English 10

Guide

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English 10

English 10

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Contents

Introduction

The purpose of this document is to provide direction to teachers of English language arts at the grade 10 level. It focuses on the three language arts strands, Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing, elaborating on the general and specific curriculum outcomes and offering teaching, learning, and assessment suggestions designed to address them. The content of this document is research-based and focuses on best practices to support students in their language learning. The program recognizes that students enter grade 10 English language arts with a variety of educational experiences and diverse strengths and learning needs.

The English 10 curriculum guide is divided into several sections. Program Design and Components reviews the features of the course that distinguish it from other English language arts courses and describes its components and assessment philosophy. The Curriculum Outcomes Framework describes the General and Specific Curriculum Outcomes and positions them in relation to the Key-Stage Learning Outcomes and Essential Graduation Learnings. Contexts for Teaching and Learning describes different elements of the learning environment of grade 10 students, including the role of technology in today's classrooms. The Curriculum Modules provide detailed explication of the curriculum outcomes, clarifying the expectations for both teachers and students and connecting research and resource support to the teaching and learning suggestions. The Appendices contain additional information to support the learning modules, as well as sample assessment tools that teachers can download to use or revise to suit their specific purposes.

Program Design and Components

The program design of English 10 takes into consideration the rapidly changing technologies of today's world. Students have more technological options available to them than ever before, and this document provides learning experiences that allow them to become more proficient in their use of technology, using it to access information for their own purposes as well as to create their own literacy products. English 10 recognizes the need for education about responsible use of technology in students' developing literacy, at the same time providing opportunities for them to explore the many communication and creative purposes technology can be used for, and the ethical issues that sometimes accompany its use. Learning experiences, while focusing on students' growing skill in the traditional literacies, with emphasis on oracy, also provide opportunities for them to advance their critical literacy as they assess, manage, and create both print and multimedia texts and engage in communications at a global level.

The design of this program also emphasizes the valuing of the various processes of literacy, from furthering reading and viewing skills as students access more sophisticated texts, to engaging in the processes of print and multimedia text creation, and using talk as a means to thinking and learning. Users of this guide will encounter this concept in references to assessment, where sample assessment tools describe the expectations for processes as well as final products.

Features of English 10

This curriculum guide recognizes that students entering grade 10 do so with a wide range of abilities, interests, experiences, achievements, and learning styles. It is important that teachers of English 10 be mindful of this diversity when planning learning experiences to address curriculum outcomes and choose teaching and learning strategies that best meet students' learning requirements. To that end, three features of English 10 are highlighted in the learning modules: focusing on oral language skills as critical to the further development of reading/viewing and writing/representing skills, differentiating instruction to address the learning needs of all students, and using the workshop model of instruction as a means to support differentiation.

The Role of Oral Language in English 10

Oral language, speaking and listening, is the foundation on which students build their reading and writing skills and become more confident participants in classroom and school life. Articulating one's thoughts aloud and listening to what others think is important to the development of sophisticated thinking skills as well as to the development of sophisticated reading and writing skills. As students mature, so too will the sophistication of their oral language; however, "... the quality and range of this growth depend on attention, encouragement, constructive contexts, and multiple opportunities for practice." (Glass, Green, and Lundy 2011, 8) This means that

- teachers need to give explicit instruction and model
  - verbal and non-verbal listening behaviours
  - standard English as well as home language
  - using talk as a vehicle for thinking
  - asking questions
  - responding in respectful ways
- student talk must be valued, planned for, and directed in the classroom, and ample opportunities (20–30% of class time) must be allocated to encourage students to talk, for example,
  - in informal small-group and whole-class settings as they discuss topics of interest, engage in book talks, or collaborate on writing or representing products
  - in small-group or individual informal and formal presentations, such as public speaking, panel discussions, or electronic presentations, for example, multimedia presentations or podcasts
  - in student-teacher conferences for a variety of purposes, including negotiating learning contracts, addressing problems in understanding texts, or discussing options for writing/representing processes and products
- assessment for learning is key to aiding students in developing their oral language skills; the on-going use of teacher checklists, as well as peer- and self-assessments, are essential to promoting students' thinking about their oral language processes and how to build on them

It is important that teachers

- recognize that some students at grade 10 may not have developed the confidence to speak even in small groups of their peers, let alone the whole class, and that they must provide them with the scaffolding necessary to build the assurance that their voices matter
- realize that opportunities to talk do not occur only in specifically designed speaking and listening experiences, but also in the day-to-day discourse relating to the reading/viewing and writing/representing parts of the curriculum
- understand that students need regular and frequent feedback so that they can monitor their progress and adjust their oral presentation of themselves
- provide a classroom environment that encourages students to talk

Classroom talk is shaped by the purposes it serves. It can be exploratory or presentational. Exploratory talk can be described as

- social—informal talk, the non-academic exchanges of students' social lives, phatic talk ("Hi, how are ya?")
- collaborative—purposeful group discussion where students use talk to construct meaning, building on what each of them already knows
- scaffolded—supportive talk practised by the teacher to help students better understand content and processes
- interpretive—talk that students engage in as they think their way through and develop their understanding of new concepts and skills

4

- modelled—teacher talk that demonstrates how to converse about ideas, procedures, and skills
- inclusive—talk that recognizes and values diversity in students, beliefs, and opinions
- informed—focused discussion of ideas and concepts arrived at through thinking and discussion (Glass, Green, and Lundy 2011)

Ultimately, the function of English 10 speaking and listening outcomes is to provide opportunities for students to fine-tune their oral language skills, gradually take on more responsibility for effective oral contribution to the class, and become confident speakers and active, receptive listeners.

"Reading and writing float on a sea of talk."—James Britton (Glass, Green, and Lundy 2011, 6)

Differentiation

Differentiated instruction responds to students' different abilities, interests, or learning needs. It involves actively planning for student differences in terms of

- the core concepts and skills to be taught
- the process by which the content will be learned
- the products that students will create and their assessment
- the environment in which the learning takes place

Differentiated instruction is an essential tool for engaging students and addressing their individual needs so that they can demonstrate what they know (facts), understand (concepts and principles and their application to the larger world), and are able to do (skills).

In differentiated instruction, there are multiple ways for students to demonstrate curriculum outcomes, not just one. Teachers continuously make decisions about what teaching strategies to use, how to structure learning experiences and assess them, and how to organize their classrooms to meet the diverse learning needs of their students. Differentiating instruction does not mean changing the curriculum outcomes to enable student success; it does mean students may work with different materials or content in different ways to arrive at the same end point. It also means that students who need additional instruction or support will have it, and talented or gifted students who are ready for a greater challenge will receive it, even participate in designing their own learning experiences. In addition, it means that students need to have a clear description of the curricular expectations of them and the criteria by which they will be assessed and graded.

Choice is an essential component of differentiation. When learning goals are clearly defined, it is easier to determine when students should have free choice, guided choice, that is, a choice from a narrow set of possibilities, or no choice at all. Offering students a choice in how they demonstrate their understanding, for example, choice in purpose, genre, topic, or audience, is an effective way to engage

them. It is also important to offer students learning experiences that are appropriate to their learning needs, preparedness, and interests.

Differentiating by Content

Content can be described as the knowledge, skills, and attitudes that students must acquire. Differentiating by content requires teachers to assess students to identify what they already know, understand, and can do. In English 10, such an assessment might include

- reviewing students' portfolios from a previous course or year
- assigning a short piece of writing for assessment to determine level of skill already attained
- completing a running record to determine stage of reading development
- conferring with individual students about specific aspects or concerns about their learning

Do I Really Have to Teach Reading?: Content Comprehension, Grades 6–12 (Tovani 2004; NSSBB# 23233)

Differentiating content in a unit of study in English 10 involves

- determining what knowledge, skills, and attitudes students need to attain in order to meet the outcomes
- ascertaining the acceptable range of achievement in order to provide the range of materials needed for students to be successful
- providing reading and viewing materials at varying levels of complexity that address a wide range of interests within the context of the unit of study
- ensuring that a variety of materials is provided in alternative formats to support all students

Differentiating by Process

Differentiating by process means varying teaching and learning strategies to provide appropriate methods for all students to explore concepts, develop skills, and make sense of what they are learning. Thus, activities that lead to task completion to meet the outcomes may vary depending on the student. For example, a teacher might assign all students the same product (such as to write a story), but the processes students use to create the story may differ, with some students meeting in groups to peer critique, others meeting with the teacher first to develop a storyboard, and others working independently. Assessment for learning needs to be ongoing, with teachers taking stock frequently through the use of checklists or anecdotal notes to flag concerns about materials or assignments as they arise and adjust their practice accordingly. As part of the process, teachers attend to their students' learning and skills that are in the beginning stages of development, what Lev Vygotsky called their "zone of proximal development," where, with the teacher providing the scaffolding they require, they will more rapidly reach the level they are capable of.

For more information on "Zone of Proximal Development," see Gallagher's *Deeper Reading: Comprehending Challenging Texts, 4–12* (2004)*, pages 111–112.

Differentiating by process in English 10 can include

- tiered activities that address the same outcomes
- using projections with instruction to support visual learners
- jigsaw groupings for specific learning experiences
- creating recordings of readings for auditory learners
- meeting with small groups to re-teach an idea or skill, or to extend their thinking or skills
- small-group instruction that scaffolds
    - students struggling with new concepts or skills
    - students ready to take on sophisticated concepts and projects
- encouraging the use of graphic organizers to facilitate thinking and learning
- conducting book talks
- compacting course content for students ready for additional challenge
- varied journal prompts addressing different levels of thinking
- flexible scheduling of learning tasks that support struggling learners or challenge advanced learners
- providing students with choice in materials and ways to demonstrate their learning, as appropriate

Differentiating by Product

Differentiating by product means that the teacher varies the kind and complexity of the product that students create to demonstrate learning outcomes. Teachers provide multiple opportunities for students to show evidence of what they have learned. When students have a choice in what the end product can be, they will become more engaged in the activity. It is important to note that assessment for learning is ongoing, while students will likely submit or present fewer products for assessment of learning, perhaps products they have already received some assessment feedback on and have further revised and edited on the basis of that feedback.

Teachers of English 10 should consider the following examples of differentiating by product:

- giving students options in how to express required learning (e.g., creating an online presentation, writing a letter, developing a mural)
- using assessment checklists or rubrics that are outcomes-based and are adapted to match and extend students' varied skill levels
- allowing students to work alone or in small groups on their products
- encouraging students to create their own product assignments as long as the assignments contain required elements
- giving tiered assessment options that offer writing and representing choices at varying levels of difficulty, each one enabling students to demonstrate specific outcomes

Differentiating the Environment

The learning environment of a classroom is the way a classroom works and feels. It embodies the physical and affective tone or atmosphere in which learning and teaching take place, and includes the noise level in the room, whether student activities are static or dynamic, and how the room is furnished and arranged. A classroom may include tables of different shapes and sizes, spots for quiet individual work, and areas for collaboration. Teachers can divide the classroom into sections, create learning zones, and/or provide opportunities for students to work individually, in pairs, in small groups, or with the whole class.

Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students individually, in small groups, and as a whole class.

Teachers should consider the following examples of differentiating the learning environment:

- making sure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration
- providing materials that reflect a variety of cultures and home settings
- setting out clear guidelines for independent work that match individual needs
- developing routines that allow students to get help when teachers are busy with other students and cannot help them immediately

The Differentiated School: Making Revolutionary Changes in Teaching and Learning (Tomlinson 2008)

The Workshop as Instructional Approach

English 10 requires balanced allocations of time to the reading/viewing and writing/representing curriculum outcomes, with emphasis on multiple opportunities for students to read and view and write and represent during class time. Having structured time for engagement in these processes, along with teacher coaching and choice of genres and forms, encourages students to become more independent readers and viewers, thinkers, and writers and representers. In such an instructional framework, the teacher becomes a mentor, facilitator, and coach, the organizer of instructional activity, building a classroom climate of trust and encouraging students to take charge of their own learning.

The workshop model is characterized by

- **Scaffolded support for learning**—The advancement of students' learning requires that the teacher provide them with the appropriate level of instruction and support to enable them to learn. This method of instruction, scaffolding, is characterized by a gradual release of responsibility as the

student moves from greater dependence on the teacher to less. Initially, the teacher provides explicit, focused instruction and demonstrations of skills and strategies at the beginning of a learning process, and the student learns and practises the new skill or strategy, receiving additional instruction as necessary. Support is gradually reduced as students demonstrate their independence using the new skill or strategy, until the teacher's support becomes a monitoring and listening role.

This aspect of the workshop model is important for the role it can play in differentiated instruction. English 10 students will demonstrate various levels of achievement in the skills and strategies required to meet the curriculum outcomes. Instruction, modelling, and support, or scaffolding, is provided until they are confident users of those skills or strategies. Students who are ready for a greater challenge benefit from this mode of instruction also as they tackle skills, strategies, and concepts that are new to them with the necessary support from the teacher.

- **Student choice**—The opportunity to select their own reading and viewing material and decide their own writing and representing topics, genres, and forms, with teacher-guidance, is critical to students' motivation and is significant in engaging students in their own learning.

- **Instructional time**—The length of class periods will determine how much time is allocated to the various processes of language arts; however, since the workshop as instructional approach is essentially a student-centred one, the amount of time spent on teacher-delivered, whole-class instruction is reduced to allow students to work in small groups or individually to read or view texts or create them, to receive individual or small-group instruction from their teacher, and to reflect on and share their work with others.

- **Ongoing assessment**—It is essential to establish a baseline assessment of student skills prior to beginning a workshop process and to continually reassess. Knowing what individual students already know and can do is critical to students' instruction. With this knowledge, teachers can provide scaffolding and encourage them to build on their strengths and take risks with different texts and writing and representing genres and forms. Teachers then monitor students' progress as they work toward the designated outcomes.

    So What Do They Really Know?: *Assessment That Informs Teaching and Learning* (Tovani 2011; NSSBB# 2000740)

- **Structure**—Although students work independently, conferring or collaborating as needed, there are established routines with a clear set of expectations and time frame within which tasks are to be

completed. Students are expected to be accountable for their use of time, meeting deadlines, and working within the classroom expectations and norms.

- **Collaboration**—It is expected that students will interact with one another and with the teacher, working together as a learning community, respecting the roles and responsibilities of each. The teacher facilitates the day-to-day operation of this community, providing coaching, encouragement, and an environment conducive to constructing meaning.

- **Internalization**—As students grow comfortable with the instructional approach of the classroom workshop and become more competent users and creators of text, they gradually take on more responsibility for the interpretative, thinking, and creative strategies they use, relying less on their teacher and peers, and becoming more able to explain and justify their learning choices (Olson 2011).

How the workshop model works:

- **Scheduling**—Scheduling will depend on the balance of student-selected tasks with teacher-assigned ones. The recommended time allocations for the various processes are as follows:
    - Speaking and Listening—20%–30%
    - Reading and Viewing—40%–50%
    - Writing and Representing—30%–40%

    The classroom teacher will decide how much of each of these allocations will be dedicated to student-selected topics, genres, and forms, and how much will be allocated to teacher-assigned texts.

    One instructional approach that lends itself well to a workshop structure is the unit of study. Units of study can be genre studies, such as poetry, short fiction, essay, science fiction; theme units, for example, Identity, Change, Gender; or inquiry units in which the resources and learning tasks focus on a big question with multiple possible answers. In the unit of study teaching and learning strategy, students receive
    - a syllabus of suggested reading and viewing, some of which may be compulsory for all students, but most permitting choice depending on preparedness and interest
    - a description of the response journal requirements, whole-class and small-group discussion times, and time for selected reading and viewing
    - a range of tiered assessment of learning products, including both writing and representing options, along with their assessment criteria
    - a schedule of focus lessons addressing new concepts and strategies with time allocated to deal with instructional needs as they arise
    - a schedule of deadlines
    - clearly-defined expectations of assessment for learning and assessment of learning

- **Addressing the outcomes**—Students need to be made aware of the knowledge, skills, and attitudes they are expected to attain during their study of English 10. The organization of an instructional workshop includes articulating the range of reading and viewing genres to which the students are exposed, the kinds of writing and representing products they are expected to attempt, the range of formal and informal oral language experiences in which they will participate, and the skills and attitudes that they will work toward as they take part in learning experiences.

- **Resources**—To support a workshop approach to instruction, the English 10 classroom needs a variety of resources.
  - Texts available from Authorized Learning Resources, including novels, story, poetry, and essay collections, as well as resources to support writing workshop, such as dictionaries, thesauruses, and usage handbooks
  - A well-stocked classroom library is essential to support a wide range of reading interests and abilities and provide mentor texts for student writers, including, for example, both young adult and adult novels, biography, sport-oriented fiction, travelogue, poetry, audiobooks and other electronic texts
  - Access to viewing resources including the Department of Education's Learning Resources and Technology, EBSCO, and the Internet
  - Writing supplies, such as extra paper, specialized paper, clips, corrector fluid, and note cards
  - Technology as provided by the school or individual students

- **Assessment**—Workshop instruction requires clearly-defined assessment expectations meeting the specific curriculum outcomes that teachers either co-construct with students or share with them as they begin any learning experience for which they will be assessed.
  - Assessment for learning—Teachers use checklists, rubrics, observations, rating scales, anecdotal notes, and peer and student assessment to monitor students' progress and provide feedback to them about what they need to do next to move forward.
  - Assessment of learning—The same checklists and rubrics used as assessment for learning can also be used to assess final products, along with other scales or rubrics developed for specific assessment artifacts. While peer and self-assessment are helpful in assessment for learning, they should not be used in assessing students' products for final grades, nor should they be expressed as numerical values.

  It is important that students always be informed of
  - assessment criteria prior to beginning tasks for which they will be assessed
  - the curriculum outcomes the assessment relates to
  - whether the assessment will be used to provide feedback or to determine grades

The following chart outlines the principles of learning in a workshop environment and their application to reading and writing workshops:

Principles of Workshop	Application to Reading and Writing Workshops
Students know what they are working toward.	▪ The focus of learning is explicitly explained and often posted for reference. ▪ The teacher provides models and demonstrations.
Learning is facilitated by a knowledgeable teacher.	▪ Learning targets based on curriculum outcomes for the year, term, or unit are clear to the teacher and have been articulated to students.
Errors are an expected part of learning.	▪ Risk-taking/making errors is modelled, encouraged, and praised. ▪ Attempts are used as the basis for further improvement.
Instruction is explicit with gradually increasing expectations over time.	▪ Learning is scaffolded through the gradual release of responsibility as students assume more responsibility for their own learning, depending less on the teacher over time.
Students work collaboratively with others as well as independently.	▪ Students have opportunities to work in pairs, in small groups, and independently.
There is an overarching sense of productivity and pride in accomplishment.	▪ Students are actively engaged during instruction, working in small groups, working independently, making choices, etc. ▪ Intrinsic motivation for learning is modelled, expected, reinforced, and praised.
Students know what to do to improve their own learning.	▪ The teacher works with individual students through conferences and establishment of learning goals. ▪ The teacher provides descriptive feedback about strengths and areas for improvement.
The teacher/facilitator monitors students' progress.	▪ On an ongoing basis, the teacher is involved in assessment for learning, touching base with students regularly about their learning and providing tips about how to move forward. ▪ In addition, the teacher steps back to see what students are able to do independently, e.g., end of term, end of unit assessments—assessment of learning.
Students are working on different things and are progressing at varying rates.	▪ The teacher differentiates instruction and opportunities for practice (time, support, varied materials). ▪ The teacher provides small-group or individualized instruction based on the needs that surface while students are learning.
Students are engaged in self-reflection.	▪ Students are provided with samples, exemplars, and anchors so that they can objectively assess their progress. ▪ Students have opportunities at the end of the workshop to reflect and share what and how they are learning.
Students can work independently in the learning environment.	▪ Students are supported in the classroom by visuals, e.g., anchor charts, lists of procedures, etc. ▪ Students know what to do after they are finished a particular learning experience. ▪ Students know how to find and use the necessary learning material. ▪ Students know to ask for support from classmates or teacher when it is needed.

Components of English 10

English 10 is organized along the three complementary language strands, Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing. Teachers are expected to structure their program delivery using the suggested time allocations and focuses as follows:

Speaking and Listening—(20–30%) The focus is largely on classroom talk to facilitate learning. Emphasis is on developing critical listening skills and respecting the ideas others contribute to classroom discussion and conversation. While informal speaking is a major focus, students are also expected to participate in more formal speaking situations.

Reading and Viewing—(40–50%) The focus is on students' growing competence in reading and viewing texts they select or are required to read or view to participate in specific classroom activities. Instruction focuses on strategies used to make sense of texts in a variety of forms, including print—prose, poetry, information, and drama—as well as multimedia texts, such as film, art, and Internet texts. Texts may also include performance art, such as theatre, mime, and tableau.

Writing and Other Ways of Representing—(30–40%) The instructional focus is on the processes engaged in to create print and multimedia texts. Students are expected to sample a range of writing and representing tasks, including expressive, poetic, and transactional writing, taking their work through the stages of planning, creating, revising, editing, and proofreading as they participate in the practice of text creation for a variety of purposes and audiences.

Course Designation

English 10 is a 110-hour course designated to be offered over one semester. The course code is 004084.

Course Delivery

While this curriculum guide presents the program of study as three modules—Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing—it is expected that teachers will organize their program so that the three strands are integrated according to the suggested time allocations (Speaking and Listening 20–30%, Reading and Viewing 40–50%, and Writing and Other Ways of Representing 30–40%). Many of the suggestions for assessment, teaching, and learning presented in these modules provide for this integration. It is suggested that teachers organize course content around a unit-of-study approach so that instruction demonstrates continuity.

Assessment and Evaluation

The information in this section provides an overview of the basic principles and understandings related to the important distinctions between assessment and evaluation in the English language arts classroom. Specific examples of tools that can be used to assess student learning within each of the three strands of English language arts are explained in the following corresponding sections: Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing.

The Importance of Assessment and Evaluation

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

- it helps students understand their strengths and needs so that they can continue to learn and grow
- it helps students set goals for their future learning
- it is used by teachers to provide students with useful feedback on a regular, ongoing basis, guiding their efforts toward improvement
- it can be used by teachers to make decisions about instruction

Assessment *for* and *of* learning are phrases used frequently in education. It is important for English language arts teachers to consider what each of these phrases means and how each looks in practice in the classroom.

Assessment *for* learning requires collecting data on student learning. However, the emphasis is on how this information can be used by both the teacher and the student to make informed decisions about future learning. The emphasis for the teacher is to provide descriptive, specific, and instructive feedback to students. The emphasis for students is to reflect on their own learning. Reflection and metacognition are key when it comes to assessment for learning. It is important to note that valuable feedback can come from self- and peer assessment as well as teacher assessment.

Assessment *of* learning is about collecting information about a student's learning and reporting it to the student or to the parent or guardian. Assessment of learning is the process of determining what a student has learned after multiple opportunities for assessment for learning.

Evaluation is the process of analyzing, reflecting on, and summarizing assessment information and making professional judgments or decisions based on the information collected. Evaluation information is important because

- it is necessary in order to provide parents or guardians with a clear picture of students' learning and progress
- it is essential in communication with other educators who share the responsibility for a student's learning

Evaluation can be understood to have two different processes:

- **marking [mark]:** the evaluation of an assessment event by assigning indicators of success
- **grading [grade]:** assigning a final indicator for reporting purposes, usually a letter or a numerical value

Teachers' plans for assessment and evaluation depend on accurate record keeping and professional judgment. Record-keeping systems, such as a systematic approach to anecdotal notes, checklists, or electronic grade books, such as Power School's PowerTeacher Gradebook, will make the collection and organization of this information easier and the information more useful. Professional judgment is required when determining what marks should be used to determine a student's final grade, which will represent what he or she is able to do at the end of the course.

How to Give Effective Feedback to Your Students (Brookhart 2008; NSSBB# 18932)
An Introduction to Student-Involved Assessment for Learning, 5th edition (Stiggins 2007)

Planning Assessment

Teachers need to plan how their assessment for learning events will help guide students' further learning. It is important to remember that assessment for learning experiences are intended to help students, and, therefore, the following four considerations must be borne in mind:

- Students need to feel safe to make mistakes; therefore, assessment for learning events are usually not included in a student's final grade.
- Students need descriptive feedback from the assessment for learning experiences in order to know how to continue their learning.
- Students need more than one opportunity to practise meeting specific outcomes; therefore, teachers need to plan several assessment for learning events.
- In some cases a student may consistently demonstrate the ability to meet a given outcome during the assessment for learning process. In these cases, the assessment for learning events can be considered assessment of learning to calculate grades.

To design an assessment plan for a unit of study or period of time, teachers need to first identify which assessment criteria will be used. When teachers within a school wish to determine these criteria collaboratively, they can assist one another in designing their classroom assessment experiences.

Once the assessment criteria have been identified, the teacher then designs multiple assessment for learning events for the students to practise meeting SCOs. The teacher can then create an assessment plan by matching which assessment criteria will be used for each assessment event. A well-designed assessment plan will also anticipate the assessment of learning events. These will assess the criteria to

produce a mark that represents what the student knows and is able to do at the end of the unit or time period.

The following table illustrates how a teacher might plan assessment for learning and assessment of learning experiences for the Speaking and Listening component of English 10. It illustrates how teachers can design assessment events that allow students several opportunities to practise with specific instructional focuses (assessment for learning events) before they must demonstrate their achievement of these instructional focuses (assessment of learning events). It is important to remember that when teachers calculate students' grades, the assessment of learning events are the focus.

Designing Assessment Experiences

Basic principles of assessment that apply to all learning outcomes include the following:

- Assessment must reflect the intended learning outcomes.
- Assessment must occur over time.
- Assessment must be varied.
- Assessment must be free of bias.
- Assessment practices need to be preplanned and transparent.

In addition, teachers need to be attentive to how students use the feedback provided through classroom assessment events. Because assessment provides students with opportunities to learn and improve their English language arts skills, the following guiding principles should also be considered by teachers as they design classroom assessment events:

- The student is the most important user of assessment.
- Student learning occurs because of assessment.
- Students' interests can be invited into classroom assessment practices.

When it comes to deciding how to assess student learning, a teacher must collect evidence of learning in a variety of ways. In her book *Making Classroom Assessment Work* (2011), Anne Davies describes three sources of assessment information: conversations, observations, and products. It is important that teachers value all three sources. Overreliance on any one area can be problematic. Having a balance among the three is the best way to ensure that the assessment and evaluation process is as reliable and valid as possible.

CONVERSATIONS

Talking with a student gives insight into his or her learning. Conversations may be very informal or quite structured, in the form of a conference. A talk can provide insight into things that might not be apparent simply from observation or products. Conversations allow students the opportunity to explain how or why they did something as well as give the teacher a chance to ask probing questions requiring deeper thinking. It should be noted that the category of conversations also includes students' journals and reflections that provide a written form of conversation with the teacher.

Thinking Like a Teacher: Using Observational Assessment to Improve Teaching and Learning
  (Meisels 2002)

OBSERVATIONS

Observing a student while he or she is engaged in the learning process allows insight into this process at various points along the way; it does not require the process to be complete. Observation is an ideal way to assess achievement of many of the speaking and listening outcomes in particular.

Making Classroom Assessment Work, 3rd edition (Davies 2011; NSSBB# 18637)

PRODUCTS

Products include all of the work that a student completes. They can be written texts such as essays, lists of books read, responses, multimedia projects, or poetry. Products can also include visual (posters, media displays, web pages, and photo essays) or oral (radio or video ads, a dramatization of a scene from a novel, or a podcast).

USING COMMON ASSESSMENT CRITERIA WITHIN A HIGH SCHOOL

Within a high school, teachers can work together to determine which assessment criteria should be used for each grade level and course. Instead of creating common assessments (e.g., all students in grade 10 writing the same essay), English teachers should work to create common assessment criteria (e.g., all students in grade 10 demonstrating the ability to paraphrase). In large high schools where a course is taught by several teachers, using common assessment criteria can create consistencies in how student learning is assessed. In a small high school where several English courses may be taught by one teacher, common assessment criteria can help students understand what is expected of them from grade to grade. Teachers of English 10 can, in conjunction with their colleagues, use this curriculum

guide, along with *Teaching in Action, Grades 10–12: A Teaching Resource* (Nova Scotia Department of Education 2011), to establish assessment criteria to ensure consistency within and between grades.

Using Assessment Information for Instruction

The value of assessment information is really in how it informs future instruction. Rather than something that occurs only at the end of a unit of study, assessment is necessary prior to instruction (to set a direction) and in the middle (to determine pace). Assessment information gathered on an ongoing basis helps determine when to slow down, when to provide more explicit instruction, and when to speed up and plan for more independent work. Assessment information helps determine the pace for individual students as well as the entire group.

While it is not practical to provide individualized instruction for each student, it is important to read the signs that a student is struggling early enough to provide additional support.
The following charts offer some helpful suggestions for follow‑up support. Because each student's situation is unique, these recommendations are intended as suggestions only.

Involving Students in Assessment Experiences

The role of students in assessment events should not be underestimated. Students' motivation increases when they have input into their classroom experiences and when they understand the value and power of reflection to improve their learning. Teachers can increase students' engagement in classroom assessment experiences by providing opportunities for them to bring their interests from outside the classroom into their school work. Teachers can also design their assessment plans to provide opportunities for students to self-assess, co-construct assessment criteria, negotiate assessment and evaluation procedures, use samples and exemplars, keep records of their assessment experiences, and report their progress to others and involve students in peer assessment. These ways of involving students are described below.

INCORPORATING STUDENTS' INTERESTS

Assessment tasks should be meaningful and engaging for students. If their interests are incorporated into assessment tasks, students connect their lives with school. English language arts teachers have opportunities to allow students to read a wide range of texts, consider diverse issues, and produce multiple and varied products. This broad range of possibilities means that students can be invited to make decisions that incorporate their personal interests into the English language arts program. For example,

- students can select texts to read/view that relate to their interests
- students, when writing fiction, can opt to describe characters or situations that are meaningful for their lives beyond the classroom
- students might choose to investigate issues or concepts that are meaningful for their lives beyond school

It is important that teachers make school policies transparent to students so that they understand which interests are encouraged in a public forum such as the classroom and which interests may not be "school-friendly." It can be difficult for teachers to negotiate with students about what can (and cannot) be expressed in an English language arts program, and it is useful to use school policies to assist in making these determinations. For example, issues such as violence against women, sexism, racism, anti-Semitism, homophobia, or heterosexism would not be endorsed in a student's school work unless this work was an attempt to eradicate these issues in local or global communities.

SELF-ASSESSMENT

Student self-assessment facilitates discussion with the teacher. Self-assessment asks students to articulate how they understand their progress in English language art class. Teachers can use students' self-assessment to check for gaps in their learning or to encourage the development of specific skills that have been identified by the student. Students need to know the specific criteria to consider in their reflections. Importantly, teachers should be clear with students about how self-assessment is different from self-evaluation. Self-assessments are part of the process that students use to promote further learning. Self-evaluation (the assigning of marks to their own learning) is a practice that should be avoided because evaluation occurs at the end of the process and requires the teacher's professional judgment. Instead, self-assessment helps students to reflect, set further learning goals, and celebrate their successes in English language arts class.

REFLECTING ON FEEDBACK

Partway through the course, teachers can ask students to categorize the descriptive feedback (such as anecdotal comments written by the teacher in the margins of their work) that has been given to them. Categories might include tips, successes, matters of correctness, matters of choice, etc. Students can then look for patterns in the data, record their observations, and reflect on why the patterns are occurring.

Conferencing and Reporting: Knowing What Counts, 2nd edition (Gregory, Cameron, and Davies 2011a)
Setting and Using Criteria: Knowing What Counts, 2nd edition (Gregory, Cameron, and Davies, 2011c)

SETTING GOALS

While setting goals for an English language arts class might seem reasonable to do at the beginning of an English language arts course, teachers might consider that students set personal goals after they have reflected on what they have under control as English language arts students. These goals should be specific and connected to the outcomes of the course. Teachers might also provide students with a list of possible goals. Examples of writing goals include improving diction, varying syntax in writing, and avoiding run-on sentences.

Self-Assessment and Goal Setting: Knowing What Counts, 2nd edition (Gregory, Cameron, and Davies 2011b).

CELEBRATING SUCCESS

Self-assessment can also be used for students to identify and share what is going well in their English language arts development. Students might articulate why a particular assessment event represents their best work completed to date, how it relates to life outside school, or how it has challenged or changed their points of view.

DEVELOPING METACOGNITION

Self-assessment also allows students to monitor their thinking and to note how it changes because of specific class discussions, texts, or experiences. When students articulate their thinking processes, they become better observers of their learning. This engagement promotes an understanding of themselves as lifelong learners.

CO-CONSTRUCTING ASSESSMENT CRITERIA

Co-constructing assessment criteria occurs when students and teachers work together to describe how a specific skill or product is judged to be successful. Teachers and students can work together to describe a skill in specific observable or audible terms (e.g., "looks like"/"sounds like"). For example, teachers could ask students to articulate what "organization," when it is done well, might look like in prose writing. Together a list of terms is constructed. The teacher should then review the list and add any concepts that the students were unable to identify. It is helpful to then sort this list by clustering the terms into categories of assessment criteria. The assessment criteria can be used first by students to assess model texts and then by teachers to assess students' texts.

It should be noted that there are times when it is appropriate for the teacher to predetermine the assessment criteria that are required for a specific skill. This is especially important when the skill is new or unfamiliar to students. In such cases, the process of co-constructing assessment criteria with students can be approached differently.

- Students can suggest what assessment criteria they currently understand or predict to be important. In this way, the teacher can learn what students already know about the skill and supplement the students' ideas with additional assessment criteria. For example, when co-constructing assessment criteria for listening, students may or may not offer the concept of paraphrasing. In this case, the teacher would know if this is a new skill or an unfamiliar term and introduce this concept to the students and use it as an assessment criterion.

- When students rely on the teacher to offer all of the assessment criteria, collaboration can still occur in co-constructing descriptors of various levels of achievement of the criteria. For example, the concept of inner monologue may be unfamiliar to students as a writing technique for revealing character and as an assessment criterion in students' writing. The teacher can work with students to write descriptors of various levels of successful inclusion of inner monologue in a writing piece. The teacher might ask students: What would inner monologue look like if it was done well? If it was not done well? Together, the class can co-construct a rubric for assessing inner monologue in students' work.

Co-constructing assessment criteria clarifies what is expected of students. The process prompts discussions about what students know and need to learn and encourages them to be engaged in their learning process and to take ownership of their school work.

NEGOTIATING ASSESSMENT EVENTS AND EVALUATION PROCEDURES

Students benefit from opportunities to negotiate assessment events and evaluation procedures. It is important that students participate actively in the assessment and evaluation of their learning, developing their own criteria and learning to judge a range of qualities in their work. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward and to develop as lifelong learners. Students can be active participants in making decisions about how they show knowledge or specific skills. That is, students can be invited to co-design assessment events, helping to determine the way in which they will demonstrate specific outcomes. Furthermore, high school students can participate in determining evaluation procedures (not the assigning of marks) by negotiating how much specific assessment of learning events contribute to their grade.

USING SAMPLES/EXEMPLARS

In English language arts, skills are often expected to develop over time. Therefore, teachers should select samples, including exemplars, to illustrate a range of skill development. Students can use the samples and exemplars to compare to their own work or to practise using the assessment criteria that would be used for their own assignments or tasks.

Samples of student work should be used with the written permission of the students (and parents or guardians if the student is under age 19), especially if the teacher intends to use them in successive classes or years. Identifying information such as the student's name should be removed if permission to

use the work over time is sought. Teachers should establish a method of archiving the received permissions. Often, teachers extemporaneously use a student's work as a sample or exemplar. No written permission is required as that is part of generally accepted practice. However, when a teacher wishes to reuse a piece of work over time and the individual student is no longer present, written permission should be in hand.

Permission is critical when teachers are interested in publishing, sharing, copying, reproducing, or establishing new contexts of use for individual exemplars.

PEER ASSESSMENT

It is important that teachers differentiate between peer assessment and peer evaluation. Peer assessment focuses on providing students with specific and descriptive feedback and not a specific mark that would be used for calculating students' grades. It should be used as an assessment for learning event in which students receive feedback from their peers that helps them to further practise particular skills in English language arts class. Peer evaluation (the assigning of marks to each other's learning) is a practice that should be avoided. Instead, peer assessment helps students to reflect on, set further learning goals for, and celebrate their successes in English language arts class.

Curriculum Outcomes Framework

The English language arts curriculum is based on an outcomes framework that includes statements of essential graduation learnings, general curriculum outcomes, key-stage curriculum outcomes, and specific curriculum outcomes. The essential graduation learnings (EGLs) define the broad range of knowledge, skills, and attitudes students are expected to attain as they complete their high school education. Ten English language arts general curriculum outcomes (GCOs) further define what students are expected to know and be able to do in the three English language arts curriculum areas—Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing. Specific curriculum outcomes (SCOs) further define each GCO. Key-stage curriculum outcomes (KCOs) act as guideposts at grades 3, 6, 9, and 12. English 10 SCOs extend the knowledge, skills and attitudes beyond the expectations defined in the grade 9 KCOs and define the direction for students as they work toward high school leaving.

Outcomes Framework

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┌──────────────────────┐
│ Essential Graduation │
│      Learnings       │
└──────────────────────┘
           │
┌──────────────────────┐
│ English Language Arts│
│  Curriculum Strands  │
└──────────────────────┘

┌────────────────┐  ┌────────────────┐  ┌────────────────┐
│Speaking/Listening│ │ Reading/Viewing │ │Writing/Other Ways│
│    General      │  │    General     │  │ of Representing │
│   Curriculum    │  │   Curriculum   │  │    General      │
│   Outcomes      │  │   Outcomes     │  │   Curriculum    │
│                 │  │                │  │   Outcomes      │
└────────────────┘  └────────────────┘  └────────────────┘

┌─────────────────────────────────────────────────────────┐
│                   Keystage Outcomes                      │
└─────────────────────────────────────────────────────────┘

┌─────────────────────────────────────────────────────────┐
│              Specific Curriculum Outcomes                │
└─────────────────────────────────────────────────────────┘
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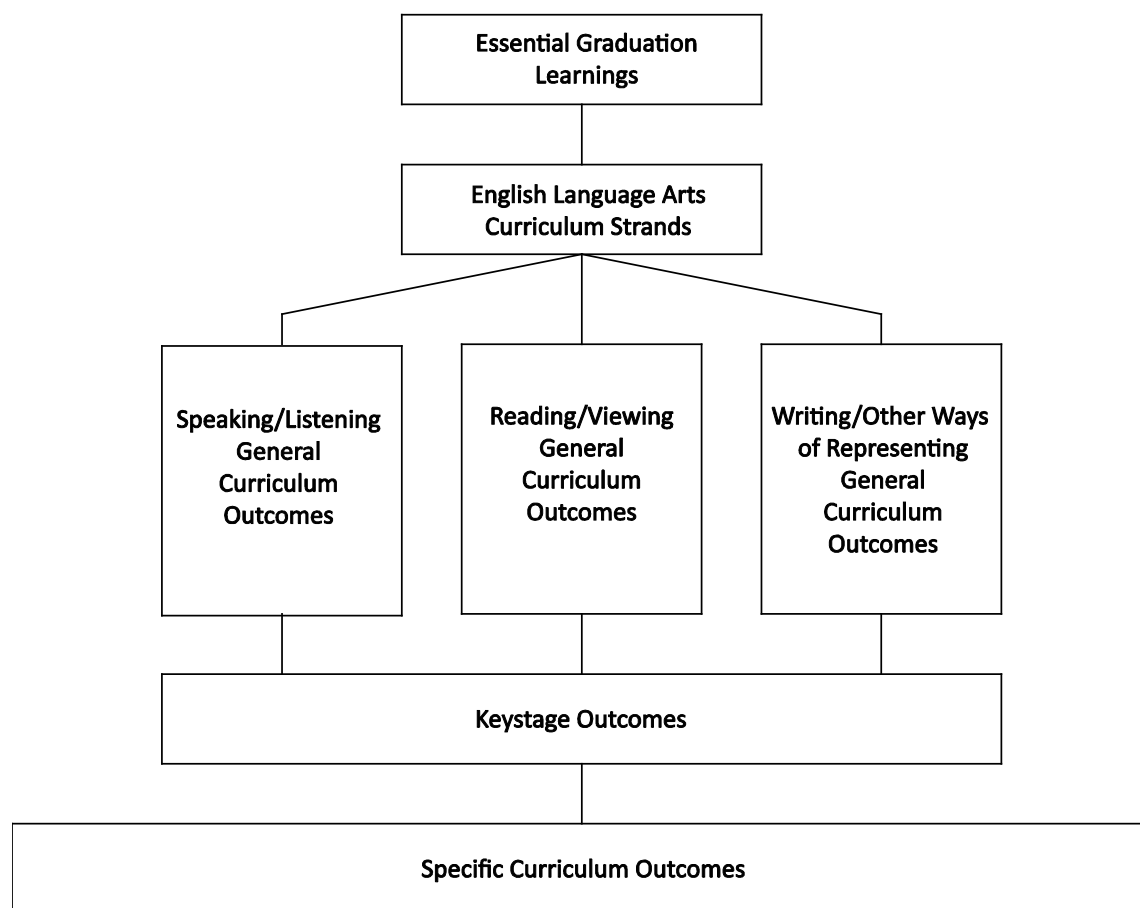
Essential Graduation Learnings

Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the essential graduation learnings will prepare students to continue to learn throughout their lives. These learnings describe expectations not in terms of individual school subjects but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries and be ready to meet the shifting and ongoing opportunities, responsibilities, and demands of life after graduation. Provinces may add additional essential graduation learnings as appropriate. The essential graduation learnings are described below.

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.

General Curriculum Outcomes

The English language arts GCOs are the foundation for all English language arts curriculum guides. They articulate within the following language arts strands what students at all grade levels are expected to know and be able to do. It is important to note that, while the learning outcomes are organized under separate language strands, the processes they describe are interrelated and are most effectively developed as interdependent processes.

Speaking and Listening

Students will be expected to

GCO 1   speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

GCO 2   communicate information and ideas effectively and clearly and to respond personally and critically.

GCO 3   interact with sensitivity and respect, considering the situation, audience, and purpose.

Reading and Viewing

Students will be expected to

GCO 4   read, and view with understanding a range of literature, information, media, visual, and audio texts.

GCO 5   interpret, select and combine information using a variety of strategies, resources, and technologies.

GCO 6   respond personally to a range of texts.

GCO 7   respond critically to a range of texts, applying their understanding of language, form, and genre.

Writing and Other Ways of Representing

Students will be expected to

GCO 8   use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

GCO 9   create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

GCO 10   use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Key-Stage Curriculum Outcomes

Key-stage curriculum outcomes for the end of grades 3, 6, 9, and 12 reflect a continuum of learning. While there may appear to be similarities in outcomes across the key stages, teachers will recognize the increase in expectations for students according to

- the nature of learning language processes
- students' maturity of thinking and interests
- students' increasing independence as learners
- the complexity and sophistication of ideas, texts and tasks
- the level or depth of students' engagement with ideas, texts, and tasks
- the range of language experiences and the repertoire of strategies and skills students apply to those experiences

The following key-stage curriculum outcomes describe what students will be expected to know and be able to do in English language arts by the end of grade 12. It should be noted that students work toward achieving these outcomes in grades 10 and 11 as well as in grade 12.

Speaking and Listening

By the end of grade 9, students will be expected to

- examine others' ideas in discussion to extend their own understanding
- ask relevant questions calling for elaboration, clarification, or qualification and respond thoughtfully to such questions
- articulate, advocate, and support points of view, presenting viewpoints in a convincing manner
- listen critically to assess the adequacy of the evidence speakers give to evaluate the integrity of information presented
- participate constructively in conversation, small-group and whole-group discussion, and debate, using a range of strategies that contribute to effective talk
- adapt vocabulary, sentence structure, and rate of speech to the speaking occasion
- give and follow instructions and respond to complex questions and directions of increasing complexity
- evaluate their own and others' uses of spoken language in a range of contexts, recognizing the effects of significant verbal and non-verbal language features
- demonstrate active listening and respect for the needs, rights, and feelings of others
- demonstrate an awareness of the power of spoken language to influence and manipulate and to reveal ideas, values, and attitudes
- demonstrate an awareness that spoken language has different conventions in different situations and cultures and use language appropriate to the situation

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

- examine others' ideas and synthesize what is helpful to clarify and expand their own understanding
- ask discriminating questions to acquire, interpret, analyze, 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 analyze and evaluate concepts, ideas, and information
- 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' use of language in a range of contexts, recognizing elements of verbal and non-verbal messages that produce powerful communication
- consistently demonstrate active listening and concern for the needs, rights, and feelings of others
- demonstrate how spoken language influences, 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

Reading and Viewing

By the end of grade 9, students will be expected to

- select texts that address their learning needs and range of special interests
- read widely and experience a variety of young adult fiction and literature from different provinces and countries
- demonstrate an understanding that information texts are constructed for particular purposes
- use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex print and media texts
- articulate their own processes and strategies for reading and viewing texts of increasing complexity
- independently access and select specific information to meet personal and learning needs
  - select, from a wide range, sources appropriate to their purposes
  - use the electronic network
  - develop approaches and strategies to conduct their research
- respond to some of the material they read or view by questioning, connecting, evaluating, and extending
  - move beyond initial understanding to more thoughtful interpretations
- express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence
- critically evaluate information presented in print and media texts
  - assess relevance and reliability of available information to answer their questions

27

- demonstrate that print and media texts are constructed for particular purposes and particular audiences
  - describe how specific text and genre characteristics contribute to meaning and effect
- respond critically to texts of increasing complexity
  - analyze and evaluate a text in terms of its form, structure, and content
  - recognize how their own ideas and perceptions are framed by what they read and view
  - demonstrate an awareness that personal values and points of view influence both the creation of text and the reader's/viewer's interpretation and response
  - explore and reflect on culture as portrayed in media texts
  - identify the values inherent in a text

By the end of grade 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 as well as 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
- access, select, and research, in systematic ways, specific information to meet personal and 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 process
- make informed personal responses to increasingly challenging print and media texts and reflect on their responses
- articulate and justify points of view about texts and text elements
- 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 from the texts

Writing and Other Ways of Representing

By the end of grade 9, students will be expected to

- use a range of strategies in writing and other ways of representing
  - extend ideas and experiences
  - explore and reflect on their feelings, values, and attitudes
  - consider others' perspectives
  - reflect on problems and responses to problems
  - describe and evaluate their learning processes and strategies
  - reflect on their growth as language learners and language users
- use note-making to reconstruct knowledge and select effective strategies appropriate to the task
- make informed choices of language to create a range of interesting effects in imaginative writing and other ways of representing
- demonstrate facility in using a variety of forms of writing to create texts for specific purposes and audiences, and represent their ideas in other forms (including visual arts, music, drama) to achieve their purposes
- demonstrate an awareness of the effect of context on writing and other ways of representing
  - make appropriate choices of form, style, and content for specific audiences and purposes
- analyze and assess responses to their writing and media productions
- demonstrate an awareness of what prewriting, drafting, revising, editing, proofreading, and presentation strategies work for them with various writing and other representations
- consistently use the conventions of written language in final products
- experiment with the use of technology in communicating for a range of purposes with a variety of audiences
- demonstrate a commitment to crafting pieces of writing and other representations
- integrate information from several sources to construct and communicate meaning

By the end of grade 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 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 technique to enhance the impact of imaginative writing and other ways of representing
- 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, and 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
- 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 computer and media technology effectively to serve their communication purposes
- 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

Specific Curriculum Outcomes

Speaking and Listening

GCO 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

SCO 1.1   examine the ideas of others in discussion and presentation to clarify and extend their own understanding.

SCO 1.2   construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed.

SCO 1.3   present a personal viewpoint to a group of listeners, interpret their responses, and take others' ideas into account when explaining their positions.

SCO 1.4   listen critically to analyze and evaluate ideas and information in order to formulate and refine opinions and ideas.

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

Students will be expected to

SCO 2.1   participate in a range of speaking situations, demonstrating an understanding of the difference between formal and informal speech.

SCO 2.2   recognize that communication involves an exchange of ideas (experiences, information, views) and an awareness of the connections between the speaker and the listener; use this awareness to adapt the message, language, and delivery to the context.

SCO 2.3   give precise instructions, follow directions accurately, and respond thoughtfully to complex questions.

SCO 2.4   recognize that oral communication involves physical qualities and language choices depending on the situation, audience, and purpose.

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

Students will be expected to

SCO 3.1   demonstrate active listening and respect for the needs, rights, and feelings of others.
  – analyze the positions of others
SCO 3.2   demonstrate an awareness of the power of spoken language by articulating how spoken language influences and manipulates, and reveals ideas, values, and attitudes.
SCO 3.3   demonstrate an awareness of varieties of language and communication styles.
  – recognize the social contexts of different speech events

Reading and Viewing

GCO 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

SCO 4.1   read from a wide variety of print texts, which include drama, poetry, fiction, and non-fiction from contemporary, pre-twentieth century Canadian, and world writing.
SCO 4.2   view a wide variety of media and visual texts.
SCO 4.3   seek meaning in reading, using a variety of strategies, such as cueing systems, utilizing prior knowledge, analyzing, inferring, predicting, synthesis, and evaluating.
SCO 4.4   use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust reading and viewing rate (e.g., skimming, scanning, reading, viewing for detail) according to purpose.
SCO 4.5   demonstrate an understanding the impact of literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on shaping the understanding of the text.

GCO 5 Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Students will be expected to

SCO 5.1   research, in systematic ways, specific information from a variety of sources
- select appropriate information to meet the requirements of a learning task
- analyze and evaluate the chosen information
- integrate chosen information in a way that effectively meets the requirements of a learning task and/or solves personally defined problems

GCO 6 Students will be expected to respond personally to a range of texts.
Students will be expected to

SCO 6.1   articulate personal responses to text by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence.

SCO 6.2   respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending.

SCO 6.3   make thematic connections among print texts, public discourse, and media.

SCO 6.4   demonstrate a willingness to consider more than one interpretation of text.

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

Students will be expected to

SCO 7.1   examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect.

SCO 7.2   make inferences, draw conclusions, and make supported responses to content, form, and structure.

SCO 7.3   explore the relationships among language, topic, genre, purpose, context, and audience.

SCO 7.4   recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism).

SCO 7.5   discuss the language, ideas, and other significant characteristics of a variety of texts and genres.

SCO 7.6   respond critically to a variety of print and media texts.

SCO 7.7   demonstrate an awareness that texts reveal and produce ideologies, identities, and positions.

SCO 7.8   evaluate ways in which genders and various cultures and socio-economic groups are portrayed in media texts.

Writing and Other Ways of Representing

GCO 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 imaginations.

Students will be expected to

SCO 8.1   use writing and other ways of representing to
   − extend ideas and experiences
   − reflect on their feelings, values, and attitudes
   − describe and evaluate their learning processes and strategies
SCO 8.2   use note-making, illustrations, and other ways of representing to reconstruct knowledge.
SCO 8.3   choose language that creates interesting and imaginative effects.

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

Students will be expected to

SCO 9.1   demonstrate skills in constructing a range of texts for a variety of audiences and purposes.
SCO 9.2   create an organizing structure appropriate to the purpose, audience, and context of texts
   − select appropriate form, style, and content for specific audiences and purposes
   − use a range of appropriate strategies to engage the reader/viewer
SCO 9.3   analyze and reflect on others' responses to writing and audiovisual productions and consider those responses in creating new pieces.

GCO 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.

Students will be expected to

SCO 10.1   demonstrate awareness of what writing/representation processes and presentation strategies work for them in relation to audience and purpose
SCO 10.2   consistently use the conventions of written language in final products.
SCO 10.3   experiment with the use of technology in communicating for a range of purposes.
SCO 10.4   demonstrate commitment to crafting pieces of writing and other representations.
SCO 10.5   use a range of materials and ideas to clarify writing and other ways of representing for a specific audience (e.g., graphs, illustrations, tables).

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

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

Therefore, teachers and administrators have a responsibility to

- find out what students already know and can do
- create learning environments and plan experiences that build on learners' prior knowledge
- 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

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

A Variety of Learning Preferences

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 or 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 learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for whom the range of ways is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage 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 time line appropriate for their individual learning needs within which to complete their work

The Senior High School Learning Environment

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate a valuing of all learners, illustrating how diversity enhances the learning experiences of all students. This can be accomplished, for example, by emphasizing courtesy in the classroom through greeting students by name, thanking them for answers, and inviting, rather than demanding participation. Students should 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 peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences. Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building. The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity as well as ways of respecting and valuing each person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

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 triads, in pairs, or individually, teachers can

- 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 probing questions, but 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

Meeting the Needs of All Learners

Learners require inclusive classrooms, where a wide variety of learning experiences ensure that all students have equitable opportunities to reach their potential.

In designing learning experiences., teachers must accommodate the learning needs of individuals, and consider the abilities, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness
- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and utilize strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with English 10 in the classroom, in the community, and in the media.

Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students

- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world.

When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising form the differences in their perspectives and understand how cultural and social diversity enrich their lives and their culture.

The curriculum outcomes designed for English 10 provide a framework for a range of learning experiences for all students. Teachers must adapt learning contexts, including environment, strategies for learning, and strategies for assessment, to provide support and challenge for all students, using curriculum outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan is required. For more detailed information, see *Special Education Policy* (2008), Policy 2.6.

A range of learning experiences, teaching and learning strategies, resources, and environments provide expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in this curriculum provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their artistic growth and achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways that students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually and with learning partners.

Some students' learning needs may be met by opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives; in these contexts, teachers should work with students to identify and obtain access to appropriate resources.

Engaging All Learners

"No matter how engagement is defined or which dimension is considered, research confirms this truism of education: The more engaged you are, the more you will learn." (Hume 2011, 6)

Student engagement is at the core of learning. Engagement in learning occurs when students are provided with opportunities to become more invested in their learning. This is critical for teachers to take into account when planning and implementing instruction. Effective instruction engages, embraces, and supports all learners through a range of learning experiences that are both age and developmentally appropriate.

This curriculum is designed to provide learning opportunities that are equitable, accessible, and inclusive of the many facets of diversity represented in today's classrooms. When teachers know their students as individual learners and as individual people, their students are more likely to be motivated to learn, persist in challenging situations, and apply reflective practices.

SUPPORTIVE LEARNING ENVIRONMENTS

A supportive and positive learning environment has a profound effect on students' learning. Students need to feel physically, socially, emotionally, and culturally safe in order to take risks with their learning. In classrooms where students feel a sense of belonging, see their teachers' passion for learning and teaching, are encouraged to actively participate, and are challenged appropriately, they are more likely to be successful.

Teachers recognize that not all students progress at the same pace nor are they equally positioned in terms of their prior knowledge of particular concepts, skills, and learning outcomes. Teachers are able to create more equitable access to learning when
- instruction and assessment are flexible and offer multiple means of representation
- students have options to engage in learning through multiple ways
- students can express their knowledge, skills, and understanding in multiple ways
(Hall, Meyer, and Rose 2012)

In a supportive learning environment, teachers plan learning experiences that support *each* student's ability to achieve curriculum outcomes. Teachers use a variety of effective instructional approaches that help students to succeed, such as
- providing a range of learning opportunities that build on individual strengths and prior knowledge

- providing all students with equitable access to appropriate learning strategies, resources, and technology
- involving students in the creation of criteria for assessment and evaluation
- engaging and challenging students through inquiry-based practices
- verbalizing their own thinking to model comprehension strategies and new learning
- balancing individual, small-group, and whole-class learning experiences
- scaffolding instruction and assignments as needed and giving frequent and meaningful descriptive feedback throughout the learning process
- integrating "blended learning" opportunities by including an online environment that extends learning beyond the physical classroom
- encouraging students to take time and to persevere, when appropriate, in order to achieve a particular learning outcome
-

MULTIPLE WAYS OF LEARNING

"Advances in neuroscience and education research over the past 40 years have reshaped our understanding of the learning brain. One of the clearest and most important revelations stemming from brain research is that there is no such thing as a 'regular student.'" (Hall, Meyer, and Rose 2012, 2) Teachers who know their students well are aware of students' individual learning differences and use this understanding to inform instruction and assessment decisions.

The ways in which students make sense of and demonstrate learning vary widely. Individual students tend to have a natural inclination toward one or a few learning styles. Teachers are often able to detect learning strengths and styles through observation and through conversation with students. Teachers can also get a sense of learning styles through an awareness of students' personal interests and talents. Instruction and assessment practices that are designed to account for multiple learning styles create greater opportunities for all students to succeed.

While multiple learning styles are addressed in the classroom, the three most commonly identified are:
- auditory (such as listening to teacher-modelled think-aloud strategies or participating in peer discussion)
- kinesthetic (such as examining artifacts or problem-solving using tools or manipulatives)
- visual (such as reading print and visual texts or viewing video clips)
-
For additional information, refer to *Frames of Mind: The Theory of Multiple Intelligences* (Gardner 2007) and *How to Differentiate Instruction in Mixed-Ability Classrooms* (Tomlinson 2001).

A GENDER-INCLUSIVE CURRICULUM AND CLASSROOM

It is important that the curriculum and classroom climate respect the experiences and values of all students and that learning resources and instructional practices are not gender-biased. Teachers promote gender equity and inclusion in their classrooms when they

- articulate equally high expectations for all students
- provide equal opportunity for input and response from all students
- model gender-fair language, inclusive practices, and respectful listening in their interactions with students
- identify and openly address societal biases with respect to gender and sexual identity

VALUING DIVERSITY: TEACHING WITH CULTURAL PROFICIENCY

"Instruction that is embedded in socially meaningful contexts, and tasks that are meaningful and relevant to the lives of students, will engage students in high-level problem-solving and reasoning and enhance students' engagement (Frankenstein 1995; Gutstein 2003; Ladson-Billings 1997; Tate 1995)." (Herzig 2005)

Teachers appreciate that students have diverse life and cultural experiences and that individual students bring different prior knowledge to their learning. Teachers can build upon their knowledge of their students as individuals, value their prior experiences, and respond by using a variety of culturally-proficient instruction and assessment practices in order to make learning more engaging, relevant, and accessible for all students. For additional information, refer to *Racial Equity Policy (*Nova Scotia Department of Education 2002*)* and *Racial Equity / Cultural Proficiency Framework* (Nova Scotia Department of Education 2011).

STUDENTS WITH LANGUAGE, COMMUNICATION, AND LEARNING CHALLENGES

Today's classrooms include students who have diverse language backgrounds, abilities, levels of development, and learning challenges. By observing and interacting with students and by conversing with students and/or their families, teachers gain deeper insights into the student as a learner. Teachers can use this awareness to identify and respond to areas where students may need additional support to achieve their learning goals. For students who are experiencing difficulties, it is important that teachers distinguish between those students for whom curriculum content is challenging and those for whom language-based factors are at the root of apparent academic difficulties. Students who are learning English as an additional language may require individual support, particularly in language-based subject areas, while they become more proficient in their English language skills. Teachers understand that many students who appear to be disengaged may be experiencing difficult life or family circumstances, mental health challenges, or low self-esteem, resulting in a loss of confidence that affects their engagement in learning. A caring, supportive teacher demonstrates belief in the students' abilities to

learn and uses the students' strengths to create small successes that help nurture engagement in learning and provide a sense of hope.

STUDENTS WHO DEMONSTRATE EXCEPTIONAL TALENTS AND GIFTEDNESS

Modern conceptions of giftedness recognize diversity, multiple forms of giftedness, and inclusivity. Some talents are easily observable in the classroom because they are already well developed and students have opportunities to express them in the curricular and extracurricular activities commonly offered in schools. Other talents only develop if students are exposed to many and various domains and hands-on experiences. Twenty-first century learning supports the thinking that most students are more engaged when learning activities are problem-centred, inquiry-based, and open-ended. Talented and gifted students usually thrive when such learning activities are present. Learning experiences may be enriched by offering a range of activities and resources that require increased cognitive demand and higher-level thinking with different degrees of complexity and abstraction. Teachers can provide further challenges and enhance learning by adjusting the pace of instruction and the breadth and depth of concepts being explored. For additional information, refer to *Gifted Education and Talent Development* (Nova Scotia Department of Education 2010).

The Role of Technologies

Vision for the Integration of Information Technologies

The Nova Scotia Department of Education and Early Childhood Development has articulated five components to the learning outcomes framework for the integration of IT within curriculum programs:

BASIC OPERATIONS AND CONCEPTS

- concepts and skills associated with the safe, efficient operation of a range of information technologies

SOCIAL, ETHICAL, AND HUMAN ISSUES

- the understanding associated with the use of ICT, which encourages in students a commitment to pursue personal and social good, particularly to build and improve their learning environments and to foster stronger relationships with their peers and others who support their learning

PRODUCTIVITY

- the efficient selection and use of ICT to perform tasks such as
  - the exploration of ideas

- data collection
- data manipulation, including the discovery of patterns and relationships
- problem solving
- the representation of learning

COMMUNICATION

- specific, interactive technology use that supports student collaboration and sharing through communication

RESEARCH, PROBLEM SOLVING, AND DECISION MAKING

- Students' organization, reasoning, and evaluation of their learning,which rationalize their use of information and communication technology

Integrating Information and Communication Technologies within the English 10 Classroom

As information technologies shift the ways in which society accesses, communicates, and transfers information and ideas, they inevitably change the ways in which students learn.

Students must be prepared to deal with an information and communications environment characterized by continuous, rapid change, an exponential growth of information, and expanding opportunities to interact and interconnect with others in a global context.

Because technologies are constantly and rapidly evolving, it is important that teachers make careful decisions about applications, always in relation to the extent to which technology applications help students to achieve the curriculum outcomes.

Technology can support learning for the following specific purposes.

INQUIRY

Theory Building: Students can develop ideas, plan projects, track the results of growth in their understanding, develop dynamic, detailed outlines, and develop models to test their understanding, using software and hardware for modelling, simulation, representation, integration, and planning.

Data Access: Students can search for and access documents, multimedia events, simulations, and conversations through hypertext/hypermedia software; digital, CD-ROM, and Internet libraries, and databases.

Data Collection: Students can create, obtain, and organize information in a range of forms, using sensing, scanning, image and sound recording and editing technology, databases, spreadsheets, survey software, and Internet search software.

Data Analysis: Students can organize, transform, analyze, and synthesize information and ideas using spreadsheets, simulation, statistical analysis or graphing software, and image processing technology.

COMMUNICATION

Media Communication: Students can create, edit, and publish, present, or post documents, presentations, multi-media events, Web pages, simulations, models, and interactive learning programs, using word processing, publishing, presentation, Web page development, and hypertext software.

Interaction/collaboration: Students can share information, ideas, interests, concerns, and questions with others through email; Internet audio, video, and print conferences; information servers; Internet news groups and listservs; and student-created hypertext environments.

Teaching and Learning: Students can acquire, refine, and communicate ideas, information, and skills using tutoring systems and software, instructional simulations, drill and practice software, and telementoring systems.

CONSTRUCTION

Students can explore ideas and create simulations, models, and products using sensor and control systems, robotics, computer-aided design, artificial intelligence, mathematical and scientific modelling, and graphing and charting software.

EXPRESSION

Students can shape the creative expression of their ideas, feelings, insights, and understandings using graphic software, music making, composing, editing and synthesizing technology; interactive video and hyper media, animation software; multimedia composing technology; sound and light control systems and software; and video and audio recording and editing technology.

Speaking and Listening

GCO 1 Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

This is about …

- learning about themselves and the world through discussion

SCO 1.1 Students will be expected to examine the ideas of others in discussion and presentation to clarify and extend their own understanding.

This is about …

- attending to what others say in a variety of situations and using it to further their own thinking

This means students need to …

- use active listening skills during classroom talk and presentations
- use note making to help them remember and make sense of what is said
- regard class conversation as a tool for learning
- think about talk and how it helps in constructing meaning

This means teachers need to …

- provide opportunities for and expect students to participate in class and group discussions
- ensure a trustful classroom to encourage reluctant students to participate in classroom talk
- value social talk as part of a productive classroom dynamic
- explicitly teach note making and active listening

Assessment, Teaching, and Learning

- Actively teach the protocols of small-group discussion so that students engage in productive talk. This may include modelling and assigning roles to group members, such as, leader, recorder, questioner, etc.

- Establish protocols for whole-class discussion in which students
    - maintain a thinking/listening log or graphic organizer that captures development in their thinking over time (see Appendix A1: Thinking/Listening Student Log)
    - demonstrate that they have heard others' ideas and examined them thoughtfully
    - raise challenging questions
    - demonstrate sensitivity to others' ideas and understand that discussion is thinking aloud and can be tentative
    - allow others to state their ideas without interruption

- Structure teacher questions so that they ask for more than simple recall, recitation, or one right answer. Instead, ask questions that demand students to speculate, reason, analyze, or judge as they formulate their answers. To enable more thoughtful answers, allow students adequate time to think before answering. One way to do this is to ask them to think-pair-share, that is, after thinking independently and writing briefly about the question, turn to a neighbour to briefly discuss the

question and possible responses before contributing to the discussion (see Appendix A2: Think-Write-Pair-Share).

- Using the same procedure, present a statement rather than a question, allowing for a variety of responses. Ask students to write briefly before they pair.

- During whole-class discussion, note on a white board, anchor chart, or smart board, ideas that are presented and connect them with lines to fashion a web of reasoning and relationship, and to point out omissions.

- Model for students the expectations for active listening and responsible speaking:
  - active listening

    > eyes on the speaker
    > attentive body posture
    > non-verbal feedback such as head nods
    > appropriate verbal responses such as "I see," or "Uh huh"
    > asking questions at the appropriate time
    > making mental connections and assessments of the information
  - responsible speaking
    > eye contact with listeners
    > non-judgmental tone of voice
    > normal volume and speed
    > appropriate facial expression (see also Outcome 2.2)

- Following a student presentation, expect that students will
  - ask questions of the presenter
  - summarize/paraphrase the presentation
  - seek clarification of unclear points

- Following a class or group discussion, ask students to
  - using the Inkshed technique, write for 10 minutes about their thoughts arising from the discussion (see Appendix A6: Inkshed Strategy)
  - using a checklist, assess their role in the discussion (see Appendix A3: Group Discussion Self-Assessment)
  - assess their group discussion using a checklist (see Appendix A4: Assessment of Group Discussion)

Resources/Notes

Print

- See *Opening Minds: Using Language to Change Lives* (Johnston 2012) and *Choice Words: How Our Language Affects Children's Learning* (Johnston 2004) to explore using language in the dialogic classroom.

- Barnes (Mercer and Hodgkinson 2008) describes classroom talk as
  - exploratory—students engage in informal social talk and group discussion, or contribute to whole class discussion, where their talk can be tentative, halting, an attempt to order thinking within an oral context
  - presentational—students arrange their thoughts, tone of voice, and speed of delivery in order to give more formal presentations to the class or other audience

  Exploratory talk can be further broken down into
  - social—informal, non-academic exchanges of students' social lives
  - collaborative—purposeful group discussion where students use talk to construct meaning, building on what each of them already knows
  - scaffolded—supportive talk modelled and practised by the teacher to help students better understand content and processes
  - interpretive—talk that students engage in as they think their way through and develop their understanding of new concepts and skills
  - modelled—teacher talk that demonstrates how to converse about ideas, procedures, and skills
  - inclusive—talk that recognizes and values diversity in students, beliefs, and opinions
  - informed—focused discussion of ideas and concepts arrived at through thinking and discussion (Glass, Green, and Lundy 2011)

- See Scot's essay (Mercer and Hodgkinson 2008) in which he characterizes classroom communication as either dialogic or authoritative and concludes that student learning is enhanced to a greater extent by dialogic practices rather than authoritative ones. These are defined as follows:
  - dialogic—a range of ideas is presented, either by the teacher alone or by the teacher and students, resulting in an exploratory dialogue about ideas, issues, or concepts
  - authoritative—a specific point of view is presented by the teacher, who may or may not permit further questioning of that point of view

- While at one time student classroom talk was essentially limited to recitation of facts or quick recall of information to answer questions to which the teacher already knew the answer, research has clearly shown that talk is part of the process of constructing knowledge and that students achieve more progress in a talk-rich classroom environment. This means the teacher must provide
  - time for students to think before answering in teacher-led discussion

- opportunities to think aloud and explore lines of reasoning
- a structured set of classroom protocols to ensure efficient use of class time
- a range of both formal and informal opportunities to speak and listen. See the teacher resource *Exploring Talk in School* (Mercer and Hodgkinson 2008) for several essays on the nature of classroom talk.

- See *Speaking Volumes: How to Get Students Discussing Books—and Much More* (Gilmore 2006) for ideas on organizing class and group discussions as well as a variety of discussion activities for the classroom.

- See *Deeper Reading: Comprehending Challenging Texts, 4–12* (Gallagher 2004), Chapter 6, The Importance of Collaboration.

Notes

SCO 1.2 Students will be expected to construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed.

This is about …

- asking thought-provoking questions and composing thoughtful answers in discussion in order to develop thinking about issues

This means students need to …

- ask thoughtful questions and give thoughtful answers
- regard thinking and productive discussion as reciprocal actions

This means teachers need to …

- provide students with ample time to think before responding so that their answers will be more thoughtful
- explicitly teach prompts and directional words of discussion surrounding issues
- design oral activities to facilitate productive talk

Assessment, Teaching, and Learning

- In group or class discussions, ask open-ended questions that could have multiple answers instead of one right answer. On occasion, precede responses with a quickwrite to give students who need it some time to think.

- Model how to ask questions that demand a more complex level of thinking, such as questions that require the responder to
  - analyze the facts of a situation or issue
  - synthesize ideas from several sources
  - evaluate the truth or usefulness of an idea or process (see Resources/Notes below)

- Ask students to write a reflection about their contribution to a class talk.

- Provide students with a list of the kinds of questions that analyze, synthesize, or evaluate and note when such questions or answers occur in a class or group discussion (see Appendix A5: Complex Thinking Questions).

- Ask students to extend their thinking with such prompts as
  - Could you explain that further?
  - Give us an example.

- Hold that thought and we'll come back to it in a moment.
- How does this relate to … ?
- What might be the consequences of … ?

- Social media and technology provide alternative ways for students to contribute their questions in a safe way. As a differentiation strategy, use mobile text-in technologies to allow students to share their questions safely without verbalizing. Teachers should be mindful of FOIPOP and sharing student information across technologies.

- Monitor students' progress by
  - using teacher, peer, and self-assessment checklists that note their strengths and the areas where improvement is needed (see Resources/Notes below)
  - making anecdotal notes while observing students' talk behaviours during group discussions

Resources/Notes

Notes

- Ongoing assessment of students' classroom talk can occur during
  - small group or whole class discussion of print and media texts
  - group preparations for oral presentations
  - group work on collaborative assignments
  - conferences with individual students about their writing or reading

  Such ongoing assessment can be anecdotal, notes jotted on stickies to be inserted into students' individual folders, or checklists maintained over time to monitor their growing confidence as speakers and listeners.

- It is important to note that, while checklists and rubrics completed by students or their peers for assessment for learning are encouraged for the thinking they can generate about how to improve their talk performance, teachers should not use them as reliable assessments of learning from which students' grades are generated.

- Sample questions designed to trigger more complex thinking:
  - What is the theme?
  - Why does (Character X) feel the way s/he does?
  - Why is X's idea (behaviour, attitude) more/less appropriate than Y's?
  - What does X mean when s/he says … ?
  - What conclusion can you draw from the actions of X?
  - If you were in X's shoes, what choices would you have made?
  - What is your opinion of … ?

SCO 1.3 Students will be expected to present a personal viewpoint to a group of listeners, interpret their responses, and take others' ideas into account when explaining their positions.

This is about …

- arguing a point of view while acknowledging other points of view in discussion

This means students need to …

- think through and support their positions on issues
- regard questions as opportunities to think more deeply
- respect that others may hold conflicting viewpoints and consider them in their argument

This means teachers need to …

- offer discussion choices that reflect students' lived lives
- explicitly teach the concept of multiple viewpoints on issues
- expect students to be respectful of others' viewpoints
- teach appropriate language of disagreement
- teach students how to use conflicting viewpoints to add to their own positions on issues

Assessment, Teaching, and Learning

- Define acceptable language of disagreement, for example, "I hear what you're saying, but I don't agree," or "I have a different point of view," and then have students work in pairs to write short arguments in which they, first, disagree in an unacceptable way, then, present the same discussion where the dialogue of the disagreement is more respectful of dissent.

- Establish the protocols of acceptable talk around difficult or sensitive issues, including
    - listening with an open mind
    - respecting the contributions of others to the conversation even if you do not agree with them
    - trying to find common ground on conflicting points of view
    - assessing the discussion or conversation to determine what went well and where it could be improved

- To help students become more receptive to opposing viewpoints, have them construct arguments in favour of ideas they oppose.

Resources/Notes

Vignette

▪ **Take a Stand**
"This activity is a great way for students to 'talk to learn.' I ask students to divide the chairs in the room in two roughly equal rows, and students stand in the space between the two rows of chairs. I read a statement to students that is worded in such a way that they can either support or disagree with it. Students are prompted to choose their side (for/against) by sitting in the row that corresponds with each. Every student has an opportunity to speak, and the only rule is that each speaker is not to be interrupted. Students may ask questions of others in the group or speak again after each student has had an opportunity to speak. I show students in advance the outcomes that relate to speaking and listening, and this activity encourages them to justify their position on a point of view and build on the ideas of others who spoke before they did. Sometimes I will use current examples that are school- or community-related, ideas from our reading, or issues that come up in the news. For example, I gave students the background about the police breaking up a party after a series of noise complaints from nearby residents. At this residence, owned by an adult, there were minors present who had consumed alcohol. One minor upon leaving took a baseball bat and caused extensive damage to the policemen's car. The statement read, 'Should his/her parents be liable to pay the damages? – Agree/Disagree'."
(High School English Teacher)

Notes

SCO 1.4 Students will be expected to listen critically to analyze and evaluate ideas and information in order to formulate and refine opinions and ideas.

This is about …

- actively questioning sources cited and opinions expressed, and weighing evidence provided by a speaker

This means students need to …

- ask critical questions about ideas and information
- understand that active listening is essential to informed discussion
- recognize that others' talk helps to shape their own thinking
- consider how a speaker's point of view, biases, or purposes affect the message

This means teachers need to …

- explicitly teach the skills and strategies of active critical listening
- provide students with a chance to discuss a range of topics, including ones they generate themselves

Assessment, Teaching, and Learning

- To prepare students for discussion of a text or issue,
    - give them a framework of vocabulary likely to come up during the discussion
    - activate prior knowledge about the topic of discussion
    - provide additional background knowledge as required

- Teach students the use of jot notes as a thinking tool when they participate in a group or class discussion and require them to make brief notes of key points during discussions to
    - aid in refining their thinking
    - help them follow the flow of the discussion
    - enable them to return to previous points for further elaboration
    - facilitate a more thoughtful construction of knowledge
    - identify where they need more information in order to contribute effectively to discussion

- Record, or retrieve online, a discussion session to play to the class. Ask students to identify questions and comments that are analytical or evaluative in nature. How do they change the tone or depth of the discussion? Contrast a formal news interview with a conversational talk show or infotainment show (i.e. gossip show). How do the questions differ and thus the discussion?

- Following discussion, conduct an Inkshed activity, in which students write reflectively, then pass their writing to another student for annotation and comment (see Appendix A6: Inkshed Strategy).

- Organize Socratic Circles as a strategy for students to think critically and share their thinking about texts they have read and annotated in preparation for the discussion (see Resources/Notes below).

Resources/Notes

Print

- See *Classroom Instruction That Works: Research-Based Strategies for Increasing Student Achievement* (Dean et al. 2012) for additional information on note-making and summarizing strategies.

- The Socratic Circle engages students in meaningful discussion about a pre-assigned text they have read and annotated prior to class. Two circles are formed, the inner one to carry on the discussion, the outer one to observe the discussion and make notes about it. At the end of a set time (10–15 minutes, depending on the length of class), the outer circle presents its observations while the inner circle listens. The two circles then switch places and repeat the performance, bringing new ideas to the discussion and building on the observational feedback of the first. The teacher's role is minimized, keeping things moving as opposed to leading, as the students carry the discussion. See *Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School* (Copeland 2005)*, for additional information and ideas about how to manage and assess the Socratic Circle strategy.

Notes

- See also Reading and Viewing Outcome 4 for examples of strategies where speaking and listening play an important role in discussion of texts in both small-group and whole-class contexts.

- See also Outcome 2.2 for expectations of active listening.

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

This is about …

- effectively presenting ideas and information, and evaluating verbal communication

SCO 2.1 Students will be expected to participate in a range of speaking situations, demonstrating an understanding of the difference between formal and informal speech.

This is about …

- participating in different situations that call for different types and delivery of speech
- knowing the difference between formal and informal speech

This means students need to …

- actively participate in a range of both formal and informal speaking situations

This means teachers need to …

- explicitly teach the differences between formal and informal speech
- establish the tone and behavior of formal and informal speaking situations
- provide multiple opportunities for students to participate in a range of speaking situations

Assessment, Teaching, and Learning

- Model for students how to give an impromptu speech and regularly schedule time for students to make brief impromptu presentations on teacher-generated topics or topics of their own choosing (see Appendix A7: Presentation Criteria).

- Introduce students to the process of preparing and delivering a formal speech by
  - showing video footage of famous speeches and asking students to list the qualities that make them effective speeches (see Resources/Notes below)
  - modelling the process of delivering an effective speech or other presentation
  - encouraging students to rehearse their speeches or presentations, attending to
    - > posture
    - > facial expression
    - > body language, hand gestures
    - > eye contact
    - > volume
    - > enunciation
    - > intonation
    - > speed of delivery, pacing to make a point
    - > appropriate use of pauses to allow the audience to absorb the content

- Introduce students to def poetry and slam poetry—spoken word poetry as performance art. Students can analyze samples for presentation techniques and organize a school or class poetry

slam to present their original poetry (see Resources/Notes below as well as Writing and Other Ways of Representing Outcome 8.3).

- As part of a book talk or whole class discussion, have students
  – summarize or retell short stories or chapters of novels, attending to important points and supporting details and their sequence
  – take on the mantle of the expert or hot seat

- Record group or classroom discussion to play back to students. Ask them to analyze the recorded discussion to note the characteristics of their informal, exploratory talk as they attempt to make sense of the topic of discussion.

- Co-construct the criteria for preparing and delivering formal presentations, including public speeches. Then videotape students presenting to the class and have them analyze their presentation for what they did well and where they can improve. Alternatively, have students make brief presentations to the class based on a prompt or question and then ask students to assess the performance against the criteria (see Appendix A7: Presentation Criteria).

- Assign tasks to audience members during student presentations to ensure attentive listening, such as
  – designating three or four students to ask extemporaneous questions following a presentation based on ideas from the presentation
  – giving assessment rubrics to various students to assess a presentation (see Appendix A8: Oral Presentation Rubric)
  – asking students to take notes during a presentation

- Share assessment criteria for both formal and informal speaking and listening situations (or co-create them with students) and use checklists or rubrics of the criteria and their descriptors to assess students' progress. Assessment can be self-, peer-, or teacher-assessment and should be done often enough to demonstrate improvement in various speaking situations over the term (see Appendix A9: Speaking and Listening Checklist).

- Assign a survey for students to complete by asking a number of adults what kinds of speaking they do, or have done, in the course of their personal and career lives. Brainstorm with students the different categories so that they can prompt their interview candidates. Transfer the data to a class anchor chart and discuss to give students a sense of the importance of different kinds of talk in adults' lives.

- Differentiate by
  – varying the complexity and required length of presentations
  – permitting students to present as part of small groups until they become more confident speakers

Resources/Notes

Internet

- Search the Internet for speeches such as the following:
  - John F. Kennedy's inaugural speech or Martin Luther King's "I Have a Dream"
  - Justin Trudeau's eulogy for his father
  - Google "valedictory speeches," "contemporary speeches," or "historic speeches"

- Slam poetry is essentially live performance of original poetry. Search the Internet for samples of Def Jam Poetry, slam poetry, and "Louder than a Bomb," a slam poetry competition for youth in Chicago. Teachers need to research the slam poetry concept before introducing it to students.

Print

- See *The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession* (Burke 2003a), Chapter 8—Teaching Speaking and Listening: The Verbal Curriculum.

- See *Well Spoken: Teaching Speaking to All Students* (Palmer 2011) for suggestions about teaching how to prepare a speech (or other presentation) and perform it, and criteria and rubrics for assessment. Erik Palmer's companion website is located at http://pvlegs.com.

Notes

- A good public speech has a gripping introduction, well-organized body, and a conclusion that comes back to the introduction, while possibly suggesting a new thought for further examination. Its content is suited to its intended audience. A good speech also makes use of
  - repetition to make a point
  - short sentences interspersed with longer ones to facilitate listening
  - occasional questions
  - analogies, anecdotes, and examples to illustrate points
  - props or other visual aids, as permitted

Other kinds of presentations incorporate these same elements depending on kind, recognizing that any oral presentation is intended for a listening audience, which has different requirements than a reading audience.

SCO 2.2 Students will be expected to recognize that communication involves an exchange of ideas (experiences, information, views) and an awareness of the connections between the speaker and the listener; use this awareness to adapt the message, language, and delivery to the context.

This is about …

- the nature of oral communication and awareness of the speaker and listener relationship
- adapting one's speaking and listening according to that awareness

This means students need to …

- consider the other speaker's position and background in the process of offering ideas and formulating responses
- listen carefully and respectfully to what is being said
- adjust their language choices and delivery to both answer and respect the other speaker

This means teachers need to …

- explicitly teach active listening habits and behaviours as well as thoughtful delivery
- understand and convey awareness of cultural speaking and listening norms

Assessment, Teaching, and Learning

- Model for students the expectations for active listening and responsible speaking:
  - active listening
    - > eyes on the speaker
    - > attentive body posture
    - > non-verbal feedback such as head nods
    - > appropriate verbal responses such as "I see," or "Uh huh"
    - > asking questions at the appropriate time
    - > making mental connections and assessments of the information
  - responsible speaking
    - > eye contact with listeners
    - > non-judgmental tone of voice
    - > normal volume and speed
    - > appropriate facial expression (see also Outcome 1.1)

- Have students prepare and deliver a talk for an authentic audience, then revise and deliver it again for a different audience (see Writing and Other Ways of Representing Outcomes 9.1 and 10.1).

- Use checklists to assess students for active listening and responsible speaking during group or class discussions (see Appendix A9: Speaking and Listening Checklist).

- Give students exit slips to complete as they leave class after a small-group discussion asking, for example,
  - How did I demonstrate effective listening?
  - How could I better contribute to the discussion?

Resources/Notes

Vignette

- "Throughout the semester, I have my students reflect on how well they are performing in each of the strands. They address their strengths and their areas that need improvement; they set goals for improvement and indicate what supports they think they will need from me. Invariably, their reflections on Speaking and Listening make me pause and think, and provoke conversations with students. I continue to read comments like, 'This is an area I am doing well in, which surprises me because I don't talk a lot in class … ' or 'I am not surprised I am not doing well in this area because I am afraid to talk in front of the class.' Students rarely reflect, or recognize, how important the listening component is in this strand, and they often assume that all we are working towards is making a formal presentation. As I reflect on my teaching practice, it is a constant reminder to make sure that I am explicitly teaching the wide range of skills in this strand, and that I am offering my students a wide range of opportunities to see how important talk is, in our classroom and in their lives."
  (High School English Teacher)

Notes

- It is important that teachers make students aware of the expectations that different cultures have for face-to-face conversation. What is considered appropriate in one culture may be considered impolite in another.

- Sample exit slip

Name: _____   Date:_____

I showed active listening by …

One thing I could do to be a better listener is …

SCO 2.3 Students will be expected to give precise instructions, follow directions accurately, and respond thoughtfully to complex questions.

This is about …

- formulating well-worded oral directions
- listening attentively to directions in order to follow them
- listening attentively to questions and formulating thoughtful responses

This means students need to …

- deconstruct a procedure into its component steps
- develop good habits and behaviours of active listening and thinking

This means teachers need to …

- give explicit instruction in creating and following directions
- teach the habits and behaviours of active listening

Assessment, Teaching, and Learning

- When asking complex questions, such as analytical or evaluative questions or questions with more than one part, teach students the habit of note making to support memory and enable more thoughtful answers.

- Student GPS Activity: Students could record oral directions for various paths around the school (i.e. from one classroom to another or from a classroom using the emergency exit directions). Other students could follow those directions by listening to them and then give feedback on how well those directions work.

- Record small group or class discussions and ask students to critique the kind of questions asked and responses given. Ask them to reflect on how they can improve their individual participation.

- Ask students to create a set of directions to a familiar location. As follow-up, have students present directions to the class or small group. Participants can draw a map depicting the route.

- Use a checklist to assess students giving and following instructions during group or class projects. Assessment for learning can be by the student, peers, or teacher (see Resources/Notes below).

Resources/Notes

Notes

- It is important student-completed checklists or rubrics be used only for assessment for learning and not for assessment of learning.

SCO 2.4 Students will be expected to recognize that oral communication involves physical qualities and language choices depending on the situation, audience, and purpose.

This is about …

- understanding that how one speaks and presents oneself is dependent on the situation, the person one is speaking with, and the reason for the communication

This means students need to …

- attend to their body language and facial expression as they communicate orally
- adjust their vocabulary, pronunciation, and structure of the communication according to the audience and the reason for speaking

This means teachers need to …

- explicitly teach that different speaking situations have different expectations in terms of language use, tone of voice, body language, and facial expression

Assessment, Teaching, and Learning

- Assign students to create short Readers' Theatre scripts or enactments of scenes from literature they are studying and present them to the class. Ask the audience to analyze the delivery for the tone and message and point out how language, voice, body language, and facial expression contributed to delivery (see Resources/Notes below).

- Have students role-play giving and taking telephone messages, for example, of a career or business nature. Considerations include
  - purpose and audience of the message
  - accuracy and clarity of the information
  - what information is important
  - time, date, and deadline, if applicable
  - tone, pace, and clarity of speech
  - language choices
  - leaving the message on voice mail

- Assign students to script, film, and edit a podcast or YouTube video. The content could take the form of an interview, panel discussion, or informal debate, for example. It is important to remind students to rehearse, preview, and plan to repeat the filming if they have never recorded a presentation before (see Resources/Notes below).

- Assign groups of students to present a choral reading or speaking of a poem (see Resources/Notes below).

Resources/Notes

Internet

- It is important that the necessary permissions are in place before any video- or audio-recording of students' work is done. See Learning Resources and Technology at http://www.lrt.ednet.ns.ca/ for sample forms.

- Readers Theatre heightens awareness of the rhythm, flow, and sounds of language, while developing oral communication skills such as, enunciation, pronunciation, diction, intonation, and breath control. Readers Theatre is characterized by
  − scripts that are held and read from, but not memorized
  − little to no costuming, which, if present is more suggestive than explicit
  − minimal to no stage sets
  − narration to frame the dramatic presentation

  See "Aaron Shepard's RT Page" for more details and sample scripts at www.aaronshep.com/rt.

Notes

- It is important that teachers model Standard English and explain to students when it is important to use it.

- Choral speaking or reading can include one or more of the following arrangements:
  − unison—everyone speaking together
  − solo—some parts spoken by one person
  − antiphonal—different groups responsible for different parts
  − cumulative—a gradual building of sound, beginning with one voice and gradually adding more voices until everyone is speaking

- See also Writing and Other Ways of Representing Outcome 10.3 for use of technology in communicating.

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

This is about …

- being a courteous and respectful participant of group interactions, and using speaking in a manner appropriate to the task

SCO 3.1 Students will be expected to demonstrate active listening and respect for the needs, rights, and feelings of others.
- analyze the positions of others

This is about …

- being attentive and respectful to others when they speak

This means students need to …

- practise the behaviours of active listening
- recognize the rights of others to speak
- recognize the reasons for others' ideas and points of view
- understand that they may disagree with others' ideas but may not attack the people who hold them

This means teachers need to …

- explicitly teach the behaviours of active listening
- explicitly teach how to respond thoughtfully and to disagree respectfully

Assessment, Teaching, and Learning

- Model both appropriate and inappropriate responses and ask students to brainstorm the characteristics and behaviours of respectful listening and responding.

- Ask students to reflect on the quality of their own listening and responding. Students can note the kind of listening they do when others speak, that is, critical listening, casual listening, listening to clarify, listening to analyze, etc. In the interests of time management and ease of use, a class code could be generated to characterize the various types of listening.

- Co-construct a listening and responding describing the appropriate behaviours. The checklist can be completed by teacher, peers, or themselves.

Resources/Notes

Notes

- It is important that teachers model
  - respectful interaction with students and other members of the school community
  - openness in the give and take of classroom talk
  - respect for diversity

- It is important that students understand the role that the audience plays in any discussion. A receptive and warm audience can alleviate nervousness and contribute to a successful presentation. As members of an audience, students and teachers practise when to
  - be quiet
  - sit still
  - look at the speaker
  - smile if the speaker uses humour
  - nod at appropriate times

SCO 3.2 Students will be expected to demonstrate an awareness of the power of spoken language by articulating how spoken language influences and manipulates, and reveals ideas, values, and attitudes.

This is about …

- the power of oral language to influence and control ideas and attitudes, and to convey how one thinks and what one values

This means students need to …

- be aware of how their thinking can be influenced and/or manipulated by the words of others
- be aware of how much they and others reveal about their attitudes, beliefs, and values when they speak

This means teachers need to …

- teach the elements of critical literacy as they pertain to oral communication
- teach that oral persuasion involves a combination of word choice, tone, inflection, physical stance, and movement

Assessment, Teaching, and Learning

- In small groups, have students brainstorm the elements of critical literacy and present their ideas to the class to create an anchor chart for future reference (see Resources/Notes below).

- Ask students to create oral language scenarios in which a person uses language to persuade. For example,
  - a son asking his mother for the car for the evening
  - a customer asking a banking officer for a loan
  - a job applicant interviewing for a position
  - a seven-year-old wanting to stay up past her bedtime
  - a 15-year-old asking a best friend to sneak out at night
  Then analyze the exchanges in a discussion of the persuasive language.

- Teach students some logical fallacies, and have them present short persuasive speeches in which they have included several fallacies to support their opinion. Other students try to identify the examples of illogic and biased thinking (see Appendix A11: Listening for Bias and Illogic).

Resources/Notes

Notes

- Critical literacy is characterized by the following:
  - careful rather than casual attention to the discourse, whether spoken, written, or represented
  - thoughtful questioning of the speaker/author's intent, position in relation to the topic, and possible biases
  - asking what has been omitted from the discourse and whether that omission changes one's response
  - asking who benefits from the discourse; who is disadvantaged by it
  - considering how another reader/listener/viewer might respond differently and why
  (See also Reading and Viewing Outcome 7.6, 7.7, and 7.8)

- How to be a critical listener:
  - listen attentively to the speaker
  - ask thoughtful, probing questions to clarify the speaker's position
  - detect bias and presence or absence of personal agenda
  - attend to the speaker's language choices, tone, volume, and non-verbal cues

SCO 3.3 Students will be expected to demonstrate an awareness of varieties of language and communication styles
▪ recognize the social contexts of different speech events

This is about …

▪ using the language and presentation appropriate to the social situation

This means students need to …

▪ be aware that different social situations may call for different language and construction, different tone of voice, and different body language

This means teachers need to …

▪ explicitly teach a range of oral communication styles and the reasons students should know them
▪ assure students that there is no one "right" way to speak, and that knowing more than one way can open opportunities to them
▪ recognize and respect that there is a range of familial and cultural registers (see Resources/Notes below)

Assessment, Teaching, and Learning

▪ Show a clip from the movie *My Fair Lady* depicting Eliza Doolittle at the horse races. After giving a bit of background to the story, ask students to consider what is appropriate and what is not appropriate to the social situation in which Eliza finds herself (see Resources/Notes below).

▪ In small groups, ask students to draw on their own communication experience to brainstorm the variety of social, employment, and familial situations and the differences in language one might use. Ask, what can be the consequences of inappropriate language use?

▪ Have students note instances in their reading and viewing where language use has had either good or bad consequences for the user.

▪ Ask students to role play verbal exchanges where the kind of language and its delivery matter, and then have the audience explain what needed to be different to make the exchange more acceptable. Possible exchanges include
   – interviewing for a part-time job
   – meeting a friend's parents for the first time
   – conversation with a grandparent

- exchanging a purchase at the customer service counter/dealing with an irate customer at a service counter
- placing an order at a fast food outlet

▪ During small-group work, have students use a checklist to assess their own and other group members' use of language.

Resources/Notes

Internet

▪ For a thorough discussion of accent and dialect, search the Internet for *The Story of English*, a multi-part documentary first aired in 1986 and based on a book of the same title by Robert McCrum, Robert MacNeil, and William Cran. The documentary looks at the origins of English language, its spread across the globe, and the different ways it is spoken in different parts of the world.

▪ Search the Internet for the horse race clip from *My Fair Lady.* Discussion of the clip relates also to Outcome 2.4 in considering language choices as dependent on situation and audience. As well, make a connection with Reading and Viewing Outcome 7.3 by asking:
- What was the purpose of the authors (writers and director) in creating this piece of text?
- What effect does the scene have on the viewing audience?
- How is that different from the effect on Eliza's audience at the races?

▪ Search the Internet for contemporary media examples that can be used as well. For example,
- *Legally Blonde*—Examine several scenes, for example, when the main character applies to law school; when she uses legalese to confound the husband of a friend. How does HOW she speaks impact the way people view her?
- *Good Will Hunting*—Examine the scene in the bar where Chuckie (Ben Affleck) approaches Skylar (Minnie Driver). Examine the dialogue involving Chuckie, Will, and another MIT student. How is language used to make others feel uncomfortable?
- Television show, *The Big Bang Theory*—Various episodes including "The Justice League Recombination." How is language used to exclude the character Zack?

Teachers could ask students to bring in appropriate samples of where they have seen similar dynamics in language.

Print

▪ See *Content-Area Conversations: How to Plan Discussion-Based Lessons for Diverse Language Learners* (Fisher, Rothenberg, and Frey 2008) for communication issues, understanding the register and appropriate vocabulary to use in oral communication. Strategies for English language learners

and assessment of diverse language users are presented as well. Register is defined as the different ways of describing "the relative formality of speech" (26). It refers to vocabulary choice, syntax, pronunciation, and tone, which are different for different communication situations. Students need to be aware that the intimate register of their very close friends and family and the casual register of their peer group generally are not the registers used in their conversations with their teachers, employers, doctors, and other adults they may on occasion interact with.

Notes

Reading and Viewing

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

This is about …

- making appropriate choices of texts, and reading or viewing them with understanding

SCO 4.1 Students will be expected to read from a wide variety of print texts, which include drama, poetry, fiction, and non-fiction from contemporary, pre-twentieth century Canadian, and world writing.

This is about …

- reading a wide range of print texts, including literature and other fiction, poetry, drama, and non-fiction that
  - are of interest to the student
  - offer a range of reading challenge

This means students need to …

- set reading goals in order to challenge themselves to read increasingly difficult texts and to explore different genres and themes
- engage extensively in self-selected reading

This means teachers need to …

- understand and convey to students the difference between efferent reading—reading to obtain information—and aesthetic reading—reading for the sheer experience and pleasure of it
- provide students with class time to read
- give students the freedom to choose their own texts
- provide a wide range of print texts in multiple genres and forms to students to extend their reading experience
- recognize and value the wide range of reading interests, strengths, and commitments of students, and promote their growth and development as readers
- assist students in setting reading goals and making personal selections to reach those goals
- model strategies to encourage students to respond to, question, and evaluate the texts they read
- share their own reading with students and show how what they read connects with their own lives
- read aloud to students to model reading for pleasure and to strengthen social ties with their students
- work with students in small groups to guide, facilitate, and assess their understanding of and response to print texts

Assessment, Teaching, and Learning

- Establish a classroom library crossing all genres and forms, including novels, short story collections, poetry, drama, and information texts with varying levels of difficulty (see Resources/Notes below). Sources include Authorized Learning Resources, book store purchases, loans from the school library to support specific topics, and donations from parents and students (see Resources/Notes below for websites recommending young adult literature).

- Assess individual students to determine reading levels and interests to help them find a starting point and plan their reading agenda. In order to do this,
    - establish an independent reading practice during which conferences can be scheduled with individual students to review their reading history and assess their fluency (see Appendix B1: Sample Reading Conference Log)
    - assist students who struggle with reading to select texts that meet their current reading needs and that will provide the right amount of challenge
    - hold regular check-ins to track student reading
    - maintain individual records of student reading achievement

- Promote student reading and text selection through strategies such as
    - Book talk—Choose a book from the classroom library, choose a passage to read, frame the passage with some information about it or why it was chosen, and read slowly and with appropriate emphasis. From teacher-modelling during book talks, students learn how to determine how difficult a text might be in terms of its vocabulary and sentence length (see Resources/Notes below).
    - Guest readers—Invite a community member, writer, other teacher, parent, or a student to give a book talk about a book that they like.

- Permit students to read within their comfort zone, while at the same time encouraging them to challenge themselves with more complex texts. To do this,
    - organize short reading units using a variety of print texts (short fiction, non-fiction, poetry, and electronic texts) with similar themes and with a range of reading difficulty. Students self-select texts and organize small-group discussions around their understanding and response to one or several related texts.
    - choose one or more texts, or selections from them, to teach mini-lessons either in whole- or small-group settings. Small-group settings enable teachers to question response and interpretation and provide specific instruction on reading strategies.
    - encourage students to understand the value in reading, by putting together a collection of texts (novels, short stories, media texts, non-fiction, etc.) that take the concept of theme up a notch or so by posing a big question that the texts in the collection may address through various genres and forms and at various levels of complexity. Inquiry units should be relevant and focus on big picture ideas so that students do not become bored with "yet another" text on the same theme, but recognize their connectedness as part of the background information they are acquiring as they read. After the unit is introduced and the question posed, students work independently and engage in small-group and whole-class instruction and discussion (see Resources/Notes below).

- Promote student ownership of their reading development by requiring them to
    - keep a reading log in which they record texts read and the amount of time spent in reading in order to build their reading stamina and passion (see Appendix B5: Sample Reading Log)
    - set reading goals for themselves in collaboration with their teacher

- build reading ladders—lists of books they have read in order of difficulty in order to self-assess their growth as readers and celebrate their achievement (see Resources/Notes)

▪ Encourage students to read outside of school (see Resources/Notes below).

▪ Differentiate course work by
- maintaining a diverse classroom library, including a range of texts addressing various interests and genres, and ranging in difficulty from young adult through adult reading levels
- providing a well-planned, multi-text approach through theme-, genre-, or issue-based instruction
- employing a small-group, workshop approach to text study

▪ Assessment for learning: create a checklist to note information collected about the range of students' reading from their reading logs, reading ladders, and student-teacher conferences.

Resources/Notes

Internet

▪ The publishing company Harper Collins sponsors the 50-books-a-year reading challenge. See *The Savvy Reader*, "The 50-Book Pledge—Are you in?" at http://thesavvyreader.ca/2010/the-50-book-pledge-are-you-in (2011) for details .

▪ Lists of Young Adult Literature
- YALSA, www.ala.org/yalsa (YALSA 2013)
- teenreads, www.teenreads.com (The Book Report Network 2013)
- Good Reads: Meet Your Next Favorite Book, www.goodreads.com (Good Reads Inc. 2013)

Print

▪ See *Making the Match: The Right Book for the Right Reader at the Right Time, Grades 4–12* (Lesesne 2003)*,* for additional information and suggestions about how to encourage students to read.

▪ See *Book Love: Developing Depth, Stamina, and Passion in Adolescent Readers* (Kittle 2013):
- Chapter 6, Conferences, offers more information on the role of conferences in reading instruction, as well as how to structure such a conference
- classroom book maps depict all the texts students read to show their interrelationship and connection across the ages of print texts. This is a fluid project, changing as new texts are added, and is a powerful tool to help students understand how ideas in texts connect across eras of literature and within particular socio-economic and political circumstances (122).

- In *Reading Ladders: Leading Students from Where They Are to Where We'd Like Them to Be,* Lesesne (2010) notes that the level of difficulty and rigor of a text "should be determined by sophistication of thought, depth of character development, stylistic choices, and mastery of language on the part of the author." (6) See this resource also for sample reading ladders.

Vignettes

- "At our school, periods are 80 minutes long, which necessitates the time be broken into smaller chunks in order to maintain student engagement. Recently, I began to institute a silent reading program for the first 15–20 minutes of each period. Students keep track of what they are reading and how much they are reading, but other than that, the only requirement is that they must choose material that they actually want to read. Usually, at the beginning of the semester it is difficult for the more reluctant readers to choose appropriate selections, but with a little guidance it doesn't take too long to set students up with something that meets their interests. At first, I was worried that giving students so much time to read at the beginning of class would mean that I would not have enough time left for the more structured class activities that are traditionally valued. Fortuitously, the opposite happened. Consistently, following the class reading period, much more is accomplished in the remaining 60–65 minutes of class than in classes without a reading period at the beginning. Spending time doing reading that they enjoy seems to cause students' minds to calm down and open up with a more focused disposition for learning. Whereas at the beginning of the semester I would often hear disgruntled groans when I announced it was reading time, now on the odd day that I decide the class doesn't have time for a reading period, I am met with disgruntled groans."
  (High School English Teacher)

- "My favourite thing that we did over the past two years in English had to have been the book club. I sincerely enjoyed reading *The Book of Negroes*; it has to be one of my favourite books of all time. I feel like a lot of the stuff that we learn in high school is meant to be enjoyed in some way or another, but when a number is put to it and every aspect of the activity is broken down to be evaluated, a good portion of the enjoyment is lost. With the book club, I wasn't under a lot of pressure to complete anything. That motivated me to continue reading the book and I actually finished it about a week before I had to. I cannot remember doing that for any other assignment."
  (High School English Student, reflecting on the semester)

Notes

- While many of the strategies used to make sense of efferent reading apply to making sense of aesthetic reading, teachers need to make clear to students which purpose applies to reading they assign. "The problem arises when teachers send students mixed messages, professing to read for aesthetic appreciation and then assigning tasks that cause a text to be viewed as a body of information to be dissected rather than meaningfully interacted with. If we want students to

perceive literature as something that can be richly rewarding, both intellectually and emotionally, and not just a chore imposed by the teacher, we need to find ways to value the process of meaning construction. This will involve providing students with the strategies to move from *reading* (what the text says) to forming their own *interpretations* (what the text means)" (Olson 2011, 173).

This is about …

- viewing a wide range of visual texts, including art, illustration, film in its various forms, digital media, and other forms of representations intended to communicate with an audience

This means students need to …

- set viewing goals in order to challenge themselves to view increasingly difficult visual texts and to explore different genres and themes
- engage extensively in self-selected viewing

This means teachers need to …

- provide access to a wide variety of media and visual texts
- model strategies to comprehend, respond to, and evaluate media and visual texts
- understand and value the role of media and visual texts as conveyors of political and social values, messages, and themes

Assessment, Teaching, and Learning

- Organize a range of viewing opportunities so that students can expand their perception of the different modes, genres, and forms that communicate ideas. Include such forms as manga, graphic novels, dance, presentation drama, music, film, digital media, etc. Ensure that non-fiction forms of visual text are represented as well, including documentary, biography, for example.

- Assessment for learning: co-create a checklist to collect information about the range of students' viewing from their viewing logs and student-teacher conferences.

Resources/Notes

Internet

- Teachers can search the Internet to access video to stream or download from
  - "EduPortal." https://edapps.ednet.ns.ca/eduportal (Nova Scotia Department of Education and Early Childhood Development 2013)
  - "Our Collection." http://onf-nfb.gc.ca/en/our-collection (National Film Board of Canada 2013)
  - "CBC Digital Archives." www.cbc.ca/archives (CBC 2013)

Print

- See Christel and Sullivan (2007) *Lesson Plans for Creating Media-Rich Classrooms* for strategies to interpret and respond to media.

Notes

- Viewing media texts makes use of many of the skills and strategies required to read print texts, and students have unprecedented access to such texts. Media texts are readily integrated into themed units where they can be interpreted and responded to in conjunction with print texts. It is important that students understand that media and visual texts and other forms of representing are modes of communication that vary in complexity and the viewing challenge they present to the viewer.

SCO 4.3 Students will be expected to seek meaning in reading, using a variety of strategies, such as cueing systems, utilizing prior knowledge, analyzing, inferring, predicting, synthesis, and evaluating.

This is about …

- students using a variety of strategies in their reading

This means students need to …

- apply a variety of reading strategies
- demonstrate an understanding of the reading strategies and how to use them to improve comprehension
- extend their comprehension, accuracy, fluency, and reading stamina
- apply the strategies of fluent readers to interpret increasingly complex texts

This means teachers need to …

- explicitly model the strategies fluent readers use to comprehend different kinds of texts
- assess students' reading to determine use of strategies and to assist them in setting reading goals
- balance whole-class, small-group, and individual instruction to guide students to greater comprehension
- value students' individual growth as readers

Assessment, Teaching, and Learning

- Frequently use think-aloud strategy to model the process by which readers interpret text as they
    - consider their prior knowledge of the subject (see Resources/Notes below)
    - use the cueing systems (pragmatic, semantic, syntactic, and graphophonic—see Appendix B2: Cueing Systems for more details) to work their way through the text
    - adjust their reading rate as necessary
    - ask questions about the text they are reading
    - analyze the information they retrieve from the reading and connect it with what they already know
    - demonstrate how they think when they read
    - draw inferences about meaning, make predictions about the subject, synthesize, and evaluate the material as appropriate (see Resources/Notes below)
    - identify causation and predict possible effects

- Promote vocabulary development by
  - creating an interactive word wall to which students can add new vocabulary as they encounter it. When adding words, students can make a brief class presentation about the origin of the word, its pronunciation, and its meaning.
  - requiring students to keep personal dictionaries, either in notebook form, online, or personal electronic device
  - modelling the use of technology embedded in digital text to discover word meanings

- Instruct students in the use of a double-entry, or dialectical journal as a strategy for interpretation. On paper lined off in two columns, one headed "Quote from Text," the other, "What I Think It Means," students write sentences or phrases from the text and use the right side of the page to question or make statements about their meaning and importance to their interpretation.

- Encourage students to use visualization as a strategy for aiding text interpretation. Visualization enables readers to picture settings and time frames; to infer characterization, intent, and action; and comprehend outcomes and endings.
  - If there is an illustration with a story or a particularly graphic image on the cover of a novel, ask students to examine the image prior to reading the text and think about what it might mean. Interpreting an illustrator's visualization of a text, if present, can assist in activating prior knowledge and set purposes for reading.
  - Have students read a text and then suggest parts that create the strongest images in their minds. Discuss why one student's most powerful image might not be someone else's. Then have students create visual representations of their selected images. Such visualizations can be drawings, cartoons, posters, sculptures, enactments, or dance, for example (see Resources/Notes below).
  - Enactment strategies are useful in helping students visualize texts. They can be conducted prior to reading, during reading, and after reading a text. Such strategies, including role play, tableau, mantle-of-the-expert, trial, and hot seat, assist students in activating prior knowledge, setting purposes to read, inferring and negotiating meaning by making scenes, situations, and dialogue come alive. While such enactments are useful in helping students develop reading strategies, they may also be valuable assessment tools (see Resources/Notes below).

- To assess for learning,
  - focus on use of reading strategies to make sense of text and students' developing skill as readers. Use individual conference and small-group instruction with multiple opportunities to practise and demonstrate skill acquisition (see Appendix B6: Checklist of Reading Strategies).

- To differentiate, establish small groups to instruct students how to make sense of difficult text. Groups can be composed of readers with a specific instructional need or working at the same level of text difficulty. In this reading environment with four or five students at a time, set reading purposes with short texts that group members can read at least 95% successfully, activate their prior knowledge about the topic, monitor their attempts to make sense of the text, teach specific word

recognition skills, and question them/field their questions regarding meaning. It is important to keep records of instruction students receive and monitor their reading to observe their use of the strategies they have been taught (see Appendix B6: Checklist of Reading Strategies) (see Resources/Notes below for information regarding instructional needs).

Resources/Notes

Print

- Think-aloud is a useful strategy to teach
    - story structure
    - poetic devices
    - information text features, for example, headings and sidebars
    - unfamiliar ideas or issues
    - an introduction to a study unit (See *Improving Comprehension with Think-Aloud Strategies: Modeling What Good Readers Do* [Wilhelm 2012].)

- See Appendix D: 103 Things To Do Before/During/After Reading in *The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession* (Burke 2003a)*.*

- *Background Knowledge: The Missing Piece of the Comprehension Puzzle* (Fisher and Frey 2009) is an excellent exploration of the preparation of students to read and confidently interpret what they read.

- *Guiding Adolescent Readers to Success* (Donnelly and Donnelly 2012) gives detailed information on assessing students' reading levels and how to structure class and group activities to facilitate small-group reading instruction.

- Wilhelm (2013) in *Deepening Comprehension with Action Strategies: Role Plays, Text-Structure Tableaux, Talking Statues, and Other Enactment Techniques That Engage Students with Text* provides a strong rationale for using enactments as part of the reading program. Such activities lend themselves to small-group work and class presentation and require students to think deeply about texts in order to present/respond to/ question texts in meaningful ways. See also *Enriching Comprehension with Visualization Strategies: Text Elements and Ideas to Build Comprehension, Encourage Reflective Reading, and Represent Understanding* (Wilhelm 2013)*.*

Vignette

- "One of the best questions I ever got from a student went like this: 'Why is it that when you read a book, you get so much more out of it than we do?' This was a wow! moment for me. My response

was, 'I've lived a lot longer than you have,' but then I went on to explain: People rack up experiences as they live, they are brought up in certain ways with certain ideas and beliefs, they meet people, they go places, they work, they interact with others, raise families, and so on. 'But,' I said, 'that doesn't mean they know it all. Say for example, you lived in a household where you watched your mother being abused or you yourself were abused' (I knew this young woman and that I was safe with this example). 'You would relate better and get a lot more meaning out of a story with abuse as its theme than I would, even though I am 30 years older than you are.' The thing that made this question stand out from the multitude of other student questions I was asked during my career was that it was so completely unexpected, out of context, and such a great example of a student actually analyzing what we were doing in class."

(High School English Teacher)

Notes

- It is important that teachers recognize that everyone, including themselves, will encounter texts that are really difficult for them. Teachers can demonstrate this to students by selecting a text that is outside their own reading experience because of topic or difficult language, for example, an information text about a topic the teacher is unfamiliar with. Teachers can then model the process whereby they read and make sense of this text.

- An independent reading component with clearly defined rules of student engagement is critical to the success of small-group instruction and will enable teachers to develop insight into their students' reading development as well as good relations with them.

- When read-aloud is used to model strategies used to interpret text, students need to have their response journals open in front of them. Stopping the reading and asking students to respond briefly to inferential or analytical questions gives them the chance to think more deeply about their reading because they can see the direction of their thinking more easily than if they were responding orally.

- The act of accessing prior knowledge is essential to making sense of unfamiliar text.
  - Teachers can share with students how they draw on what they already know about an event, a setting, a character, or characterization of a historical figure by modelling the thinking process they go through to activate prior knowledge as they begin reading a text.
  - Anticipation guides are a useful way to determine what students know, or think they know, in advance of reading an assigned text. Particularly useful in preparing for a reading of information text, an anticipation guide might consist of a short list of statements about the information in the text, some of which are true, some not. Students revisit the anticipation guide following the reading to explain why each statement is true or false (see Appendix B3: Anticipation Guide) (see *Cross-Curricular Reading Tools* [Council of Atlantic Ministers of Education and Training (CAMET) 2006], 6).
  - Teachers can give students a sentence, a question, or a series of short statements about the ideas in a text and ask them to indicate their agreement or disagreement with them using a

Likert Scale. This requires students to draw on their understanding of how the world works, their cultural and familial heritage, and it provides teachers with a clearer view of the pragmatics informing their interpretation of texts as well as readying them to read.

- Teachers can provide students with checklists to remind them of specific ideas or information they should have in their minds as they read and interpret a text. These could consist of the tasks they must undertake as they read, such as questioning, inferring, thinking about purpose, audience, and narrator reliability, etc.

- How students approach reading fiction and non-fiction sometimes depends on their reading history. A student who has read fiction almost exclusively may not understand the purpose and features of non-fiction and complain that there is no story. On the other hand, students who have not had satisfactory experiences reading fiction, consider it a waste of time, and prefer reading for information, if they read at all, can benefit greatly from explicit instruction in the characteristics of fiction and strategies to make it meaningful and enjoyable.

SCO 4.4 Students will be expected to use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust reading and viewing rate (e.g., skimming, scanning, reading, viewing for detail) according to purpose.

This is about …

- applying fix-up strategies for problems encountered in reading and viewing texts

This means students need to …

- understand that readers at all levels will encounter texts that pose difficulty
- develop awareness of how they adjust reading or viewing strategies to read a range of text types
- learn strategies that work best for them in making sense of difficult texts

This means teachers need to …

- provide instruction on fix-up strategies to small groups and individuals, using carefully selected texts that will facilitate students' use of reading strategies to aid comprehension
- draw students' attention to text features and structures that can facilitate meaning
- explicitly teach and model strategies to make sense of confusing text
- reread aloud/replay confusing pieces of text for clarification
- encourage students to ask questions about texts with which they are having difficulty

Assessment, Teaching, and Learning

- Have students bring in, or provide them with, samples of both fiction and non-fiction for either whole- or small-group discussion. Samples could include passages from short stories or novels, textbooks in other subjects, Internet texts, essays from magazines, or articles from newspapers. Ask students to
  - rate them in terms of their difficulty
  - point out what makes them difficult by brainstorming lists of features that hinder their understanding
  - suggest strategies that could be used to help make sense of them

- Have students keep a record of how they made sense of particular passages, noting the strategies they used successfully, and share this, either in a reading conference, on a note card, or in their reading journal. It is important that students be encouraged to reflect on their use of reading strategies and to believe that they can improve their reading skill.

- For assessment for learning, use the fix-up strategies checklist (see Appendix B6: Checklist of Reading Strategies).

- To differentiate,
  - instruct individual students or small groups through close reading of texts chosen to address their specific instructional needs
  - revisit strategies previously taught to note their use

Resources/Notes

Vignette

- "One of the easiest fix-up strategies you can use is to get help from someone, a teacher, friend, or parent. My class was surveying a range of short fiction, choosing what they wanted to read and respond to. After finishing "A Queen in Thebes" by Margaret Laurence, a student approached me, saying that she got the story, but she was confused about what the title meant and how it related to the events of the story, a post-nuclear holocaust fiction where the only people left were a mother and her son. The light came on when I explained the story of Oedipus Rex, and she REALLY got the story. I think that knowledge had a greater impact on her reading experience, coming as it did after she had finished reading the story, than if she had known it before she started to read."
(High School English Teacher)

Notes

- It is important that teachers be aware and explicitly teach students that being confused about something they are reading is not a bad thing, that it is a natural part of learning and necessary for them to become more competent readers, viewers, and thinkers.

- Fix-up strategies for print text include
  - slowing reading speed
  - rereading to clear up confusion
  - using outside sources of information, for example, dictionaries, the Internet, to assist in understanding
  - self-monitoring comprehension
  - self-correcting
  - chunking text
  - reflecting on what is read
  - word solving
  - clarifying

- Fix-up strategies for viewing film (DVD) include
  - writing a short "one-liner" summary to describe the film (often called a synopsis or film treatment)

- turning on Dialogue Subtitles using the closed-caption feature with DVDs in order to better understand the dialogue (paying attention to where the titles don't exactly match; what is lost/gained in that reading?)
- pausing, replaying scenes, shots, and sequences
- pausing, replaying scenes, shots, and sequences with no audio. What is gained and/or lost without the sound?
- playing particularly confusing scenes or important scenes with the Director's Commentary (if applicable). What do we learn about why certain choices were made?

SCO 4.5 Students will be expected to demonstrate an understanding the impact of literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on shaping the understanding of the text.

This is about …

▪ understanding how literary devices and media techniques work to shape the meaning of texts

This means students need to …

▪ read and view a wide range of texts to explore the way various techniques affect meaning

This means teachers need to …

▪ provide a range of print and visual texts rich in literary devices and visual effects for students to read and view
▪ explicitly teach students to recognize literary devices and visual effects and to articulate their effect on comprehension
▪ recognize that students' understanding of literary devices and media techniques will correlate with their growth as readers and viewers

Assessment, Teaching, and Learning

▪ Start a discussion of literary devices in text selections with simple forms, for example, simile and metaphor, and work into the more complex forms, such as irony in its various forms. At the same time, carefully monitor students' growing comprehension of language whose purpose is to present ideas through indirect means. A variety of strategies to enhance students' understanding of such devices to enrich print and media texts include using
  – selected poetry and excerpts from short stories to determine how knowledgeable students are about literary devices
  – video clips, movie trailers, or advertisements to determine how aware students are of the techniques used to produce various kinds of effects in media
  – students' interpretation and response to specific literary devices and media techniques in their response journals, demonstrating their understanding and appreciation of the form
  – student-created texts, modelled after ones they have read or viewed, demonstrating their understanding of specific literary devices and media techniques (see Writing and Other Ways of Representing Outcome 8.3)

▪ Use short video clips of movies or TV episodes to demonstrate a variety of camera techniques in video production, such as camera angle, point of view, camera movement, stop action, slow motion,

and camera range, such as close-up, extreme close-up. Discuss how these techniques make and enhance meaning in visual media.

- Use short video clips to demonstrate the use of sound and lighting in video production, and discuss how these techniques make and enhance meaning in visual media.

- Use graphic novels, comic books, and manga to demonstrate a variety of artists' techniques such as point of view, framing, range to subject such as close-up, extreme-close-up, and viewing angle such as low angle, overhead view, or wide angle. Discuss how these techniques make and enhance meaning in visual media.

- To differentiate,
  – group students according to assessment information of their current understanding of literary devices or visual techniques, and
  – give each group samples of text that challenge them appropriately and ask them to identify and discuss the literary devices or visual techniques within the group
  – confer with groups, giving instruction and asking questions to assess their comprehension
  – follow up with additional samples at increasing levels of difficulty

Resources/Notes

Internet

- Search for "poetic devices in pop culture" in an Internet search engine for a range of websites appealing to students.

- See "The 'Grammar' of Television and Film" for the conventions of audiovisual productions at www.aber.ac.uk/media/Documents/short/gramtv.html (Chandler 2013).

Notes

GCO 5 Students will be expected to interpret, select and combine information using a variety of strategies, resources, and technologies.

This is about …

- gathering information from a variety of sources

SCO 5.1 Students will be expected to research, in systematic ways, specific information from a variety of sources.
- select appropriate information to meet the requirements of a learning task
- analyze and evaluate the chosen information
- integrate chosen information in a way that effectively meets the requirements of a learning task and/or solves personally defined problems

This is about …

- developing strategies to set research tasks, seek out appropriate information from multiple sources, evaluate the information, and plan a research product

This means students need to …

- articulate issues or questions for research purposes
- access and determine the suitability and credibility of a variety of print and media information texts
- recognize when additional material or alternative points of view are needed
- develop appropriate strategies for seeking information texts, evaluating their contents, and managing and organizing the retrieved information
- recognize that research processes are transferable to other assigned projects

This means teachers need to …

- recognize that students need to be able to choose their own topics
- teach strategies for selecting manageable issues or questions to research and narrowing research focus
- teach strategies for locating print and media information texts
- explicitly teach criteria for assessing suitability and credibility of information texts
- explicitly teach and model strategies for managing ideas from information texts and using them to answer research questions
- explicitly teach guidelines around plagiarism and proper use of copyrighted material
- value and set assessment criteria for a range of research products (including print, visual, media, and other representations) and the research process

Assessment, Teaching, and Learning

- Guide students in their use of the Internet as a ready source of information in order that they
  - select research terms that make their use of Internet search engines more productive
  - evaluate sites to eliminate unimportant or inaccurate information or information that sidetracks
  - assess the validity of a site by asking: Is there an About Us page that tells who the authors are? Does it have a product to sell? How recently has it been updated? Is it free of grammatical and

spelling errors? Does it link to other credible sites? Are any of its links broken? Does it state its sources?
   − are wary of sites by apparently credible authors that attempt to revise historical fact, promote untruths, or perpetuate hoaxes, and understand how to evaluate these sites
   − find additional information that supports or refutes what they have already learned

- Teach students how to access the EBSCO Bibliographic and Full Text Databases provided by the Department of Education and instruct them in their uses, for example, to
   − research the cultural background of a literary work or an author
   − look for support for an opinion
   − acquire information on topics of interest

- Model for students the range of meaning-making strategies and actions that make information texts accessible, including
   − using K-W-L charts (what I know, what I want to know, what I have learned) to access prior knowledge and establish purposes for research (see Appendix B4: K-W-L chart)
   − posing a research question and assembling the texts that might provide information to arrive at answers
   − evaluating texts to determine their authenticity and credibility
   − note making
   − summarizing and paraphrasing texts
   − analyzing and organizing the research results in meaningful and logical ways to arrive at conclusions or answers to questions
   − learning the difference between plagiarism and the proper use of others' words and ideas

- Assist students in choosing topics to research that
   − may arise from students' reading
   − may be interesting to students because of how they intersect with their lives

- Co-construct criteria for assessing the suitability and credibility of information texts (see also SCOs 7.6, 7.7, 7.8).

- Using checklists, assess
   − students' response journals noting their progress in developing strategies to select and interpret information texts, such as anticipating text content, skimming for overall meaning, sorting main ideas and details, relating material from different sources of information, including electronic media (see Appendix B7: Checklist of Strategies for Reading Information Text)
   − notes/records/information gathered through reading information texts and viewing media texts
   − annotated bibliographies, graphic organizers, and outlines detailing how information is to be used
   − small-group discussions of what they learn and how they are managing the information they collect

- student-teacher conferences about their project

- To differentiate, help students
  - select topics and form research questions appropriate to their learning needs
  - select graphic organizers to aid in managing information
  - chunk the tasks to be completed during the research process

Resources/Notes

Internet

- See *The Purdue Online Writing Lab (OWL)* (The Writing Lab et al. 2011) for more information on research processes at http://owl.english.purdue.edu.

- See the following TED Talk concerning the way in which the information reaching one's home via the Internet is filtered by the various sites one visits. (TED Conferences LLC 2011) www.ted.com/talks/eli_pariser_beware_online_filter_bubbles.html.

- Visit www.snopes.com (Mikkelson and Mikkelson 2013) to find out the validity of suspicious information.

Print

- See *Cross-Curricular Reading Tools* (Council of Atlantic Ministers of Education and Training 2006), page 19, for more information on K-W-L and other instructional strategies.

- See *Adolescent Literacy: An ASCD Action Tool* (Beers 2008) for a comprehensive collection of tools for reading and organizing information text.

Notes

- See Writing and Other Ways of Representing Outcome 9.2.

- With the prevalence of the Internet in students' lives, it is important that teachers make it clear to students that Wikipedia, which is frequently the first site to come up in a web search, cannot be the only source of their information. Students need to review the list of sources used in any Wikipedia article to determine its reliability. It is crucial that students practise critical literacy by questioning who wrote the information in any website (or other media text), for what purpose, and who benefits from it.

GCO 6 Students will be expected to respond personally to a range of texts.

This is about …

- making personal opinions and reactions to texts.

SCO 6.1 Students will be expected to articulate personal responses to text by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence.

This is about …

- expressing opinions and personal feelings about texts, and supporting them with evidence from the texts

This means students need to …

- read texts using appropriate literacy strategies to ensure comprehension
- present points of view in both group discussion and written responses
- support responses with situations, characters, and examples from texts
- draw personal connections with texts where appropriate

This means teachers need to …

- explicitly teach small-group and whole-class discussion behaviours to ensure respectful conversations about texts
- model personal responses to their own reading
- provide opportunities for dialogue focusing on students' personal opinions and experiences to enable them to clarify their thinking about texts
- select texts for small-group or whole-class discussion that are rich in ideas to respond to and present opportunities for alternative or conflicting responses
- pose questions or alternative viewpoints to promote students' thinking
- help students deal with text ambiguities
- provide timely feedback to students' responses, written and oral
- value students' right to their opinions and responses, while insisting they be supported by textual material or evidence
- value alternative ways to respond to texts, for example, visual art or movement

Assessment, Teaching, and Learning

- To encourage thinking about texts and sharing ideas about themes encountered in them, establish a classroom practice in which students write responses in designated class notebooks about texts they have read or viewed with particular themes. Set ground rules about the use of these community response journals, such as appropriate language, signing one's name, etc., and provide a wide variety of such notebooks, each dedicated to a specific literary theme that recurs in literature, such as hope, love, personal identity, alienation, poverty, friendship, war, etc. (see Resources/Notes below).

- Make response journals an integral part of the language arts program as a means to assess how students understand their reading. Often as they write, students will come to new understandings and make new connections that had not occurred to them earlier. To facilitate this
  - provide prompts for students based on strategies of predicting, visualizing, connecting, analyzing, and evaluating (see Resources/Notes below for suggested prompts)
  - set expectations for response journals, such as appropriate use of retelling or summarizing, evidence of extending the meaning in a text, making connections between texts and between texts and student experience, evidence of thinking about the text, arriving at new ideas as a result of their reading (see Resources/Notes below)
  - ask students to select a specific sentence/scene from something they are reading/viewing that impresses them because of the language used or the idea conveyed and write a response to it
  - refrain from assessing matters of correctness (grammar, usage, spelling) in response journals (see Writing and Other Ways of Representing Outcome 8.1 Assessment, Teaching, and Learning and Resources/Notes for more details on using response journals)

- Take advantage of the availability of smart-phone technology and the Internet as a means for students to access audiences and discussion forums (see Resources/Notes below) by establishing alternative forms of response, such as
  - blogs and threaded discussions—in which students carry on conversations in response to specific texts
  - podcasts—in which students create scripts that are responses to and extensions of texts and record them, perhaps with appropriate sound effects
  - wikis—in which students collaborate to interpret difficult texts as they add ideas and suggestions and ask questions, moderated and contributed to by the teacher, to create a unified online product that deconstructs a text to make it more accessible
  - movie trailer—a two- to three-minute video promoting a short story or novel as if it were a movie and capturing the meaning of the text as well as conveying a response to it
  - tweets—which require students to focus their responses (see Writing and Other Ways of Representing Outcome 10.3 for more on using technology to create text)
  - websites—such as www.amazon.ca, www.chapters.indigo.ca, www.goodreads.com (for print), and Flixster at www.rottentomatoes.com (for movies) where students can post reviews

- Promote additional modes of response, including
  - visual artifacts—such as posters, dioramas, and shadow boxes
  - small-group discussion—in which students feel comfortable presenting and orally supporting their response to texts and working through their interpretations of them
  - whole-class discussion—in which students contribute to discussion of meaning and theme in multiple texts that are connected in a thematic unit and represent multiple genres and forms, including media and visual forms
  - creative writing—such as a monologue or letter written by a character or personality in the text about events that have happened or ideas presented in the text

- enactments—in which students represent a sequence from a text as a response to it (see also Reading and Viewing Outcome 4.3)

- See Appendix B8: Sample Assessment Checklist for Personal Response. It is important that teachers share the criteria for assessing response journals early, periodically review them with students, and require students to regularly assess their own journal contributions. It is also important that teachers recognize that there is a fine line between assessing response journals for reading/viewing outcomes and writing/representing outcomes. Journals should not be assessed for writing conventions.

- Differentiation can be achieved by
  - providing additional or different prompts to students who have difficulty getting started
  - permitting and valuing alternative modes of response

Resources/Notes

Print

- For more on community response journals, see *Book Love: Developing Depth, Stamina, and Passion in Adolescent Readers* (Kittle 2013), page 117.

- See *Deeper Reading: Comprehending Challenging Texts, 4–12* (Gallagher 2004) for discussion about the challenge of getting students to think more deeply and reflect more meaningfully about their reading.

- For more information on using social media, see *Keepin' It Real: Integrating New Literacies with Effective Classroom Practice* (Donohue 2010).

- Kajder's essay "Unleashing Potential with Emerging Technologies" (Beers, Probst, and Rief 2007) is a powerful exploration of current digital technologies widely available to students and schools and how teachers can use them effectively to
  - engage students who are already accustomed to using them for their own purposes
  - encourage the social construction of meaning
  - encourage a supportive, wider audience for student interaction
  - provide a venue for quiet students to develop their voice
  - access additional data for student assessment generated outside of class time

- Wilber's *iWrite: Using Blogs, Wikis, and Digital Stories in the English Classroom* (2010) offers useful information about the role digital media can play in both reading and writing processes.

Notes

▪ It is important that students be apprised of teachers' expectations for their journal responses when they assign them as their responses are indicators of student understanding of text. Teachers need to make clear to students that, generally speaking, very short responses are unlikely to provide these indicators. However, occasionally a terse response can be a very powerful indicator of student understanding, and students need to know it will be valued.

▪ Because of the engagement today's students have with the social media available to them, it is important to recognize these media as critical aids to the meaning-making process. Blogs and threaded discussions raise the level of student engagement with and response to text by encouraging them to
  – share their responses with their peers as well as their teacher
  – ask questions about and negotiate meaning of difficult text
  – use the knowledge base of their peers to assist in interpretation
  – engage in the social construction of meaning
  – take responsibility for their writing
  – develop their thinking and their voice within a safe, supportive medium

▪ Some suggested prompts to help students respond personally:
  – Because X did _____, I think s/he will do …
  – I think X did _____ because …
  – Character X is like (my aunt, brother, mother) because …
  – I wonder what it meant when …
  – Before I read this, I didn't know …
  – This reminded me of a recent news item about …
  – I like (don't like) what X did/said because …
  – I like/don't like the way the author …
  – I think the story is going to turn out … . because …
  – Most people would agree that … , but I think …
  – Character X was right/wrong to do/say …
  – When X says … , I think he thinks/means …
  – I really like/dislike …
  – I think X should have …
  – The theme in this story/play, movie is the same as in … because …

▪ In any use of social media, students need to be made aware of the norms of netiquette and the requirement that communications be respectful and considerate of the posts of others.

▪ An effective way to get students thinking about themes in literature and media is to use the Twitter approach, for example,
  – "New granddaughter#proud"

- "Graduation is happening so soon! #newbeginnings #growingup"
- "Won the championship game! #hardworkanddetermination"

The pound sign represents "hashtag" and the tweet must be less than 140 characters.

SCO 6.2 Students will be expected to respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending.

This is about …

- inquiring more deeply into texts to determine their meaning, relevance, and connections with other texts and students' lives

This means students need to …

- reread as necessary to comprehend texts
- actively connect texts with other print and media texts, comparing and contrasting themes, situations, and their respective treatments
- explore connections between texts and their own lives

This means teachers need to …

- model close reading of texts to show how to question text, make connections with other texts, evaluate texts, and extend the ideas, issues, and themes of texts to relevant real-life issues
- use pre-reading strategies to present issues in a challenging text or to model and explain strategies that can be used to approach such text
- develop a reading and viewing routine in which students regularly reflect, either orally or in written or represented response
- be prepared for diversity of personal response and respect the personal nature of the responses
- permit students to express their dislike of texts they are asked to read or view

Assessment, Teaching, and Learning

- Model for students how to become an active rather than a passive reader or viewer. Select a short text (written, film clip, or TV ad), or create one, that is easy to access and has wide appeal for adolescent readers, but could provoke some debate. Topics could include
  - a popular media personality
  - a controversial sports figure
  - a popular TV program
  - a current news item on TV
  - other student-generated suggestion

  Structure student response to the following:
  - What parts, if any, were difficult to understand?
  - What other forms (stories, articles, programs) does this remind you of? Have you encountered this line of thinking elsewhere? Where?
  - What point of view is presented? Do you agree or disagree with it? Why?

- What do you predict will happen next for this person (program)?

Have students discuss their responses within a small group and then report back to the whole class.

- Ask students to write a prequel to a work of fiction in which they
  - explore what happened before the start of the story
  - make connections to the story's characters, theme, and issues

- To differentiate,
  - use different types of text with varying levels of difficulty
  - organize students into small groups according to instructional need

- To assess for learning, it is important to attend to the criteria of personal response and not writing assessment criteria. Such criteria assess whether the student
  - asks good questions about the content
  - makes connections between the text and other texts, or the text and him/herself
  - evaluates or makes judgments about characters, action, or intent
  - extends or goes beyond the context of the text to imagine outcomes or possibilities

Resources/Notes

Notes

- Writing a prequel for a work of fiction connects students' reading with their writing and asks them to use their imaginations, at the same time adding to their narrative writing repertoire. See Writing and Other Ways of Representing Outcomes 8.1 and 8.3.

- Out scenes allow students to demonstrate their understanding of the characters in a novel by writing and acting out a scene or moment in time that did not occur in the novel. This does not have to extend beyond the novel's ending; the out scene can be inserted at any point during the novel. Students can later reflect and comment on where they feel their scene fits best in the novel, why they chose this scene/moment, and what this scene/moment adds or potentially takes away from the novel (see Writing and Other Ways of Representing Outcomes 8.1 and 8.3).

SCO 6.3 Students will be expected to make thematic connections among print texts, public discourse, and media.

This is about …

- identifying common themes across a variety of print and media texts

This means students need to …

- recognize the ways print and media texts deal with issues concerning personal identity and community
- respond to these texts with their own ideas, experiences, and insights into their own communities

This means teachers need to …

- engage in pre-reading strategies to establish background knowledge and establish reading purposes for texts connecting with current or historical situations
- facilitate comprehension
- value the connections and interpretations students make while insisting on factual support for them

Assessment, Teaching, and Learning

- Provide a range of media texts, including newspapers, magazines, online news sites, and blogs, that relate to texts or themes students are currently exploring. Treating such texts as class-assigned texts lends them validity and makes students aware that the fiction and information texts they read have context and meaning outside of class.

- Model the reading strategies needed to interpret these texts and have students respond to them in small-group or whole-class structures, recognizing the connection between the ideas in them and other texts they study.

Resources/Notes

Print

- Inquiry units need to start with a big question, be complex enough to be considered worthwhile by students, and engage students' thinking by presenting a problem. Assignments arising from inquiry units need to be authentic, such as writing letters to editors, media personalities, or politicians; creating new works of fiction or non-fiction, documentary videos, or forums for ideas. See

- *Going with the Flow: How to Engage Boys (and Girls) in Their Literacy Learning* (Smith and Wilhelm 2006; NSSBB# 23839)
- *Comprehension and Collaboration: Inquiry Circles in Action* (Harvey and Daniels 2009; NSSBB# 1000151)
- *What's the Big Idea? Question-Driven Units to Motivate Reading, Writing, and Thinking* (Burke 2010; NSSBB# 2000655)
- *Engaging Readers and Writers with Inquiry: Promoting Deep Understandings in Language Arts and the Content Areas with Guiding Questions* (Wilhelm 2007; NSSBB# 18121)

Notes

- A useful activity to make students aware of the importance of careful reading prior to response is to share with them an online news item. Read the article with them using the appropriate strategies to interpret the text. Ask students how they respond to the article and then present the online comment section that follows it. Frequently, it is clear that the commenter/responder either did not read the entire article, seriously misread it, or focused on an unimportant detail. Ask students to
  - point out the misinterpretations or faulty reasoning and ask whether they would agree (thumb up or like) or disagree with the comment
  - evaluate several comments to determine the position the responders have taken on the issue

SCO 6.4 Students will be expected to demonstrate a willingness to consider more than one interpretation of text.

This is about …

- recognizing that texts can generate alternative points of view and that interpretation is often the result of different readers' values and experiences

This means students need to …

- allow for disagreement in interpretation among other members of the group or class
- have respect for opinions that differ from their own when responding to text

This means teachers need to …

- allow for disagreement in interpretation
- model respectful reaction to and questioning of others' responses and interpretations
- provide small-group opportunities for students to present controversial interpretations and responses and receive respectful feedback
- model the difference between alternative interpretations and those not supported by sufficient textual evidence

Assessment, Teaching, and Learning

- Choose appropriate texts, including samples of poetry, that will engage students and give them an opportunity to disagree about interpretation and present their reasons in a controlled situation. It is critical that students come to understand that how they read or view a text may not be the same as other readings and viewings. Prior to such an activity, the teacher should pose the question "Why might a person interpret a text in a different way than you do?" and ask students to spend a few minutes thinking and writing about it. They can then share their ideas with someone near them, or within a small group, which can then report back to the whole class.

- To differentiate, conduct the activity in small groups reading or viewing texts at different levels of difficulty.

Resources/Notes

Notes

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

This is about …

- recognizing, evaluating, and appreciating the way texts are crafted.

SCO 7.1 Students will be expected to examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect.

This is about …

- exploring how the way texts are written or presented contributes to their meaning and the reader's response to them

This means students need to …

- pay attention to the language that is used in texts and the response it elicits
- pay attention to visual/graphic aspects of text
- recognize that language and meaning change to suit different social contexts
- recognize that authors of texts make deliberate language and style choices to convey meaning and influence interpretation

This means teachers need to …

- explicitly teach a framework for critical analysis
- provide a wide range of print, visual, and media texts for students to discuss in order to develop a critical awareness of how meaning is constructed in texts
- model examination and questioning of texts to reveal how textual elements contribute to meaning and reader response

Assessment, Teaching, and Learning

- During small-group and/or whole-class discussions of print text
    - provide students with copies of text they can make notes on or underline (see Resources/Notes below)
    - following discussions of text meaning, ask students to select examples of language and phrasing that contribute to their interpretation of the text
    - if graphics are present, ask how they contribute to the meaning of the text
    - present students with alternative versions of sentences or paragraphs from a text with key language changes and ask them to compare them with the original to demonstrate its effectiveness
    - ask students to consider the effect the text might have, for example, if
        - > it were written as a magazine article or other information text instead of a short story
        - > it were written as a drama instead of a short story or novel
        - > it were written in the first person instead of the third
        - > the narrator were a different character in the story
        - > a poetic form had been used instead of short story

- ask students to select a piece of their own writing and experiment with different language, tone, and style choices, then respond to the changes, or ask another student to review both, and offer an opinion about which is better, with selected quotes to demonstrate this
- send students an email, or give it to them in class, using strong, authoritarian, maybe negative, language and tone from a mother to her child, upset that s/he has been charged with stunting with her/his mother's car. Then have students discuss how the email could be rewritten in kinder, gentler language to convey the same meaning and attitude of the original.

- Organize a film study, either for its own sake or along with other texts, in which students
  - compare a film with a short story or novel from which it is scripted
  - compare two versions of the same film
  - explore a theme or characterization in the film and relate it to other texts in a study unit
  - respond to the dialogue and, if appropriate, the use of dialect
  - consider directorial decisions and their results
  - consider the meaning and effect intended by the director and producer
  - consider the effect of set design, music selection, and costuming on the interpretation of the film
  - respond to the arrangement of plot elements, for example the use of flashback, and its effectiveness at presenting the storyline
  - rate special effects and their overall contribution to the film
  - pose questions about difficulties they may have in interpreting the film

- Organize a similar study of television programs and advertising, documentaries, and music videos.

- Give students the lyrics to a popular song for which there is a music video available and have them listen to it, then read and respond to it. Then have them watch the music video and in groups
  - discuss the decisions the director made in casting, setting, and plotting the video
  - speculate about the reasons for the choices the director made
  - consider the meaning and effect the director was working toward
  - evaluate how well the action of the video contributes to the meaning of the lyrics

- Present drawings, cartoons, and other art in conjunction with other texts and analyze them to show how the elements of style used in their creation contribute to their meaning and connection with other texts.

- Give students in small groups a selection of media samples, such as film excerpts, websites, television clips, and music videos, to determine
  - in what ways they are similar to one another
  - in what ways they are different
  - the techniques (elements of style, graphics, tone, etc.) used to generate their impact on the viewer

- Provide students with samples of media and other represented text and have students respond to them as above.

Assessment for learning: See Appendix B9: Assessment Checklist for Response to Author's Craft—Although designed to assess students' growth in responding to the way authors craft their print texts, this checklist can be modified to assess students' response to the crafting of representations such as art, digital media, etc. Also, criteria can be selected from the checklist for students to focus on for specific response tasks.

Resources/Notes

Notes

- The terms "genre" and "form" have a range of meaning that has changed over time. An Internet search using the two terms will provide currently understood meanings for these terms as they apply to both print and represented text.

- Instead of paper copies, teachers could provide students with electronic texts, using iBooks or Kobo Reader for example, and use the comment and highlight features embedded in that technology.

- Some questions students can consider as they read print text:
  - What choices did the author make in vocabulary, sentence structure, and arrangement of sentences in paragraphs?
  - Does the author use a lot of figures of speech, or is the language relatively free of literary device?
  - What is the effect of those choices on the reader? Do the language choices slow down reading pace or enable the reader to read more rapidly?
  - How does the writing style make you feel? Is there a sense of foreboding, or does the writing make you look forward to what comes next?
  - If present, how do the illustrations contribute to the feeling or tone of the writing?
  - Does the writing convey a joyous, lively tone, or is there a sense of sarcasm, irony, or negativity?

- Some questions students can consider as they view film:
  - How does the director use light and dark to create effect?
  - How does the music create tone and effect?
  - How is camera angle employed to create effect?
  - What is the effect of casting choices?
  - How does the use (or non-use) of dialogue convey action and plot advancement?
  - How does setting contribute to tone and effect?
  - Does the director use flashbacks to convey plot elements? How effective are they?

- It is important that teachers provide a wide range of experiences with media and other represented text so that students can develop sophisticated strategies for responding critically to the visual images that surround them.

- Refer also to Writing and Other Ways of Representing SCOs 8.3, 9.1, 9.2 for additional information.

This is about …

- making statements about situations, characters, or events that are not explicitly presented in the text but are indirectly presented through context, action, and suggestion

This means students need to …

- read and view a variety of complex texts whose meaning is not explicit
- justify and question their thinking about the meaning of both print and visual texts

This means teachers need to …

- encourage students to examine the impact and intent of what is being inferred
- teach and model close (focused) reading and viewing of print and visual texts to explore the way content, form, and structure contribute to drawing conclusions and making inferences
- explicitly teach the process of making inferences and drawing conclusions from print and visual text

Assessment, Teaching, and Learning

- In small-group or whole-class instruction, have students examine short, engaging texts where they have to read between the lines and arrive at interpretations that are not explicitly stated. To promote student awareness of reading between the lines and drawing conclusions from text
  - ask sequenced questions aiming at text interpretation
  - require students to support their inferences and conclusions with evidence from the text in both oral discussions of text and written responses
  - model the means by which inferences can be made and conclusions drawn
  - clarify for students that making inferences and coming to conclusions about specific texts often depends on students' prior knowledge and body of experience

- Show students a film clip from a TV program, movie (perhaps a silent movie or one with the sound turned off), or music video where they have to infer meaning from the action rather than the dialogue.

- Ask students to look for and reflect on examples of text where readers/viewers inferred something and problems or misunderstandings arose as a result. A good place to look is in email, Facebook posts, and tweets.

- Ask students to infer what action might have preceded the opening scene of a story or film.

- Use wordless picture books or comic book sequences to demonstrate inference.

- Assessment for learning: See Appendix B9: Assessment Checklist for Response to Author's Craft.

- To differentiate,
  - provide additional instruction to individuals or small groups who need additional reinforcement
  - model the process using samples appropriate to the level of instructional need

Resources/Notes

Print

- *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers* (Tovani 2000) has an excellent chapter, Outlandish Responses: Taking Inferences Too Far (97), in which Tovani distinguishes between opinions about text and inferences drawn from clues in the text and personal background knowledge. She suggests using short pieces of fiction and non-fiction to model for students how to arrive at conclusions about text based on logic and indirect clues in the text rather than emotion and the notion that they must be right because it is their opinion.

- See *Teaching Reading: A Complete Resource for Grades 4 and Up* (Robb 2006) for suggestions and activities related to inference and response.

Notes

SCO 7.3 Students will be expected to explore the relationships among language, topic, genre, purpose, context, and audience.

This is about …

- relating the content, the language used, the form the text takes, its purpose and context, and its intended audience to one another

This means students need to …

- consider the intents and purposes of texts
- consider the contexts within which texts are created
- consider the audience texts are intended for, or not intended for, and how intended audience influences language, genre, form, and style

This means teachers need to …

- provide a wide range of print, visual, and media texts for students to interpret and compare
- provide background knowledge about the content and context of texts as needed
- explicitly teach the elements of such texts and how these elements relate to audience and purpose

Assessment, Teaching, and Learning

- Prepare folders with a collection of short texts in different genres, forms, and styles in each with a different audience in mind; for example, texts that would appeal to high school students, grandparents, new mothers, farmers, builders, medical professionals, children, etc. Some examples might include children's picture books, cookbooks, instructional manuals, teen magazines, sports magazines, Internet texts, short stories, and novel excerpts for different age groups. Without telling students who the audience is, give each small group a folder and ask members to skim the texts and within the group suggest who the intended audience is. Students can then read more closely to support their ideas with examples from the texts, noting what the purpose of the text seems to be.

- Perform the same activity with a sequence of short film clips from TV programs and advertising, music videos, movies, and documentaries.

- Moderate whole-class or small-group discussion of texts to focus on the language choices and content that suggest the intended audience.

- Direct students, as part of their response journal assignments, to note audience and textual evidence that supports it.

- Ask students to review samples of their own writing or representing to determine who the intended audience was, and suggest how to revise that writing to enhance the notion of audience, or how to revise the writing to direct it to a different audience.

- Assessment for learning: See Appendix B9: Assessment Checklist for Response to Author's Craft.

Resources/Notes

Vignette

- "It is critical that students have an understanding of the wide range of intended (and unintended audiences), particularly outside of the classroom. With the explosion of social media, students are writing and publishing, without thinking about who will be reading their messages or how those messages might be read. A student was crafting a piece of text and struggling with the concept of audience; after making several suggestions, I told the student that what shouldn't be in her piece was most of what was appearing in her twitter feed of late. She turned to me, aghast that I had seen her tweets. As students' council advisor, I had access to her tweets, which had appeared in the students' council twitter feed. When she said that I wasn't who was supposed to be reading those messages, I reminded her that, if that was the case, she needed to revisit her privacy settings and be more mindful of her intended audience."
(High School English Teacher)

Notes

- See Writing and Other Ways of Representing Outcomes 9.1 and 9.2 for a discussion of audience.

SCO 7.4 Students will be expected to recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism).

This is about …

- recognizing and evaluating how authors/creators use literary and media devices in their texts

This means students need to …

- read and view a wide range of appropriate texts to identify how literary and media devices contribute to the effect and meaning of the texts
- be aware of a wide variety of literary and media devices

This means teachers need to …

- provide a wide range of texts for reading and viewing
- explicitly teach literary and media devices students may not yet be familiar with
- encourage students to think about and respond to the use of figurative language, dialogue, flashback, and symbolism that enhance text and add to meaning

Assessment, Teaching, and Learning

- As part of the reading and interpretation process, in either small-group or whole-class discussion or individual reading conferences, have students
  - unpack figurative language and compare its effectiveness to that of more straightforward language in a variety of contexts
  - create storyboards to rearrange flashback plot elements to show chronological sequence and demonstrate how the use of flashback serves authors' purposes (see Resources/Notes below)
  - create a class collection of symbols and define their extended meaning, for example, the flag, military or RCMP uniforms, or tattoos
  - view a film to explore how symbols are used to convey a feeling or attitude, for example, a rotting carcass of a rat to convey a foreboding of evil, a flash of expensive jewelry or extravagant feast to convey the idea of ostentatious wealth
  - have students compare a piece of flowery, overdone writing with a simpler, more effective version

- As their understanding of such devices grows, expect students to reflect on them in their response journals. See Appendix B9: Assessment Checklist for Response to Author's Craft.

- To differentiate, use a small group instruction approach with texts suited to the level of instruction.

Resources/Notes

Print

- Teachers can model the use of storyboards as an interpretation strategy to show how it can deepen the meaning a text conveys. For more on the use of storyboards to access meaning, see *Book Love: Developing Depth, Stamina, and Passion in Adolescent Readers* (Kittle 2013, 106).

Notes

- Using fairytales is an effective way to get at writer's/creator's craft.

This is about …

- deconstructing texts, for example, narrative, poetic, academic, information, graphic novels, art, performance art, film, sculpture, digital media, etc., to explore how they are constructed

This means students need to …

- explore a wide variety of print and represented text
- engage in small-group and whole-class discussions of texts and genres for the purpose of identifying their distinguishing characteristics

This means teachers need to …

- explicitly teach the features of print and represented text genres and forms
- provide a wide range of print and represented texts for students to explore
- provide a framework for small-group and whole-class examination of texts, the language used, the ideas they propose, and other significant characteristics
- facilitate comparisons of texts within and among genres

Assessment, Teaching, and Learning

- Give students a selection of different genres of print text, including samples of poetry, drama, fiction, non-fiction, essays, editorials, etc. In groups, students can examine the samples and brainstorm their characteristics and what makes them the same or different. As a class, students can then hypothesize a set of criteria for the characteristics of different genres and forms of print text and then test their criteria against a new selection of texts. Using this information, have students create anchor charts for text genres that can be used for reference when creating or exploring texts in those genres. Teachers can then occasionally introduce new texts to challenge the criteria and encourage students to modify them.

- In preparation for a study of fiction, using excerpts from short stories and novels, model how to decide who is narrating and how that narrator should be regarded by the reader. Give students, in groups or as a class, excerpts from short stories, novels, or other accessible texts to examine for narrative perspective.
  Students need to understand that
  – fiction is narrated, either in the first or the third person
  – the author is not the narrator
  – the author, while the creator of the characters, may or may not be sympathetic toward them

- the first-person narrator may be an unreliable narrator
- the third-person narrator may be an omniscient narrator who knows and sees all
- the third-person narrator may appear to be a specific character in the narrative who narrates only from his own perspective

- When studying the characteristics of particular genres of novels, movies, or television shows, have students take a familiar fairy tale or classic children's story and translate it into one of the genres, for example, *The Little Red Hen* as a soap opera or horror story to demonstrate their understanding of the features of the genre.

- Assessment for learning: See Appendix B9: Assessment Checklist for Response to Author's Craft.

Resources/Notes

Print

- See *Thinking through Genre: Units of Study in Reading and Writing Workshops 4–12* (Lattimer 2003) for teaching characteristics of several genres, including, fairy tale, memoir, editorial, and short story.

Notes

This is about …

- thinking critically about purpose, language, form, genre, and audience to respond to texts

This means students need to …

- analyze and evaluate what a text presents and how it is presented
- examine the critical thinking reflected in their responses to texts as well as what is not present in their responses
- become aware of their thought processes and reasoning when examining texts (metacognition)
- know the types of questions to ask of a text that will yield a critical response

This means teachers need to …

- teach the dispositions of critical thinking
- model the vocabulary of critical response to texts and support students as they develop their critical literacy
- focus not only on what students respond to in a text but also what they do not respond to
- question students and expect them to justify their thinking about texts
- provide students with texts that are characterized by complexity of purposes

Assessment, Teaching, and Learning

- In small-group or whole-class discussion, provide students with a discussion framework designed to promote deeper thinking about the ideas in texts. It might include questions such as
  - Who created the text? What is the author's purpose in creating this text? Is it intended simply to tell a story/impart information? To expose a truth of some sort? To generate some kind of action?
  - Whose voice is present? Missing?
  - Who benefits from the content of the text? (Note that the benefit does not have to be monetary. Instead, it can be political, social, or cultural.)
  - What language choices support this? What form did the author choose as the vehicle for this idea? Why is this more effective (or not) than a different form?
  - Who is the audience for this text? What tone has the author adopted toward the intended audience?
  - What is the narrative viewpoint? Is the narrator (if present) a reliable narrator?
  For instructional purposes, teachers might choose genres and forms where the answers to some of these questions are quite obvious and then move to texts where they are more subtle. Examples can

include political announcements, Internet news and advertising, as well as fiction, film, and other information text.

- Assign a double-entry journal response, a two-column page where students respond to an idea or author's choice in the text in the left-hand column and follow that up with a response to their response in the right-hand column. This encourages students to think critically about their thinking and examine their own critical reading of texts.

- To explore the connection between language and ideas in specific texts, have students examine texts for their use of connotative, or loaded, language. For example, in small groups, students can read or view samples where the reader is expected to form specific judgments about a character from the vocabulary the author uses to describe him, or from descriptions of the character engaged in some action. What does the language choice or action suggest about this character? Does the author show bias toward or against him? How does the author/creator want you, the reader, to feel about this character? Text choices could include excerpts from fiction, newspaper editorials, political advertisements, film, or TV programs, for example.

- When assigning critical response writing, make it clear that critical response to a literary or other artistic work requires using the skills of close textual analysis. It is not a plot summary or personal response to the text. Students should consider the following questions in their critical analysis:
  - How is the characterization developed?
  - How is the story structured?
  - What metaphors or images are repeated?
  - What is the significance of the images, language, and ideas used by the author?
  - What is the problem or question that motivates the author?
  - What argument or perspective does the text put forward?
  - What evidence or details support the ideas suggested by the text?
  - What rhetorical choices (style, diction, tone) does the author make?
  - What are the key moments in the text?
  - Why are they important?

  To demonstrate the way in which these questions can be applied to a literary work, choose an engaging poem such as Service's "The Cremation of Sam McGee" and focus on its sensory stimuli, its repetitive rhyming pattern, and its surprise ending.

- See Appendix B10: Assessment of Critical Literacy for suggested criteria.

Resources/Notes

Internet

- See also the "Poetry 180" website for a source of poems at www.loc.gov/poetry/180 (The Library of Congress 2004)

Print

- See *Critical Encounters in High School English: Teaching Literacy Theory to Adolescents* (Appleman 2009) for styles of critical response and an argument for offering students multiple interpretation and response perspectives.

Notes

- An alternative to providing students with a discussion framework for critical response could be to give students a wide variety of texts to examine during a study unit or over a term and then ask them to create a discussion framework. Students could then revisit their framework periodically to assess whether it still holds true or needs modifying. Outcomes 7.7 and 7.8 contain concepts that can be included for this activity.

- The Socratic Circle is a useful instructional strategy for discussion sessions. See Speaking and Listening Outcome 1.4 for information and resource for Socratic Circles.

SCO 7.7 Students will be expected to demonstrate an awareness that texts reveal and produce ideologies, identities, and positions.

This is about …

- understanding the power of texts to inform thinking and positions on issues

This means students need to …

- understand that texts can reflect a range of belief systems, cultural identities, and power positions
- be aware that some texts seek to manipulate their thinking
- question their positions as readers and viewers

This means teachers need to …

- demonstrate how texts are constructed to reveal and produce ideologies, identities, and positions
- encourage students to examine the choices made in the construction of a text, the values and beliefs that are the foundation of its creation, and the social contexts in which the text is positioned
- provide small-group and whole-class opportunities for discussion of texts to reveal the positions and ideologies underlying them
- help students consider the impact the text has on their thinking and beliefs

Assessment, Teaching, and Learning

- To begin a discussion of how texts can attempt to mold thinking, provide students with a range of print and media texts advertising products or processes. Explain advertising and propaganda techniques and ask students in small groups to decide which ones are used in the samples they have been given. Students need to be able to explain how they are being manipulated by texts to think in certain ways, how they feel about that, and what their position is in relation to the text. To facilitate student learning about such thinking, oral discussions modelling the language of questioning such texts needs to occur as some students may not yet have developed a questioning stance and may still be accepting texts at face value without critiquing their meaning and positions. Such discussions, either in whole-class or small-group format, allow teachers to question students, students to offer what they already know, and teachers to fill in the gaps in their knowledge.

- Ask students how many of them have magazines at home, or purchase magazines on a regular basis. Fewer students are engaging with print advertising, and advertising is changing to address this. As such, teachers need to ensure that their media analyses go beyond print advertisement. Asking students to reflect on the media that really sways them is important: product placement versus seamless integration of product into a story. Students can
    - examine movie trailers and movie posters

- examine music videos and how they sell their product (i.e., the artist and his or her image or particular brands)
- question how social media and Internet browsers use subscribers' data to promote certain ads for their feed
- ask how websites use advertising and/or pop ups to promote or support particular products? What are the impacts of those relationships? How much do advertisers pay for their products to be placed? (see Resources/Notes below)

- Select scenes from texts students are reading, listening to, or viewing that demonstrate attempts to manipulate a listener or that reveal thinking or attitudes. Ask students to analyze them in terms of language, tone, and presentation. How effective is the persuasion? Was the listener persuaded? Why or why not? If so, how might the listener have protected him- or herself from being persuaded or influenced?

- Assessment for learning: See Appendix B10: Assessment of Critical Literacy.

- Differentiation can be achieved by selecting texts at varying levels of subtlety.

Resources/Notes

Print

- *The Skin That We Speak: Thoughts on Language and Culture in the Classroom* (Delpit and Dowdy 2002)

Internet

- George Stromboulopolis's "Love, Hate, and Propaganda" is available online at www.cbc.ca/documentaries/lovehatepropaganda (CBC 2013). Teachers should review these documentaries before referring students to them.

- The content of *The Greatest Movie Ever Sold*, directed by Morgan Spurlock, (Sony Pictures Classics 2011) is critical of advertising and brand placement in movies and can also be the subject of critical analysis itself. Google the title for trailers or source at www.amazon.com.

- Google "product placement in movies" and "product placement in music videos" for material for class discussion of the use of commercial product promotion in these entertainment sources.

- See also *Reading, Writing, and Rising Up: Teaching about Social Justice and the Power of the Written Word* (Christensen 2000).

Notes

- Within units of study (genre or theme, for example), teachers can provide texts that give students opportunities to examine the thinking, biases, ideologies, and positions of their authors. Student responses should clearly show their understanding of these and indicate their questioning of them.

SCO 7.8 Students will be expected to evaluate ways in which genders and various cultures and socio-economic groups are portrayed in media texts.

This is about …

- understanding how media texts portray gender, ethnic and aboriginal groups, and different socio-economic groups in their texts

This means students need to …

- read and view a variety of media texts to interpret their representations of
  - gender issues
  - economic disparity
  - cultural issues related to ethnic, aboriginal, and social groups
- examine their own ideas and assumptions on such issues
- recognize how media texts may seek to manipulate their thinking

This means teachers need to …

- provide a balance of media viewpoints on social, political, and economic issues
- explicitly teach strategies to question assumptions and purposes of media texts
- model respectful discussion and debate on sensitive media topics

Assessment, Teaching, and Learning

- Provide students with, or co-construct, a critical framework with which to read or view and question texts, such as print and online magazine and newspaper articles, editorials, and opinion essays, as well as television and radio talk shows. Such texts offer opportunities for students to examine representations of events and issues related to politics, the economy, gender, ethnicity, and cultural groups. Students can consider such questions as
  - Who is the author or creator of the text? Is he or she independent or employed by a media company such as a newspaper, magazine, radio, or television network?
  - What is the position the text takes on the issue?
  - How balanced is the text, that is, does it present alternative viewpoints? Does it omit information the reader needs to make an informed opinion?
  - What tone does the author take? How does it make you feel?
  - How does the text compare to other texts produced by the same author and/or employer, or others?
  - What position do you have on the issue or idea? Does it agree with that of the author?

- Expect students to address media portrayals of cultural groups and gender issues in their journal responses to selected texts.

- Assessment for learning: See Appendix B10: Assessment of Critical Literacy. Encourage students to complete the checklist themselves and confer with them to compare teacher assessments with self-assessments.

Resources/Notes

Internet

- "Killing Us Softly 4" (Kilbourne 2010) looks at the representation of women in advertising. A Google search will produce trailers from the documentary and purchase options. (http://documentarylovers.com/killing-us-softly-4-advertising-women)

- See also the Nova Scotia Department of Education and Early Childhood Development (2013) EduPortal (2013) to source media for critical analysis. (https://edapps.ednet.ns.ca/eduportal)

Notes

Writing and Other Ways of Representing

GCO 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 imaginations.

This is about …

- using writing and other representations to think, learn, problem-solve, reflect, and create

SCO 8.1 Students will be expected to use writing and other ways of representing to
- extend ideas and experiences
- reflect on their feelings, values, and attitudes
- describe and evaluate their learning processes and strategies

This is about …

- using writing and representing as a means to
  - build upon ideas, attitudes, feelings, and values
  - make sense of events and experiences
  - make sense of and evaluate ways to learn

This means students need to …

- engage in writing and representing as a means to take ideas from a variety of sources to a further level
- use reflective writing/representing to interpret and respond to a variety of experiences
- write about or illustrate their discoveries about how they most effectively learn

This means teachers need to …

- model the ways in which they use writing or representing to extend their thinking
- share their own discoveries about how they learn
- require students to engage in reflective writing and representing
- regularly engage students in opportunities to write about their strategies to become more effective learners
- encourage students to experiment with a range of ways of writing and representing to explore their thinking

Assessment, Teaching, and Learning

- Initiate and contribute to online weblogs (blogs) and wikis in which students respond to specific texts (see Resources/Notes below). Maintain a class checklist of participants and share with students the criteria by which their contributions will be assessed.

- Have students keep response journals in which they
  - regularly respond personally and critically to literature, popular culture, and media texts
  - explore their understandings of the complexities of characters and issues
  - adopt a stance concerning an interpretation of a text
  - describe their reaction to texts or an issue and reflect on their significance to them

136

- respond to teacher prompts about
  - > classroom or school literacy events
  - > the effectiveness of a learning strategy they have attempted
  - > specific text questions or ideas
  - > specific aspects of teacher read-aloud texts

- Share, or negotiate, with students the purposes response journals serve. Response journals are not final draft texts and should not be assessed as such (see Resources/Notes below). Instead, expectations should focus on the quality and depth of thinking and its growth over time (see Reading and Viewing Outcome 6.1).

- Provide frequent opportunities for students to
  - freewrite for short periods of time on topics of their own choice
  - quickwrite in response to teacher prompts

- Ask students to present a written argument at the end of a reporting period detailing what they have learned about writing and representing, the progress they have made as writers and representers, and the grade they think represents their learning.

- Give students each an exit slip note card at the end of class and ask them to respond to a prompt, such as what they learned today, what they need to do next on a specific project, etc., and collect them as they leave class.

- Ask students to reflect on a piece of writing that they chose to revise and edit to submit for assessment of learning. What did they do to change it? How did their changes improve the piece?

- Assessment for learning: Share with students the criteria for expressive writing and co-construct a checklist they can use for self-assessment of the writing/representing aspect of their journal responses. Note that not all the criteria listed relate to journal writing. Asking students to select the relevant criteria enables them to demonstrate their knowledge of this form of expressive writing (see Appendix C2: Expressive Writing Criteria).

Resources/Notes

Internet

- "30 Ideas for Teaching Writing" (National Writing Project 2013)
  www.nwp.org/cs/public/print/resource/922

Print

- Responding to texts need not be just a narrow transaction between the student and teacher; instead, when given the opportunity to respond in an online blog or wiki, students appreciate the access to authentic audiences, both within their classrooms and beyond. Students who know that what they write will reach readers beyond their classroom and their school will engage more thoughtfully, respond more carefully, and make a greater effort to participate in an academic negotiation of text interpretation. See Kajder, "Unleashing Potential with Emerging Technologies" (Beers, Probst, and Rief 2007, 219).

Notes

- Engaging in exploratory writing—writing yourself into knowing—offers students a route into deeper understanding of their ideas, a place where they may change their minds about ideas, or even go off on a completely different tangent, opening up whole new ways of thinking.

- Response journals are most successful if they are stored in the classroom all the time and kept open on the student's desk for ready access during class. Students and teachers should regard them as a tool they use to further students' growth in reading, writing, and thinking—a safe place to explore their ideas and work with language with encouragement from teacher comments. The journal is a place for students to make mistakes and try out lines of thought. Encourage them to regard writing in response journals in the same way they view practising the skills to play a sport or musical instrument: they are not judged by their practice sessions, which are long and laborious; they are judged by their performance at competition or on the stage. The experimental nature of their journal writing means it should be considered in the same light.

SCO 8.2 Students will be expected to use note-making, illustrations, and other ways of representing to reconstruct knowledge.

This is about …

- the use of note-making strategies, graphic organizers, illustrations, and digital strategies to manage ideas and information for learning purposes

This means students need to …

- experiment with a variety of note-making techniques, different kinds of graphic organizers, and digital technology to determine those that meet their individual learning needs
- recognize that using such strategies is an effective way to enhance learning

This means teachers need to …

- teach and model different strategies for making notes
- demonstrate the use of graphic organizers as effective visual means of organizing and storing information for easy retrieval
- explore with students a variety of digital and online tools for information management

Assessment, Teaching, and Learning

- Within the context of authentic research, demonstrate the use and effectiveness of the following to collect information for research purposes:
  - writing note cards, including the necessary source information to locate the information again
  - outlining and highlighting information
  - making drawings, diagrams, and illustrations
  - paraphrasing and summarizing
  - using standard abbreviations, acronyms, symbols, and personal shorthand systems
  - creating computer databases to collect and categorize information

- Model the use of a variety of sorting and classifying systems to aid in managing and making sense of information, such as
  - graphic organizers
  - online organizational tools
  - systems of headings and subheadings under which to categorize information

- In small groups, ask students to examine online the wide variety of graphic organizers available to sort and categorize information, then demonstrate to the class one they think would be very useful.

Resources/Notes

Internet

- To find online graphic organizers, use a browser's search engine and type in "graphic organizers," or go to Teacher Vision (Family Education Network 2013) at www.teachervision.fen.com.

Notes

- To highlight or focus on print text bits in digital documents, use
    - Track Changes in Microsoft Word
    - PDF Annotator in Adobe Reader

- See Reading and Viewing Outcome 5.1.

This is about …

- exploring language to create effects in writing and representing

This means students need to …

- notice and understand word choices made by authors and speakers and experiment with them in their own writing
- engage in experimental writing and representing for imaginative effect

This means teachers need to …

- provide students with a variety of examples of creative word use
- demonstrate connections between students' reading and viewing and their imaginative writing and representing
- provide opportunities for students to write and represent in creative ways ("play") using their imaginations
- encourage students to seek out audiences for their imaginative writing and representing

Assessment, Teaching, and Learning

- As part of the writer's workshop, ask students to write
    - alternative endings to texts they have read or viewed
    - letters or emails to friends about texts they have read or viewed
    - creative spin-offs exploring some aspect of a text, a character, or issue

- Encourage students to experiment with figurative language as they
    - write their own poetry
    - create rewrites (knockoffs) of poems they like or have read for other purposes (see also Reading and Viewing Outcome 7.4)
    - create representations that have a language component

- Assessment for learning: Share with students the criteria for poetic writing and co-construct a checklist they can use to assess their own writing, including essays, short stories, poetry, etc. Note that different criteria relate to different forms of poetic writing. Ask: What makes a good essay? What makes a good narrative? (see Appendix C4: Poetic Writing Criteria).

- Assessment of learning: Share with students the Generic Writing Rubric in Appendix C10 and customize it to assess specific writing products. Use selected criteria from
  - Appendix C3: Transactional Writing Criteria
  - Appendix C4: Poetic Writing Criteria
  - Appendix C5: Forms/Processes of Representation Criteria

Resources/Notes

Print

- *Wordplaygrounds: Reading, Writing, and Performing Poetry in the English Classroom* (O'Connor 2004; NSSBB# 23610).

Notes

- When students choose representing rather than, or along with, writing to express their ideas and imagination, it is important that they understand that, whatever mode of representing they choose, there is still a process to undergo that mirrors the writing process of generating ideas, drafting, conferring, revising, editing, and proofreading. As they work, students will
  - select a topic of interest
  - generate ideas for the representation
  - decide what media to use
  - plan their representation and organize their ideas
  - review their work and refine its content, form, and organization
  - confer with teacher and peers
  - reflect on the choices they made

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

This is about …

- creating a variety of texts to communicate for a variety of purposes

SCO 9.1 Students will be expected to demonstrate skills in constructing a range of texts for a variety of audiences and purposes.

This is about …

- demonstrating skill in creating a broad variety of written and represented texts directed to a range of audiences and serving a variety of purposes

This means students need to …

- recognize that different genres, forms, styles, and representations meet a variety of needs
- understand that texts are created to serve purposes
- define those purposes according to their own needs and the audience they intend the text to serve
- attend to audience and purpose as they experiment with a variety of different forms of writing and representing
- recognize that their skill in writing in a variety of forms requires practice

This means teachers need to …

- explicitly teach the conventions and characteristics of a variety of forms and genres
- demonstrate the ways in which audiences differ
- instruct students as part of the creative process to define their audience and purpose as they begin their task
- provide opportunities for students to collaborate on writing and representing projects
- encourage students to experiment and take risks in writing for unaccustomed audiences and purposes
- require students to regularly write in different genres and forms
- provide authentic audiences for students
- provide a classroom workshop environment where students share their writing and representing

Assessment, Teaching, and Learning

- Ask students to use other ways of representing to organize and express their ideas. Some suggestions include
  - collage in which students blend artifacts, pictures, and carefully selected print text to create either a unified text event or a split collage, a study in contrasts
  - multimedia projects in which students arrange a photo essay or story with imaginative captions
  - performance art, such as slam poetry and rants

- Initiate a wikibook story project with a captivating introduction and ask students to add to it, revising and editing as they go, and attending to language choices to achieve an agreed-upon effect.

- Read aloud several samples of your writing in which you have addressed the same topic but with different audience and purpose in mind. Ask students to brainstorm the differences noting form, language choices, and tone. Students then choose their own "big idea" and use it to create a multigenre body of writing and representing, demonstrating their command of genre, form, audience, and style (see *Write Beside Them: Risk, Voice, and Clarity in High School Writing* [Kittle 2008]*, Chapter 10).

- Assign a research project in which students ask a question, develop a thesis, search out information to support their thesis, and organize it into a research product (see Reading and Viewing Outcome 5.1 for a more detailed discussion).

- Following discussion of audience and purpose of specific texts, have students choose a topic of their own and write a story, an essay, or a letter, for example, with a specific audience in mind. Then ask them to decide what they would do differently if the audience were different (see Resources/Notes below).

- Have students consider and reflect on the way they write online.

- Ask students to brainstorm all the purposes texts can serve, including analysis, judgment, information or explanation, expression, reflection, inquiry, problem solving and proposing solutions, narration, and have them clearly define what they think the characteristics of writing in each category would be. Give students newspapers and printouts of online news items, or ask them to bring their own, to search for examples in each category and note the differences in purpose.

- In their independent writing, ask students to choose a topic they are interested in and explore how the writing would be different in each of the above categories of purpose. Students who find choosing a topic difficult can address a favourite topic by writing with a different purpose in mind.

- Assign collaborative writing projects, such as
  - short dramas where a small group plans a plot together and writes the dialogue
  - newspaper, magazine, or ezine, attending to overall theme and tone
  A class ezine collaboration could include works of
  - short fiction
  - personal memoirs
  - poetry
  - song lyrics
  - short plays
  - essays (see Resources/Notes below)

- Have students write opinion papers about a literary work, supporting their ideas from sources they properly cite. For those who are unsure how to organize their ideas, provide paragraph frames to get them started (see Resources/Notes below for a sample).

- For assessment, during regularly scheduled writing conferences, point out writing strengths and provide instruction to identified areas of need and to extend learning. Use an ongoing assessment for learning checklist to help students track their progress (see Appendix C6: Writing/Representing Conference Form and Appendix C7: Tracking Students' Writing/Representing Strategies).

- To differentiate, organize tiered assignments of different forms of writing and representing (including, for example, some of the ones listed above) that enable students to demonstrate their ability to use language to create interesting and imaginative effects (see Resources/Notes below).

Resources/Notes

Internet

- The Fanfiction.net (2013) website provides an avenue for students to publish their creative extensions of fiction they have read, to practise their narrative writing skills, and to receive feedback through reviews from readers who visit the site. A web search will provide more information about fan fiction, its origins, and the process of posting it online.
  www.fanfiction.net

- Go to Zine World (2010) for information about zines and ideas about content and design.
  www.undergroundpress.org/pdf/Zines101.pdf.

Print

- In *Write Like This: Teaching Real-World Writing through Modeling and Mentor Texts,* Gallagher (2011) emphasizes the need for solid writing skills in today's world and explores the various forms of writing applications currently used and ways to assist students to become competent practitioners of them.

- *Writing For Real: Strategies for Engaging Adolescent Writers* (Burkhardt 2003; NSSBB# 23575)

- In *The Reading/Writing Connection: Strategies for Teaching and Learning in the Secondary Classroom*, Olson (2011) poses alternatives to the traditional research paper (Chapter 10), which she believes has become an exercise in consolidating and regurgitating information rather than a transaction in which the writer constructs new understanding about a topic. She provides lesson frameworks for the saturation research paper and the I-search paper. Students form authentic research questions about topics arising from their reading or viewing or on topics of genuine personal interest to them, conduct the same kind of documented research they would do if writing a traditional research paper, and organize it into a structured product complete with citations. Their

research may result in multigenre products, possibly including narrative, or multimedia products that demonstrate their ability to conduct and organize their research.

- Creating storyboards is a useful and entertaining technique for students to learn how to sequence incidents in their narrative writing. Demonstrate the process using chart paper or bristol board to show how rearranging the images of the storyboard can give new insights into how a narrative can be developed. See *Write Beside Them* (Kittle 2008), page 114, for more detail about storyboards.

- See *Fair Isn't Always Equal: Assessing and Grading in the Differentiated Classroom* (Wormeli 2006) for information on structuring tiered assignments and weighting assignment tasks according to complexity.

Notes

- Assigning a collaborative writing project can present challenges, but the benefits can outweigh the difficulties. To encourage collaborative writing, teachers need to
  - ensure that the assignment can be divided into smaller tasks that students can accomplish effectively and efficiently
  - ensure that the assignment is sufficiently complex that having multiple writers will result in a better product
  - discuss methods and problems of collaborative writing before the project begins
  - establish rules of group interaction and etiquette to ensure that all students' rights are protected and to maintain a positive and supportive atmosphere within the groups
  - decide the method of collaboration to be used: Does the group work together? Will the group divide the tasks into component parts and work separately, or will both methods be applied?
  - ensure that students are using their time and abilities efficiently
  - encourage students to use the collaborative experience as an opportunity for greater attention to one another's ideas, and for delegating responsibility according to individual strengths
  - be aware that some members of the group may not do their fair share of the workload; therefore, a plan needs to be developed and everyone must be aware of his/her responsibilities
  - anticipate student resistance to collaboration and try to reinforce its benefits, i.e., how much their own writing will benefit from observing how others solve writing problems, the value of multiple perspectives, and how much more they can accomplish than if they were working alone
  - explain in advance how the task will be assessed and co-construct the assessment criteria, including how to deal with shirkers

  (Howard 2000)

  For a more detailed discussion of the issues around collaborative writing, see Assigning Collaborative Writing: Tips for Teachers at http://wrt-howard.syr.edu/Handouts/Tchg.Collab.html.

- It is important that students be required to practise writing in a variety of genres and forms, including the various forms of essay, narrative, poetry, and drama. Within the context of a writers' workshop, students can choose their own topics and experiment with the writing, confer with their

teacher and peers, and refine their writing, demonstrating their developing skill, and selecting from the body of their writing pieces to revise, edit, and proofread to bring to final draft for assessment of learning.

- Fill-in-the-Blanks Essay
  Your essay might start like this:

  > Humans have struggled with [ISSUE] since the beginning of time. In [TITLE] by [AUTHOR], the main character [NAME] deals with this problem by [REFERENCE TO ISSUE IN THE STORY].
  >
  > It is my opinion that [THESIS].

- In the same way teachers read aloud to students to model phrasing, fluency, predicting, and interpretation, teachers need to model the writing process aloud using chart paper or projection. Showing students how they tackle topics, organize ideas, backtrack and start over, cross out words and write in other ones, think ahead to where the writing is going, and monitor voice and tone is a powerful method of demonstrating to students how it is done. It also demonstrates the difference between an early draft and a finished piece of writing so that students understand there is a process that competent writers engage in.

- Organize a spring showcase of student writing and representing and invite family and friends to celebrate with students the body of work they have created during the year.

SCO 9.2 Students will be expected to create an organizing structure appropriate to the purpose, audience, and context of texts
- select appropriate form, style, and content for specific audiences and purposes
- use a range of appropriate strategies to engage the reader/viewer

This is about …

- recognizing and using organizational strategies specific to particular kinds of writing, such as sentence and paragraph structure, literary devices, point of view, dialogue, flashback, foreshadowing, essay format
- recognizing and using organizational strategies specific to particular kinds of representing, such as camera angle, close-up, media devices, use of light, colour, shadow, movement

This means students need to …

- explore and compare organizational structures of a variety of forms of writing and representing to understand how they are constructed
- use these organizational structures to help them create their own texts
- consider how audience and purpose relate to choice of writing or representing form, style, and content
- consider appropriate strategies to motivate audience engagement according to text form

This means teachers need to …

- explicitly teach a range of organizational structures used in narrative, information, and media texts
- explicitly teach strategies used by authors to engage and hold reader/viewer interest, for example interesting leads, cliff hangers
- provide samples of different forms of writing and representing and discuss their purposes and the audiences they appeal to
- model for students how to deconstruct texts to expose their organizational structure
- encourage students to plan the organization of their texts

Assessment, Teaching, and Learning

- Within the context of writer's workshop, confer with students about their independent writing projects and the form, style, audience, and purposes the writing addresses. Respond verbally to their early drafts as you note the kinds of decisions they have made about these topics or still need to consider in order to strengthen their writing.

- Using texts students are reading or viewing for other purposes
  - demonstrate the authors' choices in form, style, and purpose as they relate to audience
  - ask students in small groups to examine texts to determine how authors "hook" their readers

- Create and/or use mentor texts, for example, book or movie reviews, reports, letters, resumés, photo essays, podcasts, etc., as models to guide students as they experiment with these forms.

- Place several slips of paper into a container, each with one type of audience written on it (for example, a group of five-year-olds, a Sunday afternoon audience at a retirement home, a room full of doctors at a physicians' convention, etc.). In another container, place several short skit ideas. Both the skit ideas and audience types can be teacher provided, brainstormed by students, or co-constructed. Have a group or individual (depending on class size and comfort level) choose one slip from the skit container and two slips from the audience container and prepare two versions of the same skit, one for each audience. Following presentations of both versions, have a class discussion or have students write individual reflections on the choices of language, style, and tone that needed to be made to make the skits appropriate for the different audiences.

- Ask students to create a 30-second advertising spot in which they need to focus on the structure, content, and pacing of the spot in order to meet the time limit demand.

- Have students bring a human interest story to class and rewrite it so that it becomes a police report or an editorial; then, ask them to reflect on how the change in audience and purpose influenced their choices in language and style.

- Read aloud or show samples of text demonstrating interesting or unusual ways the author has engaged the reader, and ask students to model a piece of their writing or representing after one they like.

- Co-construct assessments designed for specific genres and forms and confer with students to assess their progress in creating their writing or representations (see Appendix C for several samples and select elements from them to address specific assessment tasks).

Resources/Notes

Print

- See *Write Like This: Teaching Real-World Writing through Modeling and Mentor Texts* (Gallagher 2011) for forms of expository writing.

Notes

- It is important for students to see teachers as writers of print texts and creators of representations. Teachers can serve an important mentorship and collaborative role when they share their work and invite students to respond to it.

SCO 9.3 Students will be expected to analyze and reflect on others' responses to writing and audiovisual productions and consider those responses in creating new pieces.

This is about …

- students' attending to the responses of peers and others to texts they have created and using those responses to inform decisions about future text efforts

This means students need to …

- learn how to respond to other students' texts in constructive, helpful ways
- learn how to invite and accept constructive feedback and recognize that text creation can be a social process

This means teachers need to …

- create a safe environment where students can share their work
- encourage students to share their work with other students
- teach and model giving and receiving constructive feedback
- provide students with a framework they can use to respond to others' work as they gain confidence in their ability to do so

Assessment, Teaching, and Learning

- Establish and model protocols for teacher-led and peer conferences, including
    - constructive and respectful feedback
    - recognition of who owns the text and makes the final decisions for it

- Role play, either alone or with a cooperating student, how not to confer with students about their writing, and then model how the same conference should proceed.

- Confer with students about their writing and representing in which they explain the choices they made regarding purpose, audience, and form.

- Encourage students to share their work with other audiences.

Resources/Notes

Notes

- It is important that teachers participate fully in writers' workshop, inviting and accepting feedback for their own writing.

GCO 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.

This is about …

- using a variety of strategies in the drafting process to craft writing and other representations

This is about …

- choosing the most effective method of text development and presentation to suit the intended audience and purpose

This means students need to …

- experiment with a variety of writing and representing strategies to find the processes that work best for them
- show evidence of their understanding of a range of strategies they can use to demonstrate their writing and representation processes
- form the habit of thinking about their own writing and representing as a way to internalize skills
- take risks as they experiment with different text genres and forms addressing different purposes

This means teachers need to …

- model their writing and representing processes through interactive think-aloud
- explicitly teach a range of writing and representing strategies addressing process and presentation
- value the risks students take as they search for their voice and attempt new genres, forms, and styles
- provide samples of a range of writing and representing strategies

Assessment, Teaching, and Learning

- Model the process of planning a writing or representing product, taking it from the initial idea through the decisions to be made about form, purpose, and audience.

- Encourage students to experiment with different genres and forms and different topics, voices, and viewpoints by providing them with a wide range of choice in their independent as well as assigned writing and representing. Give students frequent feedback during their drafting processes to support their experimentation.

- Maintain portfolios of students' writing and representing as artifacts demonstrating their processes in writing and representing, including evidence of revision and editing (see Resources/Notes below).

- Have students complete a self-assessment of their writing and representing processes (see Appendix C8: Student Checklist of Drafting Processes).

- Use a checklist to track the drafting processes used by individual students over time (see Appendix C7: Tracking Students' Writing/Representing Strategies).

Resources/Notes

Print

- Check out the following resources for discussion of writing processes:
    - *Checkmate: A Writing Reference for Canadians* (Buckley 2013)
    - *Writing Reminders: Tools, Tips, and Techniques* (Burke 2003b; NSSBB# 23606)
    - *Write Beside Them: Risk, Voice, and Clarity in High School Writing* (Kittle 2008; NSSBB# 25301)
    - *Strategies for Teaching Writing: An ASCD Action Tool* (Caswell and Mahler 2004; NSSBB# 17021)
    - *Lessons That Change Writers* (Atwell 2002)
    - *Teaching in Action: Grades 10–12: A Teaching Resource*, Unit 3 Genre Study: Beyond the Five-Paragraph Essay (Nova Scotia Department of Education 2011)

Notes

SCO 10.2 Students will be expected to consistently use the conventions of written language in final products.

This is about …

- encouraging the habitual use of correctness in written text

This means students need to …

- recognize the value of correctness in grammar usage, spelling, and punctuation in final products
- use strategies in drafting, revising, editing, and proofreading their work

This means teachers need to …

- know when student writing needs feedback on content and when feedback on correctness is appropriate
- recognize that not all writing is intended to be revised and edited to final product
- explicitly teach usage, spelling, and punctuation within the context of students' own writing and according to their assessed needs
- use authentic written products to demonstrate matters of correctness

Assessment, Teaching, and Learning

- Through writer's workshop, teach focused mini-lessons on specific correctness issues and the rules governing them, as needed by a whole class or in small groups.

- Encourage students to think about writing conventions and why they are necessary.

- Collect short exemplars from published texts, as well as student writing, and use them to demonstrate specific correct usage and structure.

- Focus on one point at a time to avoid confusion, teaching the terminology of grammar and usage as needed.

- Have students present five-minute mini-lessons on usage or punctuation that they have prepared from classroom resources (see Resources/Notes below).

- Share with students checklists of usage issues to attend to (see Resources/Notes below).

- Draw students' attention to patterns in sentence construction, asking them what they notice and how specific conventions appear to work.

- Have students keep a notebook in which they
    - record samples of specific constructions, punctuation, and personal spelling issues
    - log recurring errors in their written work to be used as the basis for mini-lessons

- Maintain a log of students' recurring errors in their written work and use them as the basis for mini-lessons.

- Instruct students individually and in small groups when there are correctness issues not shared by most of the class.

- Have students create posters or multimedia products demonstrating standard sentence patterns, with examples, and present them to the class. Display posters as writing aids for the whole class.

- Give students samples of humorous misspellings and autocorrect errors (or ask them to bring them in) and ask them to reflect on the impact of those errors. It is important that samples be vetted for appropriateness for the classroom.

- Have students keep and regularly revisit their individual checklist of key issues in matters of correctness as a strategy to improve their usage, punctuation, and spelling.

- Provide opportunities for students to read aloud to edit their own work and to participate in peer-editing sessions.

- For assessment, create a checklist of specific criteria related to conventions of writing for students to use to self-assess their works-in-progress as well as their final products (see Appendix C for several charts from which criteria can be chosen).

Resources/Notes

Print

- In *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop*, Anderson (2005) offers a list of common errors grouped according to the nature of the error and the sentence part or part of speech with which it occurs (8).

- See *Checkmate: A Writing Reference for Canadians* (Buckley 2013) for conventions of written language.

Notes

- An issue for many teachers is the extent to which they assess student writing and teach mechanics by marking all the errors or having students complete worksheets. Research indicates there is
  - limited value in correcting or noting every error in student writing
  - very little carry over from formal grammar instruction with a worksheet approach to actual writing
  - more value in students spending their class time writing and consulting with the teacher and their peers about their writing

- An important goal of the writing program is to have students learn to recognize their own errors in usage, both as they make them and as they edit and proofread their work. Do a baseline assessment of an early piece of finished writing with a checklist of strong points as well as errors that need to be corrected. Future writing can then be assessed against this checklist after clear instruction in why these are errors, including text samples demonstrating the correct use of specific conventions.

SCO 10.3 Students will be expected to experiment with the use of technology in communicating for a range of purposes.

This is about …

- valuing current technologies as means for students to express themselves and communicate

This means students need to …

- undertake text creation using a variety of technologies
- act responsibly and respectfully when using digital technology for communication purposes
- apply a problem-solving framework when difficulties arise with technology

This means teachers need to …

- inform themselves of and use the variety of technologies available
- provide appropriate instruction to students in the effective and responsible use of technologies
- encourage students to use a variety of technologies
- teach students fix-up strategies for common problems occurring with technologies

Assessment, Teaching, and Learning

- Establish clear guidelines about student use of digital technologies, either independently or collaboratively, within the class, the school, and on the Internet, as they experiment with their use to create texts and communicate ideas. Refer to the Learning Resources and Technology Services website (www.lrt.ednet.ns.ca) for guidelines and forms.

Resources/Notes

Vignette

- "The integration of technology should not be an add-on or extra work for the sake of assessment. The use of technology can facilitate differentiation, as well as allow us to provide choices and opportunities for students. Those students who struggle to perform in front of a whole class, for example, can use technologies (such as Audacity) and record their speeches, play those speeches for peers, and receive feedback in a way that is safe for them. Although the focus may be on the speaking outcome, we can also assess and provide feedback on how technology allowed the students to show their learning. With technology becoming an integral part of the lives of our

students, it is imperative that it be a natural part of our classrooms."
(High School English Teacher)

Notes

- It is important that all students be offered opportunities to experiment with technology so that all students, regardless of circumstances, will be advantaged.

- The process of creating text, whether it is written, filmed, or recorded, has moved so rapidly into the digital age that sometimes it's a struggle to keep up. The reality is that the technological capacity to create text that is offered, not just by computers but by digital mobile devices and cameras also, is here to stay and is something that students may well be more comfortable with than their teachers. It is important for teachers, not to be expert in the many high-end text creation functions of modern technology, but to know enough about them to guide students in their safe and respectful use, and to use them to motivate students to participate in text creation events.

- See also Reading and Viewing Outcome 6.1 concerning using technology for alternative modes of response to texts.

SCO 10.4 Students will be expected to demonstrate commitment to crafting pieces of writing and other representations.

This is about …

- committing to participate in the process of crafting written texts and other representations

This means students need to …

- engage in and value the processes of writing and representing and practise them in order to develop skill
- understand that crafting their own texts is essential for them to develop written communication skills
- demonstrate commitment by
  - asking for and reflecting on feedback
  - providing feedback to others
  - persevering through difficulties they experience in crafting their own texts

This means teachers need to …

- demonstrate commitment to their own writing and representing processes
- engage students in a wide range of text experimentation and encourage practice
- value the investment students put into crafting their texts and confer with them
- allow sufficient time for students to craft their products

Assessment, Teaching, and Learning

- Establish an instructional framework in which students are expected to write daily, and provide a writer's workshop environment and writing aids to support them. Refer to the desk blotter "Planning for Balanced Assessment and Instruction in English Language Arts 10–12" (Nova Scotia Department of Education 2010) for
  - Approaches to Instruction
  - The Classroom as a Workshop

- Using think-aloud strategies, share with students drafts of writing and representing and invite feedback.

- Invite writers and creators of other kinds of representations, such as commercial artists, web site creators, film makers, recording artists, into the classroom to demonstrate to students the purposes, significance, and importance of what they do, as well as the personal satisfaction gained from the creative process.

- Make students aware of the importance of commitment to crafting writing and representing products by
    - reviewing with students the Conference Board of Canada's (2013) *Employability Skills 2000+,* which describes writing and sharing information using a range of information and communications technologies as fundamental communication skills
    - organizing a panel of employees from a variety of careers (banking, engineering, law enforcement, medicine, etc.) to discuss the writing and representing demands of their jobs and to field questions from students
    - inviting a business or human resources person to speak to the class about the qualifications in writing and using technology for communication purposes they expect their job applicants to have and the use of technology for communications purposes

- Explore authors/creators and their commitment to their craft, for example,
    - Stephen King's *On Writing, 10th Anniversary Edition: A Memoir of the Craft* (2010)
    - Director's Cut commentaries on DVDs about the making of their movies

Resources/Notes

Internet

- *Employability Skills 2000+* (The Conference Board of Canada 2013) www.conferenceboard.ca/topics/education/learning-tools/employability-skills.aspx.

Notes

- Using a writer's workshop approach as an instructional framework
    - encourages students to use a process approach to their writing
    - frees the teacher to confer with individual students while other students are working
    - promotes freedom of topic choice, which in turn encourages students to write more
    - allows the teacher to define for students the writing expectations for a full term
    - gives students the freedom to work at their own projects at their own pace

SCO 10.5 Students will be expected to use a range of materials and ideas to clarify writing and other ways of representing for a specific audience (e.g., graphs, illustrations, tables).

This is about …

- using a variety of techniques and materials to enhance and add meaning to their writing and other forms of representing

This means students need to …

- use graphics and other supplementary props to add meaning to certain forms of writing and other forms of representing

This means teachers need to …

- teach the use of charts, graphs, and illustrations in a variety of text forms
- encourage students to consider ways in which their represented texts can be enhanced
- provide students with opportunities to enhance their represented text with graphics and other supplementary props

Assessment, Teaching, and Learning

- Have students experiment with adding visual supports to information texts they are creating. Such texts may include
  - magazine articles
  - multimedia presentations
  - web pages

  Visual supports might include
  - graphs
  - photographs
  - artistic illustrations
  - cartoons
  - charts tabulating data
  - maps

- Ask students to add a picture or a drawing of their own to a story or poem they have written. Such an illustration should contribute to theme, setting, mood, or incident, for example, of the written text.

- Read aloud a children's picture book to demonstrate how illustrations are used to create a visual representation of the story; encourage students to write children's stories and illustrate them.

- Co-create criteria for assessing the use of a range of materials and ideas to clarify writing and representations.

Resources/Notes

Internet

- Teachers may consider using a range of technologies that allow students to embed or unify text and images. PowerPoint has its limited uses. Glogster.edu is a paid service, but allows students to create multimedia presentations. Other web-based programs include Projeqt (2013) and Prezi (2013). Teachers are encouraged to explore emerging technologies that allow students to create dynamic, multimedia presentations.
    - "Ideas Matter." http://prezi.com
    - "projeqt: dynamic presentations for a real-time world." www.projeqt.com.

Print

- See *The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession* (Burke 2003a), p. 237, Graphic English: Using Drawing to Help Students Think.

Notes

- Refer to Reading and Viewing Outcome 5.1 and Writing and Other Ways of Representing Outcome 8.2.

Appendices

Appendix A: Speaking and Listening

A1: Thinking/Listening Student Log

Note the date and topic of the group discussion above the appropriate column, check the box beside each skill if it describes your participation, and jot down thoughts, ideas, and comments about the skill assessed.

Name: _____   Date: _____

Date/Topic Skill Assessed					
I thought about what I already knew about the topic as we began.					
I asked for more explanation when I didn't understand.					
I asked myself questions about what was said.					
I listened critically by ▪ looking for biased thinking ▪ thinking about speakers' tone, volume, non-verbal language ▪ asking questions of speakers					
I respectfully challenged ideas I didn't agree with.					
I formed ideas new to me based on what was said.					
I came to conclusions based on the discussion.					
I analyzed what was said.					
I summarized/ paraphrased in my head what was said in order to better understand it.					
I connected and built on ideas that came from other speakers.					
I made brief notes during the discussion to help me think.					

Notes:

A2: Think-Write-Pair-Share

Name: _____   Date: _____

Question/topic/statement to think about:

_____

Write about the question/topic/statement:

_____

_____

_____

_____

_____

_____

_____

_____

_____

After thinking and writing, turn to the person next to you and share your answer or comment.

Add any new ideas discussed with your partner in the space below.

_____

_____

_____

_____

_____

_____

_____

_____

_____

A3: Group Discussion Self-Assessment

Name: _____   Date: _____

Topic: _____

Instruction: Think about your performance in your group discussion and put a check mark in the appropriate column and add a comment on how you did.

Criteria	Not Yet	Getting There	Got It!
I listened attentively to other speakers.			
I did not interrupt other speakers.			
I acknowledged and showed respect for differences of opinion.			
I used a non-confrontational tone and appropriate language.			
I made a worthwhile contribution to the discussion.			
I stayed on topic.			
My body language was appropriate and showed respect for other group members.			
I gave and accepted criticism appropriately.			

One thing I did well was _____.

One thing I need to work on next time is _____.

A4: Assessment of Group Discussion

Names of Group Members: _____

Topic: _____Date: _____

Instruction: Think about your group's performance during your discussion and put a check mark in the appropriate column and add a comment about how you did as a group.

Criteria	Not Yet	Getting There	Got It!
We listened attentively when someone was speaking.			
We did not interrupt other speakers.			
We acknowledged and showed respect for differences of opinion.			
We used a non-confrontational tone and appropriate language.			
Everyone made a worthwhile contribution to the discussion.			
We stayed on topic.			
Our body language was appropriate and showed respect for other group members.			
We gave and accepted criticism appropriately.			

One thing we were good at was _____.

One thing we can do better next time is_____.

174

A5: Complex Thinking Questions

The following questions or answers in response to such questions indicate a more sophisticated level of thinking. Use questions like these when asking questions of students and note when they use them and respond to them in group discussion.

Analyzing

- How is _____related to … ?
- Why do you think … ?
- What is the theme of … ?
- What was _____'s motive for … ?
- What evidence is there for … ?
- What ideas justify … ?
- What can you infer from … ?
- How does _____ compare with … ?

Evaluating

- Why do you agree with … ?
- What do you think of … ?
- Which course of action would be better for _____?
- What would you conclude from _____'s actions?
- What choice would you have made … ?
- How does _____ justify … ?
- What would you recommend … ?
- What critique would you give of … ?

Synthesizing

- How would you rewrite this … ?
- What alternative would you propose to … ?
- What would happen if … ?
- What would you predict as the outcome of … ?
- How can _____ be reorganized to … ?
- What can you draw from _____ to create … ?
- What could you create from … ?

A6: Inkshed Strategy

After a discussion, or after listening to any text, the teacher and students each take a sheet of paper, and, for about ten minutes, write their thoughts down. They don't worry about correctness, only about getting their thoughts transposed to paper.

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

After about ten minutes of reading and commenting, there will be some passages that have quite a few check marks or lines showing that these passages are of high interest. The sheets are gathered and handed to two or three volunteer students, who agree to type just these noted comments. If students have put their names on the sheets (always optional), the volunteers include those names. These typed comments are then given to the teacher to photocopy and hand out during the next class.

Students read with great interest what others have chosen as of particular interest, and they often are astonished, and always proud, when their thoughts are considered important. If they haven't put their names on their sheets, the next time the class "inksheds," they are almost certain to do so.

Each time the class "inksheds," students enter into speaking, listening, thinking, writing, and reading with authentic enthusiasm and concentration.

A7: Presentation Criteria

The criteria for speaking to an audience depend on the nature of the presentation. Below is a list of criteria and the kinds of speaking to which they apply. These apply not just to Speaking and Listening Outcomes, but Writing and Other Ways of Representing as well. Checklists, rating scales, or rubrics can be prepared by selecting from this list. Note that content criteria relate to Writing and Other Ways of Representing Outcomes. Make sure students are informed of criteria prior to their presentation.

Criteria	Formal Speech	Class Presentation	Impromptu Speech
Content ▪ Topic is appropriate for the occasion. ▪ Ideas are well organized. ▪ Presentation has a good introduction/conclusion. ▪ Ideas flow logically with good transitions. ▪ Sentence structure is varied (including short ones, interjections, and questions). ▪ Anecdotes and statistics are used appropriately. ▪ Humour is incorporated where appropriate.	Important	Important	Because it is impromptu, content is organized as it is delivered, with a only couple of minutes for preparation
Delivery ▪ Voice projection/volume is loud enough to be heard clearly throughout the room. ▪ Words are pronounced clearly and correctly. ▪ Presentation is paced slowly enough to enable listeners to process it. ▪ Expression is varied, with emphasis where required; no monotone or sing-song. ▪ Pauses occur where important points are made.	Important	Important	Important
Use of props/visuals (if used) ▪ Notes must be on cards and unobtrusive. ▪ Presentation slides show important ideas in point form. ▪ Charts are clear and neatly laid out. ▪ Other props are effectively used to demonstrate points.	If used, must be natural	If used, must be natural	Not as likely to be used
Body Language ▪ Hand gestures are natural and for emphasis. ▪ Stance is comfortable and relaxed. ▪ Facial expression is relaxed and smiling as appropriate. ▪ Eye contact is made with audience in all parts of the room.	Important	Important	Important
Dress ▪ Dress depends on the nature of the audience and/or teacher requirement.	More formal	Less formal	Casual

A8: Oral Presentation Rubric

Although this rubric is most effective with SCO 2.1, parts of it can be used to assess speaking and listening in small-group or whole-class discussions for other purposes.

Name: _____   Date: _____

Presentation: _____

VERBAL SKILLS

Skill	1	2	3	4
Volume and Projection	Voice not heard by all listeners	Voice low; listeners strain to hear	Voice heard clearly by all listeners	Voice heard clearly by all listeners
	No attempt to project voice	Projection uneven	Good projection	Good projection
Enunciation	Words incorrectly pronounced	Words incorrectly pronounced	Most words correctly pronounced	All words correctly pronounced
	Many words slurred			
Speed of Delivery	Too rapid for audience to process	Uneven, sometimes too rapid	Slow and even pacing	Slow and even pacing, with occasional pauses
Inflection	Monotone	Varied monotone and sing-song delivery	Satisfactory voice fluctuation; some sing-song delivery	Excellent, natural voice fluctuation to pose questions
	No emphasis on main ideas	Little emphasis on main ideas	Some emphasis on main ideas	Emphasizes main ideas
Enthusiasm for Topic	Little interest shown in topic	Some interest in topic	Evident interest in topic	Strong, positive interest in topic
	No connection with audience	Little connection with audience	Good audience connection	Strong audience connection

NON-VERBAL SKILLS

Skill	1	2	3	4
Eye Contact	No eye contact with audience	Minimal eye contact with audience	Consistent eye contact with some of the audience	Direct eye contact with audience
	Presentation read from notes	Heavy reliance on notes	Refers to notes	Minimal or no reference to notes
Body Language	No body movement	Little (or not appropriate) body movement	Some natural body movement	Body movement natural
	Touches clothing or hair	Sometimes touches hair or clothing	Hand gestures awkward	Hand gestures fluid and effective
Poise	Nervousness, tension obvious	Some tension obvious	Little to no nervousness	Relaxed, self-confident
	Poor recovery from errors	Some difficulty recovering from errors	Makes minor errors but recovers easily	No or few errors

A9: Speaking and Listening Checklist

Checklist can be used for self-, peer, and teacher assessment to address the suggested outcomes.

Name: _____   Date: _____

SCO	Behaviours and Skills	Not Yet	Getting There	Got It!
1.1	Participates willingly in group/class discussions.			
3.1	Faces person(s) spoken to.			
3.1	Is attentive.			
3.1	Gives verbal and non-verbal feedback.			
1.2	Asks relevant questions to clarify meaning.			
1.1	Summarizes and restates to clarify meaning.			
1.2	Contributes ideas from own knowledge of topic.			
1.3, 3.1	Agrees or disagrees respectfully, giving reasons.			
1.2	Answers questions thoughtfully.			
1.1, 1.3 3.1	Acknowledges others' viewpoints when explaining oneself.			
1.1	Waits turn to speak/does not interrupt.			
3.1	Uses a non-judgmental tone of voice.			
2.2	Speaks at an appropriate speed and volume.			
2.2, 3.1 3.3	Uses language appropriate for the topic of discussion.			
2.2, 2.4	Uses facial expression and eye contact as appropriate to the topic and group membership.			

Comments:

A10: Listening and Speaking Checklists

ACTIVE LISTENING CHECKLIST (SCOS 1.1, 1.4, 2.2, 2.3, 3.1)

Name: _____   Date: _____

Listening Behaviours and Skills	Not Yet	Getting There	Got It!
I look at whoever is speaking.			
I sit up and look alert.			
I give appropriate verbal responses such as, "I see," or "Uh huh."			
I give non-verbal feedback, such as head nods, to show that I am listening.			
I ask questions when I don't understand something.			
I restate comments when necessary to clarify meaning.			
I make mental connections between what I know and what is said.			
I evaluate the truth/value of what is said.			
I wait until another speaker is finished before I speak.			

RESPONSIBLE SPEAKING CHECKLIST (SCOS 1.1, 1.4, 2.2, 2.3, 3.1)

Name: _____   Date: _____

Speaking Behaviours and Skills	Not Yet	Getting There	Got It!
I look at the person(s) to whom I am speaking.			
Whether I agree or not, I make my speaking tone non-judgmental.			
I use a normal speaking volume so that only those in my group can hear me.			
I speak slowly enough to be understood.			
I use a facial expression appropriate to the topic of discussion.			
I use vocabulary appropriate for the topic of discussion.			

A11: Listening for Bias and Illogic

Fallacies taken from *Meet Me in the Middle* (Wormeli 2001, 30–34). Wormeli gives credit to Jim Norton's website, Practical Skepticism, http://info-pollution.com/skeptic.htm

Some Logical Fallacies

AD HOMINEM (ARGUMENT TO THE MAN)
You attack the person instead of attacking his or her argument.

STRAW MAN (FALLACY OF EXTENSION)
You attack an exaggerated or caricatured version of your opponent's position.

ARGUMENT FROM ADVERSE CONSEQUENCES
You claim that an opponent must be wrong, because if he or she is right, then bad things will ensue.

SPECIAL PLEADING (STACKING THE DECK)
You selectively use arguments that support your position but ignore or deny any arguments against it.

THE EXCLUDED MIDDLE (FALSE DICHOTOMY, FAULTY DILEMMA)
You assert or assume that there are only two alternatives when in fact there are more.

BURDEN OF PROOF
You claim that whatever has not yet been proven false must be true (or vice versa).

POISONING THE WELLS
You discredit the sources used by your opponent.

BEGGING THE QUESTION (ASSUMING THE ANSWER, TAUTOLOGY)
You reason in a circle. You include the thing you are trying to prove as one of your assumptions.

ARGUMENT FROM FALSE AUTHORITY
You use the opinion of someone famous to support your argument when that person is known for something unrelated to the subject being discussed.

APPEAL TO AUTHORITY
You use the opinion of someone knowledgeable without giving evidence that the opinion is valid. Appeal to unnamed authorities ("scientists say" or "they say") is a variation of this fallacy.

BAD ANALOGY
You claim that two situations are highly similar when they are not.

FALSE CAUSE
You assume that because two things happened, the first one caused the second one.

APPEAL TO WIDESPREAD BELIEF (BANDWAGON ARGUMENT, PEER PRESSURE)
You claim, as evidence for an idea, that many people believe something or used to believe it.

FALLACY OF COMPOSITION
You assume that the whole has the same simplicity as its parts: Atoms are colourless. Cats are made of atoms, so cats are colourless.

SLIPPERY SLOPE FALLACY
You assume that something must be wrong because of its proximity to something that is wrong.

ARGUMENT BY HALF-TRUTH (SUPPRESSED EVIDENCE)
You leave out information that might influence others to disagree.

ARGUMENT BY SELECTIVE OBSERVATION
You support your argument by citing only positive facts.

NON-SEQUITUR
You make a statement and follow it by another that is not proven by the first.

EUPHEMISM
You use pleasing words to make a situation sound better or more emotionally palatable.

WEASEL WORDING
You use word changes to claim a new or different concept when what you are really doing is trying to soften an old concept.

ARGUMENT BY FAST TALKING
You move from one idea to the next so quickly your audience does not have time to think about what you are saying so as to challenge your assumptions and claims.

LEAST-PLAUSIBLE HYPOTHESIS
You ignore the most reasonable explanations, making the desired explanation the only possible one.

Appendix B: Reading and Viewing

B2: Cueing Systems

As readers/viewers interact with text, they use the strategies of sampling, predicting, and confirming or self-correcting. This complex process requires the integration and co-ordination of four sources of information—pragmatic (context), semantic (meaning), syntactic (structure) and graphophonic (visual) information.
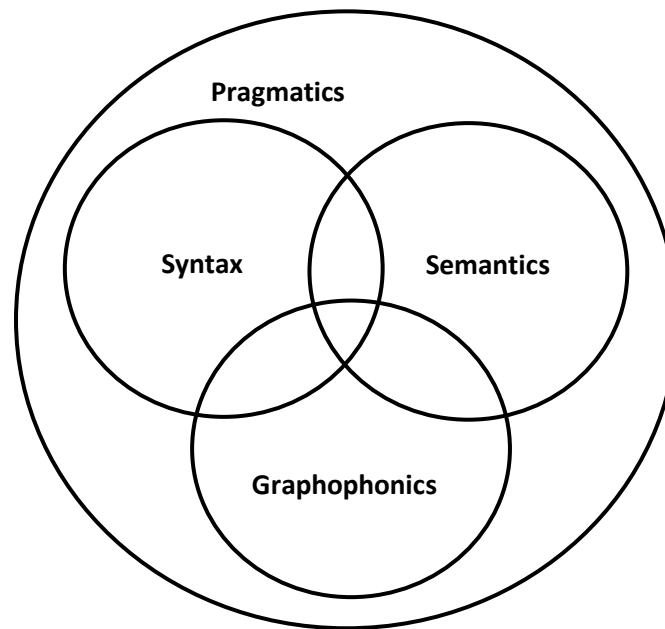
Focus on Context: Pragmatic

- Global in nature and focuses on the context in which readers find themselves.
- Understanding the context increases students' ability to successfully navigate and understand texts.
- Refers to the readers' understanding of how text structure works.
- When readers have a sense of the actual context, they are able to combine that understanding with their prior knowledge to support them in making appropriate predictions as they read.

Examples of pragmatic sources include

- understanding the basic structures of a narrative text (beginning, middle, end, setting, characters, plot, resolution)
- understanding the elements of various fiction genres (fairy tales, realistic fiction, etc.)
- understanding the text patterns of non-fiction text (e.g., description, question/answer, sequence)
- understanding how information is presented in non-fiction text features and how page layouts that include these features are read (e.g., illustrations, photographs, labels, captions, cross-sections, maps, charts, scaled drawings)

Focus on Meaning: Semantic

- Refers to the "making-sense" element of reading.
- Readers gather information from the text, illustrations, and other features of the text.
- Focus is on "Does it make sense?"
- Consists of the meaning conveyed through words and ideas.
- Readers make sense of reading when they combine their prior knowledge with the print on the page.
- A self-correction related to meaning occurs when the reader makes a correction to ensure that meaning is maintained.
- A reader makes an error when reading but maintains meaning.

Focus on Structure: Syntactic

- Refers to the structure of language and how language works.
- Readers use information such as sentence structure, word order, function words, and word endings to make sense of syntactic cues.
- Grammar in terms of normal English language plays a key role in this source of information.
- Focus is on "Does it sound right?/Would we say it that way?"
- A self-correction related to structure may occur when the reader makes a correction to ensure that their reading adheres to the common conventions of the English language and sounds right (e.g., a noun is replaced by a noun; a verb is replaced by a verb).

Focus on Visual Information: Graphophonic

- Refers to knowledge about the sound-symbol system and how readers apply this knowledge as they read.
- Phonological awareness is the foundation of a readers' success with the sound-symbol knowledge and its application to reading.
- Focus is on "Does it look right?"
- A self-correction related to the visual source of information occurs when the reader makes a correction based on the print on the page.

B3: Anticipation Guide

Name: _____   Date: _____

Respond to each statement twice—once before reading and again after reading. Each time, write *A* if you agree with the statement or *D* if you disagree with the statement. Give reasons.

Response before Reading	Topic/Reading ---	Response after Reading
	1.	
	2.	
	3.	
	4.	
	5.	

B4: K-W-L Chart

Name: _____   Topic: _____

What I Already Know	What I Want to Know	What I Have Learned

B5: Sample Reading Log

Name: _____   Date: _____

Date	Title	Pages Read	Comment

B6: Checklist of Reading Strategies

The following checklist of reading strategies can be used by both teachers and students to assess students' use of reading strategies and fix-up strategies—SCOs 4.3 and 4.4.

Student Name: _____ Date: _____

Reading Strategies (SCO 4.3)	Not Yet	Getting There	Got it!
Sets purposes for reading.			
Accesses prior knowledge.			
Asks questions about the text; is curious.			
Visualizes characters, setting, action.			
Determines what information is important to understanding.			
Summarizes text to clarify important parts.			
Makes connections between texts and between text and self.			
Analyzes text content for meaning.			
Makes inferences from text clues.			
Evaluates and synthesizes content and ideas.			
Makes predictions about outcomes, character choices.			
Fix-up Strategies (SCO 4.4)			
Slows reading speed.			
Rereads and clarifies as necessary to clear up confusion.			
Self-monitors understanding and self-corrects as necessary.			
Uses word-solving strategies to clarify understanding.			
Chunks text to more easily comprehended amounts.			
Seeks help from outside sources as needed.			
Thinks about what is read.			

B7: Checklist of Strategies for Reading Information Text

The following checklist can be used to assess students as they read information texts to acquire ideas or material for research purposes—SCO 5.1

Name: _____   Date: _____

Strategy (SCO 5.1)	Not Yet	Getting There	Got It!
Sets purpose for research; establishes a research question.			
Evaluates the authenticity and credibility of texts.			
Uses note-making strategies to collect information.			
Uses graphic organizers to sort information when appropriate.			
Summarizes and paraphrases researched content.			
Avoids plagiarizing others' words and ideas.			
Attends to the research question or thesis when sorting ideas.			
Analyzes information to organize it in logical ways.			
If preparing an argument, looks for a range of perspectives.			
Records necessary bibliographic information for sources.			

Comments:

_____

_____

_____

_____

_____

_____

_____

_____

B8: Sample Assessment Checklist for Personal Response

This checklist can be used to collect information for assessment *for* learning for Reading and Viewing Outcomes 6.1, 6.2, 6.3, and 6.4.

Name: _____   Date: _____

1 = no evidence   2 = some of the time   3 = most of the time

Personal Response Checklist		Date of Assessment			
SCO	Criteria				
6.1	Gives details from texts to support opinions and statements.				
6.2	Asks questions about the meaning of texts.				
	Makes connections between texts and own experience.				
	Makes connections between texts and other texts.				
	Generalizes about texts and connections with the rest of the world.				
	Gives personal opinions about content, genre, and writing style choices.				
	Makes statements about what has been learned from the text.				
6.3	Identifies thematic connections among different kinds of texts, including print, media, and other public discourse.				
6.4	Demonstrates openness to alternative interpretations of texts.				

Comments:

B9: Assessment Checklist for Response to Author's Craft

This checklist can be used to collect information for assessment *for* learning for Reading and Viewing Outcomes 7.1, 7.2, 7.3, 7.4, 7.5. Note that students can be asked to structure responses to demonstrate one or two selected outcomes, or all, depending on instructional focus.

Name: _____   Date: _____

1 = no evidence   2 = some of the time   3 = most of the time

Critical Response to Author's/Creator's Craft Checklist		Date of Assessment			
SCO	**Criteria**				
7.1	Notes when author's/creator's choice of genre or form (e.g., poetry, narrative, other media) is particularly suited to text content.				
	Notes author's/creator's use of vocabulary for particular effect.				
	Notes variation in sentence structure and kind for effect in print texts.				
	Shows awareness of tone when it is deliberately created.				
	Comments on the impact of graphics, depending on text medium.				
7.2	Infers meaning from context, characters' actions, and indirect suggestion.				
	Notes how text content, structure, and form contribute to their understanding of and reaction to its meaning.				
7.3	Identifies the text's intended audience.				
	Notes how the author/creator crafts the text (content, structure, form) with an audience in mind.				
	Notes the author's/creator's apparent purposes in writing the text.				
	Identifies the context, world view, situation within which the text is created.				
7.4	Identifies literary/media devices such as metaphor, simile, irony, allusion.				
	Identifies the use of flashback, narrative point of view.				
7.5	Identifies features of poetry such as rhyme, rhythm, stanza, figurative language, etc.				
	Identifies narrative elements of plot development such as setting, conflict, incident, climax, denouement.				
	Identifies organizational elements of non-fiction (e.g., essay, information text, documentary, biopic).				
	Distinguishes different forms of print or media text by their structural characteristics, language used, and type of content.				

Comments:

B10: Assessment of Critical Literacy

This checklist can be used to collect information for assessment *for* learning for Reading and Viewing Outcomes 7.6, 7.7, and 7.8, and addresses students' awareness of author's intent, biases, and attitudes toward audience and topic. Teachers can assess all outcomes or ask students to address certain ones in their responses. Note that this checklist can be used for a variety of texts, not just print.

Name: _____ Date: _____

1 = no evidence   2 = some of the time   3 = most of the time

Critical Literacy Checklist		Date of Assessment			
SCO	**Criteria**				
7.6	Points out when texts appear to have ideas, agendas, or purposes beyond merely informing or entertaining.				
	Points out language used to convey that purpose.				
	Points out when language or other devices are used to reach specific audiences for specific purposes.				
7.7	Points out when texts convey beliefs and positions on ideas.				
	Evaluates one's own position on such texts.				
	Questions whose position is omitted from texts.				
	Points out when texts portray social and cultural identities.				
	Points out when manipulated to feel positively or negatively about people, actions, ideas, products, etc.				
7.8	Questions the position of text creators on their political, economic, social, or cultural ideas.				
	Examines one's own position on political, economic, social, or cultural ideas encountered in texts.				
	Evaluates texts for balance among viewpoints in the ideas they present.				

Comments:

Appendix C: Writing and Other Ways of Representing

198

C2: Expressive Writing Criteria

Note that these criteria may be used to assess Writing and Other Ways of Representing Outcomes 8.1, 8.2, and 8.3. Use selected criteria from this list to customize sections of the Generic Writing Rubric for particular writing assignments. Students are not expected to show evidence of every criterion in order to meet outcomes.

Expressive writing (for example free writes, reading responses, journal entries, descriptive narratives, memoirs, personal letters, impromptu writing)	
Content/Ideas Trait	- makes sense - uses sensory details to develop ideas that include related ideas, images, or feelings - sustains ideas through several related paragraphs - may include visuals that enhance the main ideas but are not necessary for comprehension
Organization Trait	- uses genre or form appropriate to purpose and audience - uses text structures appropriate to form or genre - includes paragraphs that enhance the clarity of the ideas - uses an extended range of connecting words to combine ideas, indicate comparisons, show sequence, and describe cause-and-effect relationships - features natural and smooth transitions between ideas - features strong leads and satisfying endings
Sentence Structure/Fluency, Word Choice, and Voice Traits	- features strategically varied word order within a sentence, for effect - experiments with word choice and phrasing based on audience and purpose (deliberately chopping phrasing in a poem, for example) - includes a variety of sentence types for effect, including sentence fragments and run-on sentences - effectively uses paragraphs - effectively experiments with new, powerful, and precise words - maintains a consistent tone and point of view - features an honest voice that enhances purpose and engages the audience
Conventions	- features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly) - uses proper punctuation and capitalization - uses proper vocabulary and correct spelling - uses a suitable presentation format (writing is legible and appropriate to content and purpose - uses text features that enhance clarity - uses secondary sources of information which have been acknowledged

C3: Transactional Writing Criteria

Note that these criteria may be used to assess Writing and Other Ways of Representing Outcomes 8.3, 9.1, 9.2, and 10.2. Use selected criteria from this list to customize sections of the Generic Writing Rubric for particular writing assignments. Students are not expected to show evidence of every criterion in order to meet outcomes.

Transactional writing (for example, expository writing such as reports, articles, instructions, procedures, explanations, business letters; persuasive writing such as editorials, letters, opinions; and impromptu writing)	
Content/Ideas Trait	- has a clear purpose, makes sense, and emphasizes important ideas - has a narrow topic and is understandable - contains accurate information from several sources - may express and justify a viewpoint - shows a clear sense of audience
Organization Trait	- uses a form appropriate to purpose and audience - uses text structures appropriate to form - uses connecting words to combine ideas, indicate comparisons, and show sequence - describes cause-and-effect relationships - uses text features when appropriate - features a strong lead and a satisfying ending
Sentence Structure/Fluency, Word Choice, and Voice Traits	- reads smoothly and demonstrates strategic paragraphing - shows a clear sense of audience - maintains a consistent tone and point of view - contains effectively used content words to enhance meaning - uses a variety of sentence types, lengths, and structures
Conventions	- features conventions of language to enhance meaning and artistry, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly) - features the proper use of punctuation and capitalization - respects copyright and cites references - displays appropriate choice of vocabulary, and correct spelling - has a suitable presentation format and layout (writing is legible and appropriate to content and purpose) - has text features that enhance clarity

C4: Poetic Writing Criteria

Note that these criteria may be used to assess Writing and Other Ways of Representing Outcomes 8.3, 9.1, 9.2, and 10.2. Use selected criteria from this list to customize sections of the Generic Writing Rubric for particular writing assignments. Students are not expected to show evidence of every criterion in order to meet outcomes.

Poetic writing (for example, scripts, poems, short stories, passages, descriptive narratives, impromptu writing)	
Content/Ideas Trait	▪ makes sense and develops clear, focused ideas which may be imaginative and original ▪ uses sensory details to develop the ideas ▪ narrows and focuses the topic ▪ includes well-developed paragraphs ▪ uses sensory detail and follows the required pattern (poetry, for example)
Organization Trait	▪ uses genre or form appropriate to the purpose and audience ▪ uses text structures appropriate to form or genre ▪ uses connecting words to combine ideas, indicate comparisons, and show sequence ▪ describes cause-and-effect relationships ▪ reads smoothly (pacing is controlled) ▪ contains clear and interesting dialogue that contributes to the understanding of character ▪ includes a thoughtful and expressive title

Poetic writing (for example, scripts, poems, short stories, passages, descriptive narratives, impromptu writing)	
Sentence Structure/ Fluency, Word Choice, and Voice Traits	- features strategic word order in a sentence or line of poetry for dramatic effect - deliberately uses run-on sentences and/or fragments for effect - effectively models elements of style from literature or from a poetic form (a compelling lead, for example) - uses appropriate tools to strengthen word choice (dictionary, thesaurus) - uses literary devices such as simile, metaphor, alliteration, onomatopoeia, or symbolism - shows a clear awareness of audience - has ideas/images that create impact - experiments with word choice and phrasing based on audience and purpose (for example, deliberately chopping phrasing in a poem) - reveals an honest, personal, engaging voice appropriate to purpose and audience - uses dialogue to develop character
Conventions	- features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly) - uses modifiers which have been properly placed - features the proper use of punctuation and capitalization - uses appropriate vocabulary and correct spelling - employs knowledge of spelling rules and word patterns to correct spelling errors - features paragraphing of dialogue - uses a suitable presentation format (writing is legible and appropriate to content and purpose) - contains text features which enhance clarity - uses secondary sources of information that have been acknowledged

C5: Forms/Processes of Representation Criteria

Note that these criteria may be used to assess Writing and Other Ways of Representing Outcomes 8.1, 8.2, 9.1, 9.2, and 10.3 when the task requires some genre or form of representation. Use selected criteria from this list to generate a checklist or rubric to assess representational assignments. Students are not expected to show evidence of every criterion in order to meet outcomes.

Forms/processes of representation (for example, music; dance, or other movement; visual representations such as drawings, photography, paintings, posters, cartoons, charts, diagrams, graphs, brochures, etc.; drama, including skits, plays, mimes, role-plays, tableaux; media production, such as videos, films, storyboards, interviews, documentaries; technological forms, including web pages, multimedia presentations)	
Content/Ideas Trait	▪ convey information and ideas for specific purposes and audiences ▪ develop key ideas through details, elements and principles, and images and emotions ▪ demonstrate imaginative connections to personal feelings, experiences and opinions ▪ convey personal insights into choice of materials, processes and technologies to represent the message
Organization Trait	▪ use elements of form (structure of a text) to enhance meaning ▪ use text features/elements of design (titles, captions, colour, etc.) clearly and effectively to enhance understanding ▪ use art elements associated with particular arts disciplines and forms organized to create mood and emotional impact (examples include line, colour, or surface in art; energy and time in dance; voice, gesture, and movement in drama; sound,lights, and colour in media; pitch, tempo, and articulation in music; and texture, shape, and sound in visual communication)
Sentence Structure/Fluency, Word Choice, and Voice Traits	▪ feature an individual perspective that is evident and expressive and engages the viewer ▪ show evidence of experimentation with visual and artistic devices and forms to create impact, enhance communication, and engage the viewer ▪ use voice that shows commitment to the topic

Conventions Trait	- feature conventions of language to express meaning, including grammar and usage use proper punctuation and capitalization - use appropriate vocabulary and correct spelling - use presentation details that are appropriate to medium (legibility, visual impact, spatial organization) - feature forms (written, artistic/visual) that are appropriate to content and purpose - use text features that enhance clarity

C6: Writing/Representing Conference Form

Name: _____   Date: _____

Check one:

☐ pre-writing conference   ☐ work-in-progress conference   ☐ work-nearly-finished conference

Topic: _____   Selected Genre/Form: _____

Pre-writing Strategies/Processes (SCOs)	√	Comments
Brainstorms ideas (10.4)		
Asks W5-style questions about topic (10.4)		
Free writes (10.4)		
Confers with others about topic (10.4)		
Defines topic; narrows focus (9.1, 10.4)		
Defines purpose, audience (9.1, 10.4)		
Defines genre and form (9.1, 9.2, 10.4)		
Plans with notes, outlines, and/or graphic organizers (8.2, 10.4)		
Other		
Writing/Drafting Processes (SCOs)		**Comments**
Drafts … (10.1)		
▪ plans sequence of ideas, incidents (9.2,10.4)		
▪ attends to consistency of voice, tone (8.3, 9.2)		
▪ attends to word choice (8.3)		
▪ adds visuals (sometimes) to clarify meaning (10.5)		
Reviews work … (9.3, 10.1, 10.4)		
▪ revisits earlier planning decisions (9.3, 10.4)		
▪ confers with peers, teacher (10.4)		
▪ evaluates own work (10.4)		
▪ accepts feedback (9.3, 10.4)		
Revises work … (10.2)		
▪ reorganizes content (10.4)		
▪ adds/deletes content as needed (9.2, 10.4)		
▪ refines ideas, voice, tone (10.4)		
▪ refines language, sentence fluency (8.3, 10.4)		
Edits/proofreads work … (10.2)		
▪ edits spelling, punctuation, other sentence-level errors (10.2)		
▪ consults references, others as needed (10.2)		
Areas of improvement/growth:		
Instructional focus:		
Focus for next time:		

C7: Tracking Students' Writing/Representing Strategies

Name: _____   Date of Assessment: _____

Strategies (SCOs)				
Pre-Writing Strategies				
▪ Brainstorms ideas for a project. (10.4)				
▪ Free writes to obtain ideas for topics. (10.4)				
▪ Asks who, what, where, when, why, how to help decide what information is needed for project. (10.4)				
▪ Confers with others about topic. (10.4)				
▪ Narrows the focus of topic. (9.1, 10.4)				
▪ Decides what the purpose of the work will be. (9.1, 10.4)				
▪ Decides who the audience will be. (9.1, 10.4)				
▪ Decides what genre of writing/ representation will be used and what form within it. (9.1, 9.2, 10.4)				
▪ Uses note making to get required information. (8.2, 10.4)				
▪ Uses outlining or graphic organizers to organize. (8.2, 10.4)				
During Writing Strategies				
▪ Pays attention to sequence of ideas or story incidents. (9.2, 10.4)				
▪ Attends to voice and tone. (8.3, 9.2)				
▪ Chooses language that is appropriate for voice and tone. (8.3)				

(See next page for Revision/Editing Strategies)

Revision Strategies				
▪ Reviews original plans for the work. (9.3, 10.4)				
▪ Confers with teacher or classmate. (10.4)				
▪ Tries to make an objective evaluation of work. (10.4)				
▪ Listens to feedback from teacher and peers and decides what advice to take. (9.3, 10.4)				
▪ Removes unnecessary content. (9.2, 10.4)				
▪ Adds material necessary to clear up confusion. (9.2, 10.4)				
▪ Reorganizes ideas to make the work more fluid, more coherent. (10.4)				
▪ Reviews overall paragraph structure for sentence length and kind. (10.4)				
▪ Fine-tunes sentence structure. (10.4)				
▪ Rethinks vocabulary used. (8.3, 10.4)				
▪ Makes sure the voice and tone are consistent. (10.4)				
Editing Strategies				
▪ Reads sentence by sentence to look for spelling, punctuation, and capitalization mistakes. (10.2)				
▪ Looks for errors in usage and corrects them. (10.2)				
▪ Consults the teacher or other authority when cannot identify a problem or what to do with it. (10.2)				

C8: Student Checklist of Drafting Processes

Name: _____   Date: _____

"Before I start a writing/representing project, I … "	Seldom	Sometimes	Always
▪ brainstorm a list of ideas for my project			
▪ free write to think up ideas for topics			
▪ ask who, what, where, when, why, how about my topic to help me decide what I need to know			
▪ talk to others about what I might do with my topic			
▪ narrow the focus of my topic so that it is manageable			
▪ decide what the purpose of my work will be			
▪ decide who my audience will be			
▪ decide what genre of writing/representation I will use and what form within it			
▪ use note making to get information I need for my work			
▪ use outlining or graphic organizers to organize my ideas			
"While I am writing/drafting, I … "			
▪ pay attention to the order of my ideas or story incidents			
▪ think about the work's voice and tone			
▪ choose language that's appropriate for voice and tone			
"When I finish my first draft (or even while I am still working on it), I … "			
▪ review my original plans for the work			
▪ have a conference with my teacher or a classmate			
▪ try to make an objective evaluation of my work			
▪ listen to feedback from my teacher and peers and decide what advice to take			
"When I revise my work, I … "			
▪ remove content that takes away from the impact of my work			
▪ add material that is necessary to clear up confusion			
▪ reorganize ideas to make the work more fluid, more coherent			
▪ review overall paragraph structure to make sure I have varied sentence length and kind			
▪ fine-tune my sentence structure			
▪ rethink some of the vocabulary I have used			
▪ make sure the voice and tone are consistent			
"When I edit my work, I … "			
▪ read sentence by sentence to look for spelling, punctuation, and capitalization mistakes			
▪ look for errors in usage and correct them			
▪ consult the teacher or other authority when I don't know how to identify a problem or what to do with it			
"When I proofread my work, I … "			
▪ review what I have written one more time for errors and misspellings I may have missed			

C9: Traits of Writing

The information below provides a common language for use with reference to characteristics of writing and can be customized to assess specific writing tasks.

Traits	What This Means	Questions to Ask
Content/Ideas	The content/ideas trait is about the focus and clarity of the writing. It includes the accuracy of the information presented and the focus—one main message or several related messages.	▪ Does the writing stay on topic? ▪ Is the information correct? ▪ Have I included any "filler"? ▪ Is my message clear?
Organization	Organization as a trait deals with how the writing is structured, the pace, and the order or sequence of the writing.	▪ Does the organization suit the task? ▪ Is there a clear introduction and conclusion? ▪ Are there transitions to move from one idea to another? ▪ Does the writing have a good pace? Does it drag on, or is it too rushed?
Sentence Structure/Fluency	This trait is largely about the sound of the writing when read aloud. Text should be easy to read and use a variety of sentence types.	▪ Are sentences complete? ▪ Is there a variety of sentence lengths? ▪ Are there run-on sentences or fragments?* ▪ Do changes in verb tense serve a purpose?
Voice	Writing that has voice engages the reader and conveys the personality and sincerity of the author.	▪ Is the writing respectful of the audience? ▪ Is there a commitment to the topic? ▪ Does the writing sound like me?
Word Choice	Word choice means choosing the most effective words to convey meaning.	▪ Is vocabulary used correctly? ▪ Does the vocabulary match the audience and the topic?
Conventions	Use of conventions means adhering to the standard rules of punctuation, grammar, capitalization, etc., in order to make the piece easier to read.	▪ Is much editing required? ▪ Are there errors in spelling, capitalization, punctuation? ▪ Is the grammar correct? ▪ Have paragraph breaks been used?

*The use of fragments in writing does not always indicate lack of understanding of proper sentence structure. Sentence fragments can be used artfully in written text and enhance the quality of the writing when so used. Additionally, it is expected that fragments may occur in dialogue where the writer is representing informal or home language, or dialect associated with specific social or age groups.

C10: Generic Writing Rubric

Name: _____ Date: _____ Genre/Form: _____

Criteria	1-Limited	2-Adequate	3-Proficient	4-Superior
Content	Incorrect information/ ideas evident	Most information/ ideas accurate	Accurate information/ideas	Insightful information/ideas
	Topic undeveloped/unclear, with irrelevant details	Defined topic, with some supporting details	Clear topic, with interesting, informative details	Clear topic, with rich and detailed information
Organization	No identifiable introduction	Introduction evident	Effective introduction	Strong introduction
	No attempt to define purpose/audience	Purpose/audience not clearly defined	Defined purpose/ audience	Clearly defined purpose/audience
	Lacks a conclusion	Evidence of a conclusion	Effective conclusion	Strong conclusion
	Disorganized and difficult to follow	Weak organization of ideas	Effective organization of ideas	Sophisticated organization of ideas
	No attempt at transitions between paragraphs/ideas	Some attempt at transitions between paragraphs/ideas	Clear transitions between paragraphs/ideas	Transitions enhance understanding
	Little attention to paragraphing	Paragraphing present, but erratic	Effective paragraphing	Effective, imaginative paragraphing
Word Choice	Limited and predictable range of language	Some interesting language choices; some inaccuracies	Creative language, accurately used	Rich and colourful language, accurately used
Voice	No hint of writer's personality	Generalities, with few glimpses of the author's personality	Consistent representation of the author's personality	Lively representation of the author's personality
	Flat and lifeless tone	Pleasant and safe tone, with little attempt at style	Effective contribution to author's style	Sophisticated contribution to author's style
Sentence Structure/Fluency	Simple, monotonous sentence patterns; choppy fluency	Some sentences fluent and easily read	Well-crafted sentences contributing to fluency	Sophisticated sentences enhancing fluency
	No variety in sentence length	Some attempt to vary sentence length	Varied lengths of sentences contribute to smooth fluency	Artful variation in sentence length enhances rhythmic fluency
	Incorrect sentence structures	Most sentences correct	Sentences correct; occasional correct use of fragments	Sentences correct; artful use of fragments
Conventions (usage, grammar, spelling, punctuation)	Distracting errors in mechanics	Frequent errors affecting the reading of the text	Correct use of conventions; text easy to read	Conventions used strategically to enhance meaning and voice

References

Many of the resource titles referenced in this document are available for purchase through the Department of Education and Early Childhood Development's Nova Scotia School Book Bureau (NSSBB). The stock code number for these authorized resources is indicated in parentheses at the end of the resource listing (e.g., NSSBB #: _____). Additional information about these items can be found in the Authorized Learning Resources (ALR) database on the School Book Bureau website at https://edapps.ednet.ns.ca/nssbb.

In addition, many of the video resources referenced may be borrowed through the Education Media Library of Learning Resources and Technology Services (LRTS) of the Department of Education and Early Childhood Development. The catalogue numbers for these videos are indicated in parentheses at the end of the video listing (e.g., LRTS #: _____). Additional information about the videos can be found in the Media Library link on the LRTS website at www.lrt.ednet.ns.ca.

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