English 10 Plus

Guide

NOVA SCOTIA
NOUVELLE-ÉCOSSE

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English 10 Plus

Prepared by the Department of Education and Early Childhood Development

This is the most recent version of the current curriculum materials as used by teachers in Nova Scotia.

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Draft January 2014

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Introduction

Background

The English 10 Plus curriculum guide provides a 220-hour instructional program to support teachers of students who have experienced difficulties in English language arts in grades 7–9 and require increased support in developing English language arts skills.

Rationale

Because these students have not met learning outcomes with real success at the grade 9 level, their academic choices may be limited. Through English 10 Plus, they will have extended opportunities to increase their literacy skills.

The Nature of English 10 Plus

English 10 Plus is a two-credit, 220-hour course providing students with one English credit and one elective credit. A key feature of the course is an emphasis on student-centred, active learning. Students who have had limited success in meeting English language arts curriculum outcomes need to engage fully in the learning process in order to develop strategies and strengthen skills in each of the strands of English language arts.

Curriculum Outcomes

The outcomes of English 10 Plus are those of English 10, as students who complete the course successfully will have met the demands of English 10. As stated in the *Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 7–9* and the *Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12,* "it is important to note that these outcomes represent a continuum of learning" (p. 23). The English 10 Plus curriculum guide will give both the grade 9 outcomes and the grade 10 outcomes, so teachers of English 10 Plus can more effectively judge where students of this course need to begin and where, on the continuum of learning, they need to "finish" for the year.

Engaging All Students

Students who choose to follow the English 10 Plus course of study will want to engage in learning, as they are making a conscious choice to improve their English language arts skills. Nevertheless, they may in their hearts be students who "feel alienated from learning in English language arts and from learning in general—students who lack confidence in themselves as learners" (*English Language Arts, Grades 7–9*, p. 12). These students need to be supported by teachers who respect their decision to take English 10

Plus. Such teachers will work to engage them in activities that are relevant, that allow for learning success, and that challenge and encourage them to move forward in their learning.

English 10 Plus Learning Environment

"A supportive environment is crucial for students who lack confidence in themselves as learners. If a true community of learners is to be created, teachers need to demonstrate a valuing of all learners, emphasizing that diversity enhances everyone's experience of learning.

It is crucial that this happen very early in the school year and that it be continually reinforced" (*English Language Arts, Grades 7– 9*, p. 13).

The teacher must establish a positive climate, where criticism, sarcasm, put-downs, and teasing are not permitted. A teacher who models positive values can make a significant difference in students' learning lives.

Power, freedom, fun, and a sense of belonging are biological needs of all humans, according to Dr. William Glasser. (*Reality Therapy: A New Approach to Pyschiatry*, 1965). Certainly, meeting these needs in the English language arts classroom results in engaged and successful learners. In the English 10 Plus classroom, the teacher can facilitate learning by keeping these elements in mind during every lesson.

Power

Empowerment means that every learning experience must have authentic value for students. It is the teacher's job to explain what that value is if it is not obvious to students. If students can't see the value as real, they will not engage, and the time will be wasted.

"Getting good marks" is not a real purpose for learning in the English 10 Plus classroom.

- Example: Essay writing. Writing an essay is an exercise in ordered thinking. This skill is needed every time a person wants to communicate ideas, perhaps in a work situation; to persuade another to see a point of view, perhaps in a relationship; or to clarify one's own thinking, perhaps before making a difficult decision.

Empowerment means that students may choose their own subjects for writing and their own material for reading, within the context of the teacher's learning objective.

- Example: Perhaps the teacher wants students to think about the ways in which humans structure their stories. A first shared story may be chosen by the teacher and examined as a class, but after the elements of story structure are discussed, students must be free to choose their own stories to explore. It is not necessary for the teacher to have read every story; what is necessary is the

teacher's willingness to listen to the students' explanations of their chosen stories and to share ideas with a clear respect for the students' thinking. If a teacher in the English 10 Plus classroom thinks that there is one "right answer" and that the answer resides with the teacher, the struggling learner will disengage and the journey will end.

Freedom

Closely tied to the need for power, freedom is a craving of the adolescent learner. Choice is of crucial importance in the English 10 Plus classroom. The expertise of the teacher married to the will of the students to learn is a formula for success.

- Example: The teacher wants students to learn how concrete images evoke layered abstract thought and feeling in poetry. After being sure that students understand what concrete images are, perhaps by having students choose a metaphor to describe themselves or a famous person or a friend (always following the class philosophy that the image must be positive), the teacher asks students to find poems they particularly like, as long as they contain concrete images. Such poems will often be songs, which sometimes include explicit language. This is an excellent happening. For one thing, almost always, the explicit language is concrete. For another, the power of language to affect feeling is dramatically demonstrated. If the sensibilities of others (including the teacher) are offended, all can discuss how respect for others comes into play in an individual's choices in a social world. Freedom to choose is not compromised, class spirit is strengthened, and the power of concrete language to affect thought and feeling is explored.

Love and Belonging

Many adolescents value the feeling of belonging above all other needs. In order to succeed with struggling learners, the teacher must help create a class atmosphere of respect, trust, and friendship. The classroom must be a "no-put-down zone." When developing a class philosophy with students in the first hours of a course, the idea of respect for everyone's opinions is often one of the first suggestions students make. If this doesn't happen, the teacher must make it clear that this is a necessity and must model respect for students' positive choices, abilities, and opinions at all times.

- Example: Small-group discussions, in groups that change flexibly, are one way to develop a sense of belonging in the English language arts classroom. For example, the teacher can encourage literature circles that are based on choice of material, so that students do not simply agree to read something in order to stay in a "safe" circle of friends. A notable difference between outcomes at the grade 9 level and the grade 10 level is the need for the growing independence of the learner. Students need to be encouraged to leave the comfort zone of known peer opinions, as well as to rely on the teacher less and less.

Fun

Fun happens naturally when the other needs of power, freedom, and belonging are met. Humans naturally love to learn when the learning is real, when it is of interest to them, and when their explorations are respected, valued, and supported. Teachers can help by using strategies that are lively and involve active learning and by modelling enthusiasm that is real because they are having fun, too. When the classroom stops being a place of joy, the teacher must listen openly to students' concerns and model respect and flexibility by changing strategies. In English 10 Plus, where students are striving to strengthen weak language arts skills, the *English Language Arts, Grades 10–12* descriptors, below, are particularly important. Teachers who truly value dialogue, who understand and recognize the many different modes of intelligence, and who are themselves excited by learning from the ideas, values, and gifts of their many and unique students cannot help but meet the needs of all learners. Reflection will follow, naturally and integrally, as students and teacher learn together in English 10 Plus.

"Learning environments for English language arts in grades 10–12 are places where teachers

- integrate new ways of teaching and learning with established effective practices
- have an extensive repertoire of strategies from which to select the one most appropriate for the specific learning task
- value the place of dialogue in the learning process
- recognize students as being intelligent in a number of different ways and encourage them to explore other ways of knowing
- value the inclusive classroom and engage all learners in meaningful activities
- acknowledge the ways in which gender, race, ethnicity, and culture shape particular ways of viewing and knowing the world
- structure repeated opportunities for reflection so that reflection becomes an integral part of the learning process" (*English Language Arts, Grades 10–12*, p. 12).

Technology

Computers are one of the most helpful supports teachers of English 10 Plus have available to them. Students who have struggled with English language arts skills will read and write almost effortlessly using computers once they have learned how to "surf" the Internet, e-mail to friends, and research subjects of interest to them. Students in Nova Scotia have the Internet and e-mail available to them through provincial funding. Free access to the huge database provided by EBSCO Information Services is available in every school and at home to those teachers and students with Internet access. This English 10 Plus curriculum guide will draw attention to some of the most helpful websites now available for teaching purposes.

New and increasingly effective software programs are being developed all the time, and the prices go down as this happens. Students learn lifelong thinking patterns while creating graphic organizers using programs like Inspiration. Draft:Builder is a wonderful software program that enables a student to create an outline, record ideas, chunk information, listen to the story, essay, report or whatever work they are creating as the program reads it back to them, create a dictionary of words based on any story or novel they are reading, and so on. It can team with Co:Writer, if needed (and if possible, given the technological support available to the teacher).

Homework

When thinking of homework for students of English 10 Plus, think as often as possible about how to engage the significant people in the students' lives outside of class. In addition to the ideas in the resource, here are some examples of techniques that work for students who find homework close to impossible.

Have them write their opinion about some issue, and then write what they think their parent(s) or guardian(s) would write. For homework, they ask the adult to write what they in fact do think about the same issue, and what they think their teen has written. It's easy to prepare a two-sided sheet for this purpose, with spaces on one side for the student's perspectives, and the other for the adult's. The teen engages not to let the adult see what the teen has written, until after the adult has written. This can open discussion in many productive ways. (TeachersFirst webpage: www.teachersfirst.com)

Students might contract to use new vocabulary in conversations with friends outside of class. They simply slip the word in as they are able, and report back to the class any reactions others have, and how they felt as they used the new word or words.

Students contract to read for 10–15 minutes every day outside of class. It may be anything they enjoy, but they do it consistently and faithfully. In their reading log, they may keep a list of titles, numbers of pages or articles read, the date, and brief thoughts.

When engaged in writing workshops, students may be asked to think about their writing for 15 minutes as "homework." They may report in class where they were, and what they thought about, or do it in their thinking journals.

Keeping homework times short, and the purposes clear, will lead students to enjoy extending their English language arts learning outside the classroom in productive and meaningful ways.

Assessment, Teaching and Learning

Further to the suggestions in the *English Language Arts, Grades 7–9* and *English Language Arts, Grades 10–12*, students appreciate knowing exactly what will be evaluated, and how. If the goal for students is quality work, then the teacher and all students will be looking to see effort, growth, and accomplishment. Students and teacher can agree on a scale of marks that reflects achievement.

The decimal system is a useful tool, where marks in the vicinity of 50 percent reflect work at "grade level," those in the vicinity of 65 percent reflect clear understanding, those in the vicinity of 75 percent reflect thoughtful work, those of 85 percent to 100 percent reflect insight and the achievement of quality work. Of course, students and teacher must always be able to explain why they have given any mark and be prepared to change the mark after explanations are heard. Marks are useful only if they are a genuine and honest reflection of present accomplishment and a signpost to future efforts.

A series of checks (✓–, ✓, ✓+) is a good system for day-to-day recording of a teacher's informal observation of students' in-class work. Check minus reflects work done, but not yet at an acceptable level; a check shows acceptable, solid work; and a check plus shows quality effort and accomplishment. After collecting a series of checks, the teacher awards a mark for class work. Students must always feel comfortable about asking for the teacher's thinking when receiving such a mark; questions show interest, and the teacher's positive response to such interest can encourage and guide students' future efforts.

"To become lifelong learners, students need to wean themselves from external motivators like grades or marks. They are more likely to perceive learning as its own reward when they are empowered to assess their own progress … Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning" (*English Language Arts, Grades 10–12*, p. 170). Developing criteria for evaluation with the students of English 10 Plus will help students understand what the journey toward lifelong learning and literacy entails. Engaging in self-evaluation, peer evaluation, and teacher evaluation, with a spirit of encouragement and positive direction, can give valuable information to students. Students need to make choices that will help them grow as learners. Because there is extra time in this course, and because students are taking the course by personal choice, developing criteria with them is crucial.

Of course, each teacher must decide with students whether particular work has a deadline or whether it may be revised and re-evaluated. The opportunity for a student to redo work to reflect new understanding, or new commitment to quality, can reduce frustration and encourage positive choices. The time given to extra marking models the importance the teacher places on student growth and lifelong learning. Sometimes the teacher may ask students to hand in work that is "ready to be evaluated," agree to accept it within a given period of time, and mark it only once. This helps students evaluate the quality of their own work and to decide when they have done their best work at a given point, while allowing them the flexibility of a range of "due dates."

One extremely effective tool for assessment is the conference. These are excellent for student self-assessment, where students share their work and their understanding of their work with confidence with people whose opinions they value. Students will listen carefully to people whom they respect. Conferences are valuable for teachers, who may want to conference with students about growth in reading, writing, or any other aspect of the curriculum. In the Knowing What Counts series of three succinct volumes by Kathleen Gregory, Caren Cameron, and Anne Davies, *Conferencing and Reporting* has excellent examples of graphic organizers to support conferences. The other works (*Setting and Using Criteria*, and *Self-Assessment and Goal Setting*) are equally clear and useful.

Course Design and Components

Introductory Exercises	1–2 hours
Develop Class Philosophy	4–6 hours
Note-making	3–5 hours
Movie Workshops	20–25 hours
Technical Reading	10–15 hours
Novel Selection	1 ½–2 hours
Story Telling, Writing, Reading	15–20 hours
Exploring the Novel	3–4 hours
The Opinion Paper (Essay)	20–25 hours
Drama	6–10 hours
Shakespeare—Seeing and Discussing a Film	6–10 hours
Poems	15–20 hours
Publishing a Magazine (Putting It All Together)	25–30 hours
Celebration of Student Writing	2–3 hours
Course Evaluation	1–2 hours

The following broad suggestions for organizing a successful English 10 Plus program may be rearranged or entirely changed, according to teacher and student preference. They are just that—suggestions. Presenting students with options, and adapting curriculum to student needs, always succeeds best. For example, some classes may prefer to start with video content. Some may prefer poetry and music at the beginning. Some may be anxious to master the essay because of work in other courses. Some may prefer to eliminate drama. Whatever units are chosen and developed, reading should always be connected to whatever course content is being explored. Students can be asked always to have their reading material with them when they come to class and to commit to reading a certain amount of time each day, or each week, as "homework." Time should be allowed for class meetings. These may be planned and/or spontaneous.

Introductory Learning Experiences

(1–2 hours)

- Setting up several stations around the classroom with engaging learning experiences for students to complete together is an effective way to begin to create a class atmosphere of mutual respect and co- operative learning. The teacher hands out coloured squares of paper to students to create random groupings. Those with blue squares go to Station 1, and so on.
- See Appendix A: Introductory Activities

Develop Class Philosophy

(4–6 hours)

- Students and teachers share values
- Students define "positive learning environment"
- Begin developing listening skills
- Begin developing "EQ"
  - Emotional intelligence (EQ) needs to be developed along with all the other skills students of English 10 Plus will be working to hone. A remarkable website with ideas for activities, teacher training, theory, and links is (www.6seconds.org). The "6 seconds" stands for the amount of time brain researchers believe humans have to make a rational decision when faced with any stimulus. After that window of opportunity, if the frontal lobes have not been accessed, instinct takes over, and impulse replaces reason. Whatever a teacher's personal understanding of human behaviour, this website is an amazing resource.
  - Assertiveness training is an excellent activity for English 10 Plus students. Writing DESC scripts (or any of the role-play scripts different training systems use), acting out the situations, and analysing choices characters meet many English language arts outcomes.
  - Conflict resolution is another activity teachers can call on for EQ development through ELA skills. Schools often have conflict mediation teams that are only too willing to come into classrooms and teach others how mediation works. Inkshedding (see Suggestions for Teaching and Learning, p. 38) after such events incorporates additional language learning.
  - Time management can be learned and practised as part of the course.
  - Problem-solving skills can be discussed and honed.
  - *The Artist's Way: A Spiritual Path to Higher Creativity*, (Cameron 1992) has fine exercises for developing imagination and for thinking about ourselves and our choices in life. Having students list 20 things they truly love to do, for example, allows them to think about their values and their personalities. Opportunities to discuss life choices that aren't positive can often arise. Asking students to write about what they would do if they had five lives is another of Cameron's exercises that demands serious thinking and often results in strong writing. While the book is written for people striving to develop their creative gifts, the activities can be adapted for the English 10 Plus classroom with delightful results.
- Plan class meetings
  - Asking questions such as, What would a great meeting look like? What would we see? Hear? How would we know afterward that the meeting was a success? will help students develop insight into how meetings can be an excellent way to manage some of the structure of their learning life.
  - Changing the leaders every meeting or so is preferable to having only one chair. Again, asking what attributes really good leaders have will make students aware of the qualities we all appreciate and can develop.

- Meetings may be held regularly, or spontaneously, or both. The rules students and teachers set form a contract. Students take these meetings seriously if they are real and have concrete results. They may be held to plan celebrations, make curriculum choices, and discuss issues of importance to students or teacher such as school-wide activities, problems, or world events.

Note-Making

(3–5 hours)

- It is important to begin the year by reviewing note-making strategies, as they will be needed for almost all activities and are a tool to help develop students' independence as learners. Note- making could begin during class meetings. At each meeting a different student could use a note-making organizer and take responsibility for putting notes in a class binder so as to keep a record of class decisions. (See Appendix B: Refresh Note-making Skills.)

Movie Workshops

(20–25 hours)

If students and teacher choose to do the video unit later in the course, they will be able to make connections to students' stories as well as to the novels they have read. In their excellent and useful work *Reel Conversations*: *Reading Films with Young Adults*, Alan B. Teasley and Ann Wilder suggest films to use, offer graphic organizers that work, provide worksheets that help students focus their growing understanding of film techniques, give a glossary of film terms, and organize an approach to studying the medium effectively. Many of the ideas here have been adapted from their work.

- Teach the vocabulary of movie making, and have clips of movies to demonstrate different techniques. Students do research to find their own samples of these techniques or create their own samples, if the technology is available, to share with the class. (Copyright is a concern to be shared with students.)
- Introduce the notion of audience (or review and develop the concept if it has been introduced earlier in novel study or in students' own stories). (See Appendix E: Teach the Vocabulary of Movie-Making.)
- Add the importance of images and the role of the senses in creating emotional and intellectual meaning.
- Add the concept of tone. (See Appendix F: Concept of Tone.)
- Refresh students' note-making skills, and plan a graphic organizer for making notes as they watch movie clips.
- Continue to work to develop listening skills.
- Teach students how to read a movie on three levels: literary, dramatic, and cinematic (Teasley and Wilder, 1997, pp. 14–24).

- Students practice, with note-making worksheets, by watching clips of films (*Reel Conversations*, pp. 24–27).
- Teach students the art of writing the movie review.
- Have samples of current reviews available, and ask students to bring in reviews of movies they have enjoyed.
- With students, choose a movie to watch in class. Develop and improve the graphic organizer created earlier, perhaps to include character development, strong images, and sound. Decide with them how often the film should be paused to allow for note-making and discussion.
- Students collaborate in groups to write a review of the film, using their notes, after which groups share their reviews by reading them aloud.
- Discuss the importance of audience in understanding and evaluating art of any kind.
- Students either write a review of a movie they choose or create a short movie, using the knowledge they have accrued.
- Students agree on a reasonable deadline, when students share reviews and movies in class, in a party atmosphere, or in whatever way students decide in a class meeting. They may want to invite another class or have an evening showing.
- Share reviews and/or films when ready.

Technical Reading

(10–15 hours)

"Technical text refers to written and visual text used to communicate information of a technical nature, such as description, a set of rules, or a procedure, to a particular audience. Technical text describes a specific technique, a concept, or a process. For example, technical text may give instructions on how to erect a tent, load software on a PC, or program a CD player" (*Technical Reading and Writing 11*, Draft, March 2000, p. 11). This is a strong spot to begin reading, as many students are interested in and competent in reading magazines such as *Popular Mechanics*, computer magazines, car or driver manuals, and so on.

- Students bring examples of technical text from home and share their reading and understanding in groups. The groups form by type of technical text, so that students with the same interests work together. Students in each group look at the text layouts to see what the texts have in common, and how they differ. For example, one group of texts might have illustrations, written text in columns with headings, different size type for different headings, and so on. Students jot down their findings in point form and share their information with the whole class.
- Students begin to read the texts, either exchanging texts or rereading their own, and decide who the audience of the text is meant to be.
- Students discuss the purpose of the technical texts they are examining and see if there is a common purpose (for example, to show people how to make something).

- They look for similarities in the style of writing (for example, if there are mainly short, simple sentences; if they include technical language specific to a particular task; if they describe only things to be done; if the language is straightforward and unemotional; if the text is meant to be read in one way only). They share their findings with the whole class after the last three steps.
- Students discuss how important it is for them to know about a subject before they can understand the content. Students and teacher brainstorm the reading strategies that most help them. They begin to keep a list of strategies posted in the class and add to it as they think of more. Teachers model the way they use particular strategies by reading one of the texts aloud and telling what thoughts they are having as they read. Students and teachers develop a code for each of the strategies used and add them to the list of strategies. (Harvey and Goudvis (2000) Students bring in texts they are using in other classes, such as biology or history, and learn about text organization. They learn or review the uses of the table of contents, glossary, appendices, and index. They examine how each chapter is organized and note the importance of headings and sub-headings. They learn about patterns of organization (See Appendix G: Patterns of Organization).
- They discuss the effectiveness of skimming, and activating prior knowledge of the subject. Note-making organizers (see Appendix B: Refresh Note-making Skills) could be used to help them focus, with K-W-L headings: Know (prior knowledge), Want to Know (questions I want answered), and Learned (what my reading has uncovered).
- Students examine different graphics, such as flow charts, schematics, graphs, charts, tables, drawings, illustrations. Teachers and students share how they come to understand graphics: by activating prior knowledge, by reading the labels, by relating the position of the graphic to the written text, by relating the graphic to the meaning of the written text.
- Students team to read technical text that has a visible outcome and follow the instructions to accomplish the task. They might explore an unknown computer program, such as Draft:Builder or Inspiration, and create a meaningful product using the program; they might build a model from a kit; they might explore a complex website and share it with the class using an LCD projector. At the end of the project, students share with the class the challenges they faced and the strategies they used to accomplish the task.

Novel Selection

(1 ½ –2 hours)

Choose first novels (students' choice), and begin reading hours

- Decide with class a reasonable date by which to have read the novels, and how much class time to use for reading. After that decision is made, it is helpful to work out with them when they should have read a third of the novel, half the novel, then two-thirds. Always use at least half of the following class for reading, and always read while students do.
- Novel selection is sometimes problematic, especially if students have never read one before. Lesley Choyce's novels for teens, such as *Dark End of Dream Street*, take place in Nova Scotia and can help rural students engage. Sometimes very inexperienced students find even Halifax too alien as a

starting point and need a more rural setting, such as is found in *his Clearcut Danger* or *Wave Watch*. Students almost always enjoy Marilyn Halvorson's novels, such as *Dare*, or *Cowboys Don't Cry*.

- Ask students to have a pad of sticky notes, and review with them the traits discussed in Appendix K: Rubrics, A Listening Skills Rubric. Students write on the sticky notes the thoughts they have as they begin reading their novel and code them, placing them on the place in the novel where the text evoked the response in them. The teacher explains that their thoughts are what they write on the sticky notes, and the thoughts are in response to what is happening in the story.
- In *More than Just Surviving Handbook*, Barbara Law and Mary Eckes quote Samway and Whang (1996) as counselling that "it is important to set goals and time limits for each section of reading, so that students don't get too far ahead or too far behind" (p. 131).

Storytelling, Writing, Reading

(15–20 hours)

- Begin work on writing stories, telling stories, and thinking about the elements of stories.
- Students agree to share their stories with each other during the process and when completed.
- Make connections to the storytelling of the novelists whose works students are reading. Character, problem, and audience are all of interest. Students discuss what they enjoy reading (dialogue, exciting events, interesting characters, for example).
- Include time for in-class reading and discussion of novels during this period.
- Students tell stories aloud. Sitting in a circle, each takes a turn. The story can be short or long, a known story (such as a fairy tale), or an event from the student's own experience. When all students have had a turn, they discuss what makes a good story, referring to the stories they have just heard. During the discussion, ask one of the students to keep a record of these insights on an overhead sheet.
- The teacher reads a short story aloud. Any vivid, brief and well-written story will do. Each student has a copy of the story while it is being read. Afterward, the students apply their standards for what makes a good story, recorded earlier, to this story. They add anything that was missed earlier.
- Students begin to write their own stories. Gunnery suggests an effective, non-threatening way to begin this process in *Just Write!* Students "make quick-note answers" (p. 43) to questions the teacher asks that stimulate the imagination of the students. (Remember that often students want to change their characters and stories after beginning. It's their story, assure them, and they can do anything they want!)
- Share written stories—1 ½–2 hours
  - After silent reading, students write responses, which are shared with authors.
  - Students need to learn how to respond positively to others' writing. One way is to quote some particularly strong writing. It is always interesting to make a personal connection, as in the "TS"—text-to-self—reading strategy. (Tovani, *I Read It, But I Don't Get It*, pp. 29–30).
- Students organize "author readings" (the reading is a celebration—during a class meeting students organize party contributions and decorations).

Exploring the Novel

(15–20 hours)

When the novel due date arrives, switch emphasis from story writing to analysis of the novel.

- Connections are still made, but with focus on novelists' techniques. Have students choose one aspect of the work they have read to share with the class. Presentations are particularly effective with support from visual work (art, drama, PowerPoint, HyperStudio, video). Students can work in pairs, if they enjoyed similar aspects of the works they read, and can compare and contrast their authors' techniques and effectiveness.
- Include time for revision and development of students' stories during this period.

The Opinion Paper (Essay)

(20–25 hours)

- Students learn the difference between fiction and non-fiction.
- The reason for being able to clearly organize thoughts for another to follow is discussed.
- Students choose an issue of importance to them, either by choosing a quotation, as in Gunnery's *Just Write!*, or from some fiction or non-fiction they are reading or from news that interests them.
- They write a "thesis," or clear and arguable statement.
- They decide who their audience will be.
- They think of three good arguments they can use to support their thesis.
- Students may use computer programs such as Inspiration, Draft:Builder, and Co:Writer.
- They write a practice paragraph.
- They revise the paragraph to include a strong topic sentence and support from another source for their argument. They learn how to introduce the source so they do not simply "drop" it on their readers.
- They write the rest of their body paragraphs and revise with the help of peers and teacher.
- Highlighting each topic and its support with different colours ensures that each paragraph contains only one argument.
- They write their introductions and learn how to have a good "hook" at the beginning to ensure reader interest.
- They write their conclusions and end with a strong "concluding statement," to be sure that their readers think about the issue after the essay has been read.

Students then learn the rules of formal presentation, "publish" their essays accordingly, and share them, perhaps by reading some of them aloud and having a reading feast for the rest. Perhaps some will want to share them with the wider community, either in the school or in waiting rooms around the community, by sending them to a local newspaper, or by posting them on line.

Drama

(20–25 hours)

Students select plays from a variety provided by the teacher and work in groups to read them and ultimately to perform scenes, either as Readers Theatre, with scripts in hand, or as actual memorized theatre pieces. They may also use this time to produce their own puppet shows of scripts they have created, as suggested in *English Language Arts, Grades 10–12* (pp. 150–152).

- Teachers help students understand the movement of dramatic pieces, from introduction, through problem, to climax, and after. Character development, dramatic irony, theatrical conventions such as soliloquies, the importance of actors knowing what they will do while pretending to be characters who know nothing, can all be discussed in connection to the plays students choose, or write themselves. If the class is small, the whole class could take on a scene or two, with some having non-performing roles—director, stage manager, designer, props master, crew—worked out in class meetings. These students are responsible for making sure the work that needs to be done is shared equally—and then they can double as the audience, if they are not needed "backstage."
- Students can decide what costumes, sets, props, and sound effects they will use to add to the magic of their presentations, and create them. This is all a good deal of fun, but note-making, listening, inferring meaning from text, and translating it into action, speaking, and other ways of representing, all work toward helping students achieve the grade level outcomes desired, while developing independence as workers.

Shakespeare—Seeing and Discussing a Film

(6–10 hours)

- After having performed their own play, students may be interested in watching a film of a Shakespearean play and discussing the theatrical elements and design choices. Several entertaining modern interpretations are available. It is best to show movies that have kept Shakespeare's language and that are fast-paced and colourful.
- Students can discuss differences and similarities in values between Shakespeare's time and their own. They can keep a double-entry listening log or make notes making reference to their knowledge of movie techniques while watching and inkshed after viewing.
- If they become interested in Elizabethan times, "testing" their knowledge by having them write a letter as an Elizabethan can make for enjoyable writing and reading.

Poems

(15–20 hours)

- Begin work with poetry.
- Students share poems they know by heart. These may be nursery rhymes, poems they memorized in school, song lyrics, verses from cards, commercial jingles—anything the students identify as poems.
- Discuss ways in which poems are unique and ways in which they are like all art.
- Take a nursery rhyme, such as "Humpty Dumpty," put it on an overhead, and have students say what the poem is about. Have them go back to the words time and again. There are quite a few sites on the web that give the historical meaning of nursery rhymes (Humpty Dumpty wasn't really an egg!), such as (nurseryrhymes.allinfoabout.com/). Asking specific questions, such as Who were the "king's men"? help students pay attention to the words that poets so carefully choose and help them remember to go back time and again to the poet's language when they are exploring meaning. Graphic organizers help students with this, too.
- Explore the role of image in poetry, making connections to the films they are reviewing or are making (or to their stories and the novels they have read, if this work follows those units).
- Have them write a poem using only concrete language, then add just what they need to create meaning.
- Students bring poems of their choice to class a day or two before they are to be read, listened to, and discussed, so the teacher can photocopy them for all students.
  - The only rule is that the poems must contain images. These will often be song lyrics. When that happens, ask that the music be with the lyrics. Try never to reject a poem a student wants to share, even if it seems to have questionable content or to be hopeless doggerel. Questionable content can lead to excellent discussions, as suggested in the introduction to this guide, and "doggerel" is where many of us begin in our love of poetry.
- Teachers also bring lyrics (and music) with concrete images. Songs from a variety of cultures and times are excellent for making connections. Students listen and explore the impact of image on the imagination.
- Visualization activities, and listening activities, help students further their understanding.
- Students begin to write their own poems. Writing poems goes hand in hand with reading and appreciating poems, just as writing prose goes hand in hand with reading prose.
- To get them started, "found poetry" works. Students take a phrase or two from a magazine or newspaper. The important thing is to have them find prose that is concrete. Then they play with the way the words look on the page. Have them rearrange the words two or three times.
- Encourage constant revision, as suggested in *English Language Arts, Grades 10–12* (pp. 138, 141, 142).

Publishing a Magazine (Putting It All Together)

(25–30 hours)

- There are many possibilities around magazine creation, and all work wonderfully. The following suggestions are for producing magazines that are like those produced as a business. Students learn about the magazine industry. They deconstruct, and then create, advertisements directed at a specific audience that are intended to manipulate people into buying a product. They learn about writing news stories and feature articles.
- Another type of magazine unit can be found in the appendices. It involves the creation of a zine, or fanzine, that includes art, stories, poems, and so on. (See Appendix I: Zine Project.)
- For the magazine unit, students in groups of four examine four different mainstream magazines. The purpose of this is to have them find what the magazines have in common by way of layout, so they need to be fairly traditional in style. Students list on loose-leaf what all the magazines have in common on the front cover, inside each front cover, and any other similarities (such as a list of the people who work there, a letter from the editor, and so on).
- They then turn to a feature article in each magazine and list what each feature article has in common (large titles, photographs, the author of the article, the large capital letter that directs the reader's eye to the beginning of the article, and so on).
- The teacher puts up an overhead and gives the students the words magazine people use for the things they have discovered, and students take notes, as they will be expected to use the correct terms while working on their own magazine. Each student puts the new vocabulary word by the item on their list of similarities and adds any similarity missed. There are two lists of terms in appendix, one of terms without definitions and one with the definitions. (See in Appendix H: Magazine Unit.)
- Students count the number of advertisements in each magazine and determine the percentage of ads to content. They share as a class what percentage each type of magazine has and discover that news magazines have the lowest percentage of ads. They learn about the "separation of church and state," and why the "church"—or content—would have to be cautious about accepting advertising—or "state"— dollars from a company that might have to be investigated and reported on.
- Students look at the magazines and decide what audience the magazine is targeting and then look at the type of advertising each carries.
- Students break into groups of five or six and decide what type of magazine they would like to create and who their audience will be.
- They receive a list of jobs, and each person takes on a role. (See Appendix H: Magazine Unit.)
- As the students work, the teacher selects classes to teach the elements of advertisements and the types of stories the students will need to know about in order to make their magazines. Teaching the elements of news stories (see Appendix H: Magazine Unit, The News Story—The Inverted Pyramid) and feature articles early on gives students time to develop their stories. Students really

enjoy advertising deconstruction, and often are familiar with it, so it can wait a bit. It is important to give the students time to plan and work.

- Deadlines are a part of this project. This may be tough for some students, who have had flexible deadlines through the course as long as they were working and learning, but deadlines are a reality of magazine life, and the teacher needs to assist the editor with enforcing timelines. This contributes to the growing independence of the learners, too—an important goal of English 10 Plus.
- The direct mail package that is to be created by the circulation manager is quite easy to do. These are the "snail mail" advertisements for the magazine itself. They almost always include a formal letter to the potential magazine buyer extolling the virtues of the magazine and also a "lift letter," a folded paper, often with a "special" offer, that entices the recipient to pick it up and open it. The more the person handles the contents of the envelope, the more likely they are to order the magazine. If the teacher asks colleagues to collect any "direct mail" packages they receive and takes them to class, students quickly get the idea and create ploys to hook buyers. Specify that a letter directed at an target audience is needed, as well as a "lift letter" that makes the recipient curious enough to handle it. There needs to be some easy way for the recipient to order the magazine. The envelope should have appropriate decoration or incentive to make it attractive to the magazine's intended audience.
- The Launch Party is a party that is meant to launch the magazine into the world, and so it is largely "hype." This is the best magazine ever created, after all! There should be a sense that the media have been invited, and the style of the party should appeal to the audience the magazine creators hope will "buy" it. A music magazine may want to invite a live band to play at its launch, a children's magazine may have a clown, and so on.
- Self-evaluation is far more important than teacher evaluation at the end of this mammoth project. Use of class time, co-operation, consistent effort, meeting of deadlines set by the group and by the publisher (teacher), and imagination and energy are all important to the creation of a magazine. Students can themselves decide what they think deserves to be valuated and create their own categories. They might write about something they found particularly challenging or explain why they are particularly proud of some accomplishment. (See Appendix H: Magazine Unit, Magazine Mark Sheet).

Celebration of Student Writing

(2–3 hours)

It is enormously important that, at course end, the work that has been done is enjoyed and valued. Best of all is if the entire school is invited to share the delight, but at the very least, class members should have the opportunity to read and respond to each other's work. The "Literary Feast" suggested and described by Gunnery in *Just Write!*, (pp. 90–95), is ideal, but it can also be held within an individual class or two.

Course Evaluation

(1–2 hours)

At year-end (and, ideally, at various times throughout the year) it is important for students and teachers to share their experiences with each other in a constructive way. What worked particularly well? What would students not recommend for other pupils another year? There are many formal assessments available to teachers, and even some on-line opportunities for students to share their experiences of particular teachers with other students. If the teacher or English department in a school is planning to offer English 10 Plus another year, it is important to listen seriously to the comments and suggestions of the course participants. And then, celebrate! Students and teacher have come through a journey together and have cause to look back, rejoice, and look forward. Many of the students will feel confident about taking academic English 11; others will feel positive about taking the less abstract English Communications 11. Whatever the students' choices, they are just that: choices. If the course has been a success, each learner will feel confident that their English language arts skills are honed and will be ready to take on new challenges and support their lifelong learning goals.

Curriculum Outcomes

Introduction

This section provides

- information on the curriculum outcomes framework
- information on essential graduation learnings
- general curriculum outcomes statements
- key-stage curriculum outcomes statements
- an overview of the connection between essential graduation learnings and key-stage curriculum outcomes
- specific curriculum outcomes statements for speaking and listening, reading and viewing, writing, and other ways of representing
- suggestions for teaching approaches, learning tasks and experiences, and assessment strategies and activities

Curriculum Outcomes Framework

Essential Graduation Learnings

Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are

- cross-curricular
- the foundation for all curriculum development
- found on pages 6–9 of *Foundation for the Atlantic Canada English Language Arts Curriculum* and on page 24 of this curriculum guide.

General Curriculum Outcomes

General curriculum outcomes are statements identifying what students are expected to know and be able to do upon completion of study in English language arts. They

- contribute to the attainment of the essential graduation learnings
- are connected to key-stage curriculum outcomes
- are found on page 14 of *Foundation for the Atlantic Canada English Language Arts Curriculum* and on page 17 of *English Language Arts, Grades 10–12*

Key-Stage Curriculum Outcomes

Key-stage curriculum outcomes are statements identifying what students are expected to know and be able to do by the end of grades 3, 6, 9, and 12 as a result of cumulative learning experiences in English language arts. They

- contribute to the achievement of general curriculum outcomes
- are found on pages 15–35 of *Foundation for the Atlantic Canada English Language Arts Curriculum* and pages 18 and 21–22 of *English Language Arts, Grades 10–12*

Specific Curriculum Outcomes

Specific curriculum outcomes are statements identifying what students are expected to know and be able to do at a particular grade level. They

- contribute to the achievement of key-stage curriculum outcomes
- are found on pages 34–122 of this curriculum guide, with accompanying suggestions for teaching and learning on pages 33–123

Essential Graduation Learnings

The following English language arts grade 12 key-stage curriculum outcomes are examples of outcomes that enable students to achieve the essential graduation learnings:

Aesthetic Expression

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

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
- make effective choices of language and technique to enhance the impact of imaginative writing and other ways of representing
- 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

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.

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

- consistently demonstrate active listening and concern for the needs, rights, and feelings of others

- 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
- respond critically to complex and sophisticated texts and examine how texts work to reveal and produce ideologies, identities, and positions

Citizenship

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

By the end of grade 12, students will be expected to
- ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information
- use the cueing systems and a variety of strategies to construct meaning in reading and viewing complex and sophisticated print and media texts
- produce writing and other forms of representation characterized by increasing complexity of thought, structure, and conventions

Personal Development

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

By the end of grade 12, students will be expected to
- select texts to support their learning needs and range of special interests
- access, select, and research, in systematic ways, specific information to meet personal and learning needs
- use writing and other ways of representing to explore, extend, and reflect on the basis for their feelings, values, and attitudes

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.

By the end of grade 12, students will be expected to
- ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information
- analyze thematic connections among texts and articulate an understanding of the universality of many themes
- use note-making strategies to reconstruct increasingly complex knowledge to evaluate the responses of others to their writing and media productions

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.

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

- use the electronic network and other sources of information in ways characterized by complexity of purpose, procedure, or subject matter
- use computer and media technology effectively to serve their communication purposes

respond critically to complex and sophisticated texts and examine how media texts construct notions of role, behaviour, culture, and reality

General Curriculum Outcomes

The general curriculum outcomes are the foundation for all English language arts curriculum guides. They identify what students are expected to know and be able to do upon completion of study in English language arts. Although the statements of learning outcomes are organized under the headings Speaking and Listening, Reading and Viewing, and Writing and Other Ways of General Curriculum Outcomes Representing, it is important to recognize that all of these language processes are interrelated and can be developed most effectively as interdependent processes.

Speaking and Listening

- 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 communicate information and ideas effectively and clearly and to respond personally and critically.
- Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Reading and Viewing

- Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.
- Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.
- Students will be expected to respond personally to a range of texts.
- Students will be expected to 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 use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings and to use their imagination.
- 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 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 adequacyy of the evidence speakers fgive 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 icreasing 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 spken 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
- 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

Contexts for Learning and Teaching

Principles of Learning

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

Therefore, teachers and administrators have a responsibility to

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

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

- provide activities, resources, and challenges that are developmentally appropriate to the learner
- communicate high expectations for achievement to all students
- encourage risk-taking in learning
- ensure that all students experience genuine success on a regular basis
- value experimentation and treat approximation as signs of growth
- provide frequent opportunities for students to reflect on and describe what they know and can do
- provide learning experiences and resources that reflect the diversity of the local and global community
- proved 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
- encourage students to reflect on their learning processes and experiences
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

A Variety of Learning Styles and Needs

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

Creating Community

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

Engaging All Students

*"*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).

Meeting the Needs of All Students

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 Plus 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 Plus 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.

Assessing and Evaluating Student Learning

[Insert assessment from Blotter]

Using a Variety of Assessment Strategies

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

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

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

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

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

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

Assessment activities, tasks, and strategies include but are not limited to the following:

- anecdotal records
- artifacts
- audio recordings
- checklists

- conferences
- demonstrations
- examinations
- exhibitions
- holistic scales
- interviews (structured and informal)
- inventories
- investigations
- learning logs/journals
- media products
- observation (formal and informal)
- peer assessments
- performance tasks
- portfolios
- projects
- questioning
- questionnaires
- reviews of performance
- scoring guides (rubrics)
- self-assessments
- seminar presentations
- surveys
- tests
- video recordings
- work samples
- written assignments

Involving Students in the Assessment Process

[Insert Assessment from Blotter]

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

It is important that students participate actively in the assessment of their own learning, developing their own criteria and learning to judge different qualities in their work. To get an idea of possible criteria, students may benefit from examining various scoring standards, rubrics, and sample pieces of work.

To become lifelong learners, students need to wean themselves from external motivators such as grades or marks. They are more likely to perceive learning as its own reward when they are empowered to assess their own progress. Rather than asking teachers, What do you want? students should be asking themselves questions such as What have I learned? What can I do now that I couldn't do before? and What do I need to learn next? Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning.

Diverse Learners

Assessment practices should accommodate students' linguistic and cultural diversity. Teachers should consider patterns of social interaction, diverse learning styles, and the ways in which people use oral and written language across different cultures. Student performance on any assessment task is not only task dependent but also culture dependent.

It is crucial that assessment practices be fair and equitable, as free as possible of bias, recognizing that no assessment practice can shore up the differences in educational experiences that arise from unequal opportunities to learn.

Teachers are encouraged to be flexible in assessing the learning success of all students and to seek diverse ways in which students might demonstrate their personal best. In inclusive classrooms, students with special needs are expected to demonstrate success in their own way. They are not expected to do the same things in the same way and in the same amount of time as their peers; indeed, their assessment criteria and methods of achieving success may be significantly different from those of their classmates.

Assessing Speaking and Listening

Valid assessment of speaking and listening involves recognizing the complexities of these processes. Informal assessment, (e.g., the use of observation and checklists by both the teacher and the students) can be used to measure the achievement of many of the speaking and listening outcomes. Students can use checklists and journal entries to explore and reflect on their own and others' perceptions of themselves as speakers and listeners. Scales or rubrics may also be helpful for teachers and students to use in scoring individual- or group-assessment tasks. When students are to be evaluated on their performance in formal speaking situations, most of them will need opportunities in a small-group situation to rehearse, receive feedback, and revise their presentation.

Reflections on discussion and performance, listener and observer responses, and peer assessments and self-assessments of speaking and listening can be included in the student's portfolio. Teachers might also consider the inclusion of audio tapes and videotapes in a student's portfolio to document his/her growth and achievements.

[Insert Speaking and Listening Block from Blotter]

Assessing Responses to Texts

A major function of the English language arts curriculum is to help students develop preferences or habits of mind in reading and viewing texts. In devising ways to assess students' interactions with texts and responses to their reading and viewing experiences, teachers might consider asking them the following questions:

- Did you enjoy reading/viewing the text? Can you identify why you did or did not?
- Did the text offer any new insight or point of view? If so, did it lead you to a change in your own thinking? If not, did it confirm thoughts or opinions you already held?
- Did the discussion reveal anything about the text, about other readers/viewers, or about you?

These questions encourage students to evaluate their own interactions with texts and with other readers/viewers rather than focussing only on the details of the texts.

In analysing students' comments on texts over time, both written and oral, teachers might consider the following questions to determine how the students are progressing:

- Do they seem willing to express responses to a text?
- Do they ever change their mind about aspects of a text?
- Do they participate in discussions, listening to others, considering their ideas, and presenting their own thoughts?
- Do they distinguish between the thoughts and feelings they bring to a text and those that can reasonably be attributed to the text?
- Are they able to distinguish between fact, inference, and opinion in the reading/viewing of a text?
- Are they able to relate the text to other human experiences, especially their own? Are they able to generalize and abstract?
- Do they accept responsibility for making meaning out of a text and discussion on the text?
- Do they perceive differences and similarities in the visions offered by different texts? Are they aware of the subtleties?
- Do they understand that each text (including their responses to a reading or viewing experience) reflects a particular viewpoint and set of values that are shaped by its social, cultural, or historical context?

In developing criteria for evaluating responses (e.g., through the examination of students' response logs or journals) teachers and students might consider evidence of students' abilities to

- generate, articulate, and elaborate on responses and perceptions
- describe difficulties in understanding a text
- define connections or relationships among various log/journal entries
- reflect on the nature or types of responses
- reflect on the range of voices or styles they use in their responses
- reflect on the meaning of their responses to texts or reading/viewing experiences, inferring the larger significance of those responses
- In developing criteria for evaluating peer dialogue journals, teachers and students might consider
- the extent to which students invite their partners to respond and to which they acknowledge and build on those responses
- the extent to which students demonstrate respect for one another's ideas, attitudes, and beliefs
- the abilities of the students to collaboratively explore issues or ideas

Assessing Reading

In the preliminary assessment of reading ability, teachers can use informal assessment to discover students' specific reading strengths and needs and to plan appropriate learning experiences. For example, the teacher might ask the student to read orally a short selection (perhaps a section from two or three texts of varying difficulty). While listening to the reading, the teacher makes observations to determine whether the student is reading for meaning or simply decoding words and then notes what strategies the student employs to construct meaning. Through the student's story making, conversations, or writing, the teacher gathers information about his/her interests, reading background, strengths, needs, and learning goals in English language arts.

Such assessment practices

- build a rapport between the teacher and the students
- reassure students who are experiencing difficulties that whatever their individual starting point, progress will build from there
- assure students that the teacher will be supportive in recommending or approving appropriate reading materials and in negotiating assignments that will permit them to demonstrate their personal best
- set the tone and the expectation for individual conferencing on an as-needed basis

[Insert Reading and Viewing Block from Blotter.]

Assessing and Evaluating Student Writing

In the preliminary assessment of writing abilities, teachers might ask students to provide writing samples on topics of their own choice or in response to a selection of short articles on controversial issues. As well as valuing what the writing communicates to the reader, teachers can use a student's writing samples to identify strengths and weaknesses, analyze errors, and detect the patterns of errors. Such an analysis provides a wealth of information about an individual student.

Similarly, what is not written can tell as much about the student as what has been included. The following is a list of the kinds of information the teacher should address:

- limited vocabulary
- literal interpretation (only a surface response)
- spelling patterns revealing a lack of basic word knowledge
- non-conventional grammatical patterns
- the inconsistent use of tense
- the absence of creative detail, description, and figurative language
- the length of a piece and the overall effort in light of the time provided to complete the assignment

In responding to the student, the teacher should speak about what the writing reveals. The emphasis should be on helping the student to recognize and build on writing strengths and to set goals for improvement. The students should

- record these goals
- use these goals as focal points in building an assessment portfolio
- update goals on an ongoing basis
- use these goals as reference points during teacher-student writing conferences

Rather than assigning marks or grades to an individual piece of writing, some teachers prefer to evaluate a student's overall progress as seen in a portfolio, specifying areas in which improvement is evident or needed.

Students benefit from the opportunity to participate in the creation of criteria for the evaluation of written work and to practise scoring pieces of writing, comparing the scores they assign for each criterion. Such experiences help students to find a commonality of language for talking about their own and others' writing.

[Insert Writing and Representing Block from Blotter.]

Portfolios

A major feature of assessment and evaluation in English language arts is the use of portfolios. Portfolios include a purposeful selection of student work that tells the story of the student's efforts, progress, and achievements.

Portfolios engage students in the assessment process and allow them some control in the evaluation of their learning. Portfolios are most effective when they encourage students to become more reflective about and involved in their own learning. Students should participate in decision making regarding the contents of their portfolios and in developing the criteria by which their portfolios will be evaluated. Portfolios should include

- the guidelines for selection
- the criteria for judging merit
- evidence of student reflection

Portfolio assessment is especially valuable for the student who needs significant support. Teachers should place notes and work samples from informal assessments in the student's portfolio and conference with the student about his/her individual starting point, strengths, and needs. Students, in consultation with the teacher, set goals and then select pieces that reflect progress toward their goals.

Students who have difficulties in English language arts also need to see samples of work done by their peers—not to create competition but to challenge them as learners. They need to see exemplars in order to understand and explore more complex and sophisticated ways of expressing their own thoughts and ideas.

Multiple revisions of assignments saved altogether in the students' portfolios allow them to examine how they have progressed to more complex levels of thought.

Tests and Examinations

Traditional tests and examinations are by themselves inadequate instruments with which to measure the learning required by this curriculum. Evaluation must be consistent with the philosophy articulated in this English language arts curriculum guide and in *Foundation for the Atlantic Canada English Language Arts Curriculum*. Some teachers have designed tests and examinations that reflect key aspects of the curriculum, such as collaborative small-group work, the process approach to writing, and response-based approaches to texts. Creating opportunities for students to collaborate on a test or an examination can be a legitimate practice and a useful strategy in an interactive classroom.

For example, in constructing a co-operative response to an exam question, students might work in pairs or small groups to negotiate meanings and achieve a consensus in their responses. An essay test based on the reading of a novel or play might consist of several questions from which students select one to write about over a two- or three-day period, using the text to find quotes or examples as evidence to support their answers. Students may be given opportunities to discuss their ideas with classmates and to seek responses to their draft writing.

Alternatively, students might be given three to five essay questions a few days before the test or examination. They would then use the class time before the test or examination to rehearse possible responses to each question with their classmates. On examination day they would be given one of these questions on which to write.

Process-based examinations allow students time to apply a range of skills and strategies for pre-writing (brainstorming and free writing, for example), drafting, conferencing, revising, editing, and proofreading. The examination might comprise a single comprehensive question requiring the production, through the stages of the writing process, of a polished essay, making reference to several of the texts studied during the year. Alternatively, teachers might design a range of questions or invite students to submit questions from which the teacher will make the final selection.

Some process-based examinations involve class periods over several days. Students might be permitted to make free use of texts, including dictionaries and other reference tools, during the examination but have to pass in all notes and drafts produced during these class periods to be filed and retained by the teacher each day. The teacher could structure particular activities for each day. On day one, for example, students might read and select questions, brainstorm, discuss in small groups, make rough outlines or notes, and begin their first draft. On the next day, students might complete the first draft and revise it in peer conferences. Day three might involve further revision, peer editing and self-editing. On the last day, students might use notes and drafts from days one to three to produce and proofread the final piece. Points could be awarded for notes and early drafts as well as for the final draft.

Effective Assessment and Evaluation Practices

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

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

Some aspects of English language arts are easier to assess than others (e.g., the ability to spell and to apply the principles of punctuation). As useful as these skills are, they are less significant than the abilities to create, to imagine, to relate one idea to another, to organize information, and to discern the subtleties of fine prose or poetry.

Response, reasoning, and reflection are significant areas of learning in English language arts but do not lend themselves readily to traditional assessment methods such as tests.

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

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

enable them to respond constructively to parents/caregivers and student inquiries about learning in English language arts

Specific Curriculum Outcomes

In addition to addressing the outcomes found in the *English Language Arts, Grades 7–9* and *English Language Arts, Grades 10–12*, with their "Suggestions for Teaching and Learning," "Assessment, Teaching and Learning," and "Notes/Vignettes," teachers of English 10 Plus will need to dedicate more time to specific areas where students are struggling. These will vary with each student, of course, but frequently the areas of careful listening, analytical thinking, strong reading strategies, and effective writing are those in which students of English 10 Plus will need extra time and support.

Speaking and Listening

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

Outcomes

Students will be expected to

English Language Arts 9	English 10/10 Plus
Examine others' ideas in discussion to extend their own understanding (1.1)	Examine the ideas of others in discussion to clarify and extend their own understanding (1.1)
ask relevant questions calling for elaboration, clarification, or qualification and respond thoughtfully to such questions (1.2)	construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed (1.2)
articulate, advocate, and support points of view, presenting viewpoints in a convincing manner (1.3)	present a personal viewpoint to a group of listeners, interpret their responses, and take others' ideas into account when explaining their positions (1.3)
listen critically to assess the adequacy of the evidence speakers give to evaluate the integrity of information presented (1.4)	listen critically to analyze and evaluate ideas and information in order to formulate and refine opinions and ideas (1.4)

Assessment, Teaching and Learning

Students

- attend to the task
- use language for learning
- show in their listening logs that they have heard others' ideas and examined them thoughtfully
- consistently use appropriate codes to identify their thought processes
- use a variety of codes to show they are experimenting in their thinking and are aware of their own thought processes
- willingly offer their own ideas
- grapple with new ideas
- identify areas of agreement and dissonance between their thinking and others' ideas
- raise challenging questions
- demonstrate sensitivity to others' ideas adapt to different roles with flexibility and focus

SAMPLE ASSESSMENT CRITERIA

The abilities to listen critically and to express oneself clearly and effectively contribute to a student's success in school and later in life. Teachers concerned with developing the speaking and listening communication skills of their students need methods for assessing their students' progress. These techniques should consist of a wide range of methods from observation to formal and informal questioning. The methods used should be appropriate to the purpose of the assessment and make use of the best instruments and procedures available.

The role of the teacher is to

- give students the opportunities to gather information, question, and interpret
- build on what students already know, as new language is achieved by reconstructing and reshaping prior understanding
- ask questions that result in diversity of thought and response, and to which there is not always one right answer
- encourage purposeful talk and "thinking aloud"
- involve students in the development of assessment instruments
- encourage peer assessment that focusses on strengths and areas for improvement
- make informal talk and the sharing of facts and opinions a regular part of class time
- encourage students to challenge their own and others' assumptions and prejudices
- develop students' sensitivities to others' feelings, language, and responses
- encourage and reward effort and improvement as well as competence

Effective listeners are able to:

- value listening as a means of learning and enjoyment
- determine their own purposes for listening
- concentrate and not become distracted
- send appropriate feedback to the speaker
- react and respond to the speaker
- make connections between their prior knowledge and the information presented by the speaker
- distinguish fact from opinion
- determine bias, stereotyping, and propaganda

Adapted with permission from Saskatchewan Education. *English Language Arts: A Curriculum Guide for the Middle Level*. (1997)

Learning and effective use of oral language are closely related, so the classroom should be a place where students feel encouraged and safe to take risks, where the use of spoken language is sensitively supported, and where effective listening behaviours are developed and valued.

LISTENING

In classrooms the teacher should

- model effective listening behaviours for students
- use brief mini-lessons to instruct students about effective listening practices and behaviours for a variety of purposes and situations
- allow students to listen in a variety of situations for a variety of purposes
- encourage students to listen as a means of learning and connecting to prior knowledge
- interact with students to assess listening practices using checklists and/or anecdotal notes

SPEAKING

In classrooms the teacher should

- model standard English usage
- use brief mini-lessons to instruct students about language usage and formats for a variety of speaking situations and purposes
- allow students to interact and participate in a variety of small group discussions
- interact with students to assess speaking abilities and practices using checklists and anecdotal notes

Adapted with permission from Saskatchewan Education. (1997). *English Language Arts: A Curriculum Guide for the Middle Level*.

- Observe students during class discussion and/or small-group conversation, noting those students who contribute, ask questions, and get involved in extending their own understanding.
- Observe students during class discussion and/or small-group conversation, noting those students who demonstrate a clear understanding of how to ask questions calling for elaboration, clarification, or qualification, and of how to respond thoughtfully and appropriately to such questions.
- Have students work in pairs to conduct an audiotaped interview. Pairs exchange tapes and write an assessment of the interview based on class-developed criteria such as nervous mannerisms, whether voice is firm and well modulated, and whether the interview was kept on track.
- Have students prepare a short presentation explaining to the class their personal opinions on some issue. Assess student presentations for how well they articulated their opinions and for how convincing they were. Involve the class in this assessment by having students identify those opinions that were clearly articulated and well supported and those opinions that needed stronger support and/or clearer articulation.

INFORMAL

Through observations notes or checklists, record the extent to which students ask for and offer elaboration, express personal points of view, support opinions, offer ideas, and/or recognize when further clarification is necessary.

FORMAL

Develop with students predetermined criteria for a specific event. Students and teachers reflect upon the application of these criteria following the speaking/listening event.

SUGGESTED ACTIVITIES

- With students, create a marking rubric according to the listening/speaking activity being assessed.
- Following a listening activity, have students generate questions about the topic with which to test one another.
- Observe students during a presentation and note listening behaviours. Share observations with students.
- Tape a radio newscast (or short program) and have students listen and then write down the gist of the program and compare what they have written to what their peers have written.

HOW ARE SPEAKING SKILLS ASSESSED?

Two methods are used for assessing speaking skills. In the observation approach, the student's behaviour is observed and assessed unobtrusively. In the structured approach, the student is asked to perform one or more specific oral communication tasks. His or her performance on the task is then evaluated. The task can be administered in a one-on-one setting—with the test administrator and one student—or in a group or class setting. In either setting, students should feel that they are communicating meaningful content to a real audience. Tasks should focus on topics that all students can easily talk about, or, if they do not include such a focus, students should be given an opportunity to collect information on the topic.

Both observational and structured approaches use a variety of rating systems. A holistic rating captures a general impression of the student's performance. A primary trait score assesses the student's ability to achieve a specific communication purpose—for example, to persuade the listener to adopt a certain point of view. Analytic scales capture the student's performance on various aspects of communication, such as delivery, organization, content, and language. Rating systems may describe varying degrees of competence along a scale or may indicate the presence or absence of a characteristic.

EXPLICIT TEACHING

MyRead website (copyright Commonwealth of Australia) at (http://www.myread.org/explicit.htm) has many helpful suggestions for making learning a conscious process for students. The site has clear instructions for grouping techniques, suggestions for graphic organizers, learning strategies, and more. The site is for teachers who work with junior high students who have not heretofore engaged in English language arts programs and as such is a very useful resource for English 10 Plus teachers.

KEEP A LISTENING LOG

(Frank McTeague. *Shared Reading in the Middle and High School Years*, 1992.)
Such a log will be especially helpful if students learn to use codes to identify the type of thinking they are doing as they listen. Students may create a class code with the teacher's help or use codes developed by their teacher, but students should consistently label their responses so they become conscious of the types of responses readers have or need to develop in order to "clarify and extend their own understanding."

- Before reading a story, essay, poem or article aloud, the teacher discusses with the students what techniques people use to understand what they listen to. It is suggested that teachers model by reading part of a story and sharing their own responses with students, using two overheads. The story is shown on one overhead, while the teacher uses the other to write his or her comments.
- Then, as the teacher reads new text aloud, he or she pauses to allow time for students to write in their listening logs and code what types of thinking they engage in as they listen. The teacher uses short material (perhaps only two to three pages) to begin, reading no more than a page before stopping for student writing, allowing five or six minutes before continuing the reading. (It is most effective to introduce these strategies a few at a time—perhaps beginning with visualizing, questioning, and predicting—and when students bring up thoughts that don't fit in those categories, analyze together and add new strategies.)

INKSHED

This technique, developed by the Canadian Association for the Study of Language and Learning, is a most effective tool for developing strong listening, speaking, reading, and writing skills. It is meaningful and of very high interest to students.

- After a discussion, or after listening to (or reading or viewing) any text, the teacher and students each take a sheet of paper and, for about 10 minutes, write their thoughts down. They do not worry about correctness, only about getting their thoughts transposed to paper.
- When they have finished, they pass their papers clockwise to each other, and all read what all others have written, putting check marks or lines in the left hand margin when something particularly interests them or is worthy of note. They may add thoughts and responses.
- After about 10 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 in the typed copy. These typed comments are then given to the teacher to photocopy and are handed out during the next class.

- Students read with great interest what others have chosen as of particular interest and often are astonished, and always proud, when their thoughts are considered important. (If they did not 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.

TAKE TURNS

The talking stick is a potent, even sacred, tool in some North American native ceremonies and governments. Whoever holds the talking stick may speak without interruption. While it would be inappropriate to use a talking stick in a secular English language arts class, students could learn about the power of this technique to affirm the right to speak without interruption, and create their own class symbol to fulfill a similar purpose. Students and teacher could make a symbol that has some connection to each student, and to the teacher. When using the object, students and teacher sit in a circle to discuss chosen issues, perhaps to do with class decisions, or about important school or life issues. Each person engages to say something, so that even the most reticent may speak and be heard as the object goes round. Afterward, students and teacher may inkshed, or write in a listening log what they have heard, and whose opinions they most agree and disagree with, and why.
((https://iteslj.org/Techniques/Fujioka-TalkingStick.html))

PREDICT CONTENT

Before beginning any project that involves aural activity, such as a video or tape, students can predict what they will hear in a listening log, or in group or class discussion.

SAVE THE LAST WORD FOR ME

- Each student individually reads the text.
- As the students read, they write on the first side of the cards any quotes/sections of the text (words, phrases, or sentences) that particularly catch their attention. These quotes/sections can be items that they find interesting and want to discuss later or that they particularly agree or disagree with. Students should also record the page number of quotes/sections.
- On the other side of the card, the students write out what they want to say about each quote/section they have selected. This can include questions and points of agreement or disagreement they have with the text.
- Once students have completed the reading and writing of the cards, they gather in small groups to share their cards.

- Before class discussion, students go through their cards and put them in order from most important to least important in terms of their desire to discuss them. During sharing, if someone else uses the same quote/section, the person who has not yet shared will choose his or her next quote/section.
- Each student reads the quote/section on a card to the group. The other members of the group have a chance to react to what was read. The student who reads the quote/section then has the last word about why that segment of text was chosen and bases the remarks both on what he or she earlier wrote on the back of the card and on the preceding discussion. Students should take note if their understanding of their quote was influenced by the group discussion.

LANGUAGE CONCEPT HIGHLIGHTED

Reading is an active process in which the reader constructs meaning from a text. Because readers bring differing experiences and knowledge to a reading experience, each reader will construct a different interpretation of a text. Readers need to take an active stance when reading. They need to be continually looking for points to agree and disagree with the author. This active stance is facilitated when readers interact with other readers and discuss their differing questions and interpretations of a shared piece of reading. Less proficient readers often believe that proficient readers understand everything they read and that there is one "right" interpretation of every text. *Save the Last Word for Me* (Short, Harste, and Burke 1996) demonstrates to them that all readers work at constructing their own interpretations of what they read through relating their life experiences to the text as well as through discussing the text with other readers.

This lesson should be used to demonstrate the fact that all readers construct a personal understanding of a text, that proficient readers do not have just the one correct understanding of a text.

Material
Multiple copies of a selected reading
3" x 5" cards

Follow-up Experiences

Students work in groups of three to six. Each student silently reads the text. The students exchange their quotations with one another and each person responds to the quotation he or she now has. The student who chooses the original quotation is not given the last word, but does get to see how someone else responds to the quotation he or she chose.

Instead of having an oral discussion, students can pass their cards around with a sheet of paper. Each person chooses one card to pass around the small group. Students read the card and write their comments about the quotation on the piece of paper. The next person responds both to the card and to the comments.

Shifting Points of View

This learning experience fosters attentive listening and purposeful speaking in which students consider shifting points of view, helping them to clarify their own thoughts. The learning experience involves the following:

- arrange students in pairs
- provide each student with a nametag (a sticky note or a small file card with a paper clip)
- initiate the opportunity for students to talk to their partner by providing them with an "relevant issue" to discuss—exchange opinions and respond to issue
- ask students to switch nametags after several minutes of talk, and to find a new partner and exchange ideas on the "relevant issue" but this time the speakers must adopt the opinion of the person whose nametag he or she is wearing. The speaker must share only the point of view of the person named on the nametag; not his or her own viewpoint
- continue the switch several times
- have students retrieve their nametags and to listen to the wearers express their original opinion back to them a third or fourth time

The last part of the learning experience requires active listening, respect and patience as students take turns not only hearing their own opinions spoken back to them, but also then remembering and expressing the opinion of another who will be waiting for his or her nametag.

Listen for Bias and Illogic

Teach students some logical fallacies. Divide the class into groups or pairs. Each group creates a short speech in which the members argue a strong point of view, but they use several of the fallacies they've learned to support their opinion. Other groups try to identify the errors in thinking, jot them down while they listen, and share their findings after the speech is given. This can easily be turned into a game, if the class enjoys competition, by seeing who can slip the most fallacies past the listeners. See Appendix C: Listening for Bias and Illogic.

Resources/Notes

Vignette

Students who have had difficulty attaining the expected outcome in grade 9 of being able "to listen to extend their own understanding" certainly will be challenged by the expectation in grade 10 that

listening can also help them "clarify" their thinking. Teachers will need to spend time teaching listening and learning skills to students as well as engaging them in a variety of situations where they can practise those skills. Fortunately, listening often involves people speaking, and since that can be done by students, with good planning students can develop both skills concurrently. As emphasized in the *English Language Arts, Grades 10–12*, "although the statements of learning outcomes are organized under the headings Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing, it is important to recognize that all these language processes are interrelated and can be developed most effectively as interdependent processes." (p. 16).

Notes

A Question of Ethics

Class discussion questions that challenge moral and ethical values are good ways to provoke a stimulating discussion. These kinds of questions require students to reflect on their own attitudes and beliefs; everyone will have an opinion on them. Some suggestions follow:

If you could wake up tomorrow having gained any one ability or quality, what would it be?

If you were guaranteed honest responses to any three questions, whom would you question and what would you ask?

Would you be willing to commit perjury for a friend?

If you were to die tomorrow, what would you most want to be remembered for?

If you could increase your intelligence by 20% by having an ugly scar stretching from your mouth to your eye, would you do so?

Impromptu speaking requires that the student give a talk that is spontaneous. Because of its unpremeditated nature, impromptu speaking has the potential to help students develop the abilities to quickly organize information into a message and to speak in a poised, confident manner without the benefit of much advance preparation.

Since students cannot speak on topics that are entirely unknown to them, the teacher may wish to consider permitting students to select their own topics for impromptu speaking. Alternatively, the teacher may wish to assign to students topics with which they are known to be familiar.

Students' first impromptu speeches can be limited to one or two minutes, and the teacher may allow students to use brief notes to guide their remarks. As students become more familiar with the experience of impromptu speaking, they can be expected to speak for five minutes without the benefit of notes.

Real listening is an active process that has three basic steps.

1. Hearing. Hearing means listening enough to catch what the speaker is saying. For example, after having listened to a report on zebras, and the speaker mentioned that no two are alike, if you can repeat the fact, then you have heard what has been said.

2. Understanding. The next part of listening happens when you take what you have heard and understand it in your own way. Let's go back to that report on zebras. When you hear that no two are alike, think about what that might mean. You might think, "Maybe this means that the pattern of stripes is different for each zebra."

3. Judging. After you are sure you understand what the speaker has said, think about whether it makes sense. Do you believe what you have heard? You might think, "How could the stripes be different for every zebra? But then again, the fingerprints are different for every person. I think this seems believable."

Source: Infoplease Homework Centre—Speaking and Listening Skills.****

CONVERSATION

Conversation serves many functions:

- to establish relationships through personal expression
- to find out information
- to compare views with others
- to provide a means for sharing experiences and solving problems

Through experiences with the language processes, students can discover a steadily expanding series of topics and purposes for conversation. Students should have opportunities to talk about a variety of topics such as projects, books, characters, television programs, and videos. Because what students talk about is easier for them to write about, the topics of their conversations often act as springboards for their writing.

Ideas for classroom conversation come to students through reading, listening to others talk, and reflecting on the experiences that school and life have to offer.

Adapted from: Saskatchewan Education. (1997). *English Language Arts: A Curriculum Guide for the Middle Level*.

THE ENVOY

The envoy or messenger technique is a speaking/listening activity that appeals to many students. For this activity the class is divided into small groups and given a topic for discussion. The topic could relate to a text discussed in class or it may be a subject of interest identified by the students and the teacher together. After a set time, a designated member of each group moves on to the next group in the capacity of a messenger and is responsible for sharing and collecting information. This process is continued until each messenger makes it home to his or her original group. When each group is once again intact, information is reported and discussed. The constant movement and engagement involved in this activity helps to sustain student interest. While this technique helps students learn content knowledge, it also contributes to skills development as students are required to listen to others, distinguish relevant from irrelevant information, and summarize different points of view.

ARGUMENT TIME

Students work in pairs and assume the roles of one of the couples listed in Appendix N. The object of the task is to prevail in the argument by the use of various persuasion techniques. A teacher/student-designed scoring rubric should be used so that students are aware of what is being assessed. Some preparation is necessary so that students can "make their case" successfully. See Appendix N.

Speaking and Listening

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

Outcomes

Students will be expected to

Grade 9	Grade 10
participate constructively in conversation, small group and whole group discussion, and debate, using a range of strategies that contribute to effective talk (2.1)	participate in a range of speaking situations, demonstrating an understanding of the difference between formal and informal speech (2.1)
adapt vocabulary, sentence structure, and rate of speech to the speaking occasion (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 (2.2)
give and follow instructions and respond to questions and directions of increasing complexity (2.3)	give precise instructions, follow directions accurately, and respond thoughtfully to complex questions (2.3)
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 (2.4)	recognize that oral communication involves physical qualities and language choices depending on the situation, audience, and purpose (2.4)

Assessment, Teaching and Learning

Asking questions such as, How will you know that your speaking skills are improving? or How will you know you are communicating successfully? will help students clarify for themselves what successful communication includes. Building a rubric for evaluation based on their answers will further assist them in their growth.

For example, such a rubric might look like the following:

Student's name	Diction (appropriate to situation)	Responses (show active listening)	Body language (invites success)
Alia	6/10	4/5	5/5
Draper	7.5/10	3/5	3/5

Each rubric will change according to the situation, and, of course, the teacher will use the students' own words in the rubric to describe their visions of successful communication. For example, in the rubric above, once students know what "diction" means, they will use that word of their own accord, but "right kind of language" is actually a better descriptor to use at the beginning of a school year.

Sample Assessment Criteria

Students

- attend to the task
- show awareness of the importance of audience and purpose both when speaking and when evaluating other speakers
- communicate an idea, etc., in the appropriate language and structure for the audience
- adapt vocabulary, sentence structure, rate of speech, and tone with ease
- carefully organize presentations for clarity of communication
- show that they listen actively to instructions by following them well
- participate in discussions
- speak with increasing comfort in front of others
- think on their feet by thoughtfully answering questions posed by the audience

Informal

- observation—during designated activities, record, through checklists and notes, the extent to which students become increasingly articulate, questioning, participatory, more active in critical listening, aware of the role of audience, organized, and creative in presentation of information and ideas
- self-assessment and peer assessment in the form of post-event discussion, and personal and group reflection

Formal

- predetermined and precommunicated measures and criteria for evaluation, establishing specific outcomes for the specific event

Reflection

- Students and teachers reflect upon the development of a presentation through, for example, notes for feedback, informal discussion (debriefing), and learning-log entries.

Sample Assessment Criteria

Students

- use language for learning
- willingly offer their own ideas
- demonstrate sensitivity to others' ideas
- grapple with new ideas
- identify areas of agreement and dissonance between their thinking and others' ideas
- raise questions
- attend to the task
- adapt to different roles in the group

RETELLING

Retelling provides information about a student's comprehension following his or her reading of text. It enables the teacher to determine how the student constructs his or her own meanings from the text without direct questioning.

Retelling may be analyzed for the following information:
- What the student thinks is important to remember or retell
- If the student's retelling fits the purposes set for reading
- If the structure and sequence of the student's retelling matches that of the text

Directions:
1. Select text for reading. (This can be done by the teacher or the student.)
2. Before reading, tell the student that he or she will be retelling the selection after reading.
3. Have the student read the text silently.
4. After the student has read the text, ask him or her to put it aside and retell everything he or she can remember. Consider tape recording the telling.
5. Take notes as needed as student retells.
6. When the student finishes retelling, ask if there is anything else he or she would like to add.
7. If desired, follow the retelling with guided questioning to elicit more information.
8. Analyze retelling using retelling guide or other tool.

Source: Windows into Literacy, Rhodes and Shanklin, 1993.

ANNOUNCEMENTS

Making announcements can serve as useful oral speaking practice at any grade level. As with other types of speech activities, criteria for making announcements should be developed by the class. These criteria should address the recommended format and manner of presentation and serve as guidelines for the students. Some guidelines include the following

- provide all necessary and relevant information (who, what, when, where, how)
- record and review key points prior to making the announcement

- confirm accuracy of information
- use vocabulary that is appropriate for the audience
- speak in a friendly and enthusiastic manner
- speak slowly, audibly, and clearly
- observe listeners to be certain they are understanding the message and clarify as needed.

After the announcements are made, peers or the teacher might write the student announcer an informal note, commenting on the strengths of the presentation and including one suggestion for improvement.

Listeners should be encouraged to concentrate on the speaker making the announcement, taking care not to become distracted. As well, listeners should give appropriate responses to the speaker, confirming their understanding or asking questions for clarification.

Adapted with permission from Saskatchewan Education. (1997). *English Language Arts: A Curriculum Guide for the Middle Level*.

You can use post-listening activities to check comprehension, evaluate listening skills and use of listening strategies, and extend the knowledge gained to other contexts. A post-listening activity may relate to a pre-listening activity, such as predicting; may expand on the topic or the language of the listening text; or may transfer what has been learned to reading, speaking, or writing activities.

In order to provide authentic assessment of students' listening proficiency, a post-listening activity must reflect the real-life uses to which students might put information they have gained through listening.

- It must have a purpose other than assessment
- It must require students to demonstrate their level of listening comprehension by completing some task

To develop authentic assessment activities, consider the type of response that listening to a particular selection would elicit in a non-classroom situation. For example, after listening to a weather report one might decide what to wear the next day; after listening to a set of instructions, one might repeat them to someone else; after watching and listening to a play or video, one might discuss the story line with friends.

Use this response type as a base for selecting appropriate post-listening tasks. You can then develop a checklist or rubric that will allow you to evaluate each student's comprehension of specific parts of the aural text.

For example, for listening practice you have students listen to a weather report. Their purpose for listening is to be able to advise a friend what to wear the next day. As a post-listening activity, you ask students to select appropriate items of clothing from a collection you have assembled, or write a note

telling the friend what to wear, or provide oral advice to another student (who has not heard the weather report). To evaluate listening comprehension, you use a checklist containing specific features of the forecast, marking those that are reflected in the student's clothing recommendations.

National Capital Language Resource Center (NCLRC). (n.d.) *The Essentials of Language Teaching*. Retrieved April 23, 2007, from http://nclrc.org/essentials

In addition to the suggestions made in *English Language Arts, Grades 10–12*, pp. 40–41 (in particular, "Telephone Skills,) and pp. 46–47 (in particular, the adapting of roles in small group discussion—"observer, questioner, paraphraser, articulator, challenger, innovator, synthesizer"), the following can be helpful.

LISTEN FOR INSTRUCTIONS

Students write a "how to" question on a sheet of paper, leave some space, and then write the answer to their own question, giving the clearest instructions they can. Students tear off their questions and put them in a box. Students take turns drawing a question, reading it aloud, and then listening carefully as the student who wrote the question reads his or her instructions aloud. The student whose turn it is then repeats the instructions as accurately as possible, using some of the questioner's exact words and getting the order right. If the listener is very far from accurate, the process is repeated. This can be turned into a game by having students give instructions that the listener can then act out, rather than only repeating the instructions verbally.

ANALYZE LANGUAGE

Students and teacher tape brief segments of radio and television interviews of a variety of people—movie stars, political figures, sports heroes—and bring them to class to share. Many such interviews are found on the Internet. The teacher makes sure to have a range of casual, formal, and idiosyncratic language on tape to be sure there is enough variety. Students listen and analyze the "diction" or style of language used and identify the purpose of the speakers according to the audience they are addressing and what image they would like to present. They can decide how effective each speaker is according to his or her purpose. Working with students to create a rubric that they can use to evaluate the speeches strengthens their understanding (See "Assessment, Teaching and Learning" on the previous page).

INFORMAL DEBATE

The small group can be an integral part of the development of students' skills in speaking and listening. Provide pairs or small groups of students a controversial aspect of a relevant issue. By debating the positive and negative sides of issues, students have the opportunity to develop speaking and listening skills.

ORAL PRESENTATIONS

Presentations to a small group and presentations by small groups provide opportunities for students to

- examine, articulate, and refine ideas in a non-threatening setting
- build upon others' ideas and viewpoints
- share perspectives of an issue, to extend understanding of both speakers and listeners

FOCUS

Through small-group discussion, debate, oral presentations, and seminars, students examine specific issues, articulate ideas, and question positions of others and themselves to refine their own understanding and expression of issues. Speaking and listening experiences should focus on informal talk in social contexts and should be structured to ensure that all students participate in all of these listening and speaking events.

By reflecting on either the issues presented in various grade 10 texts or on the examination of selected issues, students become increasingly able to participate actively in meaningful informal discussion.

EXPECTATIONS

In grade 10, students are expected to participate in

- small-group discussion
- informal debate
- oral pressentations

SMALL-GROUP DISCUSSION

Roles—by participating in various roles (facilitator, mediator, leader, recorder, researcher, etc.), students will understand the purpose of active participation in each role and develop the skills to function meaningfully in a social context.

Skills—modify speaking/listening style to suit the context of group discussion, use context appropriate to situation, discuss personal experiences, listen intently, and question appropriately.

SHORT-DOCUMENTARIES

Students create “short-documentaries”. This learning experience is particularly purposeful for developing an awareness of speaking skills. In pairs or triads students create a short documentary (3 minutes to 5 minutes), to demonstrate to their classmates the sharing of information in front of the whole class, talking in small groups, discussing ideas with others, including the teacher, or role-playing various scenarios. In the documentary, students focus on language and may comment on differences in speech patterns, word choice, body language and gestures, and so on.

Students must plan their “short-documentaries” carefully, in order to accommodate the time restriction (3 minutes to 5 minutes) and content restrictions. They must consider the nature of the shots, the purpose and effectiveness of the storyboard, a time frame for each segment, and the written script for the introduction and conclusion, take into consideration possible links and any other connections they would like to include in their “short-documentaries”.

Students must demonstrate sensitivity and respect in the creation of their “short-documentaries”. Students must be aware of their purpose(s) and their audience and may consider humour as a possible means of communicating their information. Whole class discussion will afford students the opportunity to share personal and analytical responses.

(Students may consider creating a “short-mockumentary” as another way of communicating information to their classmates.) For more information on Mockumentary see the website following: Resources for teaching and research http://www.waikato.ac.nz/film/mock-doc/teaching.shtml

PRESENT INFORMATION ELECTRONICALLY

Using PowerPoint, websites, HyperStudio or other slide show programs available in the school helps develop public speaking skills. When class focus is on the visual presentation, even very nervous students find it possible to speak formally to classmates. Having students form “expert groups” to teach difficult material such as poetry terms, to share reading material, to present opinions about controversial issues, is an effective way to practise “communicating information and ideas effectively and clearly, and to respond personally and critically.” Students answer questions from their peers and their teacher after the presentation.

READERS’ THEATRE

Readers’ Theatre is a way for students to experiment with “elements of voice, gestures, and movement” (*English Language Arts, Grades 7–9*, pp. 105–106). This activity involves students in the oral interpretation of literature through recreating stories as theatre. It heightens awareness of the rhythm, flow, and sounds of language. Experience in Readers Theatre also develops oral communication skills: enunciation, pronunciation, diction, intonation, and breath control.

As Aaron Shepard explains on his webpage, Aaron Shepard Readers Theatre Page, Readers Theatre is minimal theatre in support of literature and reading. There are many styles of Readers Theatre, but nearly all share these traits:

- No full memorization. Scripts are held during performance.
- No full costume. If used at all, costumes are partial and suggestive, or neutral and uniform.
- No full stage sets. If used at all, sets are simple and suggestive.
- Narration forms the framework of dramatic presentation.

An easy way to begin is with a poem. Groups of five or six students choose a poem they find interesting. They read it several times and discuss it. They decide on an appropriate way to read the poem. (How slowly or quickly will the poem be read? How loudly or softly to speak? Which words will be emphasized? Where will pauses occur? Who will read which parts?

Choral speaking/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

After listening to one another's choral readings of poems, students, again in groups, choose a story they find interesting, preferably one with a good deal of dialogue. They decide what parts they will read aloud and what they can edit out in order to make the "play" most effective. They experiment with voice, as they did in the poem, and assign parts.

Workshops and web pages that explore ways to use Readers Theatre in the English language arts classroom abound. One of the clearest is Readers Theatre page: Scripts and Tips for Readers Theatre found at (www.aaronshep.com)

INTERVIEWS

Students interview each other in role plays where either the interviewer or interviewee changes roles. One or the other might become a little child, a prospective employer, a high school principal, and so on. Both interviewer and interviewee must adapt language to suit the audience and situation, which they invent. Some students may choose to share particularly effective or funny interviews with the class.

Listen to clips of famous speeches (as suggested in *English Language Arts, Grades 10–12*, p. 46). Websites with excerpts and full speeches given by wonderful speakers abound. Students can listen to them on such sites as (http://www.historychannel.com/speeches/) or (http://archives.cbc.ca). Analysing

the elements in each selection that make it successful helps students clarify what strong oral communication demands, according to purpose and audience. The CBC site is particularly useful for teachers, as the archive staff have developed many "educational" ideas to use or adapt for a variety of purposes.

Resources/Notes

Whether or not Noam Chomsky's theory that language is innate in humans is true, most students are usually very capable of communicating vocally within their own peer groups. For those students who struggle with English language skills, the challenge is often in changing their diction to match a range of purposes and audience outside those of peer group conversations. In English 10 Plus, teachers have the time to offer many activities that are meaningful and varied, so a wide range of diction can be explored.

Students prepare an audio or video news broadcast reporting on an aspect of their learning in English language arts or another curriculum area, omitting either one or many key details.

After the broadcast is presented to the class, presenters ask listeners/viewers to describe the details that were omitted and to explain why these details were important to the broadcast.

SEMINAR

One type of oral presentation well suited to grade 10 is the seminar. Students are responsible for the investigation, research, and presentation of their synthesis of a topic to a small and/or large group.

RE-ENACTMENT

Through participation in the re-enactment of student writing and published pieces (plays, poems, monologues, etc.), students adopt many voices in various roles that allow them to formulate their own voice and style.

SHARING SHOWCASE

Each student is assigned a day to present. On that day, s/he will bring a prized object (or a photograph of that object) to class. Desks/chairs are arranged in a circle to facilitate viewing of the object that may be passed around for closer inspection. The owner of the object must give a brief description of the object and explain its significance, its history and importance in his/her life. The class then has the opportunity to ask questions regarding the object. The activity is unscripted but notes are permitted.

A simple scoring rubric may be devised prior to this activity with input from the students so that everyone is aware of the criteria for assessment. Consideration should be given for preparedness, clarity of explanations and the ability to respond to questions satisfactorily.

This is an “informal” presentation that prepares students for more formal oral activities.

The Art of…

This informal speaking activity will engage most students because it is not difficult, and the topics are familiar. Students choose the topics prior to the day of the speeches. Students should be reminded that the topics will require careful thought and organization; they may use index cards or Post-it notes if they need assistance. Some successful speech topics are

- eating spaghetti, ice cream, popcorn, pizza, watermelon, etc.
- throwing a Frisbee
- overcoming fear
- carving a pumpkin
- wrapping a present
- making friends/enemies
- impressing teachers
- building a snowman
- bathing a dog
- being the perfect son/daughter

Book Chat

Book chats are short (5–10 minutes) and informal oral presentations in which students report on the independent novel that they have read. (See Appendix M.)

Speaking and Listening

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

Outcomes

Students will be expected to

Grade 9	Grade 10
demonstrate active listening and respect for the needs, rights, and feelings of others (3.1)	demonstrate active listening and respect for the needs, rights, and feelings of others analyze the positions of others (3.1)
demonstrate an awareness of the power of spoken language to influence and manipulate and to reveal ideas, values, and attitudes (3.2)	demonstrate an awareness of the power of talk by articulating how spoken language influences and manipulates, and reveals ideas, values, and attitudes (3.2)
demonstrate an awareness that spoken language has different conventions in different situations and cultures and use language appropriate to the situation (3.3)	demonstrate an awareness of varieties and styles of language ▪ recognize the social contexts of different speech events (3.3)

Assessment, Teaching and Learning

Develop a list of criteria with students to assess verbal and non verbal communication skills. Post the list, and go to it frequently to select appropriate skills in order to create rubrics before different activities. Change the list as needed. Both students and teacher should use the rubrics for assessment and discuss similarities and differences in expectations. Decide together which skills are most important for each activity, and give more weight to those skills when marking.

Also, when conferring with students about any matter, teachers can occasionally include “spoken language” as part of that rubric, not with the idea of making students self conscious about their speech, but to encourage them to be aware of choices in language use, so they consciously develop a range of diction.

SAMPLE ASSESSMENT CRITERIA

Students

- attend to the task
- listen actively
- demonstrate sensitivity to others' ideas
- show the ability to speak appropriately in different contexts
- demonstrate willingness to experiment with different forms

Focus on

- awareness of purpose, audience, and situation
- language choices—tone, style
- content, organization, and delivery

Students are expected to

- use the language and conventions expected in formal settings—suitable vocabulary and manner, rhetorical devices, visual aids
- tailor information, tone of voice, etc., to listeners' reactions
- plan effectively for formal events
- help to establish criteria for evaluating spoken texts, and use these to evaluate their own and others' participation in informal discussions and formal presentations
- comment on the effectiveness of various elements in speeches
- analyze, synthesize, refine, and produce speeches
- apply their sociocultural understanding of the purpose of particular oral and media texts and the motivations of individuals such as public figures to infer meaning, e.g., be aware that impartial appearance of current affairs program items may be bogus and listen critically for bias
- detect and apply strategies speakers use to influence an audience
- develop and use some strategies for formal presentations, e.g., to overcome self-consciousness, use notes unobtrusively, cope with and recover from disruptions
- notice the ways speakers engage audiences and try to use similar techniques
- evaluate their success in conveying ideas and information to particular audiences
- reflect on what their own responses to spoken texts reveal about their personal attitudes and values

PRACTICE PROTOCOL

Students can research international business protocol by accessing such websites as (www.womensmedia.com) or (executiveplanet.com/) to discover appropriate behaviour and conventions in cultures other than their own. Students may role play situations they imagine or report on their findings, sharing their own attitudes and ideas, and comparing language and body language in their own culture in similar situations. If the interest is there, or if there is a cross curriculum connection, they can also access sites such as (http://popups.ctv.ca/content/publish/popups/queens_jubilee/content_pages/ articles/protocol.html) to learn how Queen Elizabeth II is greeted and treated or (http://lt.gov.ns.ca/inner/main6.html) for the

Lieutenant Governor, her representative in Nova Scotia. They can discuss the conventions in language and behaviour surrounding the treatment of people who have status and/or prestige in society, including potential employers, and think about why appropriate language and etiquette are important to know (or not, depending on students' points of view). They can decide in what situations they would adapt their own language use, if ever, and how.

Plan a 30-second Speech

Students read an article or other short text. After they finish reading, they plan a 30 second speech about what they learned from this text. What new discovery did they have? What challenged an old assumption? They take no more than five minutes to "write" the speech, after which they pair up with another student. One student in each pair volunteers to be "blue" and the other "red." The "blue" students deliver their speeches to the "red" student partners, then, after 30 seconds, the "red" students give their speeches to their "blue" partners. Much of the anxiety about speaking in public is removed during this activity, which can be particularly effective after listening to clips of famous speeches, as suggested above. Some students may be enthusiastic about sharing their 30 second speeches with the whole class.

Who Is the Audience?

In a role play, students "ask favours" of a variety of people: a young child, the school principal, a friend, a parent, a teacher, a stranger. For extra clarity, the favour can remain the same while the audience changes. For example, asking a young child to stop doing something annoying can be adapted easily to asking a teacher for the same favour.

Share Stories

Share stories of "exceptionally sensitive or exceptionally insensitive behaviour" (*English Language Arts, Grades 10–12*, p. 47) and language. Discuss how this behaviour affects the person to whom it is directed and how best to handle such situations.

Allow Time

Students and teacher can develop awareness of sensitive listening skills by waiting three seconds after each speaker finishes before they respond. Students and teacher use this time to absorb content and to learn not to interrupt others' thought processes.

LISTEN TO STORIES

Students take turns telling stories. Often these will be stories of family happenings or of memorable events in the students' lives. The class may analyze each story for structure patterns, for thematic content, images, or for any other learning purpose associated with learning about literature. Perhaps they will simply listen to the story to enjoy and think about how important stories are in all our lives, and to develop respect for listening to what is important to others.

Resources/Notes

The Role of the Audience

Teachers need to teach students how to respond to the speaker in classroom speaking activities. Students and teachers practise when to be quiet, when to sit still, when to look at the speaker, when to smile if the speaker uses humour and when to nod at appropriate times. A receptive and warm audience can alleviate nervousness and contribute to a successful presentation.

Remember to include audience skills in evaluation.

THE NON-VERBAL KEYS TO SUCCESSFUL PUBLIC SPEAKING

Teach students the nonverbal skills necessary for effective public speaking. Define and demonstrate such concepts as eye contact, gestures, stance, and facial gestures. Secure a copy of a famous speech being delivered and ask students to watch and note the nonverbal communication the speaker uses. Then, provide students with a copy of the speech and have them read along as a chorus, imitating the speaker's nonverbal gestures.

Oral language is the foundation of literacy. Most of our communication with others "in the real world" is oral communication. Many adults go through their whole day without having to write anything of any importance; their communication is almost totally oral. Therefore, it is vital that the role of the teacher in the classroom is that of an exemplary role model, showing students that others must be spoken to and listened to with respect and sensitivity, and that the choice of words and tone used should suit the audience and purpose.

Reading and Viewing

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

Outcomes

Students will be expected to

Grade 9	Grade 10
select texts that address their learning needs and range of special interests. (4.1)	view a wide variety of media and visual texts, such as broadcast journalism, film, TV, advertising, CD ROM, Internet, and music videos (4.1)
Read widely and experience a variety of young adult fiction and literature from different provinces and countries (4.2)	read a wide variety of print texts, which include drama, poetry, fiction, and non fiction from contemporary, pre 20th century Canadian, and world writing. (4.2)
demonstrate an understanding that information texts are constructed for particular purposes (4.3)	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 (4.3)
use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex print and media texts (4.4)	seek meaning in reading, using a variety of strategies, such as cueing systems, utilizing prior knowledge, analysing, inferring, predicting, synthesis, and evaluating (4.4)
articulate their own processes and strategies for reading and viewing texts of increasing complexity (4.5)	demonstrate an understanding of the impact of literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on shaping the understanding of a text (4.5)

Assessment, Teaching and Learning

Students can help create a rubric that allows them to evaluate and track their reading or viewing progress. They can decide with the teacher how their reading and viewing goals need to change and grow as they move through the course so they can meet the grade 10 outcomes by course end.

SAMPLE ASSESSMENT CRITERIA

Students

- choose increasingly challenging texts to read
- show a willingness to read and view a variety of genres
- write and speak thoughtfully about the meaning of texts, avoiding retelling the story
- show knowledge of a variety of reading strategies
- show the ability to call on reading strategies when faced with difficult text
- are willing to discuss the purpose and impact of visual images in film
- understand the effectiveness of concrete language and know the terms used to describe it (symbolism, imagery, figurative language, etc.)
- make increasingly complex connections between texts, which they reveal in their learning logs or journals and in their conversations within literature circles and with the teacher
- show they are able to find information in a textbook efficiently through effective knowledge of the text's organization
- make increasingly deep insights into the purpose of advertisers' use of colour, layout, subject, and wording

Teachers need to

- monitor student progress through a variety of tasks to assess what they can and cannot yet do, what they know and what they need to know
- establish clear expectations for students in their reading and viewing of diverse kinds of texts for defined purposes
- select assessment strategies that will best reflect learning outcomes
- communicate to students *before* they undertake a reading or viewing how their learning will be assessed
- encourage students to select texts that provide challenges to them as readers and viewers
- value individual growth of students as readers and viewers
- provide opportunities for students to evaluate a text using a range of criteria, e.g., its impact, meaningfulness, form, or structure

Sample assessment tasks include those in which students, for example,

- express preferences and articulate reasons for their choices in text
- talk easily about texts of their own choosing with established critical reputations, going beyond retelling the story
- explain why a particular text matters to them
- develop awareness of how they adjust reading or viewing strategies to read a range of text types/forms
- talk and write about literature, information, media, and visual texts

- use focused journal responses to reading and viewing experiences to help glean meaning from text
- demonstrate awareness that different genres have recognizable features and characteristics and make different demands on the reader/viewer
- transfer reading strategies/skills to reading tasks in all situations
- encourage others to express their views and interpretations
- express their ideas in relation to the subtext and the visual text as they are revealed in multimedia text
- analyze their interpretations of sign symbols in multimedia text
- identify and explain the significance of similarities and differences between themes or characters, focussing on elements such as setting, family relationships, ways of resolving problems, etc.
- read/view a text and then create a new version in another kind of text

EXPLORING AN ISSUE

Students choose an issue from the news, from school events, or one suggested by literature; they examine what different texts, such as stories, newspaper articles, poems or songs, advertisements, cartoons, and/or clips from television shows or films, say about the issue. They then create a chart, mind map, or scrapbook that compares the ideas presented in each text and present their own ideas on the issue, including an explanation of how their ideas might have changed as a result of their exploration.

Note: Planning Sheet for Exploring An Issue (see Appendix J.)

GENDER AND MEDIA

Have students choose a series of television or print advertisements that present definite gender messages. Have the male students focus on the female messages and the female students focus on the male messages. Discussion could involve identifying the underlying message and the resulting effect on the specific gender. Converting the advertisement to the opposite gender also helps to illustrate the message.

PERSONAL FAVOURITES (STUDENT COMPILATION)

Students may be interested in collecting their favourites in a variety of genres and forms, e.g., their favourite poem, short story, song lyric, visual image, novel and movie, and compiling them into an anthology. Movies can be represented through magazine clippings, images downloaded from the Internet and student handwritten reviews; novels can be represented through a collage and/or review. In an introductory personal essay, students can reflect on any unifying concepts or styles they observe in the pieces and on what these selections reflect about their developing tastes and interests. Each selection can be accompanied by a short note discussing the reasons why it was selected.

Reproduced with permission from Alberta Education, *Senior High School English Language Arts Guide to Implementation*, (Edmonton, AB: Alberta Learning, 2003), pp. 17, 21, 163, 174 , 453.

By reading and viewing a variety of texts, students are making meaning by constructing or generating relationships between what is written in the text and what they already know. As students develop strategies for making sense of what they read and view, they develop their abilities to communicate effectively. In the classroom, teachers should

- read and discuss, together with their students, a variety of genres and forms (e.g., novels, poetry, short stories, essays, editorials, biography, and informational articles
- permit students to independently select and read a variety of resources
- allow students to develop their own reading strategies and skills within meaningful contexts, rather than in isolation
- allow students to gather information, ideas, and feelings through viewing a variety of visual, dramatic, and multimedia formats
- realize that students have access to a range of media and "new" communication and personal technologies (e.g., voice mail, electronic mail, fax, internet, CD ROM, laptop computers, cell phones, camcorders) and that these texts and tools create many opportunities for critical viewing

Regardless of the text form, students must identify their own purposes and needs. They need to determine what they need, where to find it, and how to access it. They must select reliable and relevant sources and, using appropriate format, communicate the results effectively.

Suggestions for Teaching and Learning

Analyze the Structure of Textbooks

Most learners who find print difficult do not know how the layout of a textbook is organized to help the reader. Teacher librarians are particularly knowledgeable about this subject and are always interested in teaming with a classroom teacher to help students become familiar with text organization. The province's *Secondary Science: A Teaching Resource* has excellent support for teachers in "Chapter 5: Reading Scientific Information," including "Textbook Survey" (p. 5.11).

Deconstruct Visuals

The Media Awareness Network website, (http://www.media awareness.ca), is an outstanding source of educational suggestions for the deconstruction of visuals and for all media literacy. This non profit Canadian organization offers searches for lesson plans by subject, curriculum outcomes, or grade level.

Graphic Organizers

These are indispensable tools for helping students make sense of text of all types. It is always useful to leave spaces where students can sketch, to support the necessary practice of visualization.

CONCRETE LANGUAGE

The ability to identify and use both concrete and abstract language often needs work, especially as young people tend to use abstract language when expressing feeling ("love," "hate," "anger"), and it is here that concrete language can be most effective. One way to begin work with concrete language is to have students look for visual images in movies and discuss their effect. Teachers can model by choosing clips of films with particularly vivid images, pausing when the image appears, and sharing their emotional and intellectual responses with students.

Should students not understand the difference between concrete and abstract language, telling them that an image is "something you can put in the fridge" helps. Of course, smells and sounds cannot be put in the fridge, but the objects whence the smells and sounds emanate can.

Having students highlight images in poems is an effective way to lead them to become aware of concrete language. They might use a different colour for each sense, or each student in a group of five might look for and highlight images appealing to a different sense. The students can then discuss the effect of the identified images.

In addition to the suggestions in *English Language Arts, Grades 7–9* (p. 52) and *English Language Arts, Grades 10–12* (p. 58), the following may be helpful.

SET READING GOALS

Set reasonable goals with students for finishing works they are reading.

KEEP READING

When students finish reading a work, teachers can offer them something else they might enjoy. Teachers may offer extra credit, if students either discuss or write about the meaning of the reading. Students may volunteer to read a magazine, story, or book they have at home.

It is important not to accept a summary of the action of a story or a description of the surface content, but only what students think each author is trying to communicate and how the students think and feel about that meaning. Sitting down to discuss students' reading is more effective than having the students write. They will almost always write "what happened" or "what it was about." The object is to give them credit for reading and thinking.

STICKY NOTES

Each time they begin reading, students write their thoughts on sticky notes, and place each by the section it concerns. Students then code their thoughts, so they are reminded of the strategies effective

readers use to make sense of text. The teacher may need to explain that it is their thoughts the students write on the sticky notes, not what is happening in the story. This is particularly effective if the students and teacher develop the codes together, as they discuss what strategies people use to make meaning of text.

Making bookmarks that gives the strategies and their codes is helpful. Having students make their own bookmarks is even more effective.

A similar strategy is effective when viewing. In a "thinking log" or journal, students divide pages in half lengthwise. On the left side, students write "What I See and Hear." On the right side they write "What I Am Thinking." This is a strong way to have students begin to notice the effect of music and sounds, as well as the impact of colour and image, on meaning in film.

READING TIME

Teachers need to provide time for reading in class and teachers need to read while students do. The value of modelling the importance and value of reading cannot be overstated, especially with students who find reading difficult and far from pleasurable. Laughing aloud, sighing, even crying, being completely "lost" in a text are all good ways to demonstrate to students how engaged readers and viewers respond to text and that it is possible to find much pleasure, entertainment, and relaxation through engaged reading.

VISUALIZING CHARACTERS

Teachers can help students think about character early in any fiction work by asking that they draw the main character early in their reading. The attempt to visualize, not the artistry of the result, is what matters in helping struggling readers.

KNOWING THE "PROBLEM"

For works of fiction, especially novels, identifying the story problem helps students engage.

Ask students to answer the following questions:

- What does your character want?
- What is your character doing to get what he or she wants?
- Is it working?
- What is your advice?

This "Real Reality Therapy for Protagonists" (Glasser) invites students to think about their own choices in life, as well, and connects them to their reading. Even calling the protagonist "your character" invites ownership and connection.

WORDLESS LESSONS

Teachers can challenge students to create a lesson to teach the meaning of the word "symbol," or "metaphor" without using words (through art, silent film, mime, HyperStudio, PowerPoint, music, puppet shows, and so on). It is the talk around the problem of accomplishing the objective that is more important than the product, but often the products will be remarkable and cause for celebration.

FUNNY FIGURATIVE LANGUAGE

Asking students to create funny analogies, metaphors, and similes results in strong learning and a good deal of fun. "Her eyes were like varnished knots of pine staring into a crowded room," "He grew on her like Spanish moss in an aged forest."

Resources/Notes

Notes

Literature and other forms of communication have the power to help students

- broaden experience by encouraging creative, critical, and imaginative thinking, viewing, speaking, and writing
- recognize the timelessness of literary tradition and its relevance to their lives
- increase their awareness of the importance of form, and the uses and power of language
- gain insight into and understanding of the human condition
- enrich imaginative expression in their own speaking, writing, and representing
- increase their reading ability and capacity through increased interest and motivation
- become aware of and recognize multiple points of view
- solve problems independently and in collaboration with others

Adapted from: Saskatchewan Education. (1997) *English Language Arts: A Curriculum Guide for the Middle Level*.

Students listen to a narrative of substantial length. Only half of the group make notes. Students compare the success of those who took notes and those who did not take notes in recalling and processing details, and discuss the advantages of note-making while listening.

Students identify idioms that portray challenges and persons with challenges in a negative manner and discuss how use of these idioms contributes to misinformation and negative attitudes. This activity can also be used to examine racist, sexist, or ageist language.

Learning experiences should focus on

- the process of reading
- reader reflection and attitudes
- challenging preconceived notions towards texts
- exploring feelings, thoughts, and ideas triggered by viewing or reading
- justifying thoughts and reflections on text
- exploring the similarities and the differences among texts
- analysis and synthesis of researched information from a variety of sources

Comprehending and communicating through written texts is central to the English language arts programming. Reading written texts stimulates intellectual development; constructing the world of written texts requires the imaginative collaboration of the reader. However, written texts play a role in classrooms beyond the opportunities they afford in teaching reading skills. Books enrich students' lives, offering experiences of larger worlds. Texts provide opportunities for thinking and talking about a wide range of topics and ideas, including those related to society, ethics, and the meaning and significance of experiences. Written texts still largely represent the foundation of cultural knowledge that is indispensable. As a result, reading is essential to cultural literacy.

Students also need to learn the techniques and conventions of visual language to become more conscious, discerning, critical and appreciative readers of visual media. Students need to recognize that what a camera captures is a construction of reality, not reality itself. They need to learn that images convey ideas, values, and beliefs, just as words do, and they need to learn to read the language of images.

In *Deeper Reading: Comprehending Challenging Texts*, 4-12, Kelly Gallagher offers ideas and suggestions to help adolescent students become good readers of fiction, non fiction and other genres. One idea is the Theme Notebook. Students begin the project with a whole class discussion identifying themes in the books they have read and writing these themes in complete sentences. Students then choose one theme as the focus of their Theme Notebook entry. They then search for evidence of this theme in today's world, using at least ten separate sources. Sources may include

- Movies
- Newspapers
- Magazines
- Advertisements
- Political cartoons
- Song lyrics
- Poems
- Drama
- Short stories
- TV programs
- Novels

- Quotations
- Comic strips
- Internet articles
- Video games

This project helps students make connections between text and the real world and introduces them to unfamiliar resources. Theme Notebook projects may culminate in an essay that discusses the importance of these themes in today's world.

Reading and Viewing

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

Outcomes

Students will be expected to

Grade 9	Grade 10
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 (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 (5.1)

Assessment, Teaching and Learning

"Provide time and encouragement for reflection (e.g., 'What did we learn about gathering information?'" (*English Language Arts, Grades 7–9*, p. 65).

SAMPLE ASSESSMENT CRITERIA

Students

- examine on line media, reading and scanning for information
- think critically about the issues they are exploring
- evaluate the authority of the sources they are using
- compare and contrast texts and responses to texts
- support thoughts and statements by quoting reliable sources
- understand the need for bibliographic data and show in their writing that they understand and know how to avoid plagiarism
- analyze and synthesize researched information from a variety of sources

Appropriate assessment strategies include

- teacher-student conferences and interviews
- journals/logs in which students reflect on and examine responses to texts
- assessing notes/records/information gathered through reading and viewing
- self-assessment
- observation of group discussion
- presentation of responses to differing texts
- examination of the authenticity of text through research

EBSCO

Teach students how to use the EBSCO Bibliographic and Full Text Databases provided by the Department of Education to all schools in Nova Scotia. Always connect such teaching to a practical purpose. Students might research cultural background of a novel or author, look for support for an opinion, find movie reviews, or get information about any topics of special interest to them.

COMPARE AND EVALUATE SOURCES

Have students investigate a topic using information from a known source, such as a magazine or textbook or respected website, and compare it with information found on a website of unknown validity that the teacher identifies before the project. Discuss with them the ways in which they can decide if the information is reliable.

NOTE-MAKING ORGANIZERS

Consistently use note making graphic organizers such as the one described in Appendix B: Refresh Note Making Skills.

PRIOR KNOWLEDGE

Help students develop awareness of their own prior knowledge of a subject, and teach them strategies for tapping into it. *Secondary Science: A Teaching Resource* has excellent suggestions in Chapter 2, Tapping into Prior Knowledge. Strategies such as concept maps, K-W-L (Know—Want to Know—Learned), Listen—Draw—Pair—Share, and PreP (PreReading Plan) are outlined in detail (pp. 2.7–2.22). Another excellent source is *Beyond Monet: The Artful Science of Instructional Integration*, by Barrie Bennett and Carol Rolheiser.

CITE SOURCES

Take time to discuss the importance of crediting a source for information and ideas it has yielded. *Teacher Librarian*, Vol. 30, no. 1 (October 2002) has excellent support and links to lesson plans for this purpose. This publication is a useful source of information about media literacy and critical thinking for teachers of young people.

LEARN ABOUT PLAGIARISM

Students can form a team to "plagiarize" short works, then to paraphrase properly, and finally to explain the differences to the class. For example, each group of four could have a student who reads aloud the original excerpt, a student who reads the plagiarized paraphrase, a student who reads the acceptable report, and one who explains the difference. Use of overheads or an LCD projector, and having students keep the examples very short, makes for the most effective learning.

TEACHER MODELLING

Teachers must try always to model giving credit for intellectual property they use and show or use no material without legal permission. Explain to students about the importance of asking for permission, in advance, to use copyrighted material.

Resources/Notes

Sample learning/assessment tasks include those in which learners, for example,

- examine on-line media, read and scan for information, and think critically about issues
- research an issue presented in text
- extend their understanding and examine their own engagement by exploring an issue presented in a variety of texts
- compare and contrast texts and responses to text
- compare the content of news reports in various texts (print and non-print) and the effectiveness of different media in reporting the same event

Encourage students to use classroom resources. Suggested classroom resources include

- an assortment of dictionaries, even simple ones, and second language translations to accommodate a range of learning needs
- both simple and more complex thesauri
- a number of grammar and language usage texts
- where possible, CD-ROMs and the Internet

Encourage students to use library resources such as encyclopaedias, CD-ROMs, Internet, videos, books, magazines, newspapers, and library staff.

Reading and Viewing

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

Outcomes

Students will be expected to

Grade 9	Grade 10
respond to some of the material they read or view by questioning, connecting, evaluating, and extending ▪ move beyond initial understanding to more thoughtful interpretations	respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending
express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence	articulate personal responses to text by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence
	make thematic connections among print texts, public discourse, and media
	demonstrate a willingness to consider more than one interpretation of text

Assessment, Teaching and Learning

Sample Assessment Criteria

Students

- explore more than one level of meaning
- apply understanding through dramatization, constructions, characterizations
- show comprehension through discussion and writing
- show awareness that their values come from a cultural paradigm
- demonstrate sensitivity to others' values while making their own value judgments and expressing personal points of view
- attend to tasks in a spirit of investigation

It is important that students have opportunities to respond to a wide range of texts, to interpret what they read, and make references to the literary elements found in the text. They need to be able to connect this information to their personal knowledge and experience.

CHILDREN'S STORIES

Students write several diary entries from a different perspective, based on novels, stories, or current events and evaluate others' entries according to a predetermined set of criteria.

Such criteria might include

- awareness of different value systems
- development of a character's unique language patterns (VOICE)
- expression of emotional truth

Students need to

- identify and consider personal, moral, ethical, and cultural perspectives when studying literature and/or viewing other texts
- reflect on and monitor how perspectives change as a result of thoughtful interpretation and discussion in the classroom
- respond personally and analytically to ideas developed in works of literature and other texts, citing appropriate evidence
- analyze the ways in which ideas are reflected in personal and cultural opinions, values, and beliefs
- compare choices and motives of characters and people portrayed in texts with their own choices and motives and those of others
- identify and examine ways in which cultural and societal influences are reflected in a variety of texts

In addition to the suggestions in *English Language Arts, Grades 10–12*, p. 64, the following may be helpful.

LITERATURE CIRCLES

Literature circles help students connect with their reading in a variety of ways. Most importantly, they empower the students and validate their personal responses. Suzy Ruder describes her technique for working with struggling readers. "To begin the training, I decided on four roles: word wizard, literary luminary, discussion director, and creative connector. Creative connector was a role that I devised because students so often comment, why are we doing this…what does this have to do with me? The role of the creative connector is twofold. First of all, this student must make a personal connection to an idea in the chapter. Secondly, he or she must pose questions that will prompt each member of the literature circle to make some sort of personal connection. Frequent questions are: Have you ever felt …? Can you think of a time when you did something similar to the actions of the main character in this chapter?" (*Literature Circles*, Daniels, H., p. 136). The roles may be changed according to purpose, of course, and may include one that asks for visualization, either verbal or through another way of representing.

"COLOURS"

"Colours," (http://www.truecolorscareer.com/images/TRUECLRSRes.pdf) the usual high school adaptation of the Myers Briggs Type Indicator, which analyzes personality and learning styles, can be applied to the character of a novel. Students often do their own "Colours" in Health/Personal Development and Relationships, but they never seem to mind doing a quick review and talking about their similarities and differences with friends. They then apply the criteria to the main character in the novel they are reading or to the subject of their research (perhaps a pop culture star). As well as helping students make connections to their reading or research, "Colours" is a positive reinforcement for the idea that every human has inherent strengths and that to be different is not to be superior or inferior.

READING JOURNALS

Students keep reading journals. Work with students to develop the criteria for a strong journal. Some suggestions include detail, personal involvement, focus, risk taking, and textual support for opinions. The criteria may be posted, and developed as the course progresses. (Adapted from *English Language Arts, Grades 7–9*, p. 71)

MOCK TRIAL

Students create and videotape a courtroom drama based on a text or current event. Logic fallacies and argument techniques can be found in the Appendix C: Listening for Bias and Illogic.

STRANGERS MEET

Have students who are reading different novels or stories join to create a scene where their characters meet and discuss their problems. They can create a play script, practise, edit, decide on costumes, and perform, live or on tape. Making puppets of their characters is also a good deal of fun for students who are shy about performing themselves. There are many puppet making resources on the web. In Nova Scotia, where second hand clothing stores abound, students and teachers can find velvet, beaded material, felt, lace, buttons, and so on very inexpensively.

Here is a simple way to help students begin the activity:

Partner #1	Partner #2
Novel title	Novel title
Author	Author
Protagonist	Protagonist
Topic for discussion	
Attitude	Attitude
Possible meeting place	

VALUE SYSTEMS

In order to understand how we evaluate and understand, we must know our own paradigm—and that is extraordinarily difficult. Responding to visuals can give students insights into their own values, as well as into photographic, advertising, and design techniques. Have students cut out a minimum of 12 pictures from magazines. The only criterion is that the image appeal to them. Then have them sort the images according to a purposeful set of criteria. For example, students may use Dr. William Glasser's "biological needs" of love, power, freedom, fun, and survival (*Reality Therapy*, 1965) to sort the pictures, because each appeals to one of those needs. If most of the images a student chooses appeal to the need for fun, the student can think about that in relation to what is important to him or her and report in a learning journal what has been learned about the self. Making a collage or mobile where the images are sorted according to the criteria is an effective way to display personality ranges and choices, and the discussions while making the pieces of art are always valuable.

ESSAYS

Students write opinion papers using support from cited sources. Those who have little or no idea what "organization of ideas" means find paragraph frames very helpful. The following is an example of a frame for an introductory paragraph for an opinion essay based on an issue in a story or novel:

FILL-IN-THE-BLANKS ESSAY

Your introductory paragraph might go something 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].

Resources/Notes

Notes

STRIP STORIES

When looking at story structure, or to extend students' knowledge of culturally important myths, legends or fairy tales with which students may not be familiar, teachers find that "strip stories" are effective and draw on all strands of the English language arts outcomes. The idea is to cut the myth or story into short, manageable, meaningful strips (one per student), give one to each student, and ask students to line up *physically* in order, so each line (read by its holder) follows the next when read aloud. It's crucial that the teacher not interfere to "help." Students can do it! After such an activity it's helpful for students to think about the roles they played in the sorting out process. Did they lead? follow? make helpful suggestions? What would they do differently another time to make the process even more effective?

THE PREQUEL

Once students have completed the reading and discussion of a work of fiction, they are often required to write a prequel, the antecedent action that happened before the story or novel began. This activity is a unique kind of response writing because the students must make relevant connections to the story's characters, themes, and issues. It is interesting to see the different "angles" that the students suggest. This is an enjoyable shared experience where everyone has the opportunity to hear other scenarios. They will often want to vote on which prequel is the most plausible and suits the story best.

MIND MAPS

A mind map is a visual text constructed as a response to a text. A mind map conveys a student's understanding of the main ideas that the author wants to portray. Students are asked to select and place visual representations on a page. Each visual element of the mind map should show a supporting detail from the text.

The Inspiration program is excellent for this activity as it allows students to incorporate an extensive variety of meaningful and colourful symbols to "decorate" their mind map.

The key to a successful mind map is strategic placement of the reference examples so that the student can show his/her understanding of the author's ideas. Students could provide a written and/or oral explanation of the contents of their mind map. These follow up explanations ensure that the teacher has not missed what the students were attempting to express in their mind map.

Reading and Viewing

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

Outcomes

Students will be expected to

Grade 9	Grade 10
critically evaluate information presented in print and media texts ▪ assess relevance and reliability of available information to answer their questions (7.1)	respond critically to a variety of print and media texts (7.6)
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 (7.2)	explore the relationships among language, topic, genre, purpose, context, and audience. ▪ demonstrate an awareness that texts reveal and produce ideologies, identities, and positions (7.3)
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 and reality as portrayed in media texts ▪ identify the values inherent in a text (7.3)	examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect (7.1) ▪ recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism) (7.4) ▪ evaluate ways in which both genders and various cultures and socio economic groups are portrayed in media texts (7.8) ▪ discuss the language, ideas, and other significant characteristics of a variety of texts and genres (7.5) ▪ make inferences, draw conclusions, and make supported responses to content, form, and structure (7.2)

Assessment, Teaching and Learning

Students

- support critical analyzes with reference to the texts they are examining
- willingly share their ideas
- demonstrate sensitivity to others' ideas
- take responsibility for doing quality work that contributes to the efforts of the group or team
- how comprehension through discussion
- design effective models that show understanding on more than one level
- discuss in order to compare, integrate, and defend their opinions
- recognize personal bias and are willing to listen to opposing viewpoints
- examine the values they hold as part of a social culture and compare them to values explored in texts with different social paradigms

See also *English Language Arts, Grades 10–12*, pp. 157–159

CRITICAL RESPONSE WRITING

Whether the text is a piece of writing, an advertisement or a film, it can convey information to us, but usually when we read a text we respond not to the information but to the ideas that the author presents.

A critical response means interacting with ideas. A critical response is not a plot summary, or a personal reaction to the text.

A critical response to a literary or other artistic work means using the skills of close textual analysis. Read the text carefully, paying close attention to how the text makes meaning.

- How is characterization created?
- 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?

Here are some general questions to consider when thinking about a text:

- What is the problem or question that motivates the author?
- What argument or perspective does the text put forth?
- What evidence or details support the ideas that are suggested by the text?
- What rhetorical choices (style, diction, tone) does the writer make?
- What are the key moments in this text?

- Why are they important?

Students should

- widen the range of texts with which they are comfortable
- be exposed to a variety of ways to interpret or make meaning of texts
- be able to distinguish among various types of texts, including expository, persuasive, expressive, and literary
- value prior knowledge, and be able to relate prior knowledge to new texts and contexts
- explore others' responses to texts and contexts.

Throughout senior high school, students encounter texts of increasing variety and complexity. They learn to deal with literal meanings of increasing complexity and implied meanings of greater subtlety. They also learn to think critically, comparing various points of view. They learn to relate a text's form, structure and medium to its purpose, audience and content. Further, they increasingly recognize the contribution of a text's elements, devices, and techniques to its effects.

Because of these reading demands, it is essential that students become strategic readers, developing a repertoire of strategies from which they can select according to the requirements of various reading situations.

Within senior high school English language arts courses, students read not only literature but also expository texts, such as essays, magazine features, speeches, reports, proposals, and non-fiction books. They can also be taught strategies for reading content area texts. It is important that students realize that the reading strategies they learn in English language arts have application in all subject areas. Students also "read" nonprint texts. These texts may be oral, such as a live speech or an audio recording, or visual, such as photographs, paintings, or a collage. As well, texts may be multimedia, e.g., movies, short films, documentaries, television programs, commercials, websites, and e-mails.

Reproduced with permission from Alberta Education, *Senior High School English Language Arts Guide to Implemention* (Edmonton, AB: Alberta Learning, 2003), p. 186.

Teachers need to focus not only what students respond to in a text but also what they don't respond to in a text. Questioning the text and expecting learners to justify their thinking is elemental in the process of critical thinking.

Independently, students will be expected to

- justify notions of critical thinking
- reflect upon their interpretation of texts
- reflect upon the intent and purpose of the text
- reflect upon the contexts of the text

- articulate their conclusions orally, in writing, or in other ways
- seek feedback in order to compare, integrate, and defend their positions

Students will be expected to make inferences about texts by drawing evidence from the text in order to make meaningful deductions by

- discerning relationships
- analysing relevant and irrelevant information
- establishing the reliability of the source
- recognizing assumptions
- considering alternative interpretations
- analysing the impact of the ways in which information is presented in texts

In addition to the suggestions in *English Language Arts, Grades 7– 9* (p. 76) and *English Language Arts, Grades 10–12* (p. 70), the following may be helpful:

GENRES

When studying the characteristics of particular genres of novels, movies, or television shows, have students take a familiar fairy story or child's classic story and translate it into one of the genres. Performing *The Little Red Hen* as a soap opera or a horror story, for example, allows students to think about the values and structure of stories and styles and can be very entertaining. Have students group to perform the same story in a variety of genres, or have them choose different stories and perform them in the same genre.

EXPERT GROUPS OR PAIRS

Have students pair to become experts on an aspect of figurative language or media techniques. When they feel they have thoroughly understood the subject, have them prepare visual lessons for their peers by using PowerPoint or HyperStudio or by designing a web page. They must use visuals as well as language for this to be effective. They present their lessons and answer questions.

MAGAZINE UNIT

Have students form a team to create magazines for a particular audience. Their analyzes of purpose, language, style, advertising techniques, editorial opinion will be coupled with a quality product that other students will be able to read; evaluate in terms of its form, structure, and content; and respond to personally. (See Appendix H: Magazine Unit.)

SHARE THINKING JOURNAL EXCERPTS

After viewing, recording, and coding their thoughts in a thinking journal as suggested in "Suggestions for Teaching and Learning" under the fourth general curriculum outcome in this guide (p. 68), have students pair to exchange that particular entry from their journals and to discuss different or similar responses. Always decide with students before this activity if the entries are to be shared. Discuss the importance of sharing thinking and writing. Usually sharing with one other person is not a problem for them and leads to a willingness to share with more than one other. (Inkshedding also helps students to expect positive responses to their written thoughts and takes away a good deal of the anxiety for struggling students who may feel uncertain about letting others see their work.)

FROM ONE MEDIUM TO ANOTHER

Have students explain how they would make a novel or short story or magazine article they are reading into a movie. They should include details about casting, location, sets, and particular visuals they might "shoot" that reflect symbolically what is happening emotionally or thematically. They should explain their choices. They might also include a storyboard, if they have learned about camera angles and shots, and explain the impact of each choice.

DOCUMENTARY

Students make a video or play or prepare a visual essay or illustrated article about the value systems at work in their own lives. Any of these can be accomplished as a class. Class meetings determine subject matter, roles each student is to fill, and production values. Class discussions about differing value systems lead to deeper understanding of students' own biases and value systems.

INTERVIEW

Students interview others about their opinions on a particular issue, and analyze the ways in which different groups respond, whether similarly or differently, and share their ideas about why the responses differ or do not differ.

CONNOTATION

Students learn about "connotation" and how the connotations of words are culturally based. Ask that they choose a concrete word, such as "snow," and have them come up with as many connotations of the word as they possibly can. Then give them concrete words from another culture, such as the Nigerian "kola nut," and ask them to come up with connotations for it. They will have to go to the Internet to research the object and its cultural significance and imagine themselves to be Nigerian in order to understand.

Different Translations of the Same Work

Have students compare and contrast two different translations of the same poem, paying attention to the effects that different word choice has on the meaning and tone of the work. Give students or groups of students different translations without explaining what they are reading, to let them discover the differences for themselves. Using an Internet translation web site, have students type in their poems, translate them to other languages, then translate back to English.

Paper Bag Metaphors

Give each student paper lunch bags, and have them bring in five objects that represent the character of the protagonist in a novel or film they are studying. This activity helps develop the idea of how concrete language works to reveal layers of meaning. If students forget to bring in their items, encourage them to find objects around the classroom that would work. They learn from this that any object has qualities that can be used to reflect meaning. This helps them with their own writing and with stretching to understand what particular meaning another writer is exploring by through metaphor, symbol, or analogy.

Test Bias

Students analyze a sample of assessment inventories to see if urban or rural people could more easily write them, or if the assessments carry a cultural or gender bias. They could imagine themselves to be from a culture different from their own and see if the assessment would be more or less meaningful. Students may search for them, always looking to see if there is an ulterior motive for product sales or consumer research, or the teacher may approve assessment inventories in advance and have all students analyze the same assessment and share insights with the whole class.

Teacher Modelling

Teachers always model openness to learning new ways of thinking. Verbalize self analysis about beliefs and bias. For example, discuss the comfort of greeting both genders with “Hi, guys,” but not with “Hi, girls.” Ask if that is any different than saying “mankind” rather than “humankind.” Explain the power of language to shape thought. (Athletic students understand the importance of language, as “trash talk” is used to do psychological damage to opponents in games, and positive self talk is used to “stay in the zone.” Our brains are “hardwired” for language, and we do not need consciously to believe what is being said to have our bodies respond with weakness or strength.)

Dystopian Thought Control

Discuss how authors of dystopian works frequently show how language manipulation is used as a control tool. Have students create either their own dystopian world or a personal utopia and describe the language that would be allowed or disallowed in that world.

Resources/Notes

Vignettes

A work of non-fiction is presented. Students read it silently to ensure their comprehension and may ask questions if they have difficulty. They are not permitted to ask questions about or comment on the topic or issue that is presented. The next task is to write a critical response to the piece commenting on

- reliability of the information presented
- relevance of the information or issue presented
- author's expressed point of view or value system
- whether they agree or disagree with the author, citing supporting arguments
- author's word choices and tone

Using *Critical Response Writing* with poetry is a successful means for helping students to look more deeply into the poet's intentions. For example, the poem entitled "The Cremation of Sam McGee" by Canadian poet Robert W. Service, is fun to inspect closely because of its emphasis on sensory stimuli, its repetitive rhyming pattern, and its surprise ending. Because it is a narrative poem that tells a humourous story, students are generally engaged in the task and come away from the activity with an appreciation for Service's poetry.

An important part of being literate is having the ability to

- identify problems
- recognize possible solutions to problems
- consider the merit of texts

EXAMINING MEDIA

Students could make entries in a response journal while viewing a TV program, considering how the program

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

Students could assess how people who have control over society's dominant institutions have disproportionate influence on the construction and dissemination of media messages.

It is vital that students be able to distinguish between personal and critical responses. Critical responses require not only an evaluation of information but also the ability to assess different genres of information for reliability. This skill is essential if students are required to compose thesis statements and to complete research papers in later grades. With the inundation of new technology and the global transfer of information, it is imperative that we teach our students to be critically literate.

Writing and Other Ways of Representing

8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings and to use their imagination.

Outcomes

Students will be expected to

Grade 9	Grade 10
use a range of strategies in writing and other ways of representing to ▪ 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 (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 (8.1)
make informed choices of language to create a range of interesting effects in imaginative writing and other ways of representing (8.3)	choose language that creates interesting and imaginative effects (8.3)
use note-making to reconstruct knowledge and select effective strategies appropriate to the task (8.2)	use note-making, illustrations, and other ways of representing to reconstruct knowledge (8.2)

Assessment, Teaching and Learning

The language students use to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning may be rambling, unstructured, and hesitant. Such language is informal and essentially personal both in the nature of its content and through its connections with a student's past life and experiences with texts and issues. The main purposes of this kind of writing/representing are to

- capture thoughts, feelings, perceptions, reactions, and responses
- explore beliefs, principles, values, and biasses
- develop and make sense of developing ideas and interpretations
- reflect on initial responses and attitudes to texts and issues

- attempt to explain personal responses and extend them

Focus

The first audience of these kinds of personal and informal texts is the self. The structure, content, and language of expressive writing, for example, has primarily been to satisfy the writer rather than some other reader or listener. It is only when the writing goes public—i.e., intended for an audience other than self—that standards of convention, precision, and accuracy of language and form should be a focus for assessment.

The primary focus of assessment should therefore be on

- the process not the product
- the extent to which the students can and do use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning
- the students' effective use of writing and other ways of representing to serve the purposes identified

Appropriate assessment strategies and activities include

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

Creating the Writing Environment

Teachers should instruct students about how to use writing as a means of thinking, responding, and learning.

Teachers need to reinforce the use and value of such writing strategies as jotting notes, creating word webs and other graphic organizers so that students are able to keep their ideas orderly and clear.

The inclusion of representing in the language arts curriculum acknowledges that culture is increasingly conveyed visually in society. Visual texts such as films, computer graphics, billboards, magazine pictures, television, and the internet may be the primary source of information and entertainment for many students. Students learn in many different ways and have many different forms of intelligence, including visual intelligence. Just as they need skills and strategies to comprehend and communicate through print and oral texts, students need to learn the techniques of visual language to become discerning and critical readers of visual texts. They need to be taught that images convey ideas, values and beliefs just as words do.

Students should learn to use visual representation for a variety of purposes and as a means of exploring what they think and of generating new ideas. They should use tools such as sketches, webs, maps, and graphic organizers to develop and organize their thoughts. Students should also use visuals to express their mental constructs of the ideas or scenes in print texts. Events and themes from novels may be depicted in murals, storyboards, comic books, or collages. Information and ideas from expository and non fiction texts may be depicted in graphic organizers for students who may need help in understanding this genre of print text.

FOCUS

The focus of assessment should be on

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

KEY UNDERSTANDINGS

Assess students' understanding

- that making their own notes personalizes information and makes it easier to remember information and to use notes
- of what constitutes plagiarism and what are the consequences of presenting others' ideas without standard documentation

Appropriate assessment strategies and activities include

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

What does the student do before representing?

- Finds a topic or idea of personal interest or one appropriate for purpose of audience

- Generates ideas for representation by using strategies such as brainstorming, storyboarding, conferencing, questioning, and other reflective activities
- Gathers additional ideas from external sources
- Selects and focusses topic or idea
- Develops a plan or approach
- Organizes thoughts
- Chooses appropriate media

What does the student do during the process of developing the representation to demonstrate understanding and communicate meaning?

- Explores ways to get started
- Drafts, shapes, and connects
- Experiments, problem solves, and creates
- Modifies, changes, and reworks
- Reflects, clarifies, and refines

What does the student do after developing the representation?

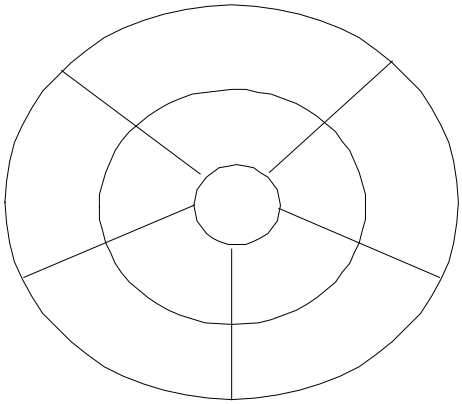
- Reviews and reworks content
- Reviews and refines form and organization
- Confers, discusses, and reflects

Adapted with permission from Saskatchewan Education. (1997). *English Language Arts: A Curriculum Guide for the Secondary Level*.

In addition to the extensive suggestions in *English Language Arts, Grades 7–9* (p. 82) and *English Language Arts, Grades 10–12* (pp. 76, 78, 80), and in particular the Notes/Vignettes suggesting *A Survivor's Guide to High School* (p. 81), the following highlights and elaborations may be helpful.

GRAPHIC ORGANIZERS

Have students use or create graphic organizers to clarify their understanding of a complex poem or song. One style of organizer that works well when examining how image reveals meaning consists of two concentric circles with four or five segmented sections (so that the organizer looks rather like a five segment orange within another, larger, five segment orange). Images can be described in each "inner" circle segment, and the meaning students connect with the image in the "outer" circle segment, showing how image and connotation expand understanding.



GUIDED FANTASY

Take students on an imaginary journey. After the journey, have students write or draw, not just what their journey was, although that certainly is valid, but anything their imagination prompts them to explore. (See Appendix D: Guided Imagery).

READERS' THEATRE SCRIPTS

Have teams of students write their own Readers' Theatre scripts, dealing with an issue that is important to them or current in the school or community. Decide on particular criteria for the script before they begin, perhaps asking that they use some figurative language or that they interweave poetry or song with the prose script.

POEMS AS REFLECTION ON OTHER TEXTS

Students write a poem using figurative language to reflect on and explore meaning in another text (whether print or media). This can be a powerful tool to reflect responses to a research project. The poem can be displayed in the school or community on a piece of art, such as a carving, a piece of pottery, or fabric art, as well.

ALTERNATIVE ENDINGS

Students create an alternative ending for a movie, story, or play, showing sensitivity to character, theme, and meaning.

LETTERS

Students write letters, taking on the persona of a character in a poem, story, novel, play, or movie. The letters can be to a variety of recipients, depending on the learning purpose (authors, other characters, a famous advice giver or television personality interested in people's problems, the student him or

herself, and so on). The letter may reveal an understanding of the social or political realities of the work, the character's values, or problem. Students should be able to use vocabulary and change voice and style to suit the personality of the persona.

PASTICHE

Have students write a pastiche (a piece of writing in the style of a known author). One suggestion might be to use the opening paragraph of Dickens' Bleak House, where repetition of the word "fog" reveals in very little space a whole way of life. In this instance, students would use the same technique to reveal a way of life familiar to them—perhaps use the word "waves" or "snow," in order to show what their world is like. Of course, for best learning, and powerful writing, they would choose their own word.

MASKS

Students create "masks" of themselves, using symbolic and metaphorical visual images that share their values, qualities, and worlds. These masks can be collages or drawings and are shared with the class. The shape of the masks, images, colours, and language, if any, will come from the students' deeply held beliefs about themselves in their world. It can be interesting to have students create masks at the beginning of the course and again at the end, and to have them analyze the changes in themselves and their values through the year.

At all levels, students need opportunities to use expressive writing and other ways of representing to express, sort out, and reflect on ideas, feelings, perceptions, attitudes, and responses.

Students need to explore and experiment with the many ways by which they can know, learn about, and understand their world including ways to use drama and visual representing.

Appropriate learning experiences include those in which learners, for example,

- articulate how they feel and what they think about a text/an issue
- describe and account for the impact of a text/an issue
- note their reactions, confusions, questions, associations, etc., as they read/view/listen
- write personal and critical responses to to literature, popular culture, and media texts
- keep response or thought-books for exploring their understandings of the complexities of characters/issues
- explore characters from other characters' perspectives
- record passages, extracts, etc., that intrigue them, delight them, or catch their attention in some way and reflect on the impact of these passages/extracts
- write alternative, hypothetical endings
- write letters to friends about the texts that they read/view/listen to
- write creative spin-offs exploring some aspect of a text/an issue
- related several facets of a text to their interpretations

- recognize points of commonaility between related issues or selections of text
- use improvisation and storytelling to explore, clarify, and reflect on their thoughts, feelings, and experiences
- establish criteria for their evaluation of texts
- write a critical appreciation of a literacy work
- make connections within and among texts and experiences
- demonstrate an awareness of the relationship between generalizations and examples in critical response to text
- value their own responses and respect those of others

Appropriate learning experiences include those in which learners, for example

- use media creatively as tools for communicating their own ideas
- explore fantasy writing, ghost stories, and science fiction
- present their ideas in ways that are meaningful and engaging for them and for other audiences
- prepare a shooting script for the opeing scene of a film based on a short story, including camera sequences, sound effects, and voice-overs
- write a dramatic monologue in prose, e.g., a character recounting the particular circumstances of an incident
- use their understanding of audio, visual, and electronic media with competence and originality to effectively express their experiences, ideas, and concerns
- experiment with combining forms of prose and poetry
- use figurative, visual, and verbal language to create personal expression

CREATIVE TRANSLATION

Have students "translate" sophisticated language (such as Shakespeare's) into standard English and at least one other style of language such as a rapper's or a local dialect. Have students discuss the value of having knowledge of a variety of styles of speech and writing. Brainstorm with them about when it might be important to use standard English.

Resources/Notes

A popular activity with students is one that involves the sense of taste. Each student is given a hard candy; biting into it is not allowed. Candies with a flavourful fruit coating and a soft centre are best. As the candy slowly dissolves, students are to make notes on what is happening; they generally comment on flavour, texture of the candy as it melts, the sensations on their tongues, etc. Once the candies have dissolved, the students participate in a class "share," where everyone must contribute a comment about the experience.

After the sharing process, students begin to write about their own personal experience of the activity in a chronological sequence, using a variety of descriptive words. The finished products can be decorated in any manner that the student feels is appropriate and may even include a title.

The finished pieces make a wonderful and colourful bulletin board display.

NOTE-MAKING GUIDELINES FOR STUDENTS

- experiment with different forms and media
- record date and topic
- select only relevant information main ideas, important details
- make a note of perspectives that concur with/differ from their own
- try to make study notes clear and concise
- use abbreviations, symbols, illustrations
- pause every now and then during discussion/reading/viewing to note important ideas/information
- summarize or paraphrase in their own words
- note direct quotations when information or ideas have been stated particularly well or concisely
- review notes to add or revise ideas and information
- use circling, underlining, colour coding, and highlighting to identify key points, ideas, and words

FORMS

- questions
- brainstorming lists
- briefwrites, e.g., ideas that confuse, intrigue, evoke emotion
- freewrites
- marginal notations
- learning logs/journals/work diaries used by students to reflect on themselves as learners and on the complexities of the strategies and processes they are learning/using
- written conversation/dialogues, informal notes, and letters
- logs and journals: reading/viewing/listening response journals/logs, thought books, writer's notebooks, dialogue journals, double entry journals, group/collective journals, electronic journals
- electronic dialogue
- drawing, sketches, map, diagram, chart, graphic organizer, photographs
- audio and video forms

NOTE-MAKING SKILLS

- Note-making is practised when listening to others, when viewing, when gleaning information from text, whether on line or in print.
- Note-making is practised in class meetings by students who take turns keeping records of class decisions.

- Note-making is evaluated by other students, by the note maker, and by the teacher for meeting specific criteria.

THE CIRCLE OF LIFE

Students draw a large circle on a blank sheet and divide the circle into eight parts. Students choose one segment of the circle to begin the process outlined below, then to continue around the circle.

1. Write the date and place of your birth. Write a few key words that describe where you were born.
2. List your favourite foods as a young child.
3. Write something important you remember learning as a child.
4. Write the title of a book or movie that made a strong impression on you as a teen.
5. Write the name of a famous person you admired as a young teen.
6. Write your ideal occupation.
7. Write three things you plan to have achieved by the time you are 35 years old.
8. Write three adjectives that describe the kind of person you want to be when you are 85 years old.

Students are grouped upon completion of circles for discussion of their circles of life. A follow up activity could be an essay using the circle as a graphic organizer.

Writing and Other Ways of Representing

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

Outcomes

Students will be expected to

Grade 9	Grade 10
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 (9.1)	demonstrate skills in constructing a range of texts for a variety of audiences and purposes (9.1)
demonstrate an awareness of the effect of context on writing and other forms of representing ▪ make appropriate choices of form, style, and content for specific audiences and purposes (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 (9.2)
analyze and assess responses to their writing and media productions (9.3)	analyze and reflect on others' responses to their writing and audiovisual productions and consider those responses in creating new pieces (9.3)

Assessment, Teaching and Learning

SAMPLE ASSESSMENT CRITERIA

Students

- write purposefully
- how in their writing that they have considered audience
- use a range of strategies fluently
- show a willingness to experiment with language and develop their writing to strengthen their work
- show a willingness to share their work with others
- listen with respect to others' suggestions for improving drafts
- share their suggestions for others' work with sensitivity and respect
- show awareness of their writing strategies and assess the success of those strategies

- show a willingness to try new, unfamiliar, strategies when those they know are not as successful as they would like
- organize their writing effectively
- develop voice in their writing
- experiment with sentence structure and length

COLLABORATIVE WRITING

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 calls for multiple areas of expertise and divergent perspectives
- 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 on which method of collaboration will be used: does the group work together? Will the group divide the tasks into component parts, 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 firsthand, how others solve writing problems, and how much more they can accomplish than if they were working alone
- let the class know how you are arranging the groups and the reasons for your decision
- explain in advance how the task will be marked, involve students in the decision
- provide clear rubrics so that students know what they are working towards
- make students aware that each collaborative group will receive a single mark, but the groups will decide in advance criteria for how individuals are to be marked

Adapted with permission from "Collaborative Pedagogies" by Rebecca Moore Howard, Syracuse University, Syracuse, New York.

The "Suggestions for Teaching and Learning" in *English Language Arts, Grades 10–12* (p. 94) are extensive. In addition, the following may be useful.

ADVERTISEMENTS

Create a television or radio advertisement, paying particular attention to a specific audience demographic. Students could research a particular age group, or social group, within the school or in

their community to support their choices. Students enjoy developing surveys, which they learn about in other courses. Teachers could discuss survey purpose and questions with students and help them fill any gaps in their understanding. (See Appendix L: Classroom Activities, “How’s Your Sweet Tooth”).

Children’s Stories

In groups, students could create a story for children, then create actual books with illustrations and share them with students in an elementary class. The elementary students could write responses to the stories and send them to the authors. In a P–12 school, the authors could read their stories and illustrations to the elementary students, and receive their responses first hand.

Class Newspaper or Magazine

Create a class newspaper or magazine. Appendix H: Magazine Unit and Appendix I: Zine Project of this guide show how small groups can create a commercial magazine and a “fanzine,” respectively. It is a simple matter to adapt the ideas to create a successful whole-class activity.

Resumé

Students can write resumés for themselves or for a character in a text they are viewing or reading. They can learn how to adapt a resumé for a particular job, emphasizing the experiences and qualities they have, or the character has, that might lead to success in gaining the position the student wants, or thinks appropriate. These resumés can be humorous or serious, depending on the personality of the student. Teaching students to use “action verbs” to subtly convey the image they would like to project reinforces the notion of the power of language. For example, a student who has done yard work would write, “cut lawns, raked grass, composted waste,” instead of “did yard work.” It is easy to see how much more impressive the action verbs make the work sound.

Editorials or Letters to the Editor

Writing to convince others of a passionately held conviction demands that students pay close attention to their audience and use appropriate persuasive language. Sending these opinions in letter format to a local, provincial, or national newspaper or magazine is an excellent way to ensure the writing is taken seriously.

Puppet Plays

Students can create imaginary characters as suggested in Sylvia Gunnery’s *Just Write!*, (2000, Pembroke Publishing Ltd.) by jotting down point form answers to suggested questions from the teacher:

- You are imagining a character. How big is this character?

- You have imagined a size. How old would this character be? Does the age of the character have anything to do with the size?
- Now what about skin texture and quality? Hard? Rough? Silky?
- What colour is the skin or fur?
- Think of the character's hands or paws. Are they work hardened? Are the nails clean? Broken?

The questions continue, and after the possible naming of the character, students can group to share their imagined characters, create scripts for an imagined story, and make puppets for performance. As their imaginations often lead them to create non human characters, puppets are almost a necessity for this activity. The results are almost always wonderfully entertaining and involve co operative planning, creation, writing, and performing.

Resources/Notes

Teachers need to

- provide demonstration and models
- plan learning experiences that enable students to create media and visual texts as well as print texts

THE MAGAZINE UNIT

Students prepare to create their own magazine by examining features of a genre or genres. Students determine what kind of magazines they plan to create, then obtain a variety of magazines of that genre in print and electronic form.

Characteristics to examine might include

- audience and purposes
- advertisers
- regular features
- layout
- patterns of images
- themes
- editorial stance
- underlying values and biasses

Students organize the creation of the magazine by departments, or features that will be created/completed by a designated group. The teacher assumes the role of editor. (See Appendix H: Magazine Unit).

ANECDOTES

Writing short autobiographical anecdotes is an excellent way to have students think about the fuzzy lines between non fiction and fiction. They choose a moment in their lives, and write it as vividly as possible, so that the reader shares in the experience. They may be asked to pretend to submit it to one of the many websites that buy or post stories such as theirs, so that they need to identify audience and take that into account when they are writing and revising. If this is done, they can learn to write a "query letter" as part of their non fiction exploration. A good query letter shares the reason for submitting the anecdote to that particular web site. It should reveal at least one of the techniques used in the writing (monologue, internal or external dialogue, and so on), and the writer's main idea and purpose. Such transactional non fiction can be discussed in comparison with the non fiction of the anecdote itself. Or, of course, they could actually submit their work "for real."

Writing and Other Ways of Representing

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

Outcomes

Students will be expected to

Grade 9	Grade 10
demonstrate an awareness of what prewriting, drafting, revising, editing, proofreading, and presentation strategies work for them with various writing and other representations (10.1)	demonstrate an awareness of what writing/representation processes and presentation strategies work for them in relation to audience and purpose (10.1)
consistently use the conventions of written language in final products (10.2)	consistently use the conventions of written language in final products (10.2)
demonstrate a commitment to crafting pieces of writing and other representations (10.4)	demonstrate a commitment to crafting pieces of writing and other representations (10.4)
experiment with the use of technology in communicating for a range of purposes with a variety of audiences (9.3)	experiment with the use of technology in communicating for a range of purposes. (9.3) ▪ use a range of materials and ideas to clarify writing and other ways of representing for a specific audience (e.g., graphs, illustrations, tables) (9.5)
integrate information from several sources to construct and communicate meaning (9.5)	
demonstrate a commitment to crafting pieces of writing and other representations (9.4)	demonstrate a commitment to crafting pieces of writing and other representations (9.4)

Assessment, Teaching and Learning

SAMPLE ASSESSMENT CRITERIA

Students

- make creative and effective use of words and structures to form images or explanations of experience
- evaluate others' texts and use this knowledge to reflect on and improve their own creations
- use standard English when appropriate

- present a clear understanding of information, establish the relationships among pieces of information, and sequence information
- use structures and layout, taking into account purpose and audience
- play with a traditional form or story in an interesting way
- achieve unity, coherence, and transition
- add, cut, change, and reorganize draft writing
- experiment with the rhythm in their writing
- make effective use of spell checkers, thesauri, grammar checks
- develop their own writing voice

Students should be able to

- write complete sentences
- write compound and complex sentences
- use a variety of sentence patterns
- create strong topic sentences
- add detail to support topic sentences
- choose effective verbs
- use descriptive words
- sequence ideas and events appropriately
- develop plot effectively
- use appropriate format according to audience and purpose
- use imagery and sensory appeal
- express beliefs and opinions honestly
- collect and organize ideas effectively
- write in a variety of genres

SELF- AND PEER EVALUATION

Self-and peer evaluations using particular rubrics help students internalize what constitutes strong written communication. Learning to respond in positive ways that encourage others also encourages the evaluators, especially in relation to their own work.

POSITIVE REINFORCEMENT

When evaluating, the teacher always looks for strong writing and draws attention to it. To begin with, it may be a word well used or a sentence that is not just a simple one. Students who have not had much success with writing are often very negative about their own work. Humans naturally want to be successful communicators, and feeling that our words have made an impact is a powerful motivator. Having a teacher who responds as a reader as well as a teacher is magical. Saying, “I really got interested here—I wanted to know what was going to happen,” models the kind of responses readers have and shows the student writer where the writing is strongest. We all build on our strengths, and usually know

only too well where our weaknesses are! Of course, honesty is crucial, but there will almost always be something positive to celebrate.

Assessing Print Representation

- Is the message as clear, concise, and complete as possible?
- Is it organized in a logical manner?
- Is the reader's attention engaged and held?
- Do the visual elements add to the interest level and effectiveness of the representation?
- Is the information presented both in written and other forms for emphasis?
- Is there a part of the representation that could be supported by an image, a photograph, a picture, a graph, a chart, a table, a diagram, an illustration, a map or other form? Where would these forms be placed?
- Is the representation balanced and attractive? Do the important elements stand out? Are the elements arranged to direct the eye to a focal point? Does the relative size of the elements correspond to their importance? Is there consistency among the elements and print?

Assessing Multimedia Representation

- Have the appropriate media been used to reflect the student's understanding?
- Does the medium selected clearly present the ideas in a lively and appealing way to the intended audiences?
- Does each medium hold the audience's interest, enhance learning, and increase understanding or enjoyment of the representation?
- Does each medium help create a smooth and well coordinated representation?
- Does the representation avoid gimmicks and an unnecessary string of multimedia forms?

Marking More than Once

A teacher's willingness to mark students' work a second or even third time will model that student learning is valued. Often the most dramatic learning a student does comes from work on a second or third draft. If there is just one mark for a piece of writing, and then the work is over, the teacher might just as well not comment on the work being evaluated, as very often students will not look at the comments, but only at the mark.

Focus

- content
- organization
- impact
- style
- mechanics, usage, spelling, format

- voice

The focus of assessment should be to determine a student's ability to

- use standard English when appropriate
- make effective use of dictionaries, spell checkers, and thesauri
- determine meaning of an unfamiliar word through its context
- determine the genre of a piece of writing and model it
- express ideas clearly and precisely to facilitate understanding by the audience
- use written and/or visual means of representation to create the more powerful effect
- play with traditional forms of writing to create a new and interesting piece of writing
- create imaginative texts using another persona or point of view
- select only that information from non fiction text that conveys a convincing point of view or the author's purpose
- select appropriate graphics
- select appropriate information from a variety of sources and media

The Reading/Writing Connection written by Carol Booth Olson focusses on reading and writing in the secondary classroom. The book has fourteen chapters devoted to practical and effective methods of teaching reading. It is filled with many engaging activities to promote reading and stimulate writing; it is also entertaining and filled with lots of personal anecdotes about teaching. This book has its own companion website where teachers will find extension lessons in greater detail.

In terms of student assessment, the book offers diagnostic tools to help teachers recognize the reading problems of their students and offers many constructive solutions. Chapter 8, for example, deals specifically with teaching writing. As Olson says on page 185, "Our job, as we saw it, was not only to motivate our students to care about writing but also to provide them with the tools to ultimately negotiate this complex task with confidence and grace." She stresses the fact that teachers must offer students a variety of meaningful and "real world" reading and writing experiences to broaden their horizons while pushing them a little further all the time. Students and teachers should never become complacent; teachers should always be "raising the bar" of student achievement. She further states that "teachers need to expose students to a variety of domains or modes of writing, enable them to practice writing different types of papers within and across these domains, and provide them with the ... author's craft to move from conception to completion." (page 225)

According to Olson, effective teachers of writing

- apply what they know about thinking to writing instruction
- integrate reading and writing
- make cognitive strategies visible
- expose students to a variety of domains and encourage them to practise different types of writing
- provide a balance of teacher prompted and student selected writing tasks

- scaffold texts that are appropriate, create ownership, include structure, encourage collaboration, and foster internalization
- focus on process and products (page 226)

A focus of assessment should be on students'

- personal understanding through the process of writing and other ways of representing
- development of style and use of text structure
- discovery of personal purpose through writing and other ways of representing
- willingness to take risks with language to explore a range of effects
- consideration of audience and purpose in making choices about form, style, or content of writing
- selection of vocabulary and tone according to audience and purpose

In addition to the "Suggestions for Teaching and Learning" in *English Language Arts, Grades 7–9* (p. 94) and *English Language Arts, Grades 10–12*, (p. 100), the following may be helpful:

AUTHENTIC WRITING

Ensure that, whenever possible, students' work is "real," that is, has a real audience of viewers and readers. Students pay particular attention to the effectiveness and correctness of their writing when people other than their immediate class circle of peers and teacher will read it. Some places to share students' finished work are

- in the school guidance office
- in a school-wide celebration of student writing
- in a "literary journal," which can be as simple as a single double sided 8 ½ x 11 sheet of paper, as long as it is read throughout the school, perhaps during homeroom
- at an event open to the public that shares student art, videos, writing, performances
- in local business, medical, or dental waiting rooms
- on the Internet in reputable websites such as (www.wetinkmagazine.com)
- in magazines and journals such as Kimberlins, published by the Association of Teachers of English of Nova Scotia
- in "coffee houses" organized at youth centres or in decorated classrooms during the evening (dramatic lighting is essential)
- in cross-curricular studies, or with peers in another English class
- in magazines and newspapers locally, provincially, and nationally

Students can also write for a specific audience of real people. For example, teachers could team with university professors or other public school teachers to connect students with others for a particular purpose. Students in grade 10 take university students very seriously, and student teachers in university taking writing courses will treat the grade 10 students equally respectfully. E mail glitches demand that every project have careful planning and some good luck, but the effort is paid back in full every time.

REVISION STRATEGIES FOR POETRY

Revising poems is almost always problematic for inexperienced writers. The poem is great as is, in their view. Have them make a copy of the poem and keep the original "safe," so that revision does not threaten to destroy what they have written. Explain that they will simply be "playing with language," to add concrete language, to take out unnecessary words, and so on. They can choose, in the end, not to change the poem or to select only one change. The willingness to experiment is what is required. It is a rare student who does not see how the reworking of the poem comes up with stronger shaping or image and choose to change at least something. Some suggestions for reworking follow:

- After making a copy of the original, students take out everything except for the heart of the poem. They find this very difficult to understand, but when they attempt it, they often discover they have the heart of several poems instead of just one. After they decide exactly what they are writing about, they put back only the parts of the original poem they absolutely need. Often the order will change, and the new work will be much more powerful or focused.
- Students highlight concrete images in a copy of their poem. If they have few or none, they think hard to create some sensual experience a reader can connect with to understand the feelings they have described with abstract words such as "anger," or "love."
- Instead of making an identical copy of their poem, students write their copy of the poem "backwards"—that is, they begin the copy with the last line of the poem and end the poem with the first line. This will often lead them to change the order of some of the lines.
- Students experiment with a title for the poems they have written. Thinking about the title will often lead to changes.
- Musical students set their work to music. The rhythm will often dictate changes in the words that make a poem stronger.

WRITING PORTFOLIOS

Portfolios work well for teachers with struggling students. *Portfolios in the Writing Classroom: An Introduction*, edited by Kathleen Blake Yancey, (1992) is a good source of information for teachers who have not used this system of writing, revising, and selecting before. Portfolios require that teachers have strong organizational skills, but adaptations of the system can be made for those who have difficult timetables or many different class preparations. Having students take responsibility for their portfolios and having them keep the folders in school while working on specific revisions at home can help reduce some organizational issues.

TEACHER MODELLING

Just as when students and teacher all read together in class, when students write so does the teacher. If the teacher models writing, sharing, listening, developing drafts, asking specific questions of student readers toward developing the work in hand, students can see the effort and commitment effective writing takes. It is salutary to feel the same anxiety student writers have when sharing work with others, too!

IMPROVING ESSAY SKILLS

Analysis of One's Own Writing

Having students look over their work and get credit for thinking about their own writing is one way to teach the internalizing of revision strategies. The following is an example:

Name
Mark = /50

Carefully look back over your essay. Think about where you explained your ideas most clearly. Ask a friend to help you if you like. Then, on loose leaf, write clear explanations for the following:

1. Find an example of your **best**, your **strongest**, writing. Copy it on the loose leaf sheet. Then, **explain why** it makes the impact it does. (5)
2. For **each** of the following parts of your essay, explain one **strength** you have or one way you could improve. **Choose something different in each section**.
   (a) introduction (opening paragraph)
   (b) body of the essay (one of your three supporting argument paragraphs)
   (c) conclusion (concluding paragraph) (15)
3. Find one word that you chose for its strength and meaning. Perhaps it was one you found in a thesaurus. Write the word. Then, explain why it was a good choice. (5)
4. Find **five words that you corrected** during your revision, or five words you should have corrected! Write the correct spelling. (5)
5. See your teacher for possible **patterns** in your spelling errors. Write the rule or a reminder that is meaningful to you. (10)
6. Find a **sentence structure problem** your teacher pointed out. Look for "FRAG" (fragment) or "cs" (comma splice) or "fs"(fused sentence) or "ROS" (run on sentence). Describe the problem (you may need to ask for an explanation) and **explain why it poses problems** for your reader. Work with friends if you like. (10)

MARKING CODES

A sheet of marking codes is something most students appreciate having, especially if they are able to revise, correct, and strengthen their work and have it re evaluated. It is best to keep the list short at the beginning of the course, and add to it as students become more proficient. For example, "SS" for "Sentence Structure," and "Sp" for "Spelling," may be all that is needed by way of correction to start with. Teachers need always to have codes for fine work, too. Making a straight line in the left margin can

be used to compliment strong writing, and checkmarks or exclamation marks can draw attention to good ideas.

SPELLING PATTERNS

Teaching all students all spelling rules and patterns is seldom an effective use of time. Students with weakness in language skills find spelling and grammar lessons frustrating in the extreme. Having a specific lesson that is connected to their own writing during a teacher student conference, on the other hand, can be welcomed as empowering. There are excellent suggestions for teaching, and for showing students how spelling empowers written communication, in Clare Kosnik's *Spelling in a Balanced Literacy Program* (1998, Nelson: Scarborough, Ontario).

VOCABULARY DEVELOPMENT

Reading is the best way to develop vocabulary in a meaningful way, but games such as Balderdash can make vocabulary exploration enjoyable and non threatening.

Agreeing to use a new, unusual word with friends outside of class and reporting back to the group on the experience is also a lively and amusing activity for students who rarely choose to expand their word use. Keeping an individual vocabulary list of new words is not pleasurable for struggling learners, but creating an illustrated dictionary for class use can be very positive.

Non threatening spelling or vocabulary games can be played as team competitions:

- Students form groups of four.
- Students in each group select one word each, from a dictionary, or from a play or poem or novel they are reading, and rate them as level 1, 2, or 3. This determines the level of difficulty of each word and the respective points the correct speller or definer wins.
- They post the words with the definition (preferably attractively printed and coloured) on a wall or board that has three columns to match the levels of difficulty, and all groups have a chance to study them over a period of time agreed on by the class.
- On the day of the competition, the words are taken down and put in piles that the teacher marks as 1, 2, or 3. Each student in every group agrees to choose a level and to spell or define the word the teacher chooses at random. After the teacher reads the word, that student can choose to answer immediately, or to ask the members in the group in a 15 second conference for help.
- If the speller or definer is successful, the team earns the appropriate points. If an error is made, the first team to put up their hands can make an immediate attempt to spell or define for half the value (as they have had more time). If they are unsuccessful, that word is posted back on the wall for another day.
- Variations of this game can be played using Shakespearean vocabulary, quotations from characters in plays, novels or films, factual information from student researches, and so on.

Resources/Notes

Students generally respond more positively to assignments when they understand the value and purpose of the activity. One way to make the value and purpose apparent is to have students write for a real audience that will actually receive the writing. When students write letters to the editor, children's books for elementary school students, interview questions for a parent or grandparent, program notes for a dance recital or drama production, or a brochure about their school, they may feel a greater motivation to write. However, even when the finished product won't be shared beyond the classroom, teachers can help students see the goals of the assignment in order to understand what skills the activity will help develop.

BUMPER STICKERS

To help students elicit the essence of a piece of writing or other text, students can be instructed to create a bumper sticker advertising or taking a position on the text being studied. Students should be reminded that bumper stickers are short and capture the essence of something in a memorable way.

WANT ADS

Students can create want ads to show their understanding of literary characters or people in other text, by composing want ads that depict something the person seeks, wants to sell, or could offer as a service.

Teachers need to

- provide demonstrations and models
- plan learning experiences that enable students to create media and visual texts as well as print texts
- use visual and spoken language to help students accomplish their purposes
- encourage personal growth and expression

USING TECHNOLOGY

Students could

- experiment with and explore the creative possibilities of photograph production, pinhole photography, or the printing of original work
- experiment with TV techniques concerning camera angle, cropping, camera movement, transitions, lighting, and scripting
- produce small-scale TV programs (drama, news, commercials) paying attention to details such as framing, camera use, sets, graphics, sound, lighting, and editing
- investigate the roles of TV production staff (writer, director, producer, floor director, switcher)

To initiate thinking and generate possible writing topics, it is important for students to explore ideas for writing topics using a variety of pre-writing strategies, such as the following:

- brainstorming
- constructing thought webs and graphic organizers
- interviewing a person knowledgeable about the topic
- engaging in peer or teacher-student discussions and conferences
- listening to music
- reading about and researching the topic
- free writing or timed free writing about the topic
- viewing media such as pictures, movies, and television
- listing and categorizing information
- reflecting upon personal experience
- examining writing models
- responding to literature
- role playing and other drama techniques
- asking the 5 Ws—who, what, where, when and why.

Adapted from: Saskatchewan Education. (1997). *English Language Arts: A Curriculum Guide for the Middle Level*.

PEER CONFERENCES

Peer conferences are an essential part of the writing process, as well as a useful teaching strategy. During a peer conference, students are both teachers and learners who

- write more because they have an immediate audience
- are more involved in and responsible for their own learning because they are making choices and decisions about their own work
- are able to retain ownership of their written work because they determine if and when to make use of suggestions from others

Teachers can assist students by providing expectations for peer conferencing sessions. It can be useful to involve students in setting some of the expectations.

Adapted from: Saskatchewan Education. (1997). *English Language Arts: A Curriculum Guide for the Middle Level*.

One way of helping students become aware of the effect of audience upon a piece of writing is to have them compose a short piece of writing for multiple audiences. For example, a student can write an explanation of why he or she was speeding with the following audiences in mind: the traffic officer who makes the stop, the parents who loaned the car, and a friend who wasn't there. The teacher can help

students see how they naturally chose formal language to address the traffic officer and informal language to address the friend. Likewise, the writer probably changed the main focus of the explanation depending on who would be hearing it. Finally, the purpose of each explanation differs. The writer may want to attempt to persuade the traffic officer not to write a ticket, beg the parents for mercy, and gain sympathy from the friend.

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Appendices

Appendix A: Introductory Activities

An effective way to help students get to know each other, and to help the teacher know more about each student, is to involve students in simple 12–15 minute activities where the main purpose is for students to learn each other's names and a bit about each other, in a safe and positive way.

The teacher can learn a good deal about the level of skill of the students in speaking and listening, reading and viewing, and writing and other ways of representing and become familiar with the students' personalities and names, as well.

These activities can take place over several days at the beginning of the school year or can be set up as "stations" that students complete in approximately an hour by moving around the room clockwise when the teacher (or a student volunteer) signals that it is time to move to the next activity.

The following are four actual stations that work well. Each takes about 12–15 minutes to complete. They may be used as individual activities.

Hand out coloured squares of paper to create mixed groups of four or five or six, depending on class size. It is a good idea to allow for extra time for the first activity, as students are likely to be shy and so need a bit more time to become engaged.

Station 1

1. As a group, on one of the loose-leaf sheets provided, write a rap or a rhyming poem of about 12 lines that
   - contains the first names of every person in the group
   - contains one fact about each person (The fact could be something they enjoy doing or anything positive that they agree to.)

2. Put everyone's first and last name on the sheet.

Evaluation: Is there a rhyme scheme? Are the names all there? Is there a positive fact for each person? Give 10/10 for each person in the group.

Station 2: "Two Truths and a Lie"

1. Each one of you is to take an activity sheet and in private write two statements about yourself that are true and one statement that is false. Don't tell anyone which is which, and mix up the order so no one can tell by looking.

2. One of you says your name (first and last names, please).
   - The other people fill in their work sheets.
   - You state the three statements about yourself. Mix up the order so they can't guess too easily which one is false!

3. The others, working as a group, have one chance to try to guess which is the false statement.
   - Appoint one person to say what the group decides. Ignore other people's guesses, or it will be too easy.
   - If they guess correctly, they circle YES on their activity sheets. If you fool them, they circle NO.

4. The next person says his or her first and last names and states their "statements." You join the others to try to guess their "two truths and lie."

5. Keep going until everyone had has a turn.

Evaluation: Are there two interesting truths and a lie? Is the work sheet filled out correctly? Give 10/10.

Activity Sheet for Station 2: "Two Truths and a Lie"

Name (first and last) _____

Facts

1.

2.

3.

4.

5.

First and last names of group members

Name: _____ Guessed? Yes No

Name: _____ Guessed? Yes No

Name: _____ Guessed? Yes No

Name: _____ Guessed? Yes No

Name: _____ Guessed? Yes No

Name: _____ Guessed? Yes No

Station 3: "I'm Listening!"

1. Take an activity sheet and describe in writing something you own. List several details about it. Choose something that is important to you, for example, a pet, musical instrument, ATV. Imagine you are looking at it as your describe it.

2. Choose a partner.

3. Speaking softly, tell your partner your full name, so your partner can write it in the space provided on the activity sheet, and then describe aloud (softly aloud) the thing you own, while your partner listens.
   - No writing, partner—just listening!

4. Your partner's job is to listen and then repeat to you what you have described, getting as many of the details as he or she can.

5. Tell your partner how close he or she was to getting everything and circle the approximate percentage on your activity sheet.

6. Change roles, and repeat.

Evaluation: Is there a detailed written description? Is the activity sheet complete? Give 10/10.

Activity Sheet for Station 3: "I'm Listening"

Name (first and last): _____

Detailed description:

Partner's name (first and last): _____

Approximate percentage of detail your partner remembered:

100% 90% 80% 70% 60%

Station 4: "Group Resumé"

You represent an incredible array of talents and experiences, and it's time to celebrate!

1. Take an activity sheet and write the names of everyone (first and last) at the top.

2. Create a group resumé, by pooling all your talents and experiences. If the spaces provided are too small, or the categories don't fit, take a sheet of the lined paper provided and make your own!

Evaluation: Is everyone's name included? Are their shared talents and experiences included? Give 10/10.

Activity Sheet for Station 4: "Group Resumé"

Names: _____

Interests and Activities:

Work Experience:

Work related Skills:

Volunteer Experience:

Awards Received:

Languages Spoken:

Appendix B: Refresh Note-making Skills

The following is an effective way to teach students how to take notes.

Subject: Title: Name:				
Bibliographic Info.	Category	Category	Category	Category
Movie Name Date etc.				

The teacher can begin by giving students the categories under which to make notes, but the goal is that eventually students themselves will brainstorm what categories they are likely to need. If they create a category they do not need, they erase it and replace it with another, more useful category. When they have taken the notes they feel they need for future use, they draw a straight line across the bottom of the notes from that source and begin the next by putting in bibliographic information for the next source. Such sheets encourage organized thinking and militate against plagiarism.

The following are note-making "rules" to remember:

- Use point form ("less is more"—the idea being that having read or viewed or thought in detail the first time, the purpose of the note is simply to remind, so that time is saved).
- Use "shorthand" symbols wherever possible (students can develop their own, as long as they remember what they mean!) for example, "/w" for "with," "C" with a number inside to denote a particular century, "4 " instead of "for," a check mark for "the," mathematical symbols such as < or >, for "less than" or "more than."
- Notes must be understandable to the student weeks after the time they were written.
- Every new fact is on a new line.
- Every note begins with a dash (to draw attention to the beginning of the fact, as many notes are longer than one line).

See also Appendix B in *English Language Arts, Grades 7–9*, p. 165.

Appendix C: Listening for Bias and Illogic

Fallacies taken from Wormeli, Rick. Meet Me in the Middle. 30–34. Wormeli gives credit to Jim Norton's website, Practical Skepticism, (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 D: Guided Imagery

Adapted with permission from Sylvia Gunnery's *Just Write!*

It cannot be stressed too much that each guided imagery learning activity must begin with the teacher's reminder to students that they are in control of their visualization, that they are entirely safe, and that the visualization is a happy time, where stress and worries can be forgotten.

- Begin by stating that the only "rule" is that students be quiet and close their eyes. They may sit in any way that allows them to relax (usually with their heads on their arms on their desks, but if the teacher is comfortable with letting students lie on the floor, that is often a student's choice).
- Turn off the lights.
- Guide students through a simple series of relaxation exercises "Tense the muscles of your forehead, not so much as to hurt, but enough to be aware of where you carry tension. Now relax them as completely as you can. Imagine your forehead and scalp are warm wax and are melting softly into total smoothness. Now tighten the muscles around your eyes. Relax. Clench your jaw. Relax. Push your tongue against the roof of your mouth. Let it fall into total softness. Tighten your shoulder muscles. Let them melt. Be aware of your lungs and the breath they take in and let out. Breathe gently and fully for a minute or so. (The teacher is silent during this time.) Clench the muscles of your hands and arms. Relax. Tense the muscles of your legs and feet. Let them melt into the floor. Imagine now that your whole body is made of warm wax, and it is letting go of all the tension of the day. Slip into a puddle of calm, warm peace.)"
- The visualization itself depends on the purpose, of course. If it is for building confidence to do with taking tests, reading, speaking in front of people, or writing, the teacher has students imagine themselves in the chosen situation and leads them through the activity describing their success and the associated feelings of courage, accomplishment, and pleasure they have in their growth.
- If the visualization is for the purpose of stimulating the imagination before beginning a writing unit, it is most effective if students are asked before the visualization begins to have paper and pen or pencil ready and agree to write for 10 minutes or so before sharing their experience aloud with their friends. It is important to say that after the 10 minutes of writing is over, they will have time to share their "adventures" aloud.
- If it is for developing imagination, so they can open their minds to the rich inner world we so often forget about or ignore, the teacher can take them to a "special place," as in Gunnery's suggested visualization (p. 24). For any visualization exercise to be successful, the teacher needs to allow time in silence for students to imagine without interruption, and needs to draw attention to all of the senses. Here is an example from Gunnery's book (p. 24): "Now, take time to really look at one particular thing, a very special something which you have always associated with this place. (pause) What is it? Can you pick it up? Or is it something you stand beside to look at? (pause) Notice every detail. Shapes. Colours. (pause) What does it feel like? (pause) Take a deep breath. (pause) What are the smells here? (pause) They are so clear in your memory. Think about how these smells help to make this such a great place to be in. (pause)"

In guided imagery students may enjoy the following:

- imagining floating out of their bodies, through the windows or walls of the classroom, and looking down over their school
- travelling by their preferred mode of transportation, perhaps through the air, on skates or skateboard, by boat, and so on, to a special place
- having the teacher give them a small rock and imagining the rock increases in size so they can climb on it and explore its every facet or imagining it turning into a mode of transportation, such as a hot air balloon, that takes them to see a place in the world they have never been before but would like to visit
- going to a magic beach where, after imagining the smells, sounds of birds and waves, and so on, a bubble of foam surrounds them and carries them to a rainbow where they see the world of the beach through each colour in turn
- having gifts of their favorite foods and cooling drinks appear by them when they are in their "special places" so they can imagine the smells and sensations of taste and texture
- having a special gift given to them, magically, as a surprise, in their special place.

Before ending a guide imagery, always give the relaxed students a reminder that soon they will leave their imaginary place and return to the classroom, but that of course they can "return" to their special place whenever they wish, as it is their imagination that is creating the experience.

Adapted with permission from *Just Write!*: *Ten Practical Workshops for Successful Student Writing*, Pembroke Publishers, 1997.

Appendix E: Teach the Vocabulary of Movie-Making

Teasley and Wilder, in *Reel Conversations*, include a "glossary of film terms" (p. 20).

A. Types of Shots
   - Long Shot—(a relative term) a shot taken from a sufficient distance to show a landscape, a building, or a large crowd.
   - Medium Shot—(also relative) a shot between a long shot and a close up that might show two people in full figure or several people from the waist up.
   - Close up—a shot of one face or object that fills the screen completely.
   - Extreme Close up—a shot of a small object or part of a face that fills the screen.

B. Camera Angles
   - High Angle—the camera looks down at what is being photographed.
   - "Eye Level"—a shot that approximates human vision—a camera presents an object so that the line between camera and object is parallel to the ground.
   - Low Angle—the camera looks up at what is being photographed.

C. Camera Movement
   - Pan—the camera moves horizontally on a fixed base.
   - Tilt—the camera points up or down from a fixed base.
   - Tracking (Dolly) Shot—the camera moves through space on a wheeled truck (or dolly), but stays in the same plane.
   - Boom—the camera moves up or down through space.
   - Zoom—not a camera movement, but a shift in the focal length of the camera lens to give the impression that the camera is getting closer to or farther from an object.

D. Duration of Shots
   - Shots also vary in time from subliminal (a few frames) to quick (less than a second) to "average" (more than a second but less than a minute) to lengthy (more than a minute).

E. Editing
   - Cut—the most common type of transition in which one scene ends and a new one immediately begins.
   - Fade out/Fade in—one scene gradually goes dark and the new one gradually emerges from the darkness.
   - Dissolve—a gradual transition in which the end of one scene is superimposed over the beginning of a new one.
   - Wipe—an optical effect in which one shot appears to "wipe" the preceding one from the screen. Special wipes include flip wipes, iris wipes, star wipes, etc.

F. Sources of Sound in Film Voice over narration, dialogue, sound effects, and soundtrack music (underscoring).

Appendix F: Concept of Tone

Working with music and film is an excellent way to help students understand the subtle and difficult concept of tone. Of course, the usual English language arts definition of tone is "the writer's (and/or narrator's or speaker's) attitude to the subject," but such a definition might not help students who have not as yet developed strong sensitivity to language use.

Watching the introductory part of a film and asking students to guess what type of story is likely to unfold works well. The students then analyze what contributed to their predictions. The music, camera angles and movement, shots, lighting—all speak to the attitude of the director to the subject and the effect he or she wants to have on the audience.

The following excerpt from *Reel Conversations* may be a useful example:

"*E.T.: The Extra Terrestrial* (Steven Spielberg, 1982, PG, 115 min.) [0:01:35 to 0:07:25] The opening scene of the film divides neatly into two parts. In the first part, E.T. quietly explores the forest. The music is hushed and mysterious. Editing consists mainly of dissolves. At [0:05:00], humans arrive, and the style and tone change abruptly. Students are able to point out changes in photography, editing, sound effects, and music. They also see how this scene establishes E.T.'s point of view."

Students are remarkably observant of, and sensitive to, such techniques in film. With growing understanding and confidence, they will be able to transpose their knowledge to language use in poetry and fiction and make their own writing and other ways of representing stronger.

Listening to music and connecting the meaning of lyrics to rhythm, instrumentation, and style choice is also a fine approach to learning about tone. Most adolescents are passionate about music and extremely knowledgeable.

Appendix G: Patterns of Organization

Four predominant patterns of organization are:

1. Enumeration: Listing bits of information (facts, propositions, events, ideas), usually qualifying the listing by criteria such as size or importance.
2. Time Order: Arranging facts, events, or concepts into a sequence, using references to time (like dates) to order them.
3. Comparison Contrast: Pointing out likenesses (comparison) and differences (contrast) among facts, people, events, concepts, etc.
4. Cause Effect: Showing how facts, events, or concepts (effects) happen or come into being because of other facts, events, or concepts (causes).

Students can learn cues or signals that draw attention to the organizational pattern being used:

1. Enumeration is signaled by words or phrases such as “to begin with,” “first,” “secondly,” “next,” “then,” “most important,” “also.”
2. Time Order may have words such as “on (date),” “not long after,” “now,” “before,” “after,” “when.”
3. Comparison Contrast demands such words and phrases as “however,” “but,” “as well as,” “on the other hand,” “not only … but also,” “either … or,” “while,” “although,” “unless,” “similarly,” “yet.”
4. Cause Effect calls for “because,” “since,” “therefore,” “consequently,” “as a result,” “this led to,” “so that,” “nevertheless,” “accordingly,” “if … then,” “thus.”

Appendix H: Magazine Unit

Magazine Unit—Terms

Cover

- Title (The title on the cover is the magazine's logo. It always looks the same, except possibly for colour. It is always at the top of the page, so it is visible on a magazine rack)
- Tag line (This is optional. It is the descriptive name and appears above or below the title.)
- Issue number and date
- Cover price (This is a reminder that a magazine is a money making business)
- Sell lines (The headlines of a magazine are called sell lines, because they are what sell the magazine.)
- Photo or illustration of the biggest story in the magazine
- Other?

Inside front cover is… WHAT? (advertisement)

Masthead (This is the term for the list of names of the people who worked to create the magazine.)

ISSN (International Standard Serial Number)

- Contents page(s)
- Contributors
- Departments
- Design/colour/pictures
- Logo issue number and date
- Other?

Feature well

- Headline (the title of the feature article, in the largest print on the page)
- Deck (a brief description of the article, appearing under the headline in fairly large print)
- Byline (the name of the author of the article)
- Drop cap (the large capital letter that draws attention to the first sentence)
- Turn (the name for the number of the page the reader turns to in order to read the rest of the article)
- Folio (page number)
- Side bar (a text box, often with a coloured background, containing related information)
- Call outs (quotations of special interest taken from the article and printed in large letters on the page)
- Photos/illustrations
- Photo credits (the name(s) of photographers or illustrators)
- Cutline (the information under a photo or illustration describing what is in the picture)

- Infographic (a graph, or other visual statistical information, that adds to understanding of the article)

Back page

- Sixty percent of the time there is a regular feature on the left side and an advertisement on the right (because people often pick up a magazine and flip through back to front).

Advertising

- The separation of church and state (a term used to show how important it is to keep editorial content and advertising separate in a news magazine. Check the ratio of advertising to editorial content.)

Columns

Job Descriptions for Magazines

Publisher: The teacher, who sets deadlines and page limits.

Managing Editor: Manages the group. Writes the masthead, cutlines, sell lines, decks, etc. Creates "Table of Contents" after the magazine is complete.

- A good job for a detail person

Editor: Assigns articles and writes the editor's page. Edits the magazine.

- Needs to feel comfortable with written English and with taking responsibility for what goes in the magazine

Contributing Editor: Writes the feature article and co-ordinates the "Launch Party."

- Should enjoy writing and having fun

Art Director: Creates the magazine logo and co-ordinates the "look" that will appeal to the magazine audience. Responsible for the photos and illustrations for each article.

- A good job for a visual person

Circulation Manager: Creates a direct mail package to "sell" the magazine to a target audience

- Energy and imagination are a must

For groups of five, combine the positions of Advertising and Circulation Manager.

Each person will also learn some magazine vocabulary, learn about and write articles, learn about and write news stories, and learn about advertising, and create ads.

Each person will also make a brief speech at the launch party.

Magazine Mark Sheet

Magazine Title

Target Audience
Managing Editor
Editor
Contributing Editor

Art Director
Advertising Manager
Circulation Manager

(Please use ✓–, ✓, ✓+ to reflect the quality of each element)

Cover

Logo
Sell lines
Cover price
Bar code
Illustration for “feature”
Audience appeal
/10

Correctness Advertisements

Appropriate number
Appropriate placement
Originality
Appearance
Audience appeal
Correctness
/20

Table of Contents

Visuals
Appearance
Correctness
/10

Masthead

Appearance
Correctness
/5

Written Contents

Appropriate number of articles
Quality of writing
Audience appeal
Originality
Correctness
/25

Layout Appearance

Headlines
Decks
Bylines
Folios
Call outs
Sidebars
Illustrations
Illustration credits
Drop caps
Columns
Turns
/20

Direct Mail Package

Formal letter
Lift letter
Order form
Audience appeal
Envelope appearance
Correctness
/10

The News Story—"Inverted Pyramid"

Name: _____ Date: _____
Topic: _____ Class/Subject: _____

1st. The event
Who, What, When, Where

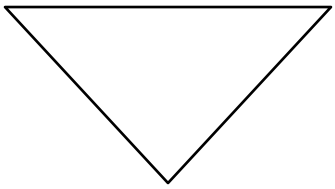
2nd. Further information, or development
Any of the above in more detail, plus Why.

3rd. Background
Any information that is releant from the past

4th. Response
Quotations from people affected

In real practice, the 2nd, 3rd, and 4th get intertwined. The whole idea is that the reader is given the most important or interesting information right away. Thus the "inverted pyramid"!

Most important information right away



Least important information at end

Why, do you think?

_____
_____
_____
_____
_____

Put the following in order by putting appropriate numbers in the blanks.

- "I can't believe it," Majia Wah, grade 10 student, enthused. "It seems unreal. See you at the beach!"
- Classes at North High School will take place at the beach this month, beginning June 10.

- Some parents feel there won't be much learning taking place, but a majority have overruled them.
- The school is being renovated, and all students, staff, parents, and Board members have agreed the beach will be a far healthier worksite.

NOW, WRITE YOUR OWN NEWS STORY.

Magazine Unit Terms

Cover

Title (Logo)

_____
_____
_____

Tag Line

_____
_____
_____

Issue Number and Date

_____
_____
_____

Cover Price

_____
_____
_____

Sell Lines

_____
_____
_____

Design/Colour/Pictures

_____
_____
_____

Other?

_____
_____
_____

Inside Front Cover

[add several lines]

Masthead

[add several lines]

ISBN

Contents Page(s)

Contributors

_____
_____
_____

Departments

_____
_____
_____

Design/Colour/Pictures

_____
_____
_____

Logo

_____
_____
_____

Issue Number and Date

_____
_____
_____

Feature Well

Headline

Side Bar

Deck

Call Out

Byline

Photos/Illustrations

Drop Cap

Photo Credits

Turn

Cutline

Folio

Infographic

The Back Page

Advertising

Columns

Appendix I: Zine Project

Creative Project in Writing

zine (pronounced zeen [n.])

Zines (short for fanzines) are homemade, hand scripted or computer generated, independently produced and published writings. Zine editors produce their zines as a creative outlet—to share their voices, their opinions, or as a vehicle to publish their writing, ideas, music, art, etc.

What exactly is a zine? Zines are like any other mass circulation magazines, except for two basic facts: they are usually published out of love rather than for money, and they are generally aimed at narrower, more unusual, or more alternative audiences than regular magazines. Also, most are usually put together by a small group of people, or are even one person affairs (that person being at once editor, publisher, and business manager) rather than being published by media companies. Especially at the outset, most zines can be distinguished by a distinct lack of "high" production values—they are noted for their amateur xerography, typesetting, formatting, and editing. (from *The Zany World of Zines*, (http://project.cyberpunk.ru/idb/zines.html).

Your zine will include a title page and a table of contents.

It will also include a personal information page and nine other pieces of authentic work.

Following are genres for inclusion:

- short story
- one-act play
- interview
- advertisements
- article (personal essay)
- poetry
- entertainment reviews
- editorial
- letters to the editor
- art
- quiz
- collage
- crossword puzzle
- Dear _____ (advice)
- memoir
- other ?

In writing your zine you must decide

- What are your goals?
- What do you want to communicate?
- What do you want in your zine?
- Do you want to use fiction? non fiction? poetry? quotes? statistics? comic strips? artwork?
- Do you want it to be personal, political, or both?

Select a Theme

There are many things that you can do to select a topic about which to write. Think about personal interests—"What interests me? What topic would I like to research?"

Pay attention to what people around you are saying. Your ideas might come from conversations that you hear in school, restaurants, concerts, museums, parties, arenas, and wherever else is a good source of inspiration. Write about it.

Read anything that you can get your hands on—newspapers, textbooks, pamphlets, novels, poetry, websites, and magazines. You will find a lot that you feel strongly about and on which you can write volumes.

Also, listen to music and watch television for ideas. If you look around you will find plenty to write about.

Contents of a Zine

Title (on the cover)

- Is usually short, one or two words
- Is attention getting, reflecting the content of the publication
- Is meaningful

Author

- Author (create pseudonym to protect identity)
- Named on the cover

Table of Contents

- Formats and organizes the overall arrangement of the writings
- Is found inside the front cover
- Is a quick guide to the sections of the zine (lists titles of poems, stories, articles, memoirs, bits and pieces of life, art pieces that make up your 8.5"x 5.5" magazine)
- Lists page numbers

Personal Information

- A personal introduction—"What do you want an anonymous reader to know about you? Be creative; write about things you don't have in common with everyone in this room.

Article

Zines present articles that provide information on a specific subject. These are non-fiction pieces written on a subjects that interest you and that will interest your audience.

To write an article, decide upon a subject, realize your purpose and consider the audience. The requirements of the article are

- It must be written as if it were non-fiction (even if it is totally fabricated)
- 250 words
- Hand written in ink or typed

Entertainment Review

The topic of your review may be a book, movie, sports event, play, CD, video, or television show

Consider the following when writing a review:

- First impressions of the subject
- Overall impressions of the subject
- Why the subject is memorable, worthy or not memorable, unworthy
- What the purpose of the piece is; why did writer, director, singer, player create this piece?
- Audience: for what audience was it intended? is it appropriate?
- What you like best about the subject? least?
- Would you recommend this _____ to anyone? Who? Why?
- If you were to create a similar piece how would it look? What are the similarities, differences?

Short Story

When writing your short story consider the following:

- The purpose of your short story (usually to entertain)
- Your audience
- The theme of your zine
- The elements of the short story
- Character
- Setting
- Atmosphere (mood)

Poetry

When writing poetry for your zine, be aware of

- Your audience
- Your purpose
- Your theme

Interview

An interview is a recorded conversation that the interviewer has had with an interviewee (someone who is knowledgeable on a particular subject). In this case it is someone who is knowledgeable on the theme of your zine. The article gives the actual words spoken by both parties.

To write an interview you need to

- identify a person who could be interviewed on the subject related to your zine
- brainstorm and record several questions you will ask during the interview
- take notes or record the interview to be transcribed later
- organize your information in a clear, cohesive, logical fashion

Editorial

What is an editorial?

An editorial is one of the writing styles used to express an opinion or reaction to timely news, event, or an issue of concern. Most editorials are used to influence readers to think or act the same way the writer does. Not all editorials take sides on an issue but have one of the following four purposes:

- to inform—the writer gives careful explanations about a complicated issue
- to promote—the writer tries to promote a worthy activity; get the reader involved
- to praise—the writer praises a person or an event
- to entertain—the writer encourages or entertains the reader about an important issue

Here are the steps to writing your editorial:

- Selecting: Choose an issue—Your editorial could be about how the readers could help the environment, inform the public about a particular endangered species, praise an effort by a group that has helped to take an endangered animal off of the endangered species list, or any other idea that can be used as an editorial. Check with your teacher to make sure it is an acceptable article.

- Collecting: Gathering support—Gather as many details as you can to convince others about your opinion. This includes facts or evidence, written statements from sources or authorities in the subject (experts), comparisons to similar situations to support your argument, pictures or images that strengthen your argument. Be able to counter argue your opponents on this issue.

- Connecting: Write the first draft—The body should have clear and accurate details and examples. Give strong arguments at the beginning of editorial and at the end. Show the opposing arguments and their weaknesses. Offer a solution at the end. Do not be wishy washy. Stick to your argument or opinion.

- Surveys, Polls and Contests—Interactive elements such as surveys, polls, and contests provide the opportunity to obtain input form the audience. Students learn to phrase questions and surveys in ways that will solicit reliable and valid responses from readers. Reader input can be used to frame future issues, gain insight into audience interests and needs.

- Correcting: Getting it right—Your editorial should be clear and forceful. Avoid attacking others; do not preach. Paragraphs should be brief and direct. Give examples and illustrations. Be honest and accurate. Don't be too dramatic. (Write Source 2000, Sebranek, Meyer & Kemper, 1992.)

Letters to the Editor

Letters to the editor are one of the best (and easiest) ways to get an unfiltered message about a particular issue out to the community. They are generally brief, to the point, and in response to a previously written article or other public event. Furthermore, letters to the editor carry a certain credibility because they come from average citizens, and the public does not view them with the same bias with which they view the rest of the paper.

Letters to the editor are used to respond to a news event, not to create news. Therefore, in writing a letter to the editor, you generally want to begin by referring to a previously published article in the

newspaper or to a well known event. The reference to a previously published article or event should generally be in the first line of your letter to the editor, to help set the stage for whatever point you are going to make.

Following your opening sentence, you should immediately begin to make the case for why you are writing the letter.

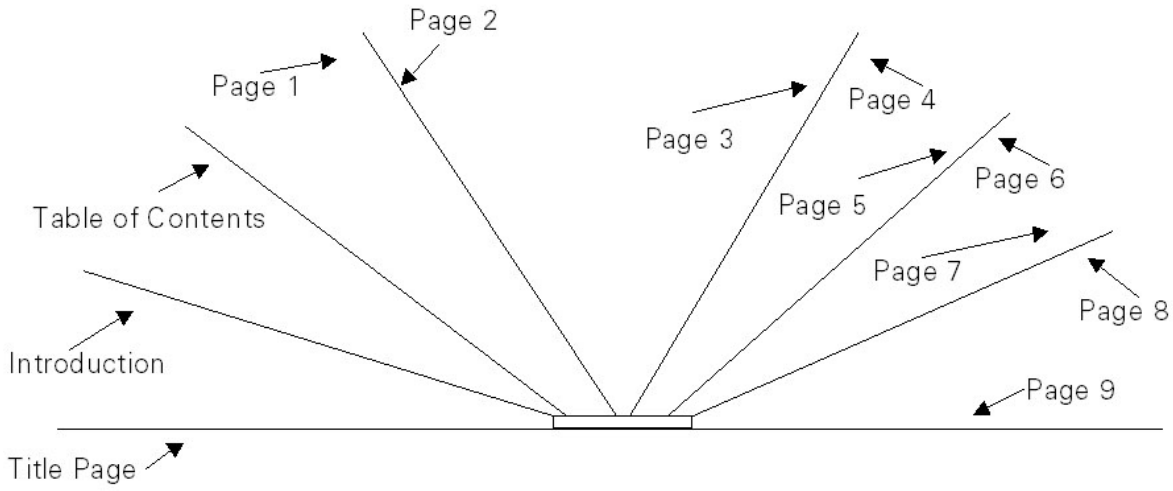
Finally, when you close the letter to the editor, you should include some call to action for the general public. What exactly this is will depend on the circumstances, but it could be calling their council member, attending a meeting, or writing a letter to the school superintendent. But it is important that there be some call to action to round out the letter.

Model Format for ZINE

A zine consists of four sheets of paper folded in half, top to bottom
(You may have more pages but no fewer.)

- 8.5" x 5.5"
- title on cover
- a personal introduction
- table of contents
- nine pieces of personal work

(You may have more than one piece of a particular genre).



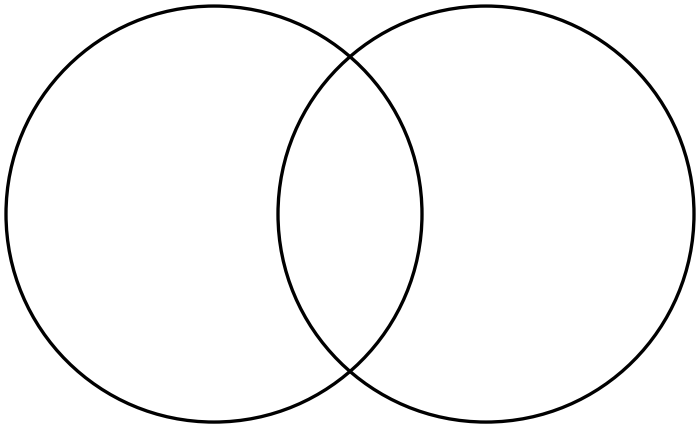
View from the bottom of the Zine

Appendix J: Graphic Organizers

Venn Diagram

Name: _____ Date: _____

Topic: _____ Class/Subject: _____

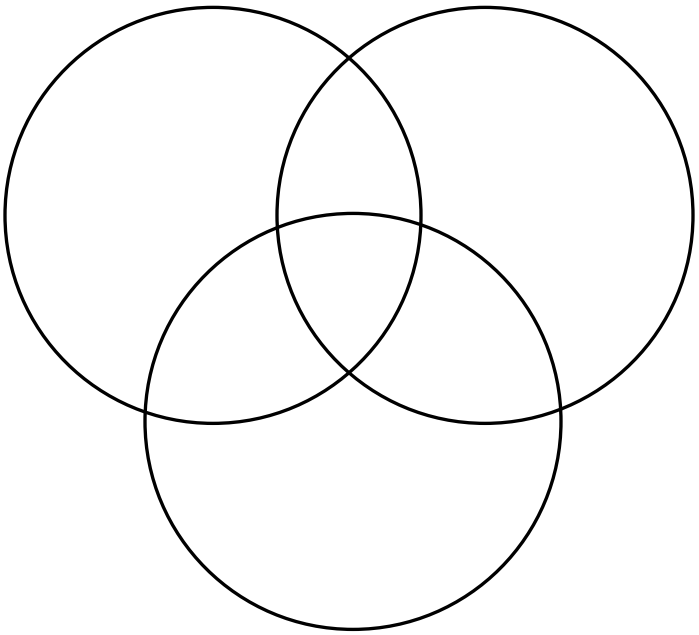


Conclusions/Connections/Questions/Realizations ...

3-Way Venn Diagram

Name: _____ Date: _____

Topic: _____ Class/Subject: _____



The Herringbone Method

The Herringbone Method helps you to make notes using six basic questions. Who? What? When? Where? Why? How?

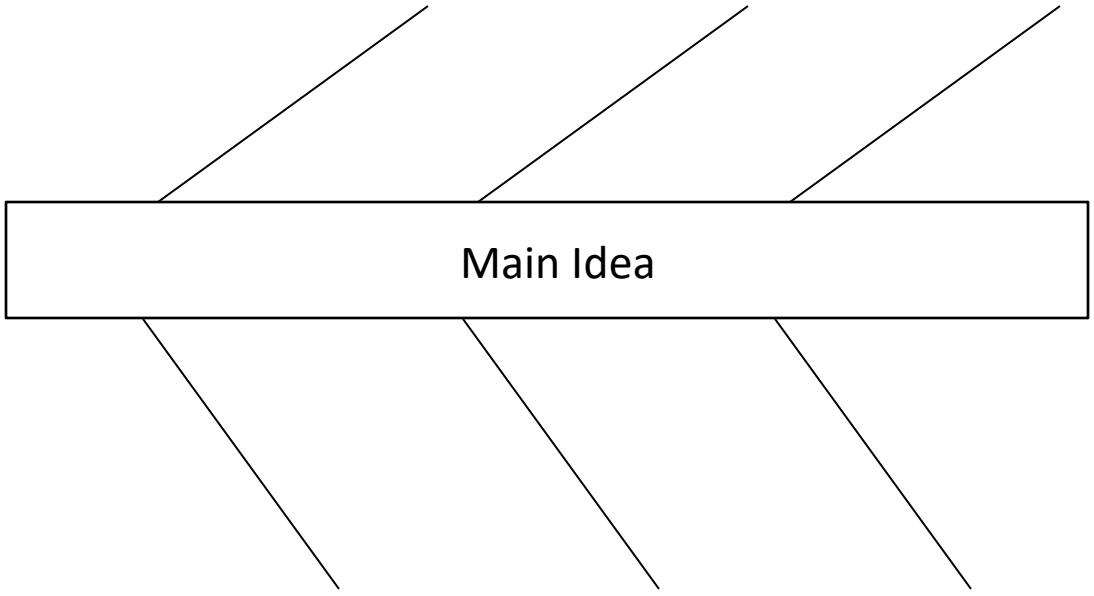
Read through the material you are studying. As you are reading ask yourself the following questions:

A. Who was involved? (The answer should provide the name of one or more persons or groups)
B. What did this group or person do?
C. When was this done? (Refer to event in 'b')
D. Where was it done?
E. Why did it happen?
F. How was it accomplished?

Along the "spine," or centre line, of the herringbone write the MAIN IDEA. Enter the answers to questions (a) to (f) on the "bones" that angle out of the herringbone's "spine."

Note: If it helps to identify more than one answer to the questions then add extra "bones" as necessary. There is no limit to the number of these.

Remember: Your purpose is to make notes that help you to learn.



Graphic Organizer—Main Idea: Reading, Writing, Viewing, Listening

Name: _____ Date: _____

Topic: _____ Class/Subject: _____

Subject What is your topic?	
Main Idea What are the principal points that you are making about the subject? List them below.	
Specific examples and details	**Specific examples and details**

Before Reading Note-making

Name: _____ Date: _____
Topic: _____ Class/Subject: _____

Write notes in the spaces provided on the right hand side of the page.

A. Write down the name of the text and the names(s) of the author(s).	_____ _____ _____ _____
B. Jot down helpful information found on the chapter front page.	_____ _____ _____
C. Look at the end and read the inquiry questions; write down questions that you think might be on the test.	_____ _____ _____
D. read the introductory paragraph and write a summary sentence.	_____ _____
E. Skim the first chapter paying attention to headings. List the headings in the spaces.	_____ _____
F. Read the first sentence of each paragraph in the reading selection.	_____ _____
G. Pay careful attention to text features—table of contents, index, photographs and pictures, headings and titles, use of colour, size of print, italic and bold print, labels and captions, diagrams and graphs, charts and maps.	_____ _____ _____ _____ _____
H. Read the conclusion—the last paragraph and jot down the important (main) ideas for the paragraph.	_____ _____ _____
I. Read the chapter from beginning to end. Write down the inquiry question(s) this chapter addressed.	_____ _____ _____

Planning Sheet for Exploring an Issue

Name: _____ Date: _____
Topic: _____ Class/Subject: _____

The issue I am dealing with is _____
I plan to deal with _____ (number of) different examples in my presentation.
My presentation will probably take the form of _____

Name of text and type of text	What this example says about the issue of _____	Ideas for my presentation

Name of text and type of text	What this example says about the issue of _____	Ideas for my presentation

Name of text and type of text	What this example says about the issue of _____	Ideas for my presentation

Name of text and type of text	What this example says about the issue of _____	Ideas for my presentation

Other ideas from teacher and classmates:

Source: Alberta Learning

Appendix K: Rubrics

How to Co-construct a Rubric with Students

- Identify and define the learning outcome or objective that students are expected to achieve.
- Look at samples and exemplars. Identify the characteristics of the samples that show good criteria and samples that display criteria that is not so good. Provide at least three samples at each level to make judgments to help determine how to describe each level on the rubric.
- Have students make a list of the criteria of quality work based on a class discussion of the samples and exemplars.
- Determine degrees of quality by describing the highest levels of quality and the lowest levels. Fill in main levels based on knowledge of common problems and the discussion of work that requires attention. Develop the descriptors with the students for each level. (This helps students to understand the standard that they are being held accountable to achieve. It is also a great tool for helping students recognize strengths and areas for improvement so that they become part of the "planning for instruction" process.)
- Use the models of the rubrics that have been created to give students opportunities to assess work samples. Review the model rubric(s) explaining to students what each performance level means in relation to the rubric and the rating scales used to evaluate the performances. Show students how examples meet the criteria listed for each level of performance.
- Have students self-assess and peer assess while working on assignments. Use the model rubric(s) to give students opportunities to interact with the criteria.
- Revise co-constructed rubric based on student feedback from self assessments and peer-assessments. The rubric, together with a teacher conference and specific, descriptive, immediate feedback, provides valuable information for students helping to monitor progress towards evaluation.
- Use revised rubric to assess student work.

Performance Task Rubric for a Poster

Name: _____ Date: _____
Topic: _____ Class/Subject: _____

- ☐ The main theme is clear when one first looks at the poster. A title helps to identify the theme.
- ☐ Appropriate and accurate main ideas support the theme.
- ☐ There is a wholeness about the poster. It does not seem like a collection of information.
- ☐ The information in the poster is accurate and shows that the student thoroughly understands the concepts.
- ☐ Space, shape, textures, and colours provide information themselves and add to the overall effectiveness of the poster.
- ☐ Pictures, photographs, drawings, diagrams, graphs, or other similar devices add to the overall effectiveness of the poster.
- ☐ The format of the poster is appropriate to the task and to the audience for which it is intended.
- ☐ The poster accomplishes its purpose with its intended audience.
- ☐ The poster is neat and presentable.
- ☐ The poster is creative and interesting.

Total Score: _____

Additional Comments:

[add several lines]

A Listening Skills Rubric

Observable Traits of an Enthusiastic Listener

An alert, enthusiastic listener apparently focusses attention on the speaker, and responds appropriately to dramatic or comedic moments in the communication with silence, laughter, and body language. This type of active listening encourages the communicator.

A listener may be paying attention and yet not seem to be so. This rubric assesses the observable traits of a listener whose intention is to encourage a speaker by showing interest.

LISTENING SKILLS ASSESSMENT (ALL OF THE TIME = COMPETENCY)

Listener	None of the Time	Some of the Time	Most of the Time	All of the Time
Apparently focusses attention on the speaker				
Responds appropriately to dramatic or comedic moment with silence, laughter, and body language				

Once someone has become an alert, competent listener, it is possible to assess how much of communication has been comprehended.

EVIDENCE OF STORY LISTENING SKILLS

	Beginner	Intermediate	Proficient	Accomplished
After listening to a story	Can answer non-subjective factual questions such as the names of the characters, the stated setting of the story, the subject matter of the story	Can summarize the story in an organized fashion with a beginning/middle/ end feel	Can retell the story in a sequence of events with descriptive details, dialogue, and characterization	Can skillfully retell the story with a sense of metaphor making it relevant to listeners

Developed by Heather Forest: (http://www.storyarts.org/classroom/usestories/listenrubric.html)
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Appendix L: Classroom Activities

Representing Task

In this task, students assume the role of an advertiser who has been hired by a Canadian record company to create a visual (it will be used as the CD cover, billboards, and posters) that will promote an album. The album is being released as part of a tribute album by Canadian artists to honour Canadian heroes.

Before representing, students need to plan their representations:

Students must identify their topic, purpose, audience, and ideas as well as considering their medium. For example, students should revisit the representing task prompt to identify the purpose of their visual. In this task, their purpose is to promote and advertise the album.

Students need to consider design elements such as sizes, styles, types of fonts, titles, captions, labels, and colours.

Encourage students to experiment with colour, shape, framing, point of view, symmetry, and other design features.

With a partner, students could discuss the various images used in the lyrics. They might consider what images are found in the lyrics. How do these images support the message? What other images are suggested by the words?

The teacher should point out that posters, CD covers, and billboards contain words and images that convey a specific feeling or mood and a message. The students' goal is to achieve a visually appealing combination of graphics and words to create a successful visual.

During representing, students must create a clear representation of their ideas. To do this, students must consider all the elements and how they work together. This requires organizing the elements to create a balanced, attractive, and effective representation.

After representing, students evaluate and revise their work. They should evaluate how well their work achieved its purpose and appealed to the audience.

Adapted from: Web Based Learning, Saskatchewan

Blizzard!—A Group Activity

The Situation

Your hunting party made up of five people has been caught by a sudden blizzard while trekking in a remote region of the Appalachians. A mad dash back to your Jeep has resulted in a few scratches from slipping in the snow, but none of your party has sustained any major injuries.

Your attempt to drive out has failed. Veering slightly off the road to avoid a fallen tree, the Jeep has smashed into a hidden rock and careened into a hollow ravine. The Jeep cannot be fixed.

On the radio, which is still working, you hear that the blizzard is a major one and is not expected to end until tomorrow night. Immediate clearing is expected then. Temperatures tonight are expected to plummet below freezing with winds in excess of 70 kph. The high temperature tomorrow is forecast as –10°C with winds gusting to 100 kph. You are unsure of your exact position. Your best estimate is that you are 56 km. from the nearest paved secondary road.

Your Jeep station wagon's standard equipment includes bucket seats in front with a bench seat and storage area in the back. All windows are glass. In the storage area, you have the following items:

- several magazines
- a compass
- a map of the general area
- 12 energy/snack bars
- a first aid kit
- a hunting knife
- a shovel
- several old pairs of jeans
- two old blankets
- a liter of fresh water
- a package of waterproof matches

Each of your party is wearing hiking boots and a wool jacket and has a twelve-gauge shotgun. In your pockets you have some cash and assorted change. In the glove compartment are sunglasses (one pair per member) and assorted maps.

In discussing your survival possibilities, your group will compile a list of five items. Your first task will be to rank these items from most important to least important for your survival. Then, for each of your choices, give a good reason why you ranked it in that order. Be prepared to discuss and defend your choices with the class!

Personal Responses to a Novel

- Pretend you are a character in the novel and write a letter to one of the other characters asking him/her questions about specific events that occurred in the novel.
- Make a timeline of significant events that occur in the novel.
- Research and prepare a report on the author's life and works. Collect and display other books the author has written. Be prepared to share what you have learned with the class .
- Rewrite your favorite part of the book using yourself as a character and a favorite place as a setting.
- Write and illustrate a poem about the story. Include character, setting, plot, and theme.
- Draw a movie poster advertising the story, and cast present day actors in each character's role.
- Pretend you are a literary critic. Offer your opinion on the novel .
- Sketch a portrait of a character from the novel. On the back of the portrait provide a written character sketch of this character.
- Make a map of the area where the story took place. Indicate important aspects of the setting and indicate significant events that occurred in the novel. Include a key with your map.
- Make a static display of items or objects from the novel. Explain their symbolic significance of the item to the novel.
- Construct a novel scrapbook of the novel. Summarize the story. (One sentence for each chapter.) One each page include an illustration (painting, drawing, collage, or an other representation).
- Design a bulletin board for the novel.
- Paint a mural about the novel. Include captions to help explain the aspects of the mural.
- Design a collage for the novel. Use materials from magazines, newspapers, small items, fabrics, and other materials.
- Create a painting of a scene from the novel. Give your painting a title that will capture the essence of the painting.
- Rewrite an important event from the novel from another person’s point of view.
- Pretend you are a writer from a magazine. Your job is to interview one of the characters from the novel and to write an article about this character. Create a double-page spread which includes your questions, the answers from the interviewee, and a series of photos to accompany your article.
- Use PhotoStory (free download for Windows computers) to create a video presentation from still images. Add a narrative track, titles, image transitions; include copyright free music files contained within the software to add to PhotoStory. (For moving video students have the following options: Macintosh iMovie supports moving video, title making, clip transitions and multiple audio tracks for narration, actor dialogue and sound effects. Windows supports moving video, titling, clip transitions and multiple audio tracks for narration, actor dialogue and sound effects.)
- Create a front page of a newspaper for the novel. Provide a plot summary in one of the articles. Answer the 5WH questions—Who, What, When, Where, Why, and How questions. Include a headline, other features that may be in the newspaper, an editorial and a collection of ads that would be relevant to the story.

- Choose one character in this novel. Think about what the character was like at the beginning of the novel. Write about what the character was like at the beginning of the novel, tell which event(s) happened to change the character and how the character has changed by the end of the novel.
- Pretend that you have been chosen to write a prequel to this novel. Write a brief prequel to the novel, in it include an introduction to characters, setting, and plot.
- Create a graphic version of the novel.
- Pretend you are a character from the novel. Think about where this character's favourite place would be and what that character would do in his/her favourite place. Describe in writing this place. Explain why this is a favourite place. Create a picture to accompany your writing.
- Redesign the front and back dust jacket (cover) of your novel. The front cover must include an illustration, title of the book, and author's name. (Font and colors fit the emotional content of the book. The graphic illustrates some scene from the topic of the novel.) On the back include critics' comments and information on the author. Include a short summary on the inside flap of the dust jacket.
- Create a storyboard illustrating the most important events in your story.
- Make a travel brochure inviting tourists to visit the setting of the novel.
- Make a time capsule for one of the characters from the novel. Explain what is in the time capsule.
- Create a dance that is set to music that explains the mood of your novel.
- Rewrite a portion of your novel as a play. Perform the play in class.
- Write and record a radio advertisement that will make people want to read the novel.
- Pretend you are a news reporter and two main characters in different stories meet. What type of news would take place from their meeting? Make a video with news stories of their meeting and what happens as a result. Write and perform a TV commercial, on video, to sell the novel.
- Rewrite a chapter section of your story from another character's point of view. Record it on tape. Add sound effects to your recording. Play it in class.
- Write a poem about your novel. Include characters, setting, plot, and theme.
- Rewrite the novel as a picture book or as a puppet show. Read your picture book to your class or another audience. Perform your puppet show for your audience.
- As a class create a friendship quilt for the novel. Each student illustrates an event depicting an incident from the novel. Provide students with material of the same size and texture (manilla paper, cotton fabric). As a class lay them out in sequence and put them into a quilt pattern. Glue or sew them together.

Team Writing Activity—Handout

This activity will require total co-operation and participation of all team members. Your task is to create an original story. Decide upon your target audience. Before you begin to write, some important pre-planning is required.

Step 1

Organize yourselves. Each team member will take on the responsibility of one or more tasks that will be vital to the completion of the story. These tasks should be discussed by all team members who will make known their talents and competencies. Each team will then select:

- a chairperson (team leader) whose job primary is to organize and oversee all other tasks
- an artistic director whose job will be to oversee and create any illustrations and the cover design
- two note-keepers who will record all notes, points of discussion and outlines generated by the team
- one or two spell-checkers/editors who will monitor and check grammar and spelling
- two rough draft writers whose tasks will be to produce rough copies of the plot outline, character sketches and completed story
- two final draft writers whose tasks will be to produce final (good) copies of the plot outline, character sketches and completed story

Step 2

Create a plot outline. This outline should briefly summarize the story, including the ending.
This part of the activity must be submitted as a final draft on_____, at the end of class.

Step 3

Create the characters in the story, providing well-developed character sketches. For each character, you will need to include both physical and personality traits. This part of the activity must be submitted as a final draft on .

Step 4

Develop and polish the preliminary and finished products.

Step 5

Submit the polished final copy and the folder of notes on or before .

Short Story Specifications—Handout

Audience:
Genres:
science fiction, fantasy, adventure, or mystery

Components:

- one main character
- no more than five secondary characters
- one setting
- one point of view for narrative purposes; know how to write dialogue correctly or avoid it altogether
- one main or central plot including rising action, a climax, conflicts, and a resolution
- a title

Type all final products to be submitted.
Cover page should include illustrations and authors' names.

How's Your Sweet Tooth?

The Famous Candy Company has invited you to submit a proposal for a new candy product. The candy must be distinctive from existing products or a combination of the best of other such products already on the market.

STEP 1

Do some research on the varieties of candy that are already available to consumers. Study them carefully. Sample a few. Read the labels taking note of the ingredients. Observe the packaging, noting such things as colours, lettering styles, use of graphics, appeal of the name, weight of the bar, and the shininess or dullness of the paper finish. All of these factors are important in determining the success of the product.

STEP 2

Decide on the new product that you will design.

STEP 3

Choose a name for your new candy product.

STEP 4

Write a detailed description (about 500 words) of the new candy. You should mention all of the factors that you considered during your research in step 1.

STEP 5

Design the wrapper/outside packaging for your product, using plain white paper that I will provide upon seeing your preliminary sketches.

STEP 6

Create a full-page magazine advertisement for your new creation. This should be hand-drawn using plain white paper that I will provide.

STEP 7

Prepare a brief (5–10 min.) presentation of your creation.

Appendix M: Book Chat

Book chats are short (5–10 minutes) and informal oral presentations in which students report on the independent novel that they have read. They should prepare brief notes for reference purposes only. Students are required to include the following information: title, author, genre, type of narration, and setting. They must also include comments on vocabulary and writing style, highlights of the plot, the main storyline, and the credibility of the characters.

The next part of the book chat must include answers to the following questions:

- What was the best part of the story?
- Was there anything you didn't like about the book?
- What was your opinion of the story line?
- Were you pleased or disappointed with the story's ending?
- Why do you think the author wrote this book?
- Is there anything you would change?
- Would you read another book by this author?

The last part of the book chat involves any recommendations (good or bad) and fielding questions from their classmates.

A prepared rubric is used and discussed with the students beforehand.

Appendix N: Argument Time

Students must work in pairs and assume the roles of one of the couples below. The object of the task is to prevail in the argument by the use of various persuasion techniques. A teacher/student designed scoring rubric should be used so that students are aware of what is being assessed. Some preparation is necessary so that students can "make their case" successfully.

1. Father and son	Disagreement: buying a motorcycle
2. Mother and daughter	Disagreement: a curfew time
3. Teacher and student	Disagreement: a grade
4. Two friends	Disagreement: which movie to see
5. A dating couple	Disagreement: weekend plans
6. Husband and wife	Disagreement: the wife's long hours
7. Young siblings	Disagreement: a new toy
8. Older siblings	Disagreement: the mess of their shared bedroom
9. Older siblings	Disagreement: keys to the family car
10. Husband and wife	Disagreement: the husband's long hours
11. Parents	Disagreement: appropriate punishment for their teenaged son
12. Mother and daughter	Disagreement: daughter's new boyfriend
13. Mother and daughter	Disagreement: mother's new boyfriend
14. Parent and child	Disagreement: the best time to do school studies
15. Parent and child	Disagreement: cleaning child's bedroom
16. Siblings	Disagreement: whose turn it is to do the dishes
17. Dating couple	Disagreement: how to resolve an unplanned pregnancy
18. Two friends	Disagreement: drinking before the school dance
19. Two friends	Disagreement: cutting class on Friday afternoon
20. Sisters	Disagreement: clothing

Appendix O: Resources

Authorized Learning Resources

Resource	NSSBB#
A Canadian Pocket Style Manual	21989
A Fly Named Alfred	23267
A Beautiful Place on Yonge Street	23261
Active Readers 9 Supplement "Playscript Bundle" (2 copies of each title) ▪ Dracula ▪ Across the Barricades ▪ Frankenstein	23508
Active Readers 9 Supplement "Student Choice Bundle B" (Transitional) ▪ Bull Rider ▪ No Problem ▪ Death Wind ▪ Hit Squad ▪ Refuge Cove ▪ The Hemingway Tradition ▪ Fastback Beach ▪ Tough Trails ▪ Who Owns Kelly Paddick?	23510
After the Rain	23256
Any Known Blood	23532
Assessment as Learning	16864
Black Berry, Sweet Juice	23533
Black Ships before Troy: The Story of the Illiad	23464
Break Away: Reading and Writing for Success, Teacher's Resource	23284
Break Away: Reading and Writing for Success	23272
Chanda's Secrets	23333
Checkmate: A Writing Reference for Canadians	23112
Classic Horror Stories	23274
Coast to Coast: Canadian Stories, Poetry, Non-Fiction and Drama	23265
Conferencing and Reporting (Knowing What Counts)	23208
Contemporary African Short Stories	23531
Cowboys Don't Cry	22456
Decades of Science Fiction	23271
Deeper Reading: Comprehending Challenging Texts, 4–12	23580

Do I Really Have to Teach Reading?	23233
Dust	23036
Far North	23278
Father Water, Mother Woods	23262
Gage Canadian Dictionary, 1997 edition	22337
Glory Days and Other Stories	23191
Good Idea Gone Bad	23111
Crabbe	22355
Crabbe (Hardcover)	23236
Hoops	23264
Hope Was Here	23252
I Won't Read and You Can't Make Me	23613
I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers	22894
Improving Adolescent Literacy: Strategies at Work	23469
In Spite of Killer Bees	23051
In Search of Our Mother's Garden	23211
In the Middle of the Night	23254
Inside Essays I	23486
Inside Essays II	23487
Just Write!	22611
Kim/Kimi	23257
Language and Writing 10	23280
Learning Together in the Multicultural Classroom	22786
Lifers: Learning from At-Risk Adolescent Readers	23519
Literacy and Bilingualism—A Handbook for All Teachers	22865
Making the Match: The Right Book for the Right Reader at the Right Time, Grades 4–12	23227
More than Just Surviving Handbook? ESL for Every Classroom Teacher	10972
Much Ado about Nothing	23506
One Good Story	22920
Others See Us	23268
Out of Control	23266
Reader's Handbook: A Student Guide for Reading and Learning (Grade 10)	23273
Reading Reasons: Motivational Mini-Lessons for Middle and High School	23224
Reading and the High School Student: Strategies to Enhance Literacy	23110
Reading and Writing for Success Senior, Teacher's Guide	23483
Reel Conversations: Reading Films with Young Adults	22460
Rumble Fish	23260
Ryan White: My Own Story	23275
Self-Assessment and Goal Setting (Knowing What Counts)	23207
Setting and Using Criteria (Knowing What Counts)	23209
Silverwing	23281
SOS Titanic	23276

Starting Out: A Guide to Teaching Adolescents Who Struggle with Reading	23496
Stories by O. Henry	23277
Strategies That Work: Teaching Comprehension to Enhance Understanding	13106
Teaching Reading in the Content Areas: If Not Me, Then Who?	16853
That Was Then, This Is Now	23263
The Alchemist	22921
The Boy Who Drank Too Much	23270
The Hobbit	23214
The Marvellous Mongolian	23463
The Leaving (short stories)	22357
The Year without Michael	23283
The Rifle	23259
The Bomb	23258
The Reading/Writing Connection	23234
The Heinemann Book of Caribbean Poetry	23530
The Autobiography of Malcolm X	23529
There Will Be Wolves	23253
Thinking through Genre: Units of Study in Reading and Writing	16584
Thirteenth Child	23251
Three Way Mirror	23282
Too Young to Fight: Memories from Our Youth During World War II	23465
Visions: 19 Short Stories by Outstanding Writers for Young Adults	23279
Wave Watch	23425
Who Are You?	23269
Why Workshop? Changing Course in 7–12 English	23226
Writing For Real: Strategies for Engaging Adolescent Writers	23575
Zack	23255

Additional Resources

Choyce, Lesley. *Dark End of Dream Street*. Halifax, NS: Formac, 1994.

Gallagher, K. (2004). *Deeper Reading: Comprehending Challenging Texts 4–12*, Stenhouse.

Halvorson, Marilyn. *Dare*. Toronto, ON: Stoddart, 1994.

Howard, R.M. (2000). *Collaborative Pedagogies: Composition Pedagogies: A Bibliographic Guide*. New York, NY: Oxford University Press.

Kosnik, Clare. (1998). *Spelling in a Balanced Literacy Program*. Nelson, Scarborough: ON.

Yancey, Kathleen Blake. *Portfolios in the Writing Classroom: An Introduction*. National Council of Teachers of English. (1992).

Olson, C.B. (2003). *The Reading/Writing Connection: Strategies for Teaching and Learning in the Secondary Classroom*. Upper Saddle River, NJ.

Rhodes, L. K., and Shanklin, N. L. (1993). *Windows into Literacy: Assessing Learners K–8*, Portsmouth, NH: Heinemann.

Software Resources

Concept Mapping and Brainstorming

Inspiration (Apple or Windows)

Co:Writer SmartApplet. Portable Writing Support for Better Writing All The Time. A Don Johnston Solution.

Draft:Builder SOLO, Writing and Graphic Organizer Moves Students through Writing Process. A Don Johnston Solution.

Electronic Mail

EDnet IMP Webmail (Apple or Windows)

Image Editing

Photoshop Elements (Apple or Windows)

IrfanView (free download for Windows)

MultiMedia Presentation

HyperStudio (Apple or Windows)

PowerPoint (Apple or Windows)

Movie Work (Apple or Windows)

Keynote (Apple only)

Free Players

Adobe Acrobat

Macromedia Flash Player

Quicktime

Windows Media Player

Basic Sound Recording and Editing

Audocity 1.2.3 (free download for Apple or Windows)

Garage Band (Apple only)

Spreadsheet

Microsoft Excel (Apple or Windows)

AppleWorks (Apple only)

Video Editing

iMovie (Apple only)

Microsoft Movie Maker (Windows only)

Pinnacle Studio (Windows only)

Word Processing

AppleWorks (Apple only)

Lotus Notes (Strait Regional School Board)

Star Office (free download)

Microsoft Word (Apple or Windows)

MS Works

Writer's Companion (Apple or Windows—for writers who struggle)

Web Browsing

FireFox (Apple or Windows)

Internet Explorer (Apple or Windows)

Netscape (Apple or Windows)

Safari (Apple only)

Web Development

Macromedia Dreamweaver (Apple or Windows—advanced users)

PageMill (Apple only)

Netscape Composer (Apple or Windows—free download)

FrontPage Pro (Windows only)

NVU (Apple or Windows—free download)

Web Resources

(http://www.teachersfirst.com/)

(https://iteslj.org/Techniques/Fujioka-TalkingStick.html)

(www.6seconds.org/7)

(www.aaronshep.com)

(http://feast.ed.uiuc.edu/sites/woodlawn/lphifer/assess/resource.htm)

(http://nurseryrhymes.allinfoabout.com/)

(http://www.myread.org/explicit.htm)

(http://www.sasked.gov.sk.ca/)

(http://www.learning.gov.ab.ca/)

(http://www.infoplease.com/homework/)

(http://popups.ctv.ca)

(http://lt.gov.ns.ca)

(www.historychannel.com/speeches)

(http://archives.cbc.ca)

(www.media-awareness.ca)

(http://search.epnet.com) USERID: s5919752 Password: trial

(http://www.truecolorscareer.com/images/TRUECLRSRes.pdf)

Alberta Learning (www.education.gov.ab.ca)

Infoplease Homework Center – Speaking and Listening Skills (www.infoplease.com)

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