Do you agree with him? Explain why or why not in detail. How could this philosophical concept apply to your own life? Give examples. Please hand in a rough copy showing proof of editing with your good copy.

Text 3: Speech

Prince Charles, Thomas Cranmer Schools Prize, 1989

http://www.princeofwales.gov.uk/speeches/heritage_19121989.html, on March 30, 2006. In his speech, the Prince of Wales discusses the dangers of allowing the English language to become too banal—to pander to the lowest common denominator—if you will. Using Prince Charles’ speech (focussing on his version of Hamlet’s speech), discuss the importance of maintaining the English language as a complex means of expression, communication, and art creation. Is there a connection between the words from which we have to choose in our lexicon and our ability to think of and comprehend new and increasingly complex concepts? Is it important that we still study linguistic works of art such *Hamlet*

[beginning of speech]

I accepted the invitation to be Patron of the Thomas Cranmer Schools Prize simply because I mind about what may loosely be referred to as our heritage. Some may say it is an exaggerated concern and, indeed, as I have discovered only too plainly, if you actually stand up and talk about the importance of our heritage and the lessons to be learned from our forebears, you are at once accused of having a quaint nostalgia for a picturesque, irrelevant past. It has forced me to reflect on why there is such a fierce obsession about being 'modern'. The fear of being considered old-fashioned seems to be so all-powerful that the more eternal values and principles which run like a thread through the whole tapestry of human existence are abandoned under the false assumption that they restrict progress. . .

I would have liked to begin with a ringing phrase from the King James's Version of the Bible: "Harken to my words". But the New English Bible translates the phrase in less commanding terms: "Give me a hearing". It might seem more humble but it also sounds less poetic: and what we have to ask ourselves, it seems to me, is whether, by making the words less poetic, you really do make them more dramatic. **Isn't there something rather patronising about that whole assumption?**

. But
banality is for nobody. It might be accessible for all, but so is a desert. . .

the best way of getting rid of history and thought is to get
rid of the language of history and ideas

But words aren't just decoration. They are the structure itself
We have rejected quality in expression

greatest playwright who ever lived. Yet a great many people today look in dismay at what is happening to that language in the very place where it evolved. Looking at the way English is used in our popular newspapers, our radio and television programmes - even in our schools and our theatres - they wonder what it is about our country and our society that our language has become so impoverished, so sloppy and so limited - that **we have arrived at such a dismal wasteland of banality, cliché and casual obscenity.**

"Well, frankly, the problem as I see it at this moment in time is whether I should just lie down under all this hassle and let them walk all over me, or whether I should just say OK, I get the message, and do myself in. I mean, let's face it, I'm in a no-win situation, and quite honestly, I'm so stuffed up to here with the whole stupid mess that I can tell you I've just got a good

mind to take the quick way out. That's the bottom line. The only problem is, what happens if I find that when I've bumped myself off there's some kind of a, you know, all that mystical stuff about when you die, you might find you're still - know what I mean?"

If we do not communicate effectively with one another then we create confusion and lose our way.

Ours is the age of miraculous writing machines but not of miraculous writing. Our banalities are no improvement on the past; merely an insult to it and a source of confusion to the present

You've improved it worse

The Poetry of Protest: Martín Espada

Tony tossed the Tootsie Roll paper over his shoulder as he entered my room. "I'm not your mama, Tony. Pick up that mess."

"Ms. Christensen, the custodians are paid to clean up. If I didn't leave anything on the floor, they'd lose their jobs."

Ruthie Griffin, the custodian, would disagree. But Ruthie, like Marlene Gieves, the cafeteria worker who serves them lunch, is largely invisible to students. Their brooms or spatulas might as well be held by robots. That's one reason why I teach the poetry of Martín Espada in my classroom.

Martín Espada's poetry is a weapon for justice in a society that oppresses people who aren't white, who don't speak English, whose work as janitors and migrant laborers is exploited.

His poetry teaches students about the power of language — both Spanish and English — and he makes "invisible" workers visible. What Espada writes about Pablo Neruda's poetry is also true for his own: "[T]he poet demanded dignity for the commonplace subject, commanding respect for things and people normally denied such respect."

I want to introduce students to writers, like Espada, whose art speaks out against injustice, as well as give them the tools to write their own poems of empathy and outrage.

I want to introduce students to writers, like Espada, whose art speaks out against injustice, as well as give them the tools to write their own poems of empathy and outrage.

A while back, Espada refused Nike's offer to produce a poem for them for TV commercials they planned to air during the 1998 Winter Olympics. *The Progressive* magazine published Espada's letter to an ad agency listing the reasons he refused Nike's poet-for-hire offer:

"I could reject your offer based on the fact that your deadline is ludicrous. . . . A poem is not a pop tart.

"I could reject your offer based on the fact that, to make this offer to me in the first place, you must be totally and insultingly ignorant of my work as a poet, which strives to stand against all that you and your client represent. Whoever referred me to you did you a grave disservice.

"I could reject your offer based on the fact that your client Nike has — through commercials such as these — outrageously manipulated the youth market, so that even low-income adolescents are compelled to buy products they do not need at prices they cannot afford.

"Ultimately, however, I am rejecting your offer as a protest against the brutal labor practices of Nike. I will not associate myself with a company that engages in the well-documented exploitation of workers in sweatshops. . . ."

Espada's public refusal to serve as yet-another-artist-for-sale is reason enough to present his work to students. In my curriculum I want to highlight writers who put their talents at the service of humanity, not profits. Espada is right: Nike must be ignorant of his work, but my students shouldn't be.

I use Espada's poetry, in English and Spanish, to teach students how to use metaphors and how to write a "persona poem," but I also use Espada's poetry because he shows how to make visible the work of those who toil in physical labor.

In *Rethinking Our Classrooms* (1994), the editors write about the need to ground our teaching in our students' lives, equip students to "talk back" to the world, pose essential questions, be multicultural, anti-racist, and pro-justice, participatory, joyful, activist, academically rigorous, and culturally sensitive: "A

JORGE THE CHURCH JANITOR FINALLY QUILTS

No one asks
where I am from,
I must be
from the country of janitors,
I have always mopped this floor.
Honduras, you are a squatter's camp
outside the city
of their understanding.

No one can speak
my name,
I host the fiesta
of the bathroom,
stirring the toilet
like a punchbowl.
The Spanish music of my name
is lost
when the guests complain
about toilet paper.

What they say
must be true:
I am smart,
but I have a bad attitude.

No one knows
that I quit tonight,
maybe the mop
will push on without me,
sniffing along the floor
like a crazy squid
with stringy gray tentacles.
They will call it Jorge.



POR FIN RENUNCIA JORGE EL CONSERJE DE LA IGLESIA

Nadie me pregunta
de dónde soy,
tendré que ser
de la patria de los conserjes,
siempre he trapeado este piso.
Honduras, eres un campamento
de desamparados
afuera de la ciudad
de su comprensión.

Nadie puede decir
mi nombre,
yo soy el amenizador
de la fiesta en el baño,
meneando el agua en el inodoro
como si fuera una ponchera.
La música española de mi nombre
se pierde
cuando los invitados se quejan
del papel higiénico.

Será verdad
lo que dicen:
soy listo,
pero tengo una mala actitud.

Nadie sabe
que esta noche renuncié al puesto,
quizá el traperero
seguirá adelante sin mí,
husmeando el piso
como un calamar enloquecido
con fibrosos tentáculos grises.
Lo llamarán Jorge.

—Martín Espada
(translated by Camilo Pérez-Bustillo
and the author)

Teaching students to respect the custodian who mops their halls, the short order cook who makes their tacos, or the field worker who picks their strawberries should be a part of our critical classrooms.

social justice curriculum must strive to include the lives of all those in our society, especially the marginalized and dominated.” Teaching students to respect the custodian who mops their halls, the short order cook who makes their tacos, or the field worker who picks their strawberries should be a part of our critical classrooms.

Teaching Strategy:

1. Prior to reading Espada’s letter, ask students if they would ever turn down money if it compromised their beliefs. What are some examples? Then read Espada’s letter and discuss why someone would give up a chance to earn \$2,500. Would it really be such a big deal if he let them use his poem? What does he stand to lose by not agreeing to write a poem for them? What does he gain? Why did he make his letter public?
2. Ask students to read the poem in both languages. (This validates students who speak Spanish and also locates writing in the broader linguistic world. I encourage students who speak more than one language to write in either or both languages.)
3. Discuss the poem: Who is the narrator? How do people treat Jorge? What evidence in the poem tells us that? What does he compare the mop to? What does Espada want us to know about Jorge? How do we learn that?
4. After reading and discussing, return to Espada’s letter. He wrote, “I could reject your

offer based on the fact that you must be totally and insultingly ignorant of my work as a poet, which strives to stand against all that you and your client represent.” Ask students to identify evidence in this poem that might indicate why Espada would turn down Nike’s money.

5. Ask students to make a list of “invisible workers” they know whom they could make visible: for example, hotel maids, strawberry harvesters, the seamstress who sewed their shirt or blouse. A few students might share their lists to help stumped classmates find a topic. (For younger students, I sometimes begin by asking them to write a paragraph or two about the worker or situation. Later, they can underline details and language to arrange into a poem.)
6. Direct students to write for 15 to 20 minutes. I demand silence, so we can all write, but I do allow students to move to more comfortable places in the room.
7. Then we share. I tell students to consider their classmates as teachers and to learn techniques from each other that make powerful writing. So while every student reads, I expect them to listen and take notes on what they like in the piece — specifically, the incident/story, the use of metaphor, the illumination of injustice or a person who is invisible, the use of language, a particular line. I also speak about the importance of positive feedback: We want people to keep writing. If we criticized them instead of praising them, they might not want to write or share again.

We live in a society where it appears that everything is for sale — including movements for social justice. Students need stories about people who work for change, people who refuse to allow their work to be commodified. They need models of people whose work is animated by social justice. They need to know about poets like Martín Espada. ■

What to Watch For: Questions to Help Assess Reading

Following are some of the reading strategies and behaviors that you can assess with think-alouds:

1. Does the reader understand her purposes for reading a particular text?

- ☐ Is the purpose personal?
- ☐ Is the purpose socially significant?
- ☐ Does the purpose consider a task that the reading can help to complete?
- ☐ How can the reading be made more purposeful?

2. Does the reader understand (or attempt to understand) the purposes and goals of the author?

3. Does the reader bring personal background knowledge to bear in understanding the text?

- ☐ What are the reader's primary sources of information about the world? about the text?
- ☐ How are these sources brought to bear during the reading act?
- ☐ How might the use of these information sources be expanded or assisted?

4. How well does the reader bring knowledge forward from one part of the text to another, from one text or activity to another text or activity?

- ___ Can the reader retell, talk back, paraphrase?
- ___ Can the reader make connections between different pieces of information from separate parts of the text to make inferences, see coherent patterns?

5. How well does the reader employ other general processes of reading?

- ___ Does the student have high expectations of print?
- ___ Does the student predict and verify predictions?
- ___ Does the reader ask questions and interrogate text?
- ___ What kinds of questions are asked?
- ___ Are question types varied to kind of text?
- ___ Does the reader ask inference questions? author and me questions? on-my-own or world questions?
- ___ Does the reader ask for help? ask stimulating questions of self and others?
- ___ Does the reader ask questions and make connections that help apply what is read to the real world? that transfer new processes of reading to new texts?
- ___ Does the reader respond emotionally?
- ___ Does the reader visualize settings, situations, characters of story? form mental representations of informational texts?
- ___ Does the student have other sensory experiences, hearing dialogue, etc.?
- ___ Does the reader provide evidence of comprehension monitoring? strategy adjustment?
- ___ Does the reader identify confusion, ask if it “makes sense,” and apply fix-up strategies when needed?
- ___ Is reading speed varied for different situations? Does the student pause or stop and apply fix-up strategies?
- ___ How does the student deal with problems and frustration?
- ___ Are there other strategies that would be helpful to the reader?

6. How independent is the reader with a particular text or kind of text?

- ___ Where is the reader's ZPD?
- ___ Is the text easy (at the independent level)?

- ___ Is the text too challenging (at the frustrational level) because the reader does not have necessary background, understanding of purpose, knowledge of vocabulary, knowledge of text-type and attendant codes and strategies expected?
- ___ If the text is too challenging, can frontloading of content or strategy use make the text accessible in the ZPD?
- ___ Where are comprehension and engagement faltering?
- ___ At what point in a particular text is instruction and guidance necessary?

7. How well does the student understand global structures of organizing text?

- ___ Does the reader recognize how particular text-types serve different authorial purposes?
- ___ Does the reader recognize particular text-types and how they proceed from beginning to middle to end?
- ___ Does the reader understand and represent the different ways of presenting textual ideas (chronologically, classification, comparison-contrast, description, argument, etc.) and the uses and strengths of each?
- ___ Does the student understand the textual expectations (different codes and conventions, and the strategies for recognizing and interpreting these) of particular text-types?
- ___ Is knowledge of text structure used to improve comprehension?
- ___ Does the student integrate information from various parts of a text?

8. Does the student recognize text as a construction of an author?

- ___ How well does the reader talk back or converse with an author? How often does the reader question, agree, or disagree with an author? Does the student ever talk back to an author?

9. How well does the reader use local-level coherence to make links within sentences or to connect sentences? to link different parts of a text together?

10. How well are inference gaps recognized and inferences made?

11. How often does the reader encounter unfamiliar words?

- ___ What strategies are used to deal with vocabulary challenges?
- ___ What other strategies could be used?

12. How well does the student recognize and use particular codes and conventions?

- ___ What cues are noticed, used, and not used?
- ___ How much and what kind of guidance is needed to help the student use them?

13. How wide a variety of strategies are used with particular texts?

- ___ Poorer readers tend to use only one or two strategies and to use these repeatedly, even when inappropriate. If only a few strategies are used repeatedly, students can use assistance to widen repertoire and to recognize when and how new appropriate strategies may be used. Older poor readers tend to use the same strategies as better readers, but less effectively, appropriately, or flexibly. How can teaching help expand and improve on this?

14. How well does the student learn information from text? learn ways of reading?

- ___ How well is this transferred and applied to new situations?
- ___ How can the teacher help assist transfer?

15. How willing is the student to take risks, go beyond the literal text, hypothesize?

- ___ Too many text-bound comments work against active comprehension and suggest that the teacher should use interventions to foster hypothesizing, predicting, inferring, elaborating, evaluating, and conversing with author.

16. How does the think-aloud reveal unsuspected strengths?

- ___ How can these be celebrated and built upon?

Appendix C – Writing and Other Ways of Representing

Appendix C-1: Concept Acquisition Developmental Continuum

(Lewin and Shoemaker 1998, 120)

FIGURE 6.6
CONCEPT ACQUISITION DEVELOPMENTAL CONTINUUM

Read the continuum¹ from the bottom to see a progression of concept acquisition.

Stage Seven: Expert	<ul style="list-style-type: none"> • In presenting a breadth and depth of relevant and accurate facts, concepts, and generalizations about the subject, the student focuses on substantive themes, problems, and issues. • The student analytically evaluates the information and makes qualitative and quantitative judgments about the subject according to set standards. • The student synthesizes and extends facts, concepts, and generalizations about the subject to solve problems, develop position papers, and the like, requiring original, creative thinking. • The student effortlessly presents acquired knowledge about the subject in a number of different forms moving from concrete to abstract. • The student is able to clearly articulate his or her point of view if appropriate. • The student clearly shows original thinking and creativity in approaching the data and in presenting it to others.
Stage Six: Accomplished	<ul style="list-style-type: none"> • The student presents a breadth and depth of relevant and accurate facts, concepts, and generalizations applicable to the subject. • The student investigates the subject through an analysis of its component parts. • As appropriate, the student identifies interested parties and presents their multiple perspectives on the subject. The student articulates and evaluates the reasoning, assumptions, and evidence supporting each perspective. • The student begins to show original thinking in approaching the data and in presenting it to others.
Stage Five: Progressing	<ul style="list-style-type: none"> • The student demonstrates comprehension of pertinent facts and concepts applicable to the subject by drawing data from a variety of sources including primary and secondary sources. • The student begins to demonstrate an understanding of principles, laws, and theorems related to the subject. • The student interprets information and solves simple problems using the information.
Stage Four: Developing	<ul style="list-style-type: none"> • The student presents some relevant and accurate information (facts, rules, or details) applicable to the subject. • This information is based on fact as well as increasingly informed opinion. • If the student presents an argument, it is weak or implausible. • Where issues exist, the student is able to identify the central issue but states it in general terms. • The student is capable of changing information given by the teacher into a different symbolic form.
Stage Three: Beginning	<ul style="list-style-type: none"> • Information is based on a narrow frame of reference and uninformed opinion and is from a limited number of sources. • The student presents irrelevant, simplistic, or inaccurate information about the subject.
Stage Two: Readiness	<ul style="list-style-type: none"> • There is an attempt to address the subject; but no detail is provided/no breadth of information is present.
Stage One: Not Present	<ul style="list-style-type: none"> • The student presents no information about the subject. There is no attempt to address the subject in any meaningful way.

¹ We want to acknowledge the work of George Westergaard, social studies teacher at South Eugene High School, who has worked with his advanced placement students in using similar content continuums.

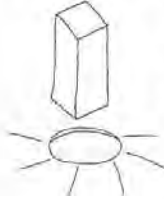
-2: Multiple Forms of Assessment





3: Metaphorical Graphic Organizers

Metaphorical Graphic Organizers That Help Students Analyze Character



Square Peg, Round Hole

Explanation: A square peg does not fit in a round hole. Sometimes, when a character does not “fit in,” he or she feels like a square peg in a round hole. In this organizer, students are asked to consider both society’s expectations on a character (the round hole) and the character’s needs (square peg).

Application: Square Peg, Round Hole works well in any novel where a character is going against the grain of his or her time or place.

Variation: This organizer can also be used to analyze the conflict between what a character wants to do and what the character “should” do.



Brake Pedal, Accelerator Pedal

Explanation: In the Brake Pedal, Accelerator Pedal organizer, students are asked to consider the forces (people, places, things) that slow a character down as well as the forces that accelerate a character’s thinking or behavior.

Application: Brake Pedal, Accelerator Pedal works well in any novel where a character tries to resist others or where a character gets swept up in the action of others.

Variation: Sometimes “braking” a character turns out to be a positive development. Discuss why “slowing down” a character precipitated a positive turn of events.

Ingredients

Sugar, wheat,
corn syrup,
partially
hydrated
soybean oil,
honey, caramel,
color, salt,
reduced iron,
zinc oxide,
vitamin B6.

Ingredients Listing

Explanation: When you purchase food in the market, there are ingredient labels on the packaging. These labels not only list the ingredients found in the product, they also list the ingredients in the order of amount (from most to least). In this organizer, students are asked to list the character’s “ingredients” (traits), with the most important first and the least important last.

Application: Ingredients Listing works well with any novel that depicts complex characters.

Variation: If you could add one ingredient to this character, what would you add? Why? If you could remove one ingredient from this character, what would you remove? Why? How would have the story turned out differently had that ingredient been added/dropped?

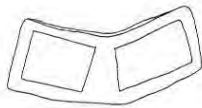


Archery Target

Explanation: The goal in archery is to hit the center circle. Characters may have specific goals as well. In this organizer, students are asked to determine how close a character came to reaching his or her goal (hitting his or her target).

Application: Archery Target works well with any novel that depicts a character working toward a goal.

Variation: Students could identify the main goal in the center of the target and list minor goals in the outer circles, or students could identify a character's long-term and short-term goals. Either way, students could analyze what prevents the character from hitting a bull's-eye.



Wallet/Purse

Explanation: You would learn a great deal about a person if you were permitted to examine the contents of her purse or the contents of his wallet. Of course, some characters—for example, Frankenstein's monster—do not have a purse or wallet. But assuming they did, what would be in it? And what could we learn about a given character from the items found in that character's wallet or purse?

Application: Wallet/Purse works well with any novel.

Variation: What would we find in this character's locker? Room? Backpack?

Metaphorical Graphic Organizers That Help Students Analyze Plot and Structure

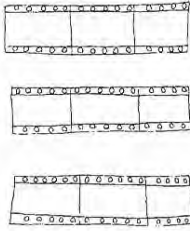


Pencil, Eraser

Explanation: A pencil has two ends, one for writing and the other for erasing. Students take a copy of the image and write a character's name on the shaft of the pencil. On the writing end of the pencil, students note the actions that character wishes he or she had done. On the eraser end, students consider what actions the character wishes he or she could erase.

Application: Pencil, Eraser works well with any novel.

Variation: On the writing end of the pencil, students could note what a character actually did in the book. On the eraser end, students try to determine if any of these actions could be completely erased. What steps would the character have to do to erase his or her actions? Is total erasure even possible?

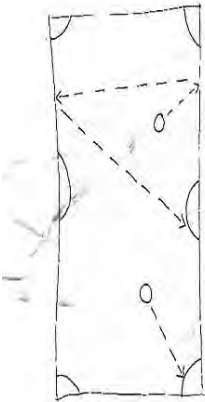


Proof Sheets

Explanation: On a trip to the Grand Canyon, you might shoot a roll of film chronicling your journey. When the film is developed you would have a proof sheet containing twenty-four exposures. These twenty-four pictures do not capture every moment of your vacation; rather, they capture the highlights of your trip. When having students analyze key plot points, they can be given dummy proof sheets and asked to identify the twenty-four key plot points. Students must identify exactly twenty-four points, not twenty-two or twenty-five. This requirement will spur deep discussions about what is important, and what isn't, in terms of the plot.

Application: Proof Sheet works well with any novel that has a complex plot.

Variation: When students have completed their proof sheets, ask them which four "photographs" from their roll they would print and display. Which four pictures are the highlights of the "trip"? Have them explain their selections.



Billiards Table

Explanation: For a billiard ball to drop into a side pocket, a chain reaction must occur. A player must strike a cue against a cue ball. The cue ball must travel and hit the target ball. The target ball is struck and then propelled toward the pocket. Sometimes, when the cue ball is not struck properly, balls ricochet off one another or off bumpers, causing unexpected turns of events. When having students analyze plot events, have students identify which character(s) represent the pool cue, the cue ball, the target ball, the other balls on the table, and the bumpers.

Application: Billiards Table works well with any novel containing a chain of events that leads to the climax of the story.

Variation: In billiards, a player who accidentally knocks the eight ball into a pocket is said to have "scratched" and is declared the loser. Describe a character who has "scratched" and analyze the chain of events that led to this character being eliminated from "the game."

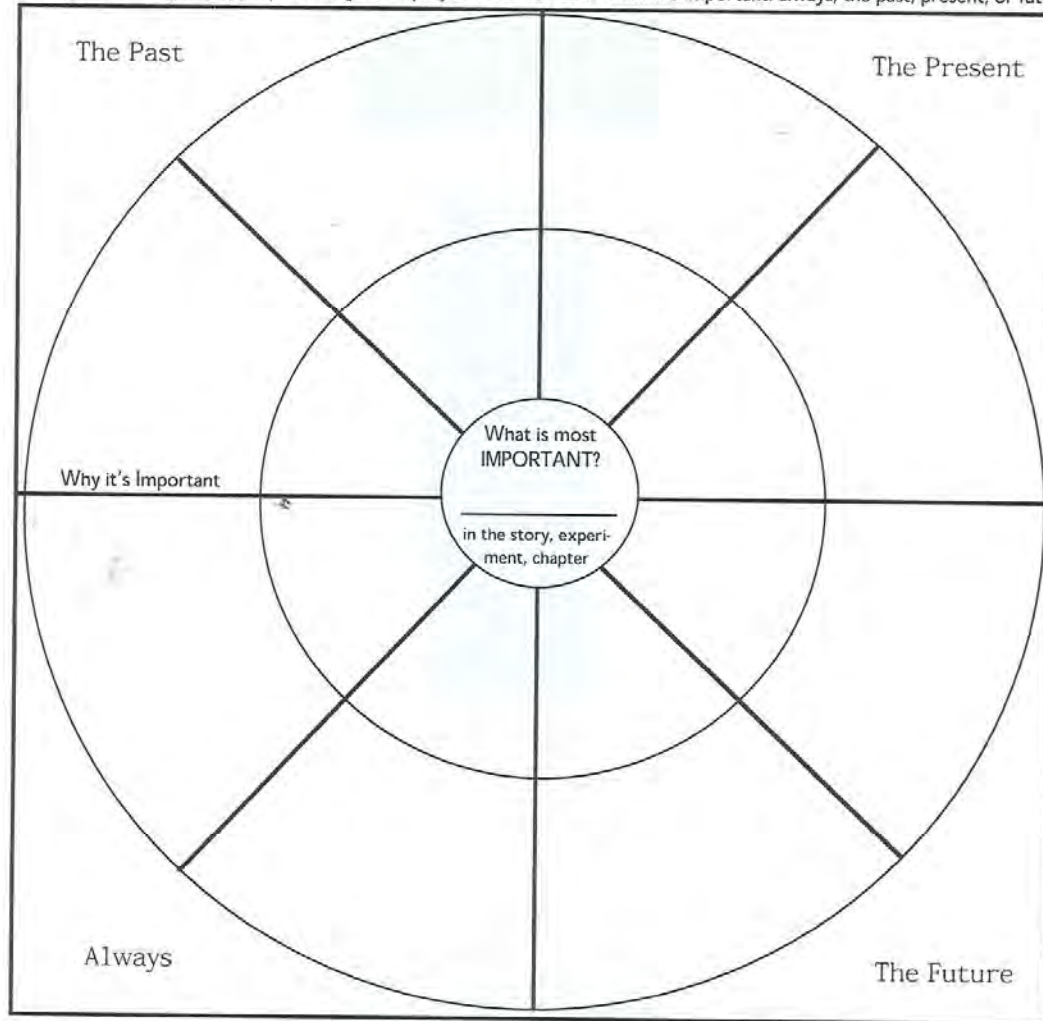
(Gallagher 2004, 135–147)

4: What Matters Most (Burke 2003, 65)

What Matters Most: How to Tell What's Important

Name	Date
Subject	Period

Suggestions for Use: Fill in the blanks with words like Author, Teacher, Teenagers, Parents, Society, a character's name, or some other person or agency appropriate to your inquiry. Think also about *when* it is important: always, the past, present, or future.



Continuum of Importance/Performance			10	Questions to Help Determine Importance
Vocabulary of Importance				
important	7. urgent	13. necessary		1.
significant	8. imperative	14. prominent		
critical	9. main	15. remarkable		2.
essential	10. substantial	16. key		
crucial	11. eminent	17. major		
vital	12. invaluable	18. primary		3.

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5: Compare/Contrast Thinking-Process

Map (Hyerle 1996, 77)

The diagram is a graphic organizer for comparing and contrasting two items. It is enclosed in a large rectangular frame. At the top, there are two empty rectangular boxes for input. Below these boxes, two arrows point towards a central box labeled "HOW ALIKE?". Below the "HOW ALIKE?" box is a large rectangular area with three horizontal lines for writing. Below this area, two arrows point towards a box labeled "HOW DIFFERENT?". Below the "HOW DIFFERENT?" box is a section labeled "WITH REGARD TO". This section contains four rows, each with a small rectangular box for a category of comparison. To the left and right of these four boxes are two large vertical rectangular areas, each with five horizontal lines for writing. Double-headed horizontal arrows connect each of the four category boxes to both the left and right writing areas.

Source: Parks, S., and H. Black. (1992). Organizing Thinking, Book I. Pacific Grove, Calif.: Critical Thinking Press & Software. Reproduced by permission.

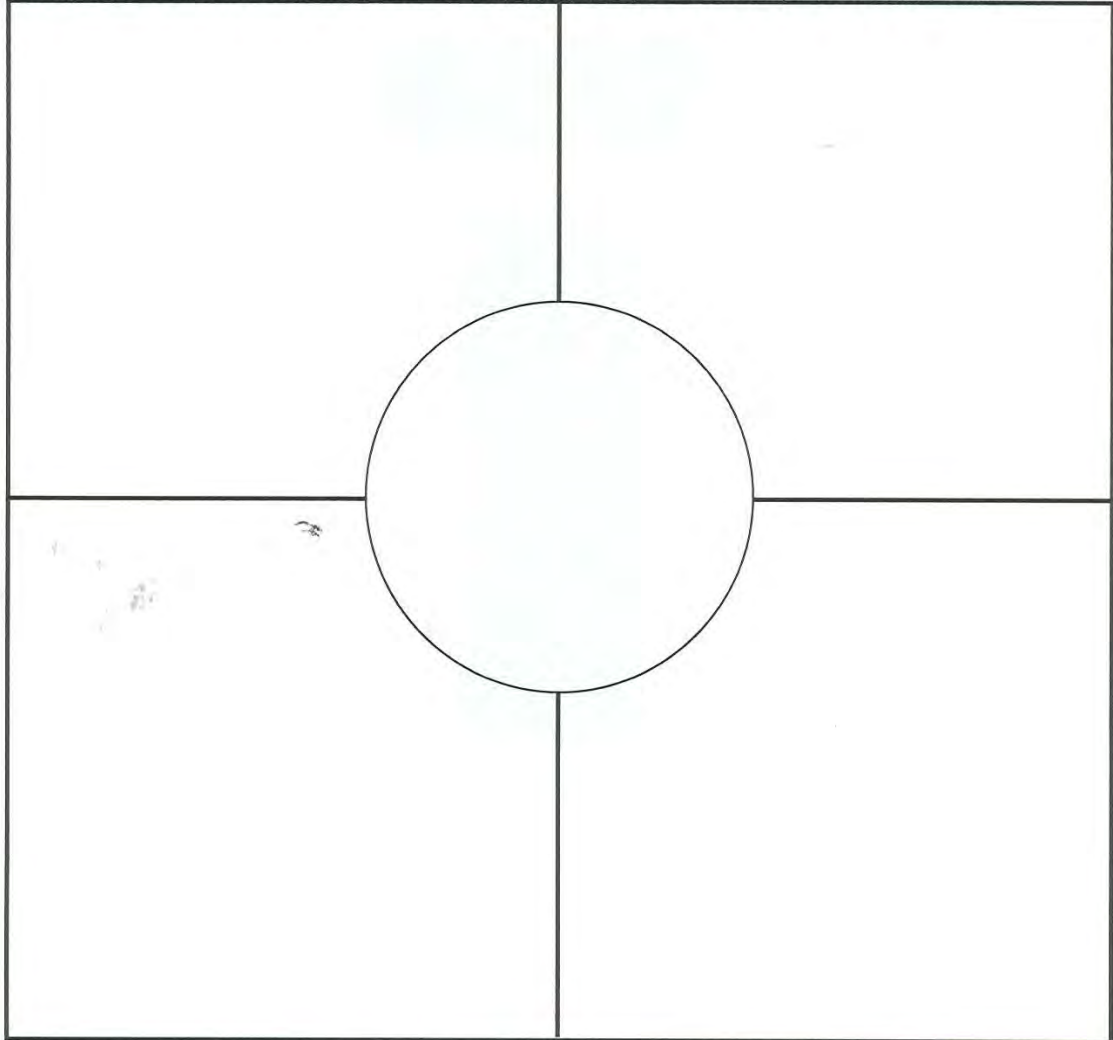
6: Conversational Roundtable

Conversational Roundtable

Name	Date
------	------

Topic	Period
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Suggestions for Use: Ask yourself what is the focus of your paper, discussion, inquiry. Is it a character, a theme, an idea, a country, a trend, or a place? Then examine it from four different perspectives, or identify four different aspects of the topic. Once you have identified the four areas, find and list any appropriate quotations, examples, evidence, or details.



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Appendix C-7: Sample Guidelines for a Discussion Forum

Created by a Nova Scotia Advanced English 12 class

Guidelines for the Nova Scotia High School Advanced English 12 Forum

These guidelines were determined by the students enrolled in Advanced English 12 class at Nova Scotia High School on November 2, 2006, and these guidelines were revisited by the class in December 2006.

Forum Membership

Membership in this specific Nova Scotia High School Advanced English 12 Forum is limited to students enrolled in the course. However, we want teachers to have full permission, posting and reading, in the forum. We think that it would be a good idea for any student at a Nova Scotia high school to have permission to read the forum, as this may be helpful for people deciding whether they want to take Advanced English 12. Finally, we think that it should be left up to the moderator (the teacher) whether new members should be added. Members of this forum are reminded that they may also ask to be a member of the Advanced English 12 Forum, which is open to Advanced English 12 students from around the province. We like the idea of two forums, one for just our Advanced English class at a Nova Scotia high school, and one for any NS high school Advanced English student.

Forum Content

1. The majority of the discussions should be related only to English, and focus on the following topics:
 - Poetry
 - Literature
 - Discussions/Debates
 - Homework (Help and discussion)
 - Open forum (lounge, any topic)
2. If a thread has five or more complaints (or at the discretion of the moderation), the thread may be removed.
3. No shorthand language is allowed on the forum (i.e. OMGZ, r u like going to the danceorz?!?!)
4. Finally, we believe that our grades should not be based on our involvement in the forum.

Forum Protocols

1. Policies about inclusive language and plagiarism (as per the course outline) are to be adhered to within the forum. If a posting is deemed inappropriate by a student, the student should contact the moderator. The moderator may also determine if a posting is inappropriate without the solicitation of a student's concern.
2. Work and feedback should be done in a formal fashion.
3. Upon the request by the student forum community, teachers may facilitate an intellectually stimulating forum.

8: Documentary Film (Rubric)

Documentary Film (as an alternative to a conventional essay): Educator Ken Malay taught Film and Video Production 12 and used specific criteria for assessing student-made films. These criteria have been adapted below so that they could be used to develop a rubric to assess a student-produced documentary film that sustains a thesis statement.

Teacher's Evaluation

- Was the subject matter of the film well researched? (This should be made evident through documentation, such as an annotated bibliography.)
- Were the script and notes for the film clear and organized?
- Were the ideas presented in the film well stated and well supported, with special emphasis on how the student used the hallmarks of the genre—e.g., sound, light, effective editing, etc.,—to optimum advantage?
- Did the film have a satisfactory conclusion? (that is, the filmmaker didn't just "run out of steam")

Self Evaluation

- How did you contribute to this project?
- What did you learn about the subject? About filmmaking?
- What would you do differently?
- What has this experience contributed to your understanding of these concepts as they relate to documentary filmmaking: truth, fairness, point of view, bias, objectivity?

Writer's Rubrics on Ideas, Organization, Voice, Word Choice, Sentence Fluency, and Conventions can be found on the following pages:

Writer's Rubric for Ideas

5 The paper has a clear, well-focused main idea and interesting, carefully chosen details that go beyond the obvious to support or expand that main idea.

- The overall message is clear, focused, and easy to understand.
 - The writer seems to know the topic well and uses his/her knowledge to advantage.
 - The main idea (or thesis) is easy to identify.
 - Thoughtfully selected details enhance the main idea and enlighten the reader.
 - Filler—unnecessary information—has been omitted. Every detail counts.
-

3 The paper is clear for the most part, but more information (or an "insider's perspective") is needed. Development is skeletal or redundant.

- The overall message can be understood with careful reading.
 - The writer seems to have a general grasp of the topic; greater knowledge would have provided authenticity or greater detail/support.
 - The main point (or thesis) is easy to infer.
 - Generalities abound, but a few little-known, significant, or intriguing details are also included.
 - Some information is repetitive or unnecessary. Or, the topic is too big to address in a focused manner.
-

1 The writer is still searching for a topic or a way to narrow a topic that is still too big and unwieldy to handle effectively.

- The overall message is unclear or sprawling out of control.
- The writer displays limited knowledge of the topic—or it may be hard to tell what the main topic/idea is.
- The main point or thesis cannot be inferred, even with careful reading.
- "Details" are missing or seem general and random. They do not support the message.
- Much of the writing simply fills space, as if the writer is struggling for things to say.

Writer's Rubric for Organization

- 5** This writing is so easy to follow it is as if the writer is shining a lantern on the reader's path.
- The lead grabs the reader's attention and sets up what follows.
 - Every detail seems to come at the right time; key ideas stand out.
 - The paper follows a pattern (e.g., chronological order, comparison-contrast) that is well-suited to genre, topic, and purpose. The discussion is easy to follow.
 - Pacing feels just right; the writer discusses complex issues in depth and moves quickly through others.
 - Skillful use of transitions makes it easy to connect ideas.
 - The conclusion wraps up the discussion without being too abrupt or drawn out.
-

- 3** The light is dimming—but it's there! You can follow the direction of the paper without stumbling if you pay attention.
- The paper has a lead. It's not necessarily a "hook."
 - Most details come at the right time; the reader can locate key information.
 - A pattern may not be immediately recognizable, but an attentive reader can follow what is being said.
 - Pacing is sometimes imbalanced with too much time spent on the obvious and not enough on the more complex.
 - Some transitions are missing or weak. Ideas may seem "tacked on" or irrelevant.
 - The paper has a conclusion. It may or may not offer a strong sense of resolution.
-

- 1** Oops! The light went out. This is hard to follow—like walking in the dark.
- There is no real lead. The writer just starts in.
 - The order feels random; everything blends together.
 - It is difficult to identify any pattern; the discussion is hard to follow even with rereading.
 - The reader is consistently wishing the writer would speed along—or slow down to clarify. Or—random order makes pacing hard to judge.
 - It is very difficult to connect details/thoughts to each other or to any main point.
 - The paper just stops or closes with "The End"—there is no sense of resolution.

Writer's Rubric for Voice

- 5** The writing is highly individual. It bears the imprint of this writer.
- The writing has strong reader appeal. It is written to be read or shared aloud.
 - The writer seems engaged by the topic, and his/her writer's curiosity and commitment make readers want to know more.
 - The writer's in-depth knowledge of the topic produces confidence that is evident in each line.
 - The voice seems tailor-made for the audience and purpose.
 - Informational writing is enthusiastic and energetic; narrative writing is open and honest.
-

- 3** You hear the writer within the piece now and again. The voice comes and goes.
- The writer reaches out to readers at times; you might share a moment aloud.
 - The writer seems comfortable with, but not excited by the topic; readers do not feel put off—but they're not engaged either.
 - This writer knows something about this topic; the voice reflects modest confidence.
 - The voice is sincere and reasonably acceptable for audience and purpose.
 - Informational writing is sincere but fact-filled; narrative writing is earnest but restrained.
-

- 1** The writer is not at home in this piece. The voice is missing or inappropriate.
- The writer seems indifferent or unaware of the audience. This piece is not written to be read—or shared aloud.
 - It is hard to sense *any* personal engagement; this topic did not work for this writer.
 - The writer does not seem to know much about the topic, and this suppresses any confidence.
 - The voice is not suited to the audience and purpose. It needs to be stronger—or just different in tone.
 - Informational writing is flat; narrative writing is impersonal.

Writer's Rubric for Word Choice

- 5** Language is used correctly and precisely throughout the text.
- Terms, expressions, and phrases are ideally suited to purpose and audience.
 - Any new or unusual terms are thoroughly and clearly defined, enhancing readers' understanding and making them feel like insiders.
 - The writing is balanced throughout—no inflated or overly simplistic language.
 - The writer consistently relies on strong verbs to energize the writing and enhance the imagery.
 - Modifiers are skillfully handled, never overdone.
-

- 3** The language is functional. The main message can usually be inferred even if it is not stated outright.
- Terms, expressions, and phrases are sometimes a good match with the writer's purpose and audience—and sometimes not.
 - Any new or unusual terms are reasonably clear from context, though some may be misused.
 - The writing has moments of inflated or overly simplistic language.
 - Strong verbs are scattered throughout the text; the reader would like more.
 - Modifiers are sometimes helpful, but sometimes overdone.
-

- 1** Vague or misused words make the message hard to understand even with careful reading. What is the writer trying to say?
- The language is inappropriate for the writer's audience and/or purpose.
 - New or unusual terms are difficult to decipher—and may cause confusion.
 - Inflated or overly simplistic language frequently obscures meaning.
 - Strong verbs are needed, but are missing from the text.
 - Modifiers tend to be overdone.

Writer's Rubric for Sentence Fluency

5

The writing is smooth, natural, and easy to read silently or aloud.

- A high degree of sentence variety or *purposeful* repetition adds to voice.
 - Structure and length enhance meaning and are ideally suited to the genre.
 - Transitions effectively link sentences, paragraphs, or ideas within the whole piece.
 - Narrative writing invites expressive oral reading that brings out meaning and voice—like a good film script.
 - If dialogue is used, it echoes the cadence of real speech. It's natural and authentic.
-

3

Well-crafted sentences are interspersed with choppy moments or convoluted sentences that slow the reader down. Reading takes work.

- Sentences show *some* variety in length and structure; repetition tends not to be effective.
 - Structure and length do not always fit the genre; despite choppy or convoluted sentences, however, the main message comes through.
 - Transitions may be over- or under-used; sometimes they indicate connections, and sometimes they cause confusion.
 - Though narrative text is fairly easy to read aloud, it takes rehearsal to bring out the meaning or voice.
 - Dialogue, if used, needs work. Sometimes the people sound real, and sometimes they sound mechanical.
-

1

This text is *hard* to read or interpret. Choppy, awkward, irregular, or convoluted sentences consistently obscure the meaning.

- Sentences tend to be repetitive in length or form.
- Structure and length do not fit the genre; problems with choppy, convoluted, or awkward sentences obscure meaning.
- Transitions are missing or confusing.
- Narrative text can only be read aloud with significant rehearsal and verbal editing (filling in missing words, stopping sentences in the right spots, etc.).
- If dialogue is used, it sounds more mechanical than natural.

Writer's Rubric for Conventions

5 The writer is in control of conventions, and this paper is essentially ready to publish. Only picky editors will spot errors.

- The writer has used correct conventions to help make the meaning clear, and/or to bring out inflection/voice in oral reading.
 - The spelling, punctuation, grammar and usage, capitals, and paragraphing are all, for the most part, correct. Tiny touch-ups *could* be needed—but only a good eye or ear will catch them.
 - Citations (if needed) are thorough, accurate, and correctly formatted.
 - The writer has read the paper both silently and aloud to him-/herself and has corrected every mistake found. It looks and sounds polished.
-

3 The writer shows control over basics, though not necessarily over a wide range of conventions. Correct use of conventions just about balances the errors. Additional proofing/editing are needed prior to publication.

- Correct conventions enhance meaning in parts of the text. A few noticeable errors may catch a reader's eye, or even slow him/her down somewhat, but they do not seriously affect meaning.
 - Spelling, punctuation, grammar and usage, capitals, and paragraphing are all working at a functional level, though a careful editor can find a number of things to fix.
 - Citations (if needed) are included, though some may be incomplete or not correctly formatted.
 - The writer may have skimmed the paper quickly, but a more thorough reading may help snag additional errors.
-

1 This writer is not yet in control of conventions, including basics. Many errors need correcting before this text is ready to publish.

- Numerous errors slow the reader down and get in the way of the message.
- The text does not seem edited. It may have a very large number of errors, a wide range of errors, or both.
- Citations (if needed) are missing, incomplete, inaccurate, or not formatted correctly.
- The piece does not seem to have been proofed or edited. It needs significant attention from the writer and (perhaps) a second reader.

9: Shakespeare Rewritten: Student Instructions and Assessment

Group editing project: *Othello*

Othello

Groups will be given some class time for this project and a class reading will be held; however, groups may also find it necessary to meet or correspond outside of class time. Along with a final script, groups will submit a cast list, indicating doubled characters, and a prop list for each scene edited. An interim draft of the script is due on _____, with the final version, complete with cast and prop list and a 2-3 page explanation of the rationale behind the selections and alterations due on _____.

This project is graded according to the quality of the final script and rationale. The final script is marked on the basis of the inclusion of vital events, characters, and images, adherence to limits on time and characters, the inclusion of necessary stage directions, the submission of correct cast and properties lists, and appropriate line deletion and retention. The rationale is marked according to the argument made for the changes, the evidence provided, organization, style, and correctness.

: 1.1; 1.3; 2.8; 3.3

Group 4

Group 3

Group 1

Group 5

Shakespeare Re-written: Assessing Group Editing

Group:

Rationale:		
Reasoning for cuts and changing		
Organization		
Style and matters of correctness		
Script:		
Cuts and changes		
Staging/stage directions		
Props and cast list		

Overall Impression/Comments:

Shakespeare Rewritten

PERFORMANCE PROJECT:

Log book:

You will hand this in on performance day.

Step 1: Read through

Now you have chosen your scene, assign parts and determine any script changes you need to make. Do a read through of the scene and make sure that everyone understands every word—use a dictionary. Practise pronunciation—stage work requires very clear pronunciation—focus on enunciating all the d's, t's and ng's, etc. Think of the rhythm. Read through again exaggerating the rhythm to get an ear for it.

Now, think about how this scene fits with the rest of the play. What issues need to be emphasized? What emotional tone is required? How can this tone be revealed through the dialogue? Discuss the possible ways the scene can be played and select one. Consider how individual phrases should reflect a particular emotion. Does a phrase call for anger, frustration, sorrow, joy? Think about how other characters will respond to that emotion. Remember, you are making choices that will influence your final production. Make a note of how you made your choices—you will need this information for your scene commentary. If you know of other productions or movies, you may also wish to view these to get ideas of how the scene might be interpreted.

Now, go away and learn your lines. Remember also to memorize your cues. Record your lines and listen to them regularly (like medication, four times a day). Get a speech buddy to help.

Step 2: Walk through

Step 3: Further walk through and refinement

Step 4: Rehearsal

Actors should now be word-perfect

Practise, practise, practise.

Step 5: More rehearsal

Practise, practise, practise.

Step 6: Dress rehearsal

Performance Night

Identification of issues
Methods of emphasizing important issues

Clarity of meaning

Creativity

10: Ballad Writing and Editing

The Ballad

ballad

Ballads

ballads

Ballad Characteristics:

- ballad stanzas abcb
-
-
-

Narrative Poetry:

Writing a Ballad

Using the event you have chosen, write an original ballad of at least 16 lines.

ballad

ballad

ballad stanza

CHECKLIST

12: Nova Scotia Provincial Exam Prose Assessment Rubric

ESSAY WRITING MARKING GUIDE

THOUGHT AND DETAIL:

Markers should consider how effectively the writer adheres to the task instructions (essay format and appropriate topic), to what extent the thesis or unifying idea is developed in the writing, and how well evidence and/or selected details have been used to support or develop the thesis or unifying idea.

EXCELLENT (9–10 marks)

Insightful ideas are supported by carefully considered and selected evidence and/or details.

PROFICIENT (7–8 marks)

Thoughtful ideas are supported by appropriate evidence and/or details OR conventional ideas are supported by purposefully chosen evidence and/or ideas.

ACCEPTABLE (5–6 marks)

Relevant ideas are supported by appropriate evidence and/or ideas.

LIMITED (3–4 marks)

Superficial ideas are weakly supported; some may be irrelevant to the topic/theme.

POOR (1–2 marks)

Unsupported ideas and details do not develop the topic/theme.

INSUFFICIENT (0 marks)

The marker can discern no evidence of an attempt to fulfill the assignment as stated.

ESSAY WRITING MARKING GUIDE

ORGANIZATION:

Markers should consider how effectively the writer develops a focused and ordered discussion, including the use of transitions and logical paragraphing (development of individual paragraphs as well as arrangement of paragraphs within the essay); the establishment and maintenance of a controlling idea/theme; and a developed and concluded discussion of the idea/theme.

EXCELLENT (9–10 marks)

The introduction is skillfully constructed to provide direction for the reader and/or to provoke further reading. The controlling idea/theme is sustained and developed in a clear, purposeful manner. The closing is related thoughtfully and effectively to the idea/theme.

PROFICIENT (7–8 marks)

The introduction is competently constructed to provide direction for the reader. The controlling idea/theme is focused and generally sustained; the development of the idea/theme is clear and coherent. The closing is related effectively to the idea/theme.

ACCEPTABLE (5–6 marks)

The introduction is constructed to provide a general direction for the reader. The focus of the controlling idea/theme is clear, but coherence may falter. The closing is related functionally to the topic.

LIMITED (3–4 marks)

The introduction, if present, is related in a minimal way to the rest of the written piece. A focused idea/theme is lacking or is not maintained; the ideas are not clearly developed. The closing, although present, is not functional in that it does not unify the whole or only vaguely relates to the opening.

POOR (1–2 marks)

The introduction, if present, is not functional in that it neither relates to nor controls the rest of the composition. A controlling idea is lacking; the topic is not developed or is developed incoherently. The closing, if present, is either inappropriate or unconnected.

INSUFFICIENT (0 marks)

The marker can discern no attempt to fulfill the assignment as stated.

ESSAY WRITING MARKING GUIDE

MATTERS OF CORRECTNESS:

Markers should consider the correctness of sentence construction, usage ("grammar"), and mechanics. Proportion of error to length and complexity of response should also be considered.

EXCELLENT (5 marks)

This writing demonstrates confident control of correct sentence construction, usage ("grammar"), and mechanics. The relative absence of error is impressive considering the complexity of response and the circumstances.

PROFICIENT (4 marks)

This writing demonstrates competent control of correct sentence construction, usage ("grammar"), and mechanics. Minor errors are acceptable and understandable considering the circumstances.

ACCEPTABLE (3 marks)

This writing demonstrates satisfactory control of correct sentence construction, usage ("grammar"), and mechanics. There may be occasional lapses in control of sentence construction and/or minor errors in usage and mechanics. However, the communication remains clear.

LIMITED (2 marks)

This writing demonstrates faltering control of correct sentence construction, usage ("grammar"), and mechanics. The range of sentence construction errors and errors in usage and/or mechanics blurs the clarity of communication.

POOR (1 mark)

This writing demonstrates lack of control of correct sentence construction, usage ("grammar"), and mechanics. Communication is seriously impeded or prevented by unclear and incorrect sentence construction as well as jarring errors in usage and mechanics.

INSUFFICIENT (0 marks)

The marker can find no evidence of an attempt to fulfill the assignment as stated.

ESSAY WRITING MARKING GUIDE

MATTERS OF CHOICE:

Markers should consider the extent to which the writer's choices of diction and syntax contribute to the effectiveness of the composition and the extent to which stylistic choices contribute to the creation of voice.

EXCELLENT (5 marks)

Choices contribute to a skillful composition. Diction is precise and specific. Syntactical structures are effective and sometimes polished. Stylistic choices contribute to a fluent and confident composition.

PROFICIENT (4 marks)

Choices contribute to a considered composition. Diction is specific and effective. Syntactical structures are generally effective. Stylistic choices contribute to a competent composition.

ACCEPTABLE (3 marks)

Choices contribute to a conventional composition. Diction is adequate but may be lacking in specificity. Syntactical structures are generally straightforward, but attempts at more complex structures may be awkward. Stylistic choices contribute to a clear composition.

LIMITED (2 marks)

Choices contribute to a weak composition. Diction is imprecise and/or inappropriate. Syntax is frequently awkward and/or immature. The writing may be vague, redundant, and/or unclear. An inadequate repertoire of language choices contributes to a limited composition.

POOR (1 mark)

Choices contribute to a very weak composition. Diction is overgeneralized and/or inadequate. Syntax is confusing and uncontrolled. The writing is unclear. Lack of language choices contributes to a poor composition.

INSUFFICIENT (0 marks)

The marker can find no evidence of an attempt to fulfill the assignment as stated.

LETTER WRITING MARKING GUIDE

THOUGHT AND DETAIL:

Markers should consider how effectively the writer demonstrates an awareness of audience (e.g., appropriateness of tone), effectiveness of development, and how well the task is addressed and the purpose fulfilled.

EXCELLENT (5 marks)

A precise awareness of audience is effectively sustained. Development of a topic or function is clearly focused and effective. Significant information is presented, and this information is enhanced by precise and appropriate details that effectively fulfill the purpose.

PROFICIENT (4 marks)

Awareness of audience is clearly sustained. Development of topic or function is generally effective. Significant information is presented, and this information is substantiated by appropriate details that efficiently fulfill the purpose.

ACCEPTABLE (3 marks)

Awareness of audience is generally sustained. Development of topic or function is adequate. Sufficient information is presented, and this information is supported by enough detail to fulfill the purpose.

LIMITED (2 marks)

Awareness of audience is evident but is not sustained. Development of topic or function is vaguely focused and ineffective. Essential information may be missing. Supporting details are scant, insignificant, and/or irrelevant. The purpose is not fulfilled.

POOR (1 mark)

Little awareness of audience is evident. Development of topic or function, if present, is obscure. Essential information and supporting details are inappropriate or lacking. The purpose is not fulfilled.

INSUFFICIENT (0 marks)

The marker can discern no evidence of an attempt to fulfill the assignment as stated.

LETTER WRITING MARKING GUIDE

ORGANIZATION:

Markers should consider how effectively the writer demonstrates a focused and ordered discussion, including the use of transitions and logical paragraphing (development of individual paragraphs as well as arrangement of paragraphs within the letter); the establishment and maintenance of a controlling idea/theme; and a developed and concluded discussion of the idea/theme.

EXCELLENT (5 marks)

The introduction is skillfully constructed to provide direction for the reader and/or to provoke further reading. The controlling idea/theme is sustained and developed in a clear, purposeful manner. The closing is related thoughtfully and effectively to the idea/theme.

PROFICIENT (4 marks)

The introduction is competently constructed to provide direction for the reader. The controlling idea/theme is focused and generally sustained. The development of the idea/theme is clear and coherent. The closing is related effectively to the idea/theme.

ACCEPTABLE (3 marks)

The introduction is constructed to provide a general direction for the reader. The focus of the controlling idea/theme is clear, but coherence may falter. The closing is related functionally to the topic.

LIMITED (2 marks)

The introduction, if present, is related in a minimal way to the rest of the written piece. A focused idea/theme is lacking or is not maintained; the ideas are not clearly developed. The closing, although present, is not functional in that it does not unify the whole or only vaguely relates to the opening.

POOR (1 mark)

The introduction, if present, is not functional in that it neither relates to nor controls the rest of the composition. A controlling idea is lacking; the topic is not developed or is developed incoherently. The closing, if present, is either inappropriate or unconnected.

INSUFFICIENT (0 marks)

The marker can discern no attempt to fulfill the assignment as stated.

LETTER WRITING MARKING GUIDE

MATTERS OF CORRECTNESS:

Markers should consider the correctness of sentence construction, usage ("grammar"), and mechanics. Proportion of error to length and complexity of response should also be considered.

EXCELLENT (5 marks)

This writing demonstrates confident control of correct sentence construction, usage ("grammar"), and mechanics. The relative absence of error is impressive considering the complexity of response and the circumstances.

PROFICIENT (4 marks)

This writing demonstrates competent control of correct sentence construction, usage ("grammar"), and mechanics. Minor errors are acceptable and understandable considering the circumstances.

ACCEPTABLE (3 marks)

This writing demonstrates satisfactory control of correct sentence construction, usage ("grammar"), and mechanics. There may be occasional lapses in control of sentence construction and/or minor errors in usage and mechanics. However, the communication remains clear.

LIMITED (2 marks)

This writing demonstrates faltering control of correct sentence construction, usage ("grammar"), and mechanics. The range of sentence construction errors and errors in usage and/or mechanics blurs the clarity of communication.

POOR (1 mark)

This writing demonstrates lack of control of correct sentence construction, usage ("grammar"), and mechanics. Communication is seriously impeded or prevented by unclear and incorrect sentence construction as well as jarring errors in usage and mechanics.

INSUFFICIENT (0 marks)

The marker can find no evidence of an attempt to fulfill the assignment as stated.

LETTER WRITING MARKING GUIDE

MATTERS OF CHOICE:

Markers should consider the extent to which the writer's choices of diction and syntax contribute to the effectiveness of the composition and the extent to which stylistic choices contribute to the creation of voice.

EXCELLENT (5 marks)

Choices contribute to a skillful composition. Diction is precise and specific. Syntactical structures are effective and sometimes polished. Stylistic choices contribute to a fluent and confident composition.

PROFICIENT (4 marks)

Choices contribute to a considered composition. Diction is specific and effective. Syntactical structures are generally effective. Stylistic choices contribute to a competent composition.

ACCEPTABLE (3 marks)

Choices contribute to a conventional composition. Diction is adequate but may be lacking in specificity. Syntactical structures are generally straightforward, but attempts at more complex structures may be awkward. Stylistic choices contribute to a clear composition.

LIMITED (2 marks)

Choices contribute to a weak composition. Diction is imprecise and/or inappropriate. Syntax is frequently awkward and/or immature. The writing may be vague, redundant, and/or unclear. An inadequate repertoire of language choices contributes to a limited composition.

POOR (1 mark)

Choices contribute to a very weak composition. Diction is overgeneralized and/or inadequate. Syntax is confusing and uncontrolled. The writing is unclear. Lack of language choices contributes to a poor composition.

INSUFFICIENT (0 marks)

The marker can find no evidence of an attempt to fulfill the assignment as stated.

Appendix C-13: Example of a Student's Demand Response

independent book. In this case, Jenny had read . The letter was written by the student in one class period and assessed by the teacher with the following criteria: thought and detail, organization, matters of correctness, and matters of choice.

Dear Mr. Shakespeare,

I recently had the opportunity to read your novel, Othello, in my grade twelve English class. I really enjoyed the read, and found myself quite taken with the characters. I have a tendency in my life to try and avoid conflict, and I found this characteristic very much affected my reactions to the novel.

The characters Desdemona, Cassio, and Othello struck home with me. While I don't fit the description of any one of them, I could relate very well with something about each. With Desdemona, it was the way she cared so much for Cassio's plight. Not liking conflict I too often become the middle person in arguments between people I care for. With Cassio, I could relate to his "wanting to please" attitude. I consider this somewhat of a character flaw in myself and it's interesting to see someone else afflicted by it. He wanted so badly to please Othello; he was blind to what Iago was doing. As for Othello, I found myself drawn to his trusting nature. All too often I am trusting of someone and it comes back to haunt me, just as Othello's trust of Iago comes to his demise. I love the way your writing of these characters allowed me as a reader to connect with so many of them. My trait of wanting to avoid conflict is also one I could see in many of these characters, while they were trying hard to make things right between themselves.

I was very surprised at my reaction to the ending of the novel. Being someone who enjoys a good horror flick, it was surprising for me to find such disgust at the deeds which were committed by the end. I think it was my nature of avoiding conflict which again caused this reaction. To be honest, the character of Iago revolted me, yet at the same time intrigued. I have a difficult time understanding how anyone could create such a horrendous scheme and then actually carry it out. It reminded of "The Tell Tale Heart" by Edgar Allan Poe, and the same question the man in that story asks himself, comes to mind with Iago: is he mad? I believe that it was because of Iago that I became so engrossed in the novel; I wanted to see just how far he would go.

Before reading Othello, I would have surely said that I enjoy a morbid story. However after reading it, I think now I'd like to stick to the "monster" genre of horror. It is too realistic and terrifying to catch glimpses of minds like Iago's. I'd really like to believe that there aren't people like him in existence, and that's a difficult belief to uphold when being presented with it so clearly in tales like this one.

I am very glad to have had the opportunity to read Othello. It gave me a glimpse of what my own character traits look like and how sometimes avoiding conflict can lead to unfortunate events. There are so many ways the deaths in the end could have been avoided. If only Othello had confronted Cassio about Iago's insinuations, or if Cassio had gone to him himself, without using Desdemona as the go-between; the tragedy may have become a happy ending. Of course, that would not have been as interesting to read. But it is something I can apply to myself. Thank you for the opportunity!

Sincerely,

Jennie Pick

THE COLLEGE APPLICATION ESSAY AT A GLANCE

- ☐ **Originality.** What can you write about that others cannot? Even if you are going to respond to a topic that invites predictable subjects—“Please write about the book that has had the biggest influence on you”—you must find a way to write differently about it. *To Kill a Mockingbird* is a wonderful book; in fact, so many kids think so that any university with such a topic is likely to receive hundreds of essays about Atticus’ philosophy of “walking around in another person’s shoes for a while.” Turn it inside out: write about an unusual character like Dill or the judge. Better still, write about a different book, one that others are unlikely to have read: this will show you are a reader, that you are a thinker, that you don’t walk the common path.
- ☐ **Correctness.** Your essay must be error-free. Errors are moral and intellectual checkmarks against you in this situation. Each one says you are not conscientious and take no pride in your work.
- ☐ **Details.** They want to know:
 - ☐ What your goals are
 - ☐ How you prepared yourself for the future while in high school
 - ☐ How you interact with other people in an increasingly diverse and crowded society
 - ☐ What you will have to offer their school and its community as a person and a scholar
 - ☐ That you will succeed and survive at their school (particularly important if you would be coming there from far away, another region and climate: they don’t want to choose people who will leave because they’re too far from home or because it’s too cold when they could give the spot to someone who won’t have those troubles)
 - ☐ How you will contribute to the school’s diversity and enrich its community
 - ☐ If you have any links to the college (e.g., relatives who were alumni)
 - ☐ Your extracurricular activities: this includes not only clubs or athletics but non-school-related activities like political or church groups, Boy Scouts, and jobs
 - ☐ If there is an area in which you are, relative to your age, a “master.” This is good to show because it suggests commitment to learning and excelling; shows a passion for something that can be transferred into other areas to ensure success and distinction at their school
 - ☐ That you are someone who takes on projects and achieves whatever you set out to do (e.g., the student whose love of photography in high school led him to start his own photography business while still in school, which helped to pay for the college he will attend)
- ☐ **Pluck** (according to one admissions officer). The gumption to write about something in a way that makes it stand out but not for the sake of standing out. The classic example in recent

7CC

years is the essay in which a young man lists all the things he has done, exaggerating each one to the extreme—detailing that he has raised a million dollars to help the poor and jumped over tall buildings—but admitting in the end that the one thing he has yet to do is go to college, which he is hoping they will let him do. Such spirit sells you so long as it seems intelligent and a reflection of your character, not just a joke.

☐ *Ownership.* Write the story that is yours to write. Not everyone can write, as one student did in their opening line, "I was born in the Alaskan bush on the kitchen table."

1998, 155)

CONVENTIONS Demonstrating knowledge of spelling, grammar, punctuation, capitalization, usage, paragraphing		
6 The writing demonstrates mastery of a variety of standard conventions, even in complex and less common situations. Errors, if any, are not obvious or significant. The writing has <ul style="list-style-type: none"> • correct use of punctuation, including commas, semicolons, apostrophes, and colons, in a variety of situation to add meaning. • correct spelling, even of difficult words. • paragraphing that strengthens the impact and organization. • correct capitalization. • correct grammar and usage that contribute to clarity and style. • skill in using a wide range of conventions in a sufficiently long and complex piece. • little or no need for editing. 	5 The writing demonstrates strong control of standard conventions which effectively contribute to the message. Errors are so few and so minor that they do not distract the reader. The writing has <ul style="list-style-type: none"> • correct grammar and usage. • sound paragraphing. • effective use of punctuation. • correct spelling, even of difficult words. • few capitalization errors. • skill in using a wide range of conventions in a sufficiently long and complex piece. • little need for editing. 	4 The writing demonstrates competent handling of standard conventions. Minor errors are distracting but not confusing. The writing has <ul style="list-style-type: none"> • correct end-of-sentence punctuation; minor and very few or no instances of confusion with commas, semicolons, apostrophes, or colons. • common or key words spelled correctly. • paragraph breaks that are logically placed. • correct capitalization; errors, if any, are in uncommon cases. • occasionally incorrect grammar and usage; problems do not confuse or change the meaning.
3 The writing shows a limited control of standard conventions. Errors begin to interfere with readability. The writing has <ul style="list-style-type: none"> • errors in grammar, usage, and capitalization that do not block meaning but do distract the reader. • paragraphs that sometimes run together or begin at ineffective points. • end-of-sentence punctuation that is usually correct, but internal punctuation contains frequent errors. • spelling errors that distract the reader; misspelling of common words sometimes occurs. • some control over basic conventions, but the text is too simple or too short to show mastery. • a significant need for editing. 	2 The writing shows little understanding of standard conventions. Errors often distract and confuse the reader, requiring the reader to reread passages. The writing has <ul style="list-style-type: none"> • many places where punctuation is left out or incorrect. • frequent spelling errors, even of common words. • random paragraph indentations or none at all. • many capitalization errors, including sentence beginnings and names. • errors in grammar and usage that confuse the reader or change the meaning or are inappropriate for audience and purpose. • a need for major revisions and corrections. 	1 Numerous errors in conventions repeatedly distract the reader and make the writing difficult to read. The writing has <ul style="list-style-type: none"> • very limited skill in using conventions. • punctuation (including ends of sentences) that tends to be omitted, haphazard, or incorrect. • frequent spelling errors that significantly interfere with readability. • paragraphing that may be irregular or absent. • capitalization that appears to be random. • a need for extensive editing.

Source: Office of Assessment and Evaluation • Oregon Department of Education • July 8, 1996

16: Types of Academic Writing: Jim Burke

(Burke 2003, 241)

California Assessment Program Categories

AUTOBIOGRAPHICAL

- Focus on a single incident—a moment, a few hours, no more than a day; also give reader a sense of what this meant to you personally
- Re-create the experience by using vivid sensory details, scene description, dialogue, action, internal thoughts, personal commentary, explanations
- Use essay format—beginning, middle, end

OBSERVATION

- Focus on the topic (e.g., a specific place to describe)
- Imagine that you are a reporter and a cameraperson all in one
- Re-create the scene by using vivid sensory details, names of people and places, action, dialogue, personal observations
- Give the reader a sense of movement and perspective—in and out of the scene, move around, giving a sense of the writer's attitude toward the observation as expressed through the choice of language and detail
- Have an organization—beginning, middle, end

INTERPRETATION

- Take a stand (i.e., have a clear thesis) and support it
- Give good reasons, examples, "for instance," factual information, experiences that support
- Organize into clear paragraphs; topic sentences
- Provide logical supports—don't stray from the topic
- Conclude with both summary and an extension of your ideas

EVALUATION

- Take a clear stand—for or against the issue—to evaluate
- Establish criteria for evaluating—these are the points by which you judge something to be good or bad, right or wrong, pleasant or unpleasant. They may be stated directly at the beginning and then used throughout, or they may be scattered throughout the essay as you argue your points
- Use specific examples and details to support your arguments. These may be taken from your own or others' experiences or from what you have read or seen or heard
- Begin essay with your position—thesis—statement in the introduction. Organize all subsequent paragraphs logically into main points to develop your thesis
- Conclude with summary and a good recommendation that fits your thesis

REFLECTION

- See the instructions for the Autobiographical Essay. This essay is similar, but more sophisticated
- Use the technique of re-creating an incident, but raise your commentary and observation to a philosophical, universal level. How does this incident reflect a truth about life in general or about something universal to human experience? As you develop your paragraphs, you will want to include commentary that is more reflective about the meaning of events

CONTROVERSIAL ISSUE

- Take a side on the issue given. Argue either for or against
- Write an introduction that does what you have been taught—hook the reader, give background material, present a clear, arguable thesis
- Organize your main arguments into logical paragraphs with clear topic sentences
- Support your arguments with specific examples and details drawn from your own friends' or family's experiences. Don't worry about having to use precise statistics, but do use logical, well-known "facts"
- Use counterarguments; these are points that someone on the other side would use and that you demolish with your own arguments
- Write a conclusion that pulls together your main ideas and provides perspective and a recommendation

Traditional College Rhetorical Modes

NARRATIVE

- Answers the question, What happened and when?
- Emphasis on chronological order of events; use of traditional words helps such events flow smoothly from one to the next
- Point of view is important as it shapes the voice, tone, and purpose of the story
- Mood is of fundamental importance as it directs the reader's response: is this a fond memory of a loved one or an angry account of an event that left a lasting scar?

DEFINITION

- Answers the question, What is it?
- Attempts to explain any important word or concept to the reader
- Uses negation to also clarify what the word does *not* mean
- Might focus on the origins of the word as a means of establishing its meaning

DIVISION/CLASSIFICATION

- Answers the question, What kind is it? or What are its parts?
- Arranges information into categories in order to establish and articulate the relationships between items in each category
- Categories should be distinct to avoid confusion
- Exemplary essay "Friends, Good Friends—and Such Good Friends," by Judith Viorst

PROCESS ANALYSIS

- Answers the question, How did it happen?
- Two choices: how to do something or how something *was done*
- Establishes who your audience is so you know what must be carefully explained
- Uses modes such as narration to explain the process

CAUSE AND EFFECT

- Answers the question, Why did it happen?
- Carefully examines what happened and why
- Clear, logical writing is crucial in order to be effective
- Descriptive writing helps illustrate the relationship between the cause and the effect

ARGUMENTATION/PERSUASION

- Answers the question, Why should I want to do or think that?
- The thesis is especially important as this is what your essay will convince the reader to think or do
- Logic is crucial so as to make argument effective
- You must anticipate the counterarguments and address them in your essay
- *Argument* focuses on the logical appeal
- *Persuasion* focuses on the emotional appeal

COMPARISON/CONTRAST

- Answers the question, What is it (not) like?
- In the *comparison*, the similarities are carefully established and developed
- In *contrast*, the differences between the two elements or sides are emphasized
- You must clearly establish early on the basis of the comparison so as to provide a context for all that follows it

EXAMPLE/ILLUSTRATION

- Answers the question, For example?
- Clarity depends on concrete, vivid examples that reveal the concept being discussed or the position advocated
- Active verbs will help the reader by showing him/her exactly what this subject does
- Exemplary essay: Nikki Giovanni's "My Own Style," in which she illustrates her way of living by describing specific objects and explaining how they exemplify her lifestyle

Appendix C-17: Podcasting

Private or public broadcasting agency programming is usually available to the public through a broadcasting metaphor. The broadcaster determines when programming will be available and an audience tunes in at that time, or records the broadcast program and time shifts the access. Increasingly, programmers are creating podcasts, which allow large, small and individual producers to make their content available to a broad or narrow audience, at very little cost, at any time of the day or night, and for an extended availability over the Internet.

Radio and video content no longer requires expensive infrastructure to create and distribute, nor must it appeal to a broad audience to recoup production cost and generate a profit. Audiences interested in non-commercial and non-mainstream ideas and perspectives now have the opportunity to communicate and share their ideas using a narrow-casting strategy called podcasting. As a result, regular and new programmers are placing their ideas in a publicly accessible forum at little cost. Audiences are becoming increasingly aware that journalistic standards may not be in place. The audience must, of necessity, be critically literate and think for itself when it accesses podcast audio.

The technology infrastructure required for podcasting is generally available to schools. Teacher guidance and leadership ensure that student developed podcasts engage students' interests, meet curricular requirements, and engage students with authentic audiences.

The process of developing a podcast includes the following basic steps:

- Research and develop content that will use the power of audio and/or video to communicate to an identified audience.
- Record, edit, and critique the programming prior to publication.
- Host the content in an Internet environment accessible to the audience.
- Market and assess the impacts of the content on the audience.

If using a Windows or Macintosh computer, students have a number of audio recording and editing options. Current Macintosh computers are equipped with Garage Band, iLife and iWeb software. Other Macintosh or Windows computers will require the installation of a free software to support podcast development.

Audacity 1.2.6 is an Open Source, free software used to record audio on the computer. This free product will serve many basic recording and sound editing needs on Windows computers and Macintosh computers not equipped with Garage Band, iLife and iWeb software. Audacity's companion product, LAME mp3 encoder, will convert the audio recording to mp3 format for distribution as a podcast.

Audacity 1.2.6 is the current, recommended stable version of Audacity. Audacity 1.3.2 is in Beta and recommended only for advanced users. Both Audacity 1.2.6 and LAME mp3 encoder may be downloaded as free software available from the Audacity link at the Web site Sourceforge.

<http://audacity.sourceforge.net/download/>—retrieved January 22, 2007.

Schools with current Macintosh computers will prefer to use Garage Band, iLife, and iWeb to create podcasts. Macintosh computers not equipped with this software may use the Macintosh version of Audacity and LAME mp3 encoder as a no cost option for podcast development.

Teachers whose classroom computers require software installation should complete a School Board Technology Department Work Order available from the school principal.

Audacity, a free software, does make a number of tutorials available on its Web site. It is recommended that a few students with existing technical ability be provided time to try the tutorials, experiment, and teach themselves to use the software. They may then serve as Audacity tutors to other students in the class. These students may benefit from creating their own user-friendly tutorials for their peers. Student-created tutorials would explain, from an educational perspective, how to use the software to create the kinds of curriculum learning products valued in the classroom.

Some school boards have subscribed to Atomic Learning, a Web site containing software tutorials. Teachers should contact their Board Technology Department concerning possible access to a board license for Atomic Learning.

Podcast Equipment and Computer Specification

Macintosh Computer with OS X

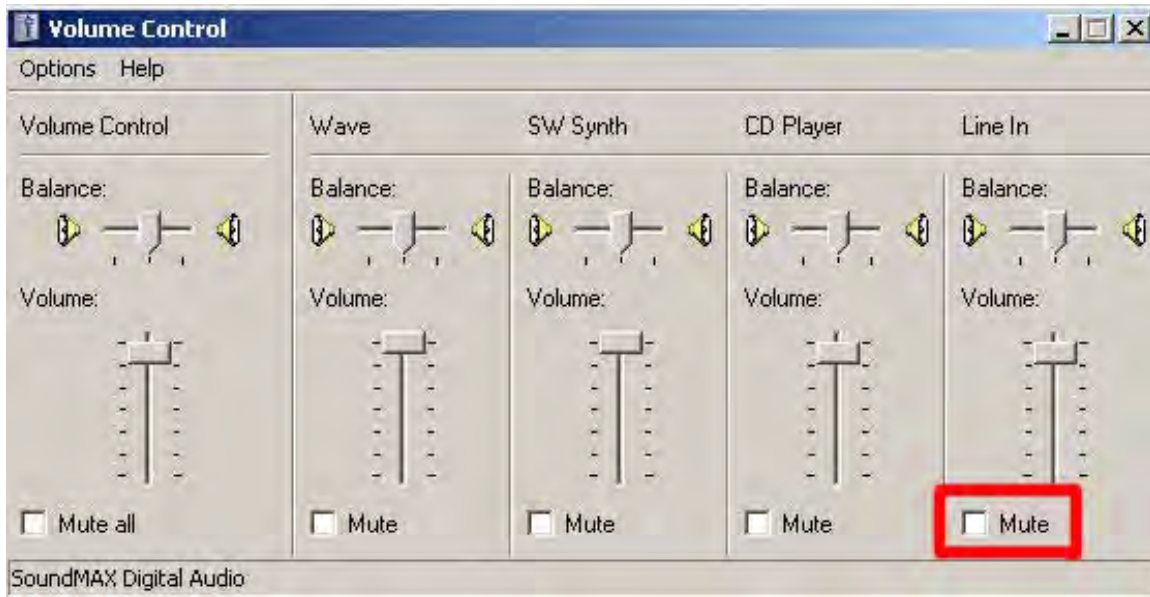
Windows Computer with XP

Current Windows XP computers are equipped with microphone (built-in, external, or both).

Windows Computers: A Quick Check of Microphone Settings



line in



Check that the audio-in cable for the monitor is connected from the monitor to the computer box. Launch Audacity and attempt to record your voice. If a recording is obtained, the built in microphone is working. If a recording is not obtained, and the built-in microphone on the monitor cannot be identified, the school likely will need to obtain an external microphone.

Schools may want to invest in several audio headsets with microphones. Students may then individually record a podcast and play back the recording without disrupting students engaged in other classroom activities. In situations where multiple student voices will be included in the podcast, an external microphone that may be shared by students and a quiet corner of the classroom are the recommended minimum set up.

Audacity and Garage Band both support multiple audio tracks. Students may wish to include their own original music, and sound effects, in addition to their recorded voices when writing original scripts. Sample scripts and script formats are available for review at: BBC Writer's Room

http://www.bbc.co.uk/writersroom/insight/script_archive.shtml

Retrieved January 26, 2007.

John Hewitt's book *Air Words: Writing for Broadcast News*, 3rd edition (2001, McGraw-Hill) is a recognized resource for radio broadcasting, of which podcasting is a sub-set. A podcast script in storyboard format is included with this document (podcast script.doc).

Once students scripts have been developed and approved, the Audacity or Garage Band software is installed, and the microphone situation has been sussed, students are ready to record and edit their podcast scripts, and to save the audio files as mp3 format files using the LAME mp3 encode.

	<h2>Test of Podcasting</h2>
<p><u>file name</u> here as link for download.</p>	Description of the podcast is written here. It might be 2-3 sentences in length. (2:47 min.)
Podcast Author	Nancy MacDonald

RSS Feeds

Podcasting News Web site

Podcast Equipment and Computer Specification – Macintosh Computer with OS X

Audacity Software Tutorials

Booklet: “Copyright Matters!”

Author(s): _____

Page # _____

[illegible]

Name: _____

Independent Correction Sheet

Write the Sentence Where the Problem Occurs Here	Write a Corrected Version of the Sentence Here	Identify the Problem(s) Here
		grammar word choice run-on commas clarity spelling punctuation sentence structure verb tense documentation active voice
		grammar word choice run-on commas clarity spelling punctuation sentence structure verb tense documentation active voice
		grammar word choice run-on commas clarity spelling punctuation sentence structure verb tense documentation active voice
		grammar word choice run-on commas clarity spelling punctuation sentence structure verb tense documentation active voice
		grammar word choice run-on commas clarity spelling punctuation sentence structure verb tense documentation active voice
		grammar word choice run-on commas clarity spelling punctuation sentence structure verb tense documentation active voice

Burke/Fall

Read through the two versions. The one on the left, written by a student, is a good piece of work: it shows careful reading, intelligent insights, and effective organization. Read the version on the right and note the omissions and additions. Discuss the effect these have on the writing. Be specific; provide examples when explaining the difference. Take your notes at the bottom of the page and/or in the margins. The **boldfaced words indicate additions**.

Heaney's "The Schoolbag" makes comparisons between life and a bag used for school. In the first stanza, Heaney talks about how his teacher, John Hewitt, was "nel mezzo del cammin," in the middle of his life, when he was a schoolboy. In the second verse Heaney makes reference to the Italian used in the first by saying "in the middle of the road to school" were daisies and dandelions. The comparisons with life and the mind are most evident in the third verse of the poem. It says that the school was "unemptiable." This could be saying it was unemptiable because there was nothing in it, or that knowledge can never be lost. It then says to take the bag for a "word hoard" (to put papers in, or to keep knowledge and memories in your mind) and a hansom, which is a good luck token. The last two lines tell the reader to take the schoolbag as you leave your parents.

In "The Schoolbag" **Seamus Heaney compares** his schoolbag to life. In the first stanza, Heaney **remembers** his teacher, John Hewitt, **who** was "nel mezzo del cammin," (in the middle of his life), when **Heaney** was a schoolboy. In the second **stanza** Heaney **alludes to the earlier Dante quotation**, saying "in the middle of the road to school" **he found** daisies and dandelions. The comparisons with life and the mind **grow more poignant** in the third **stanza** of the poem **where Heaney describes** the school as "unemptiable." **Here Heaney implies that his young mind contained nothing, and what it gained from teachers such as Hewitt could never be lost. Finally Heaney urges the reader (and Hewitt?) to take the bag for a "word hoard" (to store papers, to keep knowledge and memories in your mind) and a hansom, or good luck token. In the last two lines Heaney suggests that the schoolbag holds all he will need—if we have learned our lessons well—as we leave our parents to walk our own "cammin."**

FIGURE 10.1 Word Choice/Sentence Fluency activity: Formatting texts this way allows you to maximize the features of computers to help students better see what is happening in a writing sample.

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! Gas! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And floundering like a man in fire or lime.--
Dim, through the misty panes and thick green light
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Bitter as the cud
Of vile, incurable sores on innocent tongues,
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

For images of Wilfred Owen's revision process of "Dulce et Decorum Est" refer to the following Web site: <http://www.hcu.ox.ac.uk/jtap/>

Glossary

AAAWWUBBIS	A mnemonic that helps students (and me) remember the most common subordinating conjunctions.
Absolute	The absolute construction is not a sentence on its own, but contains a noun and either a verb, preposition, or adjective.
Adjective	Word that describes or modifies nouns and pronouns.
Adjectives out of order	Shifting adjectives behind the noun they describe.
Appositive	A word or group of words that rename a noun in the sentence, acting like a second noun. Usually appositives are considered nonessential information, so they are set off with commas. <i>Dash, a fast runner, helped save his family.</i>
Clause	Contains a subject and a verb. See <i>dependent clause</i> and <i>independent clause</i> .
Closer	A group of words that are not a sentence on their own placed at the end of an independent clause after a comma.
Conventions	Agreements, customs, and rules followed by a society or group of people. In language, conventions are agreements between writers and readers—punctuation, capitalization, paragraphing, grammar, and mechanics.

Comma splice	Two independent clauses joined with only a comma and no coordinating conjunction: <i>The fountain sounded great, it needs to be cleaned.</i> Comma splices can be fixed three ways: Change the comma to a period, add a coordinating conjunction after the comma, or change the comma to a semicolon.
Complex sentence	One or more dependent clauses joined with an independent clause. <i>Whenever I write, I find out all sorts of things.</i>
Compound sentence	Two or more sentences joined with a comma and a coordinating conjunction or a semicolon. <i>Write with your senses, and write with your heart. Write with your senses; write with your heart.</i>
Conjunctions	Words that connect sentence parts. See <i>coordinating conjunctions</i> and <i>subordinating conjunctions</i> .
Connector	Words or phrases that connect other words or ideas. Subordinating and coordinating conjunctions are connectors.
Coordinating conjunctions	Coordinating conjunctions such as <i>for, and, nor, but, or, yet, so</i> (FANBOYS) link ideas that are usually equal. A coordinating conjunction may join two independent clauses: <i>She is right, and I am wrong.</i> But, sometimes coordinating conjunctions are used to join words or phrases: <i>I like apples and bananas. She really should stop marking up all the errors and seeing only what is wrong with their writing.</i>
Dangling modifier	Placing a modifier in the wrong place, or not modifying the subject of the sentence, which confuses the meaning of the message, is a dangling modifier. Incorrect examples: <i>Deprived of coffee, the papers remained ungraded.</i> Correct example: <i>Deprived of coffee, the English teacher was unable to grade the papers.</i>
Dependent clause	A clause that contains a noun and a verb but does not express a complete thought. Example: <i>Since I was in fourth grade.</i>
Essential clauses	See <i>restrictive clauses</i> .
FANBOYS	A mnemonic to remember the coordinating conjunctions <i>for, and, nor, but, or, yet, so</i> .
Fragment	An incomplete sentence that is punctuated like a sentence but is missing either a subject or a verb and does not communicate a complete thought.
Free modifier	In theory, the placement of this modifier doesn't matter. In reality, we should always make sure that our sentences make sense and our modifiers don't dangle.
Independent clause	A clause containing both a subject and a verb and expressing a complete thought.
Inflectional endings	The suffixes <i>-s, -es, -ing, -ed</i> added to the ends of verbs to reveal when an event occurs or occurred. Students often drop inflectional endings, which causes agreement and tense problems.
Interrupter	Any word or group of words that interrupt a sentence and require a comma on both sides.

Modifier	A word, phrase, or clause that modifies or changes a noun, verb, or entire sentence by adding information. Adjectives and adverbs are modifiers.
Nonessential clauses	See <i>nonrestrictive clauses</i> .
Nonrestrictive or nonessential clauses	Clauses that add information that is not essential to the meaning. These clauses are set off with a comma or commas if they interrupt a sentence.
Noun	Person, place, thing, or idea.
Opener	Any introductory element that is set off with a comma. An opener could be an adverb, phrase, or dependent clause—any unit that could not stand on its own as a sentence. An opener is attached at the beginning of the sentence. <i>In the background, I hear Linda Ronstadt records. Softly, her hand touches mine.</i>
Parallelism	Using the same word, structure, or rhythm to create a sense of music, emphasis, and fluency.
Participles	Defined by Harry Noden as an -ing verb, a participle is a form of a verb. A participle can also be an -ed verb or any verb in past tense (past participle). <i>Deprived of coffee, the English teacher was unable to grade her 150 essays.</i> The present participle is the -ing form. <i>Dripping with sweat, Alex used half a box of tissues to dry himself.</i>
Phrase	A group of words that form a unit of meaning. A phrase does not contain its own subject and verb.
Point of view	The perspective of the writer: first person (<i>I, we</i>); second person (<i>you</i>); or third person (<i>he/she/it or they</i>).
Preposition	Words like <i>over, under, of, and with</i> , which show relationships between words in a sentence. For a list of common prepositions, see page 163.
Prepositional phrase	A group of words that begins with a preposition and ends with a noun or pronoun. A prepositional phrase does not contain a verb.
Pronoun case	The form pronouns take in a sentence, based on their function. In the subjective case, a pronoun acts as the subject of the sentence: <i>I like reading books about true things.</i> In the possessive case, the pronoun shows ownership: <i>I can't wait to finish my book.</i> In the objective case, the pronoun must receive some sort of action: <i>Please give that book to me.</i> See lesson on pronoun case, page 172.
Punctuation	Anything that helps group sentences or words together or split them apart.
Restrictive or essential clauses	Clauses that must be in the sentence for it to be a complete sentence. Without the restrictive clause, the sentence's meaning would be altered completely. <i>The man who stole our wind chimes just walked past the house.</i> If we took out the phrase <i>who stole our wind chimes</i> , the sentence would read <i>The man just walked past the house.</i> The foreboding meaning would be lost; thus, we do not insert commas around this phrase because it is essential to the sentence's meaning.

Run-on sentence	Two or more sentences joined as one unit without any proper punctuation—sometimes referred to as a comma splice.
Sentence part	Any unit of a sentence that does not make a sentence on its own.
Subject	Who or what the sentence is about.
Subject-verb agreement	Subjects agree with their verbs in number, person, and case.
Subordinate clause	See <i>dependent clause</i> and <i>subordinating conjunctions</i> (AAAWWUBBIS).
Subordinating conjunctions	Subordinating conjunctions such as <i>after, although, as, when, while, until, because, before, if, and since</i> (AAAWWUBBIS) create dependent-clauses when they are used as head words. <i>Since I used a coordinating conjunction at the beginning of this sentence, I must use a comma to set off the introductory element.</i>
Subordination	Connecting two unequal but related ideas using a subordinating conjunction. See AAWWUBBIS.
Syntax	The arrangement of words in sentences—the flow, the pattern, the grammatical structures. Originates from the Greek <i>syn</i> , meaning together, and <i>taxis</i> , meaning sequence or order.
Verb	An action word that changes depending on the time in which it occurs—present, past, or future. <i>I run to the bathroom. I ran to the bathroom. I will run to the bathroom again—and again.</i>

(shared exploratory writing from Outcome # 8)

If a play or novel is being discussed, the teacher might select five or six key characters and assign them randomly, so that each student starts by focussing on one particular character. The student then writes about his or her insights into that character, trying to support ideas with specific examples. After about ten minutes, the teacher instructs the student to “pass it on,” so that a second student receives, reads, and responds (in writing) to what the first student has written. After another five or ten minutes, the writing gets passed on to a third student, etc.

This exercise can be adapted to suit whatever topic or text is under consideration. Instead of characters, the teacher could, for example, assign each student a key quotation from a text, as a starting point for writing, or a question that might later become the foundation of a more formal, developed piece of writing. Of course, the students may also be asked to create the writing prompts.

Here are some questions about Shakespeare’s *Twelfth Night*

-
-
-
-

for *our*

Problem-solving Metaquestions:

-
-
-

In-lesson Metaquestions:

-
-
-
-

Thinking Level Metaquestions:

-
-

Applying/Transferring Skills Metaquestions:

-
-
-
-

24: ChecBric for a Historical Persuasive Letter

FIGURE 4.5 CHECBRIC FOR A HISTORICAL PERSUASIVE LETTER	
TRAIT 1 Understands and interprets historical events	
_____ States key historical events _____ Identifies fact vs. fiction _____ Includes critical details _____ Specifies setting (time and place)	6 Exceptional understanding/interpretation of event: analysis goes way beyond grade-level expectations 5 Excellent understanding/interpretation of event: analysis represents high-quality grade-level work 4 Proficient understanding/interpretation of event: analysis fulfills grade-level standard 3 Inadequate degree of understanding of this event: attempted analysis, but missing key pieces 2 Limited degree of understanding of this event: bare-bones analysis makes it below grade level 1 Missing degree of understanding of this event: no attempt to complete task as assigned
TRAIT 2 Develops a convincing argument	
_____ States point of view clearly _____ Offers full reasoning to support position _____ Uses a strong organizational strategy _____ Uses elaborative details _____ Is aware of audience	6 Exceptional development of your point of view: persuasion goes way beyond grade-level expectations 5 Excellent development of your point of view: persuasion represents high-quality grade-level work 4 Proficient development of your point of view: persuasion fulfills grade-level standard 3 Inadequate development of your point of view: attempted persuasion, but missing key pieces 2 Limited development of your point of view: bare-bones persuasion makes it below grade level 1 Missing development of your point of view: no attempt to complete task as assigned <small>Source of Trait 2: Southbury, Connecticut, Regional 15 School District, 203-758-8250</small>
TRAIT 3 Controls conventions of writing	
_____ Correct grammar and usage contribute to clarity _____ Sound paragraphing reinforces organization _____ Correct spelling _____ Capitalization and punctuation guide reader _____ Little need for more editing to polish for publication	6 Exceptional control of writing conventions: mechanics go way beyond grade-level expectations 5 Excellent control of writing conventions: mechanics represent high-quality grade-level work 4 Proficient control of writing conventions: some errors, but mechanics fulfill grade-level standard 3 Inadequate control of writing conventions: attempted mechanics, but errors interrupt reading 2 Limited control of writing conventions: too many mechanical errors cause confusion for reader 1 Missing control of writing conventions: no attempt to repair mechanical errors as assigned. <small>Source: Analytical Trait Writing Scoring Guide, Oregon Department of Education, Salem, OR 97310</small>

Appendix C-25: Peer Questions for Revising Writing

Asking Questions to Revise Writing

Your job as a revising partner is a very important one. You can help the writer by:

- giving the writer a sense of how completely the task has been accomplished
- praising parts of the piece that are well expressed or well explained
- identifying areas of confusion
- targeting statements or arguments that may not be well supported with details
- suggesting new avenues of approach.

However, the writer owns the writing, and should not feel that your suggestions or ideas are being imposed as the solution. The best way to help your writing partner is to phrase your comments as open-ended prompts, as questions, or as a combination of an observation and a question. Some suggestions are below.

- Begin by using any "praise" statements that you can.
- If you can't use the "praise" suggestion, you should use the "questions."

Praise	Questions
<ul style="list-style-type: none">• This work seems very complete.• I really like the way you wrote.... [Be specific!]• Your point of view is very clear.• Your supporting details are very strong in this paragraph.• Your introduction (or conclusion) is very strong.• Your introduction really gives me a clear picture of where this piece of writing is going.• You've organized your arguments in a very convincing way.• Your topic sentences state the main idea of each paragraph very clearly.• Your word choices are very suitable for this assignment and topic.	<ul style="list-style-type: none">• Your writing doesn't seem to be finished. What are your plans for finishing it?• This part confuses me. What could you do to make it more clear?• What is your point of view here?• How can you support this argument with more strength?• What is your evidence in this paragraph?• How could you make your introduction (or conclusion) stronger?• What could you add to your introduction to give me a "road map" of the direction of this piece of writing?• How could you organize this piece to really persuade your reader to agree with your point of view?• How could you rearrange the ideas in this paragraph to have a clear topic sentence?• Your language may be too casual for this type of assignment. How might you change some of the words to be a bit more formal?

Appendix C-26: Peer-Editing Checklist

Sample Peer-Editing Checklist

Name: _____		Grade: _____		
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Assignment:		Yes	No	Suggestions / Concerns / Problems
1	The ideas are clearly stated, and there are enough of them.			
2	The purpose of the piece is clear.			
3	The message is clear for the intended audience.			
4	The beginning, middle, and end are clearly indicated and tied together.			
5	Details, proofs, illustrations, or examples support the main idea.			
6	The words used are appropriate and clear.			
7	The level of language is appropriate for the subject and audience.			
8	The sentences vary in length and structure.			
9	The sentences flow, moving logically from one to the next.			
10	There are only a few minor errors in grammar, punctuation, or spelling.			
Other helpful comments:				
Signed _____				

Appendix D – Miscellaneous

Appendix D-1: Studying English in Nova Scotia Post-Secondary Institutions

A sample of post-secondary institutions in Nova Scotia that offer studies related to English includes:

Acadia University

- <http://ace.acadiau.ca/english/home.htm>

Bachelor of Arts

- Major in English
- Honours in English
- Major in Women's and Gender Studies
- Honours in Women's and Gender Studies
- Minor in Women's and Gender Studies
- Honours Thesis in Creative Writing
- Theatre Studies with a Major in Performance or Design and Production

Cape Breton University

- http://www.cbu.ca/cbu/_main/home.asp

Bachelor of Arts

- General
- Major or Honours

Bachelor of Arts Community Studies

- General
- Major

Dalhousie University

-

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- Minor in Journalism
- Minor in Film Studies

University of Kings College

- <http://www.ukings.ca/>
- Foundation Year Programme (FYP)
- Bachelor of Journalism (Honours)
- One-Year Bachelor of Journalism
- Honours programmes in Contemporary Studies, Early Modern Studies, and History of Science and Technology.
-

Mount Saint Vincent University

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-
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- Certificate in Professional Writing and Rhetoric in English
- Minor in English
- Interdisciplinary Bachelor of Arts in Women's Studies

Bachelor of Public Relations

Nova Scotia College of Arts and Design

- <http://www.nscad.ns.ca/index.php>
- Bachelor of Fine Arts, Major in Film
- Minor in Film Studies (Metro Halifax Universities Consortium)

St. Francis Xavier University

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-

Saint Mary's University

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-
-

2: Ednet Forums

How Do Discussion Forums Work?

questions and ideas posted in the forum. The moderator is a “Go To Person” who supports members by directing them to appropriate resources and offering pedagogical guidance and assistance.

How Do I Join a Discussion Forum?

During the development and piloting of the Advanced English 11 and 12 guides, we are providing pilot forum software for teachers’ experimentation. Go to forums.ednet.ns.ca. Login using your staff.ednet.ns.ca user name and password. Review the available forums and directions for joining. The Department of Education is currently tendering for an Online Learning System that will include forum functionality. That system will likely replace the software system currently available during the development and pilot of the two guides.

Establish a New Discussion Forum

the teacher to lead the discussion in the forum; however, it is the teacher’s responsibility to moderate. Video Tutorials for managing your forum are available at <http://www.phpbb.com/support/tutorials/>.

macdonnc@gov.ns.ca. Provide the following pieces of information:

Forum Name

Teacher Moderator Name

Teacher staff.ednet.ns.ca User Name

Audience for the Forum

Purpose of the Forum

Anticipated Learning Impacts of the Discussion Forum

Duration of the Forum

school course collaboration forum? etc.) Summarize its life expectancy ...

Code of Conduct Statement for the Forum

Forum Membership - Ednet IMP Web mail User Name

<i>Forum Participant First and Last Name</i>	<i>Staff or Student User Name</i>

Form

3: Sample Model and Student Work Release

COUNTERSIGNED BY PARENT/ GUARDIAN (in the case of a minor under 18 years of age): _____

4 Web Site Names and their URLs

[Web site doesn't work]Documentary Film Making	http://www.aninconvenienttruth.co.uk/
24 Hour Comics	http://www.aboutcomics.com/24hour.html
Academy of Motion Picture Arts and Sciences	http://www.oscars.org/teachersguide/
Allan Watts Podcast	http://www.alanwattspodcast.com/
American College of Traditional Midwives	http://traditionalmidwives.org/actmwoman.html
American Rhetoric: Barak Obama: 2004 Democratic Convention Keynote Address	http://www.americanrhetoric.com/speeches/convention2004/barakobama2004dnc.htm
And Sometimes Y	http://www.cbc.ca/andsometimesy/index.html
Association of Canadian Editorial Cartoonists	http://www.canadiancartoonists.com/
Audacity, Inc.	www.audacity.com
Awesome Dude	http://awesomedude.com/
Best of "Sounds like Canada, The Blogger	http://www.cbc.ca/soundslikecanada/podcast.html www.blogger.com
CAL: Center for Applied Linguistics: Dialects	http://www.cal.org/topics/dialects/aae.html
CanSpell	www.canada.com/national/features/canspell
Canadian Poets: E.J. Pratt, Poems	www.library.utoronto.ca/canpoetry/pratt/poem6.htm
CBC Digital Archives	http://archives.cbc.ca/294p.asp?ActProf=227&IDLan=1&Nav=AvPr
CBC Radio: <i>Ideas</i>	http://www.cbc.ca/ideas/
CBCNews: Canada Votes 2006	http://www.cbc.ca/canadavotes/quizzesgames/#
Checklist for Student Notes	http://www.bcps.org/offices/lis//models/tips/i-search/Notechk.html
Come on Down: Searching for the American Dream	www.manifestation.tv
Comic Book Show and Tell, The	http://www.readwritethink.org/lessons/lesson_view_printer_friendly.asp?id=921
Dalhousie Libraries	www.library.dal.ca/commons/howhtml
Daryl Cagle's Professional Cartoonists Index	http://cagle.msnbc.com/politicalcartoons/
Department of Justice, Copyright Act	http://laws.justice.gc.ca/en/ShowFullDoc/cs/C-42///en
Eats, Shoots & Leaves	http://eatsshootsandleaves.com/esl.html
EBSCO Publishing	http://ebSCOhost.com/
Elie Wiesel: "The Perils of Indifference"	http://www.historyplace.com/speeches/wiesel.htm
English 101 Grammar	www.englishgrammar101.com
English Departments' SGU, "The 10", The	ace.acadiau.ca/English/grammar/tenmost.htm
ERIC: Education Resources Information Centre	http://www.eric.ed.gov

Fewings	http://www.fewings.ca/
Folger Shakespeare Library	http://www.folger.edu/eduLesPlanDtl.cfm?lpid=559
Folger Shakespeare Library	http://www.folger.edu/eduLesPlanDtl.cfm?lpid=517
Folger Shakespeare Library: Macbeth and Lady Macbeth's Tortured Sonnets	http://www.folger.edu/eduLesPlanDtl.cfm?lpid=760
Folger Shakespeare Library: UNIT: Patriarchy in <i>King Lear</i> and <i>As I Lay Dying</i>	http://www.folger.edu/eduLesPlanDtl.cfm?lpid=745
Fry Readability Program, The	http://www.educational-psychologist.co.uk/fry_readability_program.htm
Google Docs	http://docs.google.com/
Governor General of Canada: Speeches	http://www.gg.ca/menu_e.asp
Grammar Bytes!	http://www.chompchomp.com/menu.htm
Heidi Cody's "American Alphabet," 2000	http://www.heidicody.com/images/art/alphabet/index.new.html
Incredible @rtDepartment	http://www.princetonol.com/groups/iad/lessons/high/Stephanie-book.htm
Internet Archive Moving Images	http://www.archive.org/details/movies
Language Log	http://itre.cis.upenn.edu/~myl/languagelog/
Librarian's Guide to Anime and Manga, The	http://www.koyagi.com/Libguide.html
Mackay Editorial Cartoons	http://www.mackaycartoons.net/
Mapleleafweb	http://www.mapleleafweb.com/sitemap
Massey University School of Language Studies	http://language.massey.ac.nz/staff/awl/
Media Awareness Network	http://www.media-awareness.ca
Media Education Foundation	http://www.mediaed.org/videos/MediaGenderAndDiversity/ToughGuise/#
Meet at the Gate	www.canongate.net
Mercury Theatre on the Air, The	http://www.mercurytheatre.info/
Mohr Philosophy	www.Mohrphilosophy.Blogspot.com
Name	URL
Noodletools	www.noodletools.com
Notemaking	http://englishcompanion.com/Tools/notemaking.html
ONF/NFB	www.nfb.ca
ONF/NFB: Educational Resources	http://www.nfb.ca/sections/educational-resources/
Outcast Studios Wiki, The	http://www.outcaststudios.com/wiki/
PBS: Still Life with Animated Dogs	http://www.pbs.org/independentlens/animateddogs/wagthedog.html
Pixar	http://www.pixar.com/howwedoit/index.html
Poetic License	http://www.itvs.org/poeticlicense/
PostSecret	http://postsecret.blogspot.com/
Read • Write • Think	http://www.readwritethink.org/
Readability.info (1)	http://www.readability.info/
Readability.info (2)	http://www.readability.info/info.shtml

Reading Strategies	http://www.greece.k12.ny.us/instruction/ela/6-12/LRG/Reading.pdf
Rethinking Schools Online: Ebonics and Culturally Responsive Instruction	http://www.rethinkingschools.org/archive/12_01/ebdelpit.shtml
Rethinking Schools Online: Ebonics and Culturally Responsive Instruction	http://www.rethinkingschools.org/archive/12_01/ebdelpit.shtml
Sojourner Truth Institute	http://www.sojournertruth.org/Default.htm
The Blue Book of Grammar and Punctuation	www.grammarbook.com
Thoughtcast	www.thoughtcast.org
University Teaching Podcast	www.brocku.ca/ctl/podcast
Visual Literacy: An E-Learning Tutorial on Visualization for Communication, Engineering and Business	http://www.visual-literacy.org/index.html
Welcome to the Comic Creator	http://www.readwritethink.org/materials/comic/index.html
Wiki Books Movie Making Manual	http://en.wikibooks.org/wiki/Movie_making_manual
Wikipedia	www.wikipedia.com
Wired for Books	http://wiredforbooks.org/
Writers' Federation of Nova Scotia: Shauntay Grant	http://www.writers.ns.ca/Writers/sgrant.html
Writing Center, The	http://www.wisc.edu/writing/Handbook/Documentation.html
Writing Comic Books	http://www.writing-world.com/freelance/comics.shtml
www.publishingwithstudents.com	http://www.publishingstudents.com