





TEACHING IN ACTION GRADES 10–12



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Cataloguing-in-Publication Data

Main entry under title.

Teaching in action: grades 10–12. A teaching resource/Nova Scotia. Department of Education. English Program Services.

ISBN: 978-1-55457-414-8

- 1. Teaching—Handbooks, manuals, etc.—Nova Scotia. 2. Teachers—Nova Scotia.
- 3. School management and organization—Nova Scotia. I. Nova Scotia. Department of Education. English Program Services.

371.102 – ddc22 2011

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Introduction

The intention of this resource is to provide further support for you, the teachers of English language arts, at the grades 10–12 level. This is not a replacement for the English language arts curriculum guide but rather a complement to it. This document addresses the same curriculum outcomes but provides additional support from a practical perspective. Suggested learning experiences are intended to describe teaching in action in an effort to help teachers engage students in high school English classes. The English language arts curriculum focuses on three strands, or areas, of language: **Speaking and Listening, Reading and Viewing,** and **Writing and Other Ways of Representing.** Throughout this resource, information and practical suggestions pertaining to all three areas will be provided.

The resource itself is divided into 11 main sections. First is the section that addresses The English Language Arts Curriculum at the grades 10-12 level. Second is a section that looks at **Program Design and** Components—in other words, how the program can be structured in order to support learners meeting various outcomes. The third section, Assessment and Evaluation, provides some background about assessment and evaluation as well as many practical assessment strategies that teachers can use in their classrooms. The fourth, fifth, sixth, and seventh sections provide details for identifying characteristics of and organizing for speaking and listening, reading and viewing, and writing and other ways of representing. The eighth section, In Action: An Integrated Approach, highlights eight different approaches to instruction and provides concrete examples of how they would actually work in a classroom. Each approach is brought to life through an inquiry unit that is relevant and appropriate to adolescent learners. The ninth section of the resource includes the **Appendices**. Here you will find valuable forms and templates that have been described previously and can be used directly with students. The tenth section of the resource is the Glossary, where you will find definitions of terms that have been used in this resource. Finally, Web Resources and the Bibliography include a range of resources for your use.

You will also find helpful information in the margins. These brief but practical bits of information can be used immediately or to determine a direction for future exploration. **Vignettes** with teachers that describe or explain a personal experience in the classroom. These are often very practical and offer great ideas. **Nuts and Bolts** refers to management issues and ideas. These suggestions describe how to organize your classroom in terms of the routines,

organization of space, resources, etc. This organization is what holds everything together. The **Check It Out** features Check It Out offer a list of professional resources for locating additional detailed information about a topic. **Technology Integration** offers suggestions for integrating technology within your classroom. Finally, **Ideas for Differentiation** provides suggestions about differentiating instruction to meet the needs of our diverse learners. This might mean differentiating to address the needs of students who struggle or providing a greater level of challenge for those who excel.

The English Language Arts Curriculum

The English language arts curriculum is organized into three strands: speaking and listening, reading and viewing, and writing and other ways of representing. To articulate what students are expected to know and be able to do in these areas, 10 general curriculum outcomes (GCOs) act as beacons to guide instruction. These GCOs are consistent from grade primary to grade 12. Each has been written carefully to articulate a desired concept or skill. It is, however, difficult at times to share these outcomes with students and parents/guardians as they are complex in nature and use educational jargon. The following chart provides this information in a student- and parent-friendly version. Page references are to *Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12*.

GCOs (General Curriculum Outcomes)

Strand	GCO Students will be expected to		What This Means	Page References
	1	speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences	learn about themselves and the world through speaking and listening	pp. 34–39
Speaking and Listening 2 communicate information and ideas effectively and clearly and to respond personally and critically		communicate ideas clearly	pp. 40–45	
	3 interact with sensitivity and respect, considering the situation, audience,		be courteous and respectful toward others and respectful of their ideas	pp. 46–51

GCOs (General Curriculum Outcomes) continued

Strand	GCO Students will be expected to		What This Means	Where You Can Find More Information
	4	select, read, and view with understanding a range of literature, information, media, and visual texts	understand a variety of texts (e.g., books, magazines, poetry, visuals, charts, posters, films)	pp. 52–57
Reading and Viewing	5	interpret, select, and combine information, using a variety of strategies, resources, and technologies	gather, combine, and use information from a variety of sources and conduct research	pp. 58-63
J	6	respond personally to a range of texts	give personal opinions, connections, and reactions to texts	pp. 64–69
	7	respond critically to a range of texts, applying their understanding of language, form, and genre	think critically about what texts say and how and why they are created	pp. 70–75
reflect on their thoughts, feeling experiences, and learnings and t		use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings and to use their imaginations	write for a variety of reasons	pp. 76–93
Writing and Other Ways of Representing	9	create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes	create a wide range of texts	pp. 94-99
	10	use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness	create texts that are clear, effective, and accurate	pp. 100–105

Nuts and Bolts

Teachers can use the student- and parent-friendly wording of English language arts outcomes as part of their course communication plans or on their course outlines to help students and parents understand what is expected in English language arts.

SCOs (Specific Curriculum Outcomes)

The general curriculum outcomes provide the big picture by identifying the areas of importance and an overall direction for instruction. At each grade level more specific direction is required and can be found in the specific curriculum outcomes (SCOs). Each of these outcomes is one in a series of steps toward achieving success. These grade-specific outcomes articulate what students at that grade level should know and be able to do as a result of the instruction provided. Together, SCOs provide a continuum of learning from grades primary through 12.

The tables on pages 6 to 32 list and align the SCOs for grades 10, 11, and 12. It is important to note that the chart and the outcomes are cumulative. Students in grade 12 are expected to achieve the outcomes identified for grade 12, with the assumption that the preceding outcomes have also been achieved. The outcomes are presented with a numbering system that represents the grade level, followed by a number that represents the GCO and then a third number for the SCO. For example, 11.1.2 would refer to grade 11, GCO 1, SCO 2.

The advanced English outcomes are those of academic English, with additional and extended outcomes that place further emphasis on the development of abstract thinking, critical analysis, acute awareness of personal and cultural paradigms, and sophisticated articulation. These extended outcomes (EOs) are included in the tables below and can be found in the Advanced English 11 and Advanced English 12 curriculum guides.

To help teachers integrate technology into their curriculum planning, authorized and recommended software titles are also included in the tables.

Key to Course Abbreviations

ENG 10+ English 10 Plus ENG 10 English 10

ENG/COM 11 English / Communications 11

ENG 11 English 11

ADV ENG 11 Advanced English 11

ENG/COM 12 English / Communications 12

ENG 12 English 12

ENG 12: AFHR English 12: African Heritage

ADV ENG 12 Advanced English 12

GCO 1: (Speaking and Listening) Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.			Authoriz Software	ed/Recommended		Priority: Core = C Useful = U
			Audacity		С	
			Celtx			С
				nacle, or Premiere Eleme	nts	С
			Inspiration			С
			iTunes			С
			Nova Scoti	a Virtual School Moodle		С
			Nova Scotia	a Virtual School Video Con	ference	С
			web brows	er		С
			Windows N	Windows Media Player / QuickTime Player		С
			word proce	word processor		
ENG 10+	ENG/COM 11	ADV EN	G 11	ENG/COM 12	ADV ENG 12	
ENG 10	ENG 11			ENG 12		
				ENG 12: AFHR		
Students will be ex	pected to					
(10:1.1) examine the ideas of others in discussion to clarify and extend their own understanding	(11:1.1) follow up on and extend others' ideas in order to reflect on their own interpretation of experiences			(12:1.1) examine others' ideas and synthesize what is helpful to clarify and expand their own understanding	effect and li exam on th embo	O 1.1) practise tive speaking stening skills to ine and reflect e thought died in the language of s
their own with those perspectiv cultures to		e of other ves and o extend growth and		demo their under cultur	o 1.2) Instrate in interactions an interactions an instanding of the ral and critical ins for their own points and those iners	

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:1.2) construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed	(11:1.2) ask perceptive/probing questions to explore ideas and gain information	(11:EO 1.2) ask probing questions to seek alternate viewpoints from a variety of sources	(12:1.2) ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information	
(10:1.3) present a personal viewpoint to a group of listeners, interpret their responses, and take others' ideas into account when explaining their positions	(11:1.3) address complex issues; present points of view backed by evidence; and modify, defend, or argue for their positions in response to opposing points of view	(11:EO 1.3) reflect on and address relevant issues (11:EO 1.4) clearly articulate substantiated ideas	(12:1.3) articulate, advocate, and justify positions on an issue or text in a convincing manner, showing an understanding of a range of viewpoints	
(10:1.4) listen critically to analyze and evaluate ideas and information in order to formulate and refine opinions and ideas	(11:1.4) listen critically to evaluate others' ideas in terms of their own understanding and experiences and identify ambiguities and unsubstantiated statements	(11:EO 1.5) identify and address ambiguous, unsubstantiated ideas	(12:1.4) listen critically to analyze and evaluate concepts, ideas, and information	

GCO 2: (Speaking and Listening) Students will be expected to communicate information and ideas effectively and clearly			Authoriz Software	ed/Recommended		Priority: Core = C Useful = U
and to respond pe	and to respond personally and critically.			animation software		
						С
			Celtx			С
			iMovie, Pin	nacle, or Premiere Eleme	nts	С
			Inspiration			С
			iTunes			С
			Nova Scoti	a Virtual School Moodle		С
			Nova Scotia	a Virtual School Video Con	ference	С
				er		С
			word proce	word processor		С
ENG 10+	ENG/COM 11	ADV ENG 11		ENG/COM 12	ADV	ENG 12
ENG 10	ENG 11			ENG 12 ENG 12: AFHR		
Students will be ex	pected to			l	1	
(10:2.1) participate in a range of speaking situations, demonstrating an understanding of the difference between formal and informal speech	(11:2.1) use their awareness of the difference between formal and informal speech to interact effectively in panel discussions, formal debates, and other structured and formal situations	speech to	nd informal interact iciency in a		demo in cor in for deper	O 2.4) nstrate fluency mmunicating mal contexts ndent on use and audience
				(12:2.1) 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		

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12 ENG 12: AFHR	
that communication involves an exchange of ideas (experiences, information, views) and an awareness of the connections between the speaker and the listener and use this awareness to adapt the message, language, and delivery to the context	(11:2.2) effectively adapt language and delivery for a variety of audiences and situations in order to achieve their goals or intents	(11:E0 2.2) demonstrate an understanding of appropriate language choices for a variety of audiences, situations, and purposes	(12:2.2) 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	(12:EO 2.1) articulate the elements needed for effective participation in various learning contexts (large groups, small groups)
(10:2.3) give precise instructions, follow directions accurately, and respond thoughtfully to complex questions	(11:2.3) ask and respond to questions in a range of situations, including those related to complex texts and tasks	(11:EO 2.3) formulate, analyze, and respond to complex questions in a wide range of situations	(12:2.3) respond to a wide range of complex questions and directions	(12:E0 2.2) listen critically and respond thoughtfully to complex questions, concepts, ideas, and information
(10:2.4) recognize that oral communication involves physical qualities and language choices depending on the situation, audience, and purpose	(11:2.4) critically evaluate others' uses of language and use this knowledge to reflect on and improve their own uses of language	(11:EO 2.4) develop a critical understanding of the impact of language choice on meaning	(12:2.4) reflect critically on and evaluate their own and others' uses of language in a range of contexts, recognizing elements of verbal and non- verbal messages that produce powerful communication	(12:E0 2.3) manipulate language to communicate ideas and demonstrate an understanding of how this manipulation produces more powerful communication
				(12:EO 2.5) exhibit extended vocabulary and verbal expression

GCO 3: (Speaking and Listening) Students will be expected to interact with sensitivity and respect, considering the				Authoriz Software	ed/Recommended		Priority: Core = C Useful = U
situation, audience			Audacity iMovie, Pinnacle, or Premiere Elemer				С
							С
			•	Inspiration			С
				iTunes			С
				LifeWork P	ortfolio software		С
				Nova Scoti	a Virtual School Moodle		С
			•	Nova Scotia	a Virtual School Video Con	ference	С
				web brows	er		С
ENG 10+	ENG/COM 11	ADV EN	١G	11	ENG/COM 12	ADV	ENG 12
ENG 10	ENG 11				ENG 12		
					ENG 12: AFHR		
Students will be ex	pected to						
 (10:3.1) demonstrate active listening and respect for the needs, rights, and feelings of others analyze the positions of others 	(11:3.1) demonstrate sensitivity and respect in interactions with peers and others in both informal and formal situations	(11:E0 3.1) listen actively, critically, a empathetically (11:E0 3.2) engage critically and respectfully in arguments		tically, and cally engage nd	(12:3.1) consistently demonstrate active listening and a concern for the needs, rights, and feelings of others		
(10:3.2) demonstrate an awareness of the power of spoken language by articulating how spoken language influences and manipulates and reveals ideas, values, and attitudes	(11:3.2) discuss and experiment with some language features in formal, defined structures that enable speakers to influence and persuade audiences				(12:3.2) demonstrate how spoken language influences and manipulates and reveals ideas, values, and attitudes		
						the in	O 3.1) describe npact of subtle ences in word es and tone

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
(10:3.3) demonstrate an awareness of varieties of language and communication styles • recognize the social contexts of different speech events	(11:3.3) adapt their language and communication style to the audience, purpose, and situation		(12:3.3) address the demands of a variety of speaking situations, making critical language choices, especially of tone and style • express individual voice, enabling them to remain engaged, but be able to determine whether they will express themselves or remain silent	
				(12:E0 3.2) demonstrate an ability to engage in discussions about complex and controversial issues
				(12:E0 3.3) recognize the power of formal and informal language as it relates to race, gender, culture, and class (e.g., primary and secondary discourses)

GCO 4: (Reading and Viewing) Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.			Authoriz Software	ed/Recommended		Priority: Core = C Useful = U
			EBSCO			С
			iTunes			С
				a software		С
				r		С
			PDF reader	(Adobe Acrobat)		С
			Spreadshe	et		U
			Web brows	ser		С
			Windows Media Player / QuickTime Play		Player	С
			Word proc	essor		С
ENG 10+	ENG/COM 11	ENG/CO	M 11	ENG/COM 12	ADV ENG 12	
ENG 10	ENG 11	ENG 11		ENG 12		
				ENG 12: AFHR		
Students will be ex	pected to					
				(12:4.1) select texts to support their learning needs and range of special interests	texts to sup used i (12:Ec challe suppo	O 4.1) select independently oplement those in the classroom O 4.2) select enging texts to out their learning and special sts

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:4.1) read a wide variety of print texts, which include drama, poetry, fiction, and non-fiction from contemporary, pre-20th-century Canadian, and world writing	(11:4.1) read a wide variety of print texts, recognizing elements of those texts that are relevant to their own lives and community	(11:E0 4.1) read challenging texts, independently analyzing elements of those texts	(12:4.2) read widely and experience a variety of literary genres and modes from different provinces and countries and world literature from different literary periods	
(10:4.2) view a wide variety of media and visual texts such as broadcast, journalism, film, television, advertising, CD-ROM, Internet, and music videos	(11:4.2) view a wide variety of media and visual texts, comparing and analyzing the structure, genre, style, and cultural diversity of the different texts	(11:E0 4.3) view a wide variety of media and visual texts, demonstrating an understanding of the complexities of the form, structure, genre, style, and cultural diversity of the texts		
(10:4.3) seek meaning in reading, using a variety of strategies such as cueing systems, using prior knowledge, analyzing, inferring, predicting, synthesizing, and evaluating			(12:4.4) use the cueing systems and a variety of strategies to construct meaning in reading and viewing complex and sophisticated print and media texts	

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
(10:4.4) use specific strategies to clear up confusing parts of a text (e.g., reread/ review the text, consult another source, ask for help) and adjust their reading and viewing rate (e.g., skimming, scanning, reading/ viewing for detail) according to the purpose	(11:4.4) demonstrate an understanding of and apply the strategies required to gain information from complex print texts and multimedia texts		(12:4.5) articulate their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks	
	(11:4.3) assess ideas, information, and language, synthesizing and applying meaning from diverse and differing perspectives		(12:4.3) articulate their understanding of ways in which information texts are constructed for particular purposes	(12:E0 4.4) refine and extend their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks
(10:4.5) demonstrate an understanding of the impact literacy devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on shaping the understanding of a text	(11:4.5) articulate their understanding of the purpose of the author in relation to the impact of literary devices and media techniques on the reader or viewer	(11:E0 4.3) compare the style, tone, devices, and approach in a variety of texts (including their own) to demonstrate an understanding of the impact of language on meaning		
		(11:E0 4.2) demonstrate a critical evaluation of the crafting of voice, meaning, and purpose in texts		

GCO 5: (Reading and Viewing)

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

Authorized and Recommended Software	Priority: Core = C Useful = U
animation software	U
Audacity	С
Celtx	С
Comic Life	U
desktop publishing software	С
EBSCO	С
image editing software	С
iTunes	С
LifeWork Portfolio	С
multimedia presentation software	С
Nova Scotia Virtual School Moodle	С
video conference	С
video editing software	С
Visual Thesaurus	С
web browswer	С
web development software	С
word processor	С
Zotero	С

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
Students will be ex	pected to			
 (10:5.1) 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 the chosen information in a way that effectively meets the requirements of a learning task and/or solves personally defined problems 	information from a variety of sources, recognizing the relationships, concepts, and ideas that can be used to generate student texts • select appropriate information from a variety of sources, making meaningful selections for their own purposes • recognize and reflect on the appropriateness of information for the purpose of making meaningful student texts • synthesize information from a range of sources, including the electronic network, to address a variety of topics and issues	(11:E0 5.4) record, organize, analyze, and use relevant information and ideas researched from a variety of sources (11:E0 5.3) evaluate the usefulness of information/ ideas in preparing well-reasoned texts, selecting relevant arguments or facts (11:E0 5.2) synthesize research information with personal ideas to generate well-supported student texts	(12:5.1) access, select, and research, in systematic ways, specific information to meet personal and individual learning needs • use the electronic network and other sources of information in ways characterized by complexity of purpose, procedure, or subject matter • evaluate their research processes	(12:E0 5.1) critically evaluate information, assessing the suitability, reliability, and credibility of language, form, genre, and source (12:E0 5.2) understand and appreciate the expectations of research ethics

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
		(11:E0 5.1) use efficient search strategies and tools to source valid and reliable texts for learning		
		(11:E0 5.5) represent information/ideas from relevant sources to generate meaningful texts on complex issues and topics		

GCO 6: (Reading and Viewing)

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

Authorized and Recommended Software	Priority: Core = C Useful = U
animation software	U
Audacity	С
Celtx	С
image editing software	С
LifeWork Portfolio	С
multimedia development software	С
Nova Scotia Virtual School Moodle	С
PDF creator	С
PDF reader (Adobe Acrobat)	С
video editing software	С
web development software	U
word processor	С

ENG 10+	ENG/COM 11	ENG/COM 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11	ENG 11	ENG 12	
			ENG 12: AFHR	
Students will be ex	pected to			
(10:6.1) articulate personal responses to texts by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence	(11:6.1) recognize and articulate the elements of information from a variety of sources that trigger personal responses		(12:6.1) make informed personal responses to increasingly challenging print and media texts and reflect on their responses • make connections between their own values, beliefs, and cultures and those reflected in literacy and media texts • analyze thematic connections among texts and articulate an understanding of the universality of many themes • demonstrate a willingness to explore diverse perspectives to develop or modify their points of view	
(10:6.2) respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending	(11:6.2) make connections between the ideas and information presented in literary and media texts and their own experiences	(11:E0 6.1) explore, evaluate, and synthesize connections among texts from both a personal and a culturally sensitive context		(12:E0 6.1) investigate reasons for their responses to texts as individuals and as members of a socio-cultural group

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:6.3) make thematic connections among print texts, public discourse, and media	(11:6.3) make connections among the themes, issues, and ideas expressed in various texts	(11:E0 6.2) build meaningful connections among the issues and ideas expressed in texts		
(10:6.4) demonstrate a willingness to consider more than one interpretation of a text	(11:6.4) demonstrate a willingness to explore multiple perspectives on texts	(11:E0 6.3) explore multiple perspectives on texts		
	(11:6.5) justify points of view on various print and media texts	(11:E0 6.4) organize references to justify points of view on texts	 (12:6.2) articulate and justify points of view about texts and text elements interpret ambiguities in complex and sophisticated texts 	
	(11:6.6) recognize and articulate feelings about ambiguities in complex texts, interpreting details and subtleties to clarify their understanding	(11:E0 6.6) recognize and articulate how details, subtleties, and ambiguities of complex texts inform, clarify, and influence personal understanding		

GCO 7: (Reading and Viewing) Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.		Authoriz Software	ed and Recommendo	ed	Priority: Core = C Useful = U	
					С	
			EBSCO			С
			image edit	ing software		С
			iTunes			С
			Nova Scoti	a Virtual School Moodle		С
			video editi	ng software		С
			web brows	er		С
			web develo	opment software		С
		word processor			С	
ENG 10+	ENG/COM 11	ADV ENG 11		ENG/COM 12	ADV	ENG 12
ENG 10	ENG 11			ENG 12		
				ENG 12: AFHR		
Students will be ex	pected to					
(10:7.1) examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect	(11:7.4) examine the relationship of specific elements within and among texts					
(10:7.5) discuss the language, ideas, and other significant characteristics of a variety of texts and genres (11:7.5) analyze the merits of the language, ideas, and other significant characteristics of a variety of texts and genres (11:7.5) analyze understar language, ideas, and characteristics of a contribut meaning		nd how , ideas, id genres				

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
(10:7.2) make inferences, draw conclusions, and make supported responses to content, form, and structure	(11:7.1) recognize the commonalities and differences in form, structure, and ideas of various texts	(11:E0 7.4) understand how language, ideas, forms, and genres contribute to meaning		
(10:7.4) recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism)	(11:7.2) recognize how the artful use of language and the structures of genre and text can influence or manipulate the reader/viewer	(11:E0 7.2) explain how the artful use of language, including the crafting of voice and the structure of texts, influences, manipulates, or challenges the reader/viewer		(12:E0 7.2) evaluate and respond to the artful use of language in a variety of texts
(10:7.3) explore the relationships among language, topic, genre, purpose, context, and audience	(11:7.3) examine the relationships among language, topic, purpose, context, and audience	(11:E0 7.3) differentiate and evaluate the relationship of language, topic, purpose, content, form/genre, and audience within and among complex texts	(12:7.2) 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	

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12	ADV ENG 12
			ENG 12: AFHR	
(10:7.6) respond critically to a variety of print and media texts	(11:7.6) respond critically to complex print and media texts	(11:E0 7.5) respond critically to complex and sophisticated texts	(12:7.3) 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 or roles, behaviour, culture, and reality examine how textual features help a reader and viewer to create meaning of the text	
			(12:7.1) critically evaluate the information they access	
(10:7.7) demonstrate an awareness that texts reveal and produce ideologies, identities, and positions	(11:7.7) explore the diverse ways in which texts reveal and produce ideologies, identities, and positions	(11:E0 7.6) differentiate and evaluate diverse ideologies, identities, and authorial positions of texts		
(10:7.8) evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed in media texts	(11:7.9) reflect on their responses to print and media texts, considering their own and others' social and cultural contexts	(11:EO 7.7) formulate and evaluate diverse responses to texts, demonstrating an awareness and appreciation of personal, societal, and cultural contexts		(12:E0 7.1) evaluate the political, social, cultural, and emotional connotations embedded in language

GCO 8: (Writing and Other Ways of Representing)

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

Authorized and Recommended Software	Priority: Core = C Useful = U
animation software	U
Audacity	С
Celtx	С
Comic Life	U
desktop publishing software	С
image editing software	С
LifeWork Portfolio	С
Nova Scotia Virtual School Moodle	С
video editing software	С
word processor	С

ENG 10+ ENG 10 Students will be ex	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:8.1) 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	(11:8.1) use writing and other ways of representing to • explore, interpret, and reflect on their experiences with a range of texts and issues • monitor the language and learning processes and strategies they use • record and assess their achievements as language users and learners • express their feelings and reflect on experiences that have shaped their ideas, values, and attitudes	(11:E0 8.2) monitor and consider the language and learning processes they use and vary them (11:E0 8.3) evaluate and record their achievements as language users to improve their practice (11:E0 8.4) share and compare their feelings, imaginative experiences, and responses to texts they create and encounter (11:E0 8.1) appraise their learning processes and experiences through writing and other ways of representing	(12:8.1) use writing and other ways of representing to explore, extend, and reflect on • their experiences with and insights into challenging texts and issues • the writing processes and strategies they use • their achievements as language users and learners • the basis for their feelings, values, and attitudes	(12:EO 8.2) demonstrate an understanding of the value of other ways of representing to reflect insightful understandings of texts and issues (12:EO 8.1) demonstrate an understanding of the value of writing to extend thinking • use metacognition to extend thinking and reflect on the writing process • understand that writing is a way of thinking deeply

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:8.2) use note-making, illustrations, and other ways of representing to reconstruct knowledge	(11:8.2) use note-making strategies to document experience and reconstruct knowledge by • paraphrasing • summarizing • using notecards, note-taking sheets, and research grids • using video or audio techniques	(11:EO 8.5) use note-making strategies to collect evidence, to illustrate a topic, to support a thesis, or to reconstruct knowledge	(12:8.2) use note-making strategies to reconstruct increasingly complex knowledge • explore the use of photographs, diagrams, storyboards, etc., in documenting experiences	
(10:8.3) choose language that creates interesting and imaginative effects	(11:8.3) make informed choices of language and techniques to enhance the impact of imaginative writing and other ways of representing	(11:EO 8.6) practise and evaluate stylistic choices appropriate for writing and other forms of representing	(12:8.3) make effective choices of language and techniques to enhance the impact of imaginative writing and other ways of representing	
				(12:E0 8.3) demonstrate an understanding of the similarities and differences among challenging texts and issues
				(12:E0 8.4) communicate insight into and empathy for the diversity of the human experience

GCO 9: (Writing and Other Ways of Representing)

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

Authorized and Recommended Software	Priority: Core = C Useful = U
animation software	C/U
Audacity	С
Celtx	С
desktop publishing software	С
EBSCO	С
image editing software	С
Nova Scotia Virtual School Moodle	С
video conference	С
video editing software	С
Visual Thesaurus	С
web browser	С
web development software	С
word processor	С

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
Students will be ex	pected to			
(10:9.1) demonstrate skills in constructing a range of texts for a variety of audiences and purposes	(11:9.1) construct increasingly complex texts, using a range of forms to serve their purposes	(11:E0 9.1) demonstrate an understanding of the choices available to address the demands of audiences and purposes	(12:9.1) produce writing and other forms of representing characterized by increasing complexity of thought, structure, and conventions	(12:E0 9.2) develop, revise, and publish texts for purposes and audiences outside the classroom
		(11:E0 9.2) construct complex texts, selecting an appropriate range of forms for purpose and audience		
		(11:EO 9.4) experiment with strategies that will engage the audience		
(10:9.2) create an organizing structure appropriate for the purpose, audience, and context of texts • select the appropriate form, style, and content for specific audiences and purposes • use a range of appropriate strategies to engage the reader/viewer	(11:9.2) create a clear and coherent structure in various forms of writing and media production • make informed choices of form, style, and content to address the demands of different audiences and purposes • use effective strategies to engage the reader/viewer	(11:E0 9.3) create coherent works in various media, creatively using and extending tools and conventions for communicating	(12:9.2) demonstrate an understanding of the ways in which the construction of texts can create, enhance, or control meaning • make critical choices of form, style, and content to address the increasingly complex demands of different purposes and audiences	

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:9.3) analyze and reflect on others' responses to their writing and audiovisual productions and consider those responses in creating new pieces	(11:9.3) use audience feedback in the process of writing and media production to improve the effectiveness of final products	(11:EO 9.5) revise and develop texts, in response to an audience, to fulfill a given purpose	(12:9.3) evaluate the responses of others to their writing and media production	
				(12:E0 9.1) effectively defend an interpretation of a text or issue

GCO 10: (Writing and Other Ways of Representing)

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.

Authorized and Recommended Software Titles	Priority: Core = C Useful = U
Audacity	С
Celtx	С
Comic Life	С
desktop publishing software	С
EBSCO	С
iTunes	С
multimedia development software	С
Nova Scotia Virtual School Moodle	С
PDF creator	С
PDF reader (Adobe Acrobat)	С
video conference	С
video editing software	С
Visual Thesaurus	С
web browser	С
web development software	С
word processor	С

ENG 10+	ENG/COM 11	ADV ENG 11	ENG/COM 12	ADV ENG 12
ENG 10	ENG 11		ENG 12	
			ENG 12: AFHR	
Students will be ex	epected to			
(10:10.1) demonstrate an awareness of what writing/ representation processes and presentation strategies work for them in relation to the audience and purpose	(11:10.1) apply a variety of writing/ representation strategies to construct increasingly complex texts	(11:E0 10.1) analyze and choose appropriate strategies to construct effective texts	(12:10.1) apply their knowledge of what strategies are effective for them as creators of various writing and other representations	
(10:10.2) consistently use the conventions of written language in final products	(11:10.2) demonstrate a control of the conventions of written language in final products	(11:E0 10.2) demonstrate a strong control of the conventions of writing	(12:10.2) use the conventions of written language accurately and consistently in final products	(12:E0 10.2) demonstrate a proficiency in matters of correctness and stylistic choice in a range of genres or forms
(10:10.3) experiment with the use of technology in communicating for a range of purposes	(11:10.3) make informed choices about the use of computer and media technology to serve their communication purposes	(11:EO 10.3) select and use appropriate information and communication technology applications that support and enhance learning	(12:10.3) use technology effectively to serve their communication purposes • design texts that they find aesthetically pleasing and useful	
(10:10.4) demonstrate a commitment to crafting pieces of writing and other representations	(11:10.4) demonstrate a commitment to crafting a range of writing and other representations		(12:10.4) demonstrate a commitment to the skilful crafting of a range of writing and other representations	

ENG 10+ ENG 10	ENG/COM 11 ENG 11	ADV ENG 11	ENG/COM 12 ENG 12 ENG 12: AFHR	ADV ENG 12
(10:10.5) use a range of materials and ideas to clarify writing and other ways of representing for a specific audience (e.g., graphs, illustrations, tables)	(11:10.5) use information from a variety of sources to construct and communicate meaning		(12:10.5) integrate information from many sources to construct and communicate meaning	
		(11:EO 10.4) create and support a scholarly thesis with information from a variety of sources and fields of knowledge		(12:EO 10.1) create and support a scholarly thesis with appropriate evidence

Technology Integration

Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12 is available to teachers online and can be used to copy and paste SCOs into classroom documents. See the Department of Education website for electronic versions of curriculum documents (www.EDnet.ns.ca).

Nuts and Bolts

Teachers should use the SCOs to create curriculum maps for their course(s) by articulating which SCOs will be stressed within each unit of study or period of time. A curriculum map lists outcomes, learning experiences that help students meet particular outcomes, and methods of assessment for the outcomes. This curriculum map can then be shared with students at the beginning of a unit.

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

The Integration of ICT for Teaching and Learning

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

Students must be supported instructionally to

- access and use information sources that grow and change at an exponential rate
- expand their perceptions of time and space in a global context
- interact and interconnect with others in new ways
- orient themselves within technological environments characterized by continuous, rapid change

Technology can support learning in English language arts for specific purposes such as inquiry, communication, and expression. The technology of the information age is constantly and rapidly evolving; therefore, it is important to use it in ways that help students achieve the outcomes. Teachers need to make careful decisions about its application and always in relation to the extent to which it helps students achieve the outcomes.

Basic Operations and Concepts

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

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

Social, Ethical, and Human Issues

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

- SEHI 12.1 behave ethically and with accuracy as they generate and distribute information about themselves, others, and the curriculum topics under study
- SEHI 12.2 articulate an informed and critical understanding of mass media, popular culture, and electronic information environments; their techniques; and the effects of those techniques
- SEHI 12.3 critically analyze the impacts of evolving technologies on themselves, societies, and the environment
- SEHI 12.4 demonstrate habits of perception, analysis, judgment, and selectivity as they contribute to society through the discerning and critical use and creation of information resources and technology
- SEHI 12.5 act responsibly when faced with the ethical issues that arise from their use of information and ICT
- SEHI 12.6 demonstrate an appreciation of the role of technology-related careers in the larger community and assess technology-related career opportunities within the context of their personal values and needs
- SEHI 12.7 follow the Public School Network Access and Use Policy

Productivity

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

- PTS 12.1 use electronic planning software to support the development and analysis of efficient personal study and research plans independently
- PTS 12.2 evaluate, select, and use the following to learn and to represent curriculum concepts under study: specialized software, including computer-based simulations, and measuring, sampling, and recording devices, including complex calculators
- PTS 12.3 write and represent their research, using the structures, features, conventions, and techniques of specialized publication and presentation formats with growing fluency
- PTS 12.4 evaluate, select, and use a range of media and ICT to create, edit, and publish their work independently
- PTS 12.5 create electronic charts, tables, and graphs and design, create, and manipulate spreadsheets and databases as part of the process of collecting, analyzing, and displaying data independently

Communication

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

- CT 12.1 use language, in a range of aural, print, media, and electronic forms, to explore and express their perceptions, feelings, ideas, and attitudes; refine their thinking; and interact, negotiate, and collaborate with others in order to build their understanding
- CT 12.2 critically apply technological skills in a range of electronic, visual, and print media for formal and informal communication
- CT 12.3 design and create electronic documents to accomplish curricular tasks
- CT 12.4 discover, share, and reflect on their own and others' cultures, values, and understandings as they are expressed in electronic and other formats
- CT 12.5 use multimedia hardware and authoring software to develop non-linear, interactive presentations
- CT 12.6 assess the value and application of ICT in personal and career-related pursuits

Check It Out

21st Century Skills Map: English (www.p21.org/ documents/21st_century_skills_ english_map.pdf)

MILE (Milestones for Improving Learning and Education)

- Guide Chart (www.p21.org/ images/stories/otherdocs/ p21up_MILE_Guide_Chart. pdf)
- Online Mileguide Assessment (www.p21.org/index. php?option=com_content&t ask=view&id=68&Itemid=60)
- 21st Century Readiness
 Guides (www.p21.org/index.
 php?option=com_content&t
 ask=view&id=504&Itemid=18
 5#guides)

Nova Scotia Department of Education. The Integration of Information and Communication Technology within the Curriculum (Nova Scotia Department of Education, 2005)

Shamburg, C. Bringing Technology into the Classroom: English Language Arts Units for Grades 9–12 (International Society for Technology in Education, 2008)

Research, Problem Solving, and Decision Making

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

- RPSD 12.1 select appropriate devices and software to collect data, solve problems, and note patterns; to make logical decisions and draw conclusions; and to present results, with general supervision
- RPSD 12.2 identify, evaluate, and compare the quality, congruencies, discrepancies, omissions, biases, and perspectives of the information content of print, media, and electronic resources
- RPSD 12.3 evaluate and organize ideas and information from a wide range of media and a variety of sources to meet their curricular needs efficiently and independently
- RPSD 12.4 identify the strengths and limitations of different approaches to research and select those approaches that efficiently meet their learning needs
- RPSD 12.5 contribute to the development of criteria for selecting a research topic and, based on those criteria, define and complete a research task efficiently
- RPSD 12.6 accurately record and cite, using academically accepted formats and standards, sources of information contributing to their research

Curriculum Documents

The following curriculum documents are used for teaching English language arts in Nova Scotian schools:

All Grades

Cross-Curricular Reading Tools (2005)

Foundation for the Atlantic Canada English Language Arts Curriculum (1996)

The Integration of Information and Communication Technology within the Curriculum (2005)

Grades Primary-9

Active Readers, Grades 7–9 Assessment Resource, Young Adolescents: A Teaching Resource (2005)

Active Young Readers, Grades 4–6 Assessment Resource: A Teaching Resource (2003)

ArtsLinks: Active Young Readers and the Arts (2002)

Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades P–3 (1997)

Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 4–6 (1997)

Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 7–9 (1997)

Engaging with Text Across the Curriculum, Grades 3–6: A Teaching Resource (2003)

Spelling Primary–9: A Teaching Resource (2008)

Teaching in Action, Grades Primary–3: A Teaching Resource (2006)

Teaching in Action, Grades 4–6: A Teaching Resource (2007)

Teaching in Action, Grades 7–9: A Teaching Resource (2007)

Grades 10–12

Advanced English 11 (Implementation Draft, 2008)

Advanced English 12 (Implementation Draft, 2008)

Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12 (1997)

Canadian Literature 12 (1998)

English 10 Plus (Draft, 2006)

English 12: African Heritage (Implementation Draft, 2008)

Technical Reading and Writing 11 (Draft, 2002)

Instructional Focuses

Teachers can help students understand what is expected of them by identifying the instructional focuses that are deemed important in the curriculum and by communicating clearly these expectations to students. Given the overlapping nature of the general curriculum outcomes, it can be difficult to track and communicate students' progress.

For example, both speaking and listening are involved in GCOs 1, 2, and 3. If you have a student who has achieved the speaking component of the outcomes but needs to continue working on the listening component of the outcomes, the wording of the GCOs makes it challenging to teach and report to that student only about his or her listening. The instructional focuses sort the essential expectations embedded within the GCOs in a way that is more clearly understandable and easily observable by teachers and students.

The following 10 instructional focuses reflect the Nova Scotia English language arts curriculum.

Instructional Focuses in Speaking and Listening

- uses speaking and listening to think, explore, and learn
- speaks with an awareness of the audience and purpose
- listens actively with sensitivity and respect

Instructional Focuses in Reading and Viewing

- reads and views with comprehension
- uses reading and viewing to think, explore, and learn
- understands the craft of the author/creator
- · responds thoughtfully to texts

Instructional Focuses in Writing and Other Ways of Representing

- uses writing and representing to think, explore, and learn
- engages in processes to create a wide range of texts
- communicates effectively through texts

Instructional focuses are referred to in the following sections of this document:

- Role of Course Evaluation Plans (see p. 80)
- Instructional Focuses and Assessment Criteria
 - for Speaking and Listening (pp. 103–108)
 - for Reading and Viewing (pp. 133–138)
 - for Writing and Other Ways of Representing (pp. 175–179)
- In Action units (see p. 208 for an example)

Key Concepts and Vocabulary

Background knowledge is a key factor in student achievement. Teachers can improve students' achievement by building background knowledge. While not all students can attend a Shakespearean play or travel across Canada, similar experiences can be brought to life in the classroom and online.

In *Building Background Knowledge for Academic Achievement*, Robert Marzano talks about two things we can do to increase students' background knowledge: 1) provide students with the opportunity to read widely about a variety of topics and 2) teach key academic vocabulary to students in a variety of ways. The book contains helpful ideas about promoting reading with students and collaborating with colleagues to ensure that students have a solid understanding of key concepts and vocabulary.

Teaching for academic background knowledge is most effective if done with a whole-school approach. School-based planning is essential to ensure that students are receiving balanced and comprehensive instruction as they move through the grades. Teachers need to plan and understand where and when to teach particular forms, genres, vocabulary, and concepts. This planning should be flexible to accommodate the individual strengths of teachers, the individual needs of students, and the changing technological contexts for learning.

A first step might be for staff to differentiate between essential and supplemental concepts and terms. The following list identifies vocabulary or concepts for English language arts at the grades 10–12 level. It is the responsibility of teachers at each grade level in a school to determine collectively which vocabulary/concepts are the most essential for that grade. Distinguishing between concepts that teachers would expect students to have learned previously and concepts that will be explicitly taught within a grade level allows teachers to develop a plan

Check It Out

A list of key terms for grades 4–6 can be found in Appendix A1. For a similar list for grades 7–9, see Appendix A2.

Marzano, R. J. Building Background Knowledge for Academic Achievement (Association for Supervision and Curriculum Development, 2004) outlining what they can expect students to know already. This plan will identify what should be reviewed and what should be taught explicitly.

Nuts and Bolts

Using the Concepts/Vocabulary List

- Not all words will be chosen. Determine which concepts/vocabulary
 are essential and will therefore be introduced and explicitly taught.
 Rank or prioritize the list from essential to non-essential.
- At each grade level, attempt to choose about 40 key terms for instruction. Record the key terms and share them with all grade levels. (See Appendix A3.)
- Plan instruction that explicitly teaches the terms/concepts identified.
- Remember, teaching is contextual. The "word of the week" approach is not advised.
- Remember to revisit and provide opportunities for students to use, reflect on, and extend their understanding of the terms/concepts introduced in previous grade levels. Students need to use new vocabulary 10–15 times before they really understand it.
- Recognize the importance of providing vocabulary instruction for other terms that you consider to be important but not essential. Take your lead from students and provide instruction that is responsive to their needs and interests.

List of Suggested Concepts/Vocabulary: Grades 10–12

abstract bias compound sentence blank verse compound-complex sentence acronym allegory blog concept alliteration brainstorm concrete allusion * caption conferring connotation analogy carpe diem analysis characterization constructive criticism checklists ** anapest context chiasmus continuum annotate antithesis chronology controversial issues citation correlate antonym cite couplet assess assonance collaboration courtly love audience ** complex sentence credible authentic composition criteria

critical reading mandalas rubrics

critical thought media (awareness) */** run-on sentence*

metaphor * critique satire dactyl scan metonymy debate metre * script deconstruction modelling sestet demand writing monologue * significance simile denotation mythology *

dialoguenarrativesituational ironydichotomynarratorSocratic method

diction objective soliloquy

dramatic irony octave sonnet (English and Italian) editing ** ode speech (formal and informal)

onomatopoeia * elegy spondee organization ** stanza * epic structure epistemology outline essays */** oxymoron * subjective euphemism * paradox subtext evaluate suffix paraphrase examinations parody summarize excerpt pastoral symbolism ** exploratory writing synecdoche persona personification * expository synonym farce persuasive syntax *

foreshadow plagiarism technological competence

synthesis

fragment platonic love theme ** point of view ** free verse thesis genre ** portfolios tone grammar ** postmodern tragedy transition heroic couplet power of language homonym prefix trochee

philosophy

hyperbole * proofread understatement hypothesize propaganda * verbal irony iambic pentameter prose voice ** imagery ** pun website imagination quatrain wiki

implicit questioning world issues/current affairs **

imply reading logs **
incomplete sentence reconstruction

figurative language *

infer * Teaching in Action, Grades 7–9:

irony * research paper * A Teaching Resource

juxtaposition revise ** Teaching in Action, Grades
literal revision **
litotes rhyme scheme *

lyric rhythm *

Program Design and Components

Teachers may use the following guidelines when designing an English language arts program for their classrooms:

- speaking and listening: 20–30 percent of instruction and assessment
- reading and viewing: 40–50 percent of instruction and assessment
- writing and other ways of representing: 30–40 percent of instruction and assessment

Teachers make decisions about how to balance these strands in their classroom based on the outcomes for individual courses and the combination of students' needs within a classroom.

Teachers need to ensure that students are aware of the curricular expectations in the English language arts program. Students should be familiar with the strands of the English language arts outcomes (speaking and listening, reading and viewing, and writing and other ways of representing) and how these strands are balanced in their English language arts program. In addition, students need help understanding the teacher's expectations of particular outcomes within the strands. For example, students need to know that "listening" is not simply about listening to the teacher but listening with a purpose of being able to demonstrate specific outcomes. In English 10 this includes the ability to "take others' ideas into account when explaining their positions" (outcome 10.1.3). The focus in the classroom is for students to be able to demonstrate their achievement of outcomes, and students need to be aware that teachers teach outcomes and not a text.

When designing a classroom program, teachers should take the following into consideration:

- · essential graduation learnings
- principles of learning
- the high school learning environment, including the diversity of learners
- the need to explore multiple literacies for today's world
- common approaches to instruction in the English language arts classroom
- · students' need for explicit instruction



- the balance of classroom time for explicit instruction (telling, demonstrating, modelling), supportive instruction (sharing, guiding, conferring, co-constructing), students' practice of specific skills, and independent student work
- · differentiated instruction
- how their program is integrated within the high school program and connected to other high school courses and the wider community
- what resources, including ICT, are available to classrooms for instructional purposes
- related curriculum conferences, professional associations, and online learning options that are available to teachers

These considerations are discussed below.

Essential Graduation Learnings

Public school education in Nova Scotia has two major goals: to help all students develop to their full potential cognitively, affectively, physically, and socially and to help all students acquire the knowledge, attitudes, and skills necessary for them to continue as thinking, learning, physically active, valued members of society.

The Nova Scotia Department of Education believes that these goals can best be reached if school communities help students to develop in certain areas of learning called **essential graduation learnings**. These areas cross traditional subject boundaries and are not the monopoly of any one discipline. The department has identified six essential graduation learnings:

- aesthetic expression
- citizenship
- communication
- · personal development
- · problem solving
- technological competence

The departments of education of Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland and Labrador, through the Council of Atlantic Ministers of Education and Training (CAMET) [formerly Atlantic Provinces Education Foundation (APEF)], have developed statements describing what all students should know and be able to do in these areas of learning by the time they graduate.

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.

They will, for example, be able to

- use various art forms as a means of formulating and expressing ideas, perceptions, and feelings
- demonstrate understanding of the contribution of the arts to daily life, cultural identity and diversity, and the economy
- demonstrate understanding of the ideas, perceptions, and feelings of others as expressed in various art forms
- demonstrate understanding of the significance of such cultural resources as theatres, museums, and galleries

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

They will, for example, be able to

- demonstrate understanding of sustainable development and its implications for the environment
- demonstrate understanding of Canada's political, social, and economic systems in a global context
- explain the significance of the global economy on economic renewal and the development of society
- demonstrate understanding of the social, political, and economic forces that have shaped the past and present and apply that understanding in planning for the future
- examine human rights issues and recognize forms of discrimination
- determine the principles and actions of just, pluralistic, and democratic societies
- demonstrate understanding of their own and others' cultural heritage and cultural identity and of the contribution of multiculturalism to society

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

They will, for example, be able to

- explore, reflect on, and express their own ideas, learnings, perceptions, and feelings
- demonstrate understanding of facts and relationships presented through words, numbers, symbols, graphs, and charts
- present information and instructions clearly, logically, concisely, and accurately for a variety of audiences
- demonstrate a knowledge of the second official language
- interpret, evaluate, and express data in everyday language
- access, process, evaluate, and share information
- critically reflect on and interpret ideas presented through a variety of media

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

They will, for example, be able to

- demonstrate preparedness for the transition to work and further learning
- make appropriate decisions and take responsibility for those decisions
- work and study purposefully both independently and in groups
- demonstrate understanding of the relationship between health and lifestyle
- discriminate among a wide variety of career opportunities
- · demonstrate coping, management, and interpersonal skills
- demonstrate intellectual curiosity, an entrepreneurial spirit, and initiative
- reflect critically on ethical issues

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

They will, for example, be able to

- acquire, process, and interpret information critically to make informed decisions
- use a variety of strategies and perspectives with flexibility and creativity for solving problems
- formulate tentative ideas and question their own assumptions and those of others
- solve problems individually and collaboratively
- identify, describe, formulate, and reformulate problems
- evaluate ideas and examples and ask for explanations
- ask questions, observe relationships, make inferences, and draw conclusions
- identify, describe, and interpret different points of view and distinguish fact from opinion

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.

They will, for example, be able to

- locate, evaluate, adapt, create, and share information using a variety of sources and technologies
- demonstrate understanding of, and use, existing and developing technologies
- demonstrate understanding of the impact of technology on society
- demonstrate understanding of ethical issues related to the use of technology in a local and global context

Principles of Learning

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

1. Learning is a process of actively constructing knowledge.

Therefore, teachers and administrators have a responsibility to

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

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

Therefore, teachers and administrators have a responsibility to

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

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

Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults
- help students to see themselves as members of a community of learners

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

Therefore, teachers and administrators have a responsibility to

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

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

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

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

Therefore, teachers and administrators have a responsibility to

- recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
- plan a wide variety of open-ended experiences and assessment strategies
- recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge, including ICT
- structure frequent opportunities for students to use various art forms (e.g., 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
- encourage students to acknowledge and articulate their learnings
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

Learning Environment

Senior High School Learning Environment

It is essential that the classroom environment be safe. Students need to feel that they can talk without fear of judgment. This feeling of safety develops over time and can be encouraged by teachers demonstrating that they value all learners (e.g., emphasizing courtesy in the classroom through greeting others by name; thanking them for answers; and inviting, rather than demanding, participation). Encouraging students to share interests, experiences, and expertise with one another fosters a sense of community; encourages students to take learning risks; and builds a base for peer partnerships such as tutoring, sharing, and co-operative learning.

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 should

- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to all members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- vary groupings of pairs, triads, and small groups
- 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 what students have under control, and confer with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Check It Out

For more information about the senior high school learning environment, see Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12 (Nova Scotia Department of Education and Culture, 1997).

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

An important emphasis in this curriculum is the need to deal successfully with a wide variety of equity and diversity issues. Not only must teachers be aware of and adapt instruction to account for differences in student development as students begin a course and as they progress, they must also remain aware of the importance of avoiding gender and cultural biases in their teaching. Every student should see himself or herself reflected in the range of curriculum resources chosen.

The reality of individual student differences must be recognized as teachers make instructional decisions. While English language arts in Nova Scotia presents SCOs for each grade level, it must be acknowledged that not all students will progress at the same pace or be equally positioned with respect to attaining a given outcome at any given time. The SCOs represent the framework for helping students to ultimately achieve the GCOs. Teachers also create adaptations and modifications as well as use differentiated instruction to support individual students' learning needs.

English teachers can reach a variety of learners by using a multi-representational approach of youth and twenty-first century digital culture, where information and ideas are presented through a combination of visual, auditory, and/or kinesthetic means. If students experience many ways of connecting with a concept, they will obtain a deeper understanding of that concept, and students with different learning styles can access the concept with the representation that has the most meaning for them. Ideally, every student should find his or her learning opportunities maximized in the English language arts classroom.

Learning Styles

Learners have many ways of learning, knowing, understanding, and creating meaning. Learning styles include visual, auditory, and kinesthetic preferences, and most learners have a preferred learning style, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences, both as teachers and as learners, teachers can

- build on their own teaching-style strengths
- develop an awareness of and expertise in a variety of twenty-first century learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which twenty-first century students learn

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

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

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 their preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning (e.g., environmental, emotional, sociological, cultural, physical)
- a timeline appropriate for their individual learning needs within which to complete their work

Check It Out

The Partnership for 21st Century Skills is an advocacy organization for infusing twenty-first century skills into education (www.p21.org).

Multiple Literacies

Today the term **literacy** extends well beyond simply reading and writing. It is no longer sufficient for students to be considered literate when they have the abilities to read and write traditional texts. The concept of literacy is an ever-expanding domain supporting thinking and learning that responds to an increasingly broad understanding of text, including both print and non-print forms of text (such as images, icons, and other digital formats). Students need experiences in our English language arts classrooms that prepare them with the skills needed for twenty-first century literacies. According to the National Council of Teachers of English (2008), twenty-first century readers and writers need to

- develop proficiency with the tools of technology
- build relationships with others to pose and solve problems collaboratively and cross-culturally
- design and share information for global communities to meet a variety of purposes
- manage, analyze, and synthesize multiple streams of simultaneous information
- create, critique, analyze, and evaluate multimedia texts
- attend to the ethical responsibilities required by these complex environments

Therefore, to be successful in school and in the larger world, students require multiple literacies. These include, but are not limited to, critical literacy, media literacy, visual literacy, and information literacy as described in the Nova Scotian English language arts curriculum. The following chart offers further explanation of each of these forms of literacy.

Critical Literacy

Explanation

Critical literacy is about questioning assumptions and looking at how language is used to construct particular historical, social, cultural, political, and economic realities. Critical literacy also involves looking at how language and power are related. It is a goal of critical literacy to address issues of social justice and equity in an effort to promote and effect positive change.

Key Understandings / Instructional Ideas / Assessment Ideas

- Texts are constructed.
- Language is power.
- Audience and purpose are important when creating or reading a text.
- Point of view and voice influence a text.
- Recognizing bias is essential.
- Texts and their content can be accepted, resisted, or altered.

Media Literacy

Explanation

Media literacy is about culture and lifestyle as portrayed by mass media (television, radio, film, magazines, Internet, etc.). It is about helping students to look critically at how they affect popular media and how these media affect them. A goal of the English language arts program is to help students develop the skills necessary to analyze and evaluate what they view, read, and hear. The program should support students in learning how to create media texts for themselves and others.

Key Understandings / Instructional Ideas / Assessment Ideas

- Media texts are constructed.
- Media texts are designed with a particular audience in mind.
- · Existing media texts need to be deconstructed and evaluated.
- Students can create media texts to convey ideas.

Visual Literacy

Explanation

Visual literacy is the ability to respond to a visual image. This includes understanding any information and ideas conveyed by the visual image, how the author/artist created the image, and how the reader/viewer feels about the image. It is also important that the English language arts program support students in learning how to create visual images.

Key Understandings / Instructional Ideas / Assessment Ideas

- Visuals are effective means of communicating ideas.
- A large amount of information can be communicated through a visual.
- Visuals are carefully constructed.
- Multiple techniques are used effectively to create visuals.

Information Literacy

Explanation

Information literacy is about ensuring that students have the necessary skills to access, effectively interpret, evaluate, organize, select, produce, conduct original research, and contribute their unique works to humanity, using a range of information, media and digital formats, and communications and publications environments.

Key Understandings / Instructional Ideas / Assessment Ideas

- Information is presented in many ways (digital media, online formats, newspaper, book, video, etc.).
- Locating information involves defining a question and then locating and accessing information from a variety of sources.
- Not all information in print is accurate or relevant.
- Note taking is an important skill that involves reading and identifying important information and then recording it in a manner that is useful.
- Copyright is the legal right of ownership of a particular work. Students' and teachers' own original works are copyrighted.
- Plagiarism is using all or part of a particular work as if it were one's own, without seeking permission to share the material or crediting the original author or copyright holder.
- Increasingly, creators in the Web environment are releasing their intellectual property using Creative Commons licencing to facilitate access to their copyrighted materials for specific uses. Creative Commons licencing facilitates access and eases the documentation of permissions received for the intellectual property of others. (See http://creativecommons.org.)
- Students require teacher instructional guidance and support concerning requesting, receiving, and documenting permissions for the intellectual property they wish to copy and/or repurpose.
- Teachers are responsible, under the provincial Public School Network Access and Use Policy, for "the overall management of student use of a network ... and ... informing students about modelling good behaviour regarding copyright and intellectual property." (See p. 4 of http://lrt.ednet.ns.ca/pdf/aup.pdf)

Planning and Collaboration

At the school level it is most effective if teachers of English language arts discuss programming and curriculum across the grade levels in order to ease transitions and to ensure that a comprehensive program is offered. Through such discussions teachers can avoid gaps or repetitions. A planning chart (see Appendix B1) can be used by teachers of English language arts to map out a comprehensive program for students.

It is important to remember that while advance planning is important, you must also consider what your students have under control. Any plan can be created in draft form only while you get to know your students. As an example, if characterization and character development is identified as an essential concept for instruction but students have little background in identifying character traits, the plan may have to be altered. Once you know your students, you can carry out the plan or amend it as necessary. The planning chart provided in Appendix B1 has space to record information and ideas in the following five areas:

- **Approaches to instruction:** identifies the various approaches (p. 85) that teachers will include in their program and allows staff to plan a variety of experiences for students over their three years in high school English language arts courses
- Essential terms/vocabulary: includes the essential terms and vocabulary that have been identified for each grade level by a team of English language arts teachers
- Assessment events: defined or framed occurrences taking place
 within a clear period of time (An assessment event might be a test, a
 presentation, a speech, a debate, or a conference; however, a portfolio
 or an essay are not events unless the essay writing includes a demand
 writing task within a class period.)
- Learning experiences: some of the specific organizational methods of instruction
- **Resources:** a plan to use for whole-class instruction, small-group instruction, or independent learning / individual students)

Once a school planning chart for English language arts, grades 10–12, has been mapped out, teachers need to then expand on their yearly plans. A yearly plan that outlines how units of study address SCOs can be designed by teachers to help communicate the focus of individual units to students, parents, and other educators. (See appendices B2 [Grade 10], B3 [Grade 11], and B4 [Grade 12].)

Check It Out

Jacobs, H. H., ed., Getting Results with Curriculum Mapping (Association for Supervision and Curriculum Development, 2004)

Nuts and Bolts

- At one school, English teachers created their own planning chart based on the one found in Appendix B1. The teachers created a wiki that allowed them to access and modify their common chart online.
- Some high school students may be interested in studying English
 at post-secondary institutions. Appendix B5 lists post-secondary
 institutions in Nova Scotia that offer programs related to studying
 English. In addition, teachers who want to help students understand
 university expectations may find it useful to refer to Appendix B6,
 which outlines a few basic points about university English courses
 and compares them to Nova Scotian high school writing criteria.

Assessment and Evaluation

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

The Importance of Assessment and Evaluation

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

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

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

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

Check It Out

Brookhart, S. M. How to Give Effective Feedback to Your Students (Association for **Supervision and Curriculum** Development, 2008)

Stiggins, R. J. An Introduction to Student-Involved Assessment for Learning (5th ed.) (Pearson, 2008)

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

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

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

Evaluation can be understood to have two different processes:

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

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

Check It Out

O'Connor, K. A Repair Kit for **Grading: 15 Fixes for Broken Grades** (Educational Testing Service, 2007)

O'Connor, K. How to Grade for Learning: Linking Grades to Standards (2nd ed.) (Pearson Professional Development, 2002)

Vignette

Throughout the semester, I assign six three- to five-page papers on various writing prompts that are designed to encourage critical thinking, abilities to express increasingly complex ideas, and fluency as writers. The first five papers are assessments for learning and do not receive any numerical mark or evaluation. They do receive, written in the margins, extensive anecdotal feedback on thought and detail, organization, matters of correctness, and matters of choice. After I hand back each assignment, students create a chart on which they track elements of strength in their writing and specific areas in need of improvement. I make copies of their charts so that I can track their progress along with them. Each time students hand in a subsequent paper, they must also resubmit the previous papers in the series so that I can accurately check on their progress and bring to special attention any areas in need of improvement that are consistently present. After I assess and return the fifth paper of the series, students are ready for an assessment of learning. I assign a sixth writing prompt, the result of which receives a numerical mark. As well, students are asked to pick one of the previous five papers of which they are the most proud to revise and resubmit, using all of the feedback they received over the semester. This paper also receives a numerical mark. Along with the two papers to be marked, students hand in all previous papers of the series one last time. This permits me to examine the entire body of evidence created by their work in order to allow my professional judgment to guide me in assigning final marks to the two papers being marked.

When the stress of receiving marks on every assignment is removed, students are able to focus on and learn from the feedback rather than simply looking at a number and filing their assignments in the back of their binders or the bottom of a trash can. As one student happily announced, once she got over not having a numerical mark on every assignment, "It's finally about the learning!"

~ Grade 11 teacher

Planning Assessment

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

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

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

Once the assessment criteria have been identified, the teacher then designs multiple assessment for learning events for the students to practise meeting SCOs. The teacher can then create an assessment plan by matching which assessment criteria will be used for each assessment event. A well-designed assessment plan will also anticipate the assessment of learning events. These will assess the criteria to produce a mark that represents what the student knows and is able to do at the end of the unit or time period.

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

This table is offered as an example of how teachers plan assessment events. Similar tables can be found in context in the In Action units in this document.

Planning Assessment for Learning and Assessment of Learning			Instructional Focuses		
			ing and o think, nd learn	Speaks with an awareness of audience and purpose	Listens actively with sensitivity and respect
Assessment Events	Assessment Artifacts	Type of Assessment Artifacts	Uses speaking and listening to think, explore, and learn	Speaks with an awareness of ar and purpose	Listens actively with sensitivity and respe
Pair discussion #1 Focusing on using speaking and listening to think, explore, and learn	self-assessment in journal	conversation	for		
Pair discussion #2 Focusing on speaking with an awareness of audience and purpose	self-assessment in journal	• conversation		for	
Pair discussion #3 Focusing on listening actively with sensitivity and respect	peer-assessment formself-assessment in journal	productconversation			for
Small-group discussion #1	podcastself-assessment in journal	productconversation	for	for	
Small-group discussion #2	podcastself-assessment in journal	productconversation		for	for
Small-group discussion #3	podcastself-assessment in journal	productconversation	for		for
Teacher notes and feedback (ongoing)	teacher checklist and anecdotal notes to compare with the students' notes in their journal	observation and conversation	for	for	for
Podcast	 student recording of a small- group conversation rubric used to conduct the evaluation 	• product	of	of	of
Student Journal	 student journal used by the teacher to evaluate the data about the student's skills rubric used to conduct the evaluation 	• product	of	of	of
Student conference	rubric used to conduct the evaluation	conversationproduct	of	of	of

Designing Assessment Experiences

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

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

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

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

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

Check It Out

Meisels, S. J., et al. Thinking Like a Teacher: Using Observational Assessment to Improve Teaching and Learning (Allyn and Bacon, 2002)

Conversations

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

Approaches to Assessment

Ongoing assessment with specific and instructive feedback

Observations

(of learning)

- anecdotal notes
- drafts showing crafting, revising, and editing strategies
- notes from Literature Circles
- observation checklists
- reading skills
- · listening and speaking skills



Conversations (discussing learning with students)

- journals
- notes
- · reading/writing conferences
- reflections
- self-assessments
- observations

Products (students create)

(Students creat

- assignments
- checklists
- notebooks
- peer assessments
- portfolios
- reader responses
- research notes
- test scores
- project assignments

Observations

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

Products

Products include all of the work that a student completes. They can be written texts such as essays, lists of books read, responses, multimedia projects, or poetry. Products can also include visual (posters, media displays, web pages, and photo essays) or oral (radio or video ads, a dramatization of a scene from a novel, or a podcast). (Also see Variety of Experiences, p. 185.)

Check It Out

Davies, Anne. Making Classroom Assessment Work (2nd ed.) (Connections Publishing Inc., 2007)

Lewin, L., and B. J.
Shoemaker. Great
Performances: Creating
Classroom-Based Assessment
Tasks (Association for
Supervision and Curriculum
Development, 1998)

McMillan, J. H. Classroom Assessment: Principles and Practice for Effective Instruction (3rd ed.) (Pearson Education, 2004)

Oosterhof, Albert., Rita-Marie Conrad, and Donald P. Ely. Assessing Learners Online (Pearson, 2008)

Popham, W. J. Classroom Assessment: What Teachers Need to Know (3rd ed.) (Allyn and Bacon, 2002)

Vignette

I am always trying to ensure that I am practising fair assessment strategies with my students that result in authentic and valid marks. Recently, I had the opportunity to hear Anne Davies speak, and she has inspired me to include data from multiple sources. She advocates the need for triangulated evidence through conversations, observations, and products. For me, collecting data from conversations and products was easy, but I struggled with incorporating observations into my assessment practice. What evidence would I use to support my marks?

I tried checklists, but all they had was the date and a check mark. Weeks later, I wasn't even able to remember what the students had done in order to get the check mark let alone the level of expertise shown in relation to meeting the outcome. I moved to yellow sticky notes but found that I was constantly losing track of them. I knew I wanted to assess the work students were doing during class time, but I needed to be able to justify my marks and give feedback on how the students could improve.

The solution for me was to use index cards. This format provided me with enough space to record detailed comments about each student, and by taping the cards in an overlapping manner (each one peeking out from beneath the next) to the inside of a file folder, I was able to keep track of all of the cards. Once a card was full, I would pull it out of the file folder, replace it with a new one, and store the completed card alphabetically in a recipe box. The advantage of this system is that I can easily flip through the cards in the file folder while observing the students and write notes based on my observations. A quick review of the cards lets me keep track of students with fewer comments so that I can make a point of observing them at the earliest opportunity. Another advantage is that I can use different coloured index cards for the different strands, although I have found it helpful to just focus on a few assessment criteria at one time. At the end of the marking period I review all of the cards for each student to evaluate to what extent they have demonstrated achievement of specific outcomes.

~ Grade 12 teacher

Using Common Assessment Criteria within a High School

Within a high school, teachers can work together to determine which assessment criteria should be used for each grade level and course. Instead of creating common assessments (e.g., all students in grade 10 writing the same essay), English teachers should work to create common assessment criteria (e.g., all students in grade 10 demonstrating the ability to paraphrase). In large high schools where a course is taught by several teachers, using common assessment criteria can create consistencies in how student learning is assessed. In a small high school where several English courses may be taught by one teacher, common assessment criteria can help students understand what is expected of them from grade to grade. To help teachers determine common assessment criteria, this teacher resource provides sample assessment criteria for speaking and listening, reading and viewing, and writing and other ways of representing. These assessment criteria are presented in subsequent sections.

Using Assessment Information for Instruction

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

While it is not practical to provide individualized instruction for each student, it is important to read the signs that a student is struggling early enough to provide additional support.

The following charts offer some helpful suggestions for follow-up support. Because each student's situation is unique, these recommendations are intended as suggestions only.

Speaking and Listening

If you notice that	you need to		
a student is reluctant to participate in group discussions	 provide an opportunity to share in other ways pair students (then move to small groups before the whole group) 		
a student has difficulty following oral directions	 give one or two directions at a time have the student paraphrase the directions given provide written or visual instructions 		
a student struggles to summarize what was said	 activate prior knowledge before the presentation provide an outline before the presentation provide a structure or key ideas for the student to listen for model summarizing techniques 		
a student does not ask clarifying questions of another speaker	 prompt the student to ask questions model different types of questions allow the student to write questions encourage the student to investigate the questions others ask 		
a student is not respectful of the ideas and opinions expressed by others	 speak to the student and model appropriate behaviour generate a list of group norms pair the student with a strong student who will model positive behaviour provide the student with a protocol for group participation 		
a student has difficulty evaluating the effectiveness of a speaker	 provide criteria for evaluation model effective and ineffective presentations and discuss each prompt or ask questions that will require the student to think about particular aspects of the presentation 		
a student has difficulty expressing his or her own ideas and opinions	 allow the student to express ideas in writing or other representations encourage the student to share first with a partner, then a small group, and finally the whole group 		

Reading and Viewing

If you notice that	you need to	
a student is consistently reading texts that are too difficult or too easy	 set goals with the student model techniques for selecting texts assign short pieces of a text that provide a little bit of challenge for the student provide the student with a number of texts to choose from 	
a student has difficulty with reading fluency (i.e., reading is slow and choppy or much too fast)	 model fluent reading have the student read the same piece more than once have the student practise with a text that is at his or her independent reading level 	
a student has difficulty with comprehension and understanding texts	 confer with the student ensure that the student is reading a text that is at his or her instructional level encourage the student to discuss the text with a small group 	
a student does not provide evidence and support for his or her opinions and statements	 model and scaffold the process provide a graphic organizer that prompts the student to give evidence 	
a student is unable to locate information relevant to a topic of study	 provide questions for investigation model questioning and the process of locating information 	
a student does not critically evaluate texts	 provide the student with questions or prompts to encourage critical thinking model critical thinking by using a think-aloud begin by providing the student with easy/obvious texts for evaluation and then move toward more complex texts 	

Writing and Other Ways of Representing

If you notice that	you need to
a student's writing is not focused, or lacks relevant and accurate information (ideas)	 confer with the student model the effective use of ideas by using mentor texts brainstorm ideas with the student model the process of grouping and classifying information provide an opportunity for practising and sharing
a student's writing lacks organization	 confer with the student model effective organization patterns by using mentor texts explicitly teach organization by using graphic organizers as a starting point provide an opportunity for practising and sharing
a student's writing has many mechanical errors (conventions)	 confer with the student model the effective use of mechanics by using mentor texts explicitly teach conventions provide an opportunity for practising and sharing create posters that address the issues of mechanics
a student's work consists of largely the same type of writing/representation	 provide the student with a checklist and a minimum goal each term provide models of various text types read aloud and encourage others to share various text types mentor the student to develop a new type of writing/representation
a student's writing/representation does not include the necessary text features and structure for that type of text (presentation)	 read aloud various types of text and conduct think-alouds highlighting key features create and post "living posters" that address text features use and analyze mentor texts in the form of representations with the student
a student's writing is not appropriate for the intended audience and purpose	 confer with the student encourage the student to share his or her writing with a peer for feedback
a student rarely shows commitment to a piece of writing/representation	 set small and manageable goals for the student and confer or check with the student at regular intervals give the student a choice of writing topic, form, and/or audience invite the student to make decisions about the topic, form, and/or audience
a student is reluctant to make revisions or editing improvements to his or her work (conventions)	 confer with the student model conventions by using mentor texts start small—choose one or two areas to focus on

Using Junior High Literacy Assessment Results

Grade 9 students in Nova Scotia's public schools participate in the Junior High Literacy Assessment. The results of this assessment provide information about a student's functional literacy as demonstrated through a variety of independent reading/viewing and writing tasks.

High school teachers have access to the Junior High Literacy Assessment results for individual grade 10 students. These results are intended to inform the instructional decisions of classroom teachers as they continue to support the literacy development of students.

For students who are noted as not yet having met the expectations for the reading and/or writing sections of the Junior High Literacy Assessment, there is the understanding that effective whole-class teaching practices can further their development toward becoming independent, strategic readers/viewers and writers in a variety of contexts. Teachers of grade 10 English language arts will find that the Junior High Literacy Assessment results can contribute to their understanding of what the student has under control in the area of literacy, and be helpful in planning for student success in their respective courses.

Technology Integration

Junior High Literacy Assessment web page: http://plans.EDnet.ns.ca/jhla

Involving Students in Assessment Experiences

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

Check It Out

Stiggins, R. J. An Introduction to Student-Involved Assessment for Learning (5th ed.) (Pearson, 2008)

Incorporating Students' Interests

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

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

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

Self-Assessment

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

Reflecting on Feedback

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

Setting Goals

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

Vignette

When I return a piece of writing such as an essay or a short story, I have students read through my comments carefully and then choose three elements of writing that they would like to improve. They write their choices in their binder. Then, the next time they are about to begin a writing task, I remind them to check their notes and to remember to focus on improving the elements they chose.

~ Grade 11 teacher

Check It Out

Brookhart, S. M. How to Give Effective Feedback to Your Students (Association for Supervision and Curriculum Development, 2008)

Gregory, K., C. Cameron, and A. Davies. *Conferencing and Reporting* (Vol. 3) (Building Connections Publishing, 2001a)

Check It Out

Gregory, K., C. Cameron, and A. Davies. *Self-Assessment and Goal-Setting* (Vol. 2) (Building Connections Publishing, 2001b)

Celebrating Success

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

Developing Metacognition

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

Co-constructing Assessment Criteria

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

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

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

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

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

Negotiating Assessment Events and Evaluation Procedures

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

Using Samples/Exemplars

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

Check It Out

Gregory, K., C. Cameron, and A. Davies. *Setting and Using Criteria* (Vol. 1) (Building Connections Publishing, 2001c) Samples of student work should be used with the written permission of the students (and parents or guardians if the student is under age 19), especially if the teacher intends to use them in successive classes or years. Identifying information such as the student's name should be removed if permission to use the work over time is sought. Teachers should establish a method of archiving the received permissions. Often, teachers extemporaneously use a student's work as a sample or exemplar. No written permission is required as that is part of generally accepted practice. However, when a teacher wishes to reuse a piece of work over time and the individual student is no longer present, then written permission should be in hand.

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

Vignette

I have collected a range of writing exemplars, which I use in a number of ways.

One possibility is to give students three short pieces of competent writing on the same topic (e.g., the opening paragraph of an essay or a letter to the editor) and ask them to decide which one they find the most effective and why. This is something they can do as a think-pair-share. This sometimes leads to a survey of how many students "voted for" which piece, with volunteers making the case for their "candidate." Because I choose three pieces, each of which has areas of competence and skill, no one has to feel embarrassed by a clearly "wrong" choice. The purpose of the exercise is to get them thinking about what to value in writing for a given purpose.

I also use poems. It isn't difficult to alter a poem (word choice, punctuation, line length, etc.) that students then compare to the original (possibly not knowing which version is the original). Students have to consider how meaning is made through the choices a writer makes and how subtle changes can alter meaning.

~ Grade 10 teacher

Record Keeping

In high school, students are capable of managing records of their assessment results. For example, teachers might expect that students keep all of their assessment documents in one area of a binder or in a specific folder in class. Students can keep a table of contents of their assessment documents, make reflective entries in an assessment log, or categorize their assessment documents (e.g., work that shows critical thinking, work that demonstrates reading strategies).

Student Reporting

Students can also be involved in creating reports that are intended to communicate with parents and guardians. These reports are different from the official school report cards. Instead, student-created reports can provide individualized summaries of what has happened in English language arts class since the last student report, what skills have been developed, and what the student's particular emphasis in the upcoming month (or another defined time period) will be. These reports are also an opportunity for students to summarize the descriptive feedback they have received from the teacher or to graphically represent assessment results for a particular repeated skill (e.g., matters of choice in writing). See Appendix C1 for a sample template for a student-created report.

Peer Assessment

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

Technology Integration

Moodle environments are particularly suited to supporting peer assessment: http://nsvs.EDnet.ns.ca/m19

Check It Out

Brookhart, S. M. How to Give Effective Feedback to Your Students (Association for Supervision and Curriculum Development, 2008)

Grading Practices in Senior High English Language Arts

In Nova Scotia, grades (represented in letters or numbers) are used to represent students' achievements in senior high courses. These grades are used in formal reporting processes such as mid-term reports and report cards. These grades are also used to determine whether or not a high school graduation diploma will be awarded to a student at the end of his or her high school experiences, and post-secondary institutions use these grades to determine offers of admission and scholarship opportunities for high school students. Because students' grades are stressed in high school, it is important that English language arts teachers determine them by following the guiding principles outlined in assessment policies.

In Nova Scotia, assessment policies are written at the following three levels that operate within a hierarchy:

- Provincial policies: These policies are outlined in *Public School Programs*, Foundation for the Atlantic Canada English Language Arts Curriculum, and Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12.
- School board policies: The provincial assessment policies are interpreted, and guidelines and procedures are described.
- School policies: The provincial and school board assessment policies are enacted, and reporting times and procedures are finalized.

Roles of Assessment for Learning and Assessment of Learning in Calculating Students' Grades

Teachers need to identify the purposes of their assessment events. Are they intended to direct further learning (assessment for learning) or to determine what has been learned (assessment of learning)? When calculating a student's grade, teachers need to have established a body of assessment evidence. While assessment of learning events should be stressed in calculating students' grades, teachers also use professional judgment and look for trends in students' results to ensure that the assessment of learning event best reflects what students know and are able to do. Establishing a body of evidence from assessment events informs a teacher's professional judgment.

Assessment for learning events are the students' practices of a specific skill, and students' grades should reflect what they have learned, not what mistakes they made while practising a skill. An assessment

plan that illustrates how English language arts teachers design their assessment for learning and assessment of learning events is presented in each of three sections in this guide: Speaking and Listening, Reading and Viewing, and Writing and Other Ways of Representing.

Role of Professional Judgment in Students' Grades

The use of Power School's PowerTeacher Gradebook should be an integral tool to assist teachers in tracking the progress of students in relation to achievement of outcomes and organizing assessment evidence. It is important that teachers make professional decisions about what counts in determining students' final grades. In Nova Scotia, high schools use electronic forms of record keeping and reporting such as PowerTeacher Gradebook as mentioned above. Teachers need to review these electronic records to ensure that they accurately reflect what students can do at the end of an English language arts course. This is particularly important when grades are representing skills that have grown throughout an English language arts course. In such cases, teachers need to ensure that the final grade is not simply an average of all assessment events, including those that illustrated what students could *not* yet do at the beginning of the course. Instead, teachers need to look for trends in students' assessment results and consider these trends when determining a final grade.

Students' final grades should represent their achievement of curriculum outcomes. Behaviours that are not associated with SCOs should not be represented in students' final grades. For example, attendance behaviours such as being late for class or absent are not English language arts outcomes and should not be used to determine students' grades. These behaviours can be reported in a student profile but not included in a student's grade.

In addition, teachers are governed by assessment policies that frequently make explicit how to address many of the following issues: late assignments, participation, attitude, effort, homework, the use of zeros, and group marks. When in doubt, teachers should consult assessment policies for guidance about how to determine students' grades as well as advocate for school assessment policies that make grading practices explicit in all subject areas. The teacher's professional judgment is required to determine a student's final grade to ensure that it accurately represents how the student has achieved curriculum outcomes at the end of the course.

Check It Out

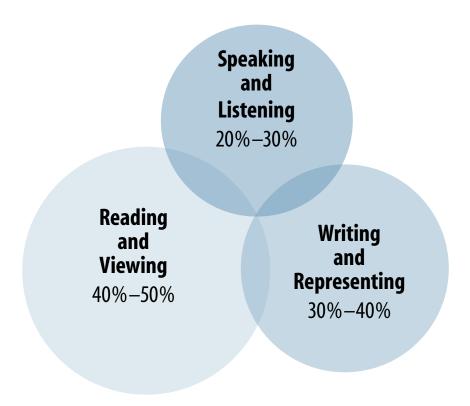
O'Connor, K. A Repair Kit for **Grading: 15 Fixes for Broken Grades** (Educational Testing **Service**, **2007**)

O'Connor, K. How to Grade for Learning: Linking Grades to Standards (2nd ed.) (Pearson **Professional Development,** 2002)

Role of Course Evaluation Plans

Course evaluation plans explain to students and parents and guardians how a student's final grade is calculated by combining several weighted categories. Regardless of the chosen categories used in a course evaluation plan, teachers need to ensure that students' final grades represent their skills in all of the outcome strands in a balanced way. Speaking and listening, reading and viewing, and writing and other ways of representing should all be represented in a student's final grade. The balance of these strands in a student's grade should reflect the time dedicated in the classroom program to the strands. Teachers may use the following guidelines when designing a course evaluation plan, notwithstanding a final exam:

- Speaking and listening: 20–30 percent of the student's final grade
- Reading and viewing: 40–50 percent of the student's final grade
- Writing and other ways of representing: 30–40 percent of the student's final grade



Regardless of the evaluation plan that teachers design for their course, they should use their professional judgment to make sense of students' accomplishments, and, therefore, professional judgment is a component of calculating students' final grades.

To help students and parents and guardians better understand how the final grade is determined by students' achievements of outcomes, teachers can design their evaluation plan to show how the final grade consists of categories that represent the outcome strands of the English language arts curriculum.

Sample Course Evaluation Plan Using Curriculum Strands as Categories			
Grades 10/11 Grade 12			
20%—speaking and listening	20%—speaking and listening		
30%—reading and viewing 25%—reading and viewing			
30%—writing and other ways of representing 25%—writing and other ways of representing			
20%—teacher-designed exam 30%—Nova Scotia Examination			
+ teacher's professional judgment + teacher's professional judgment			
100%—final grade			

Teachers could also use the instructional focuses of being a successful English language arts student to create categories in a course evaluation plan. This strategy is especially effective when teachers within a school work together to consistently use these categories so that students and parents and guardians see the senior high English language arts program as a three-year course of study.

Sample Course Evaluation Plan Using Instructional Focuses as Categories			
Grades 10/11	Grade 12		
10%—uses speaking and listening to think, explore, and learn	5%—uses speaking and listening to think, explore, and learn		
10%—speaks with an awareness of audience and purpose	5%—speaks with an awareness of audience and purpose		
10%—listens actively with sensitivity and respect	10%—listens actively with sensitivity and respect		
10%—reads and views with comprehension	5%—reads and views with comprehension		
10%—uses reading and viewing to think, explore, and learn	5%—uses reading and viewing to think, explore, and learn		
10%—understands the craft of the author/creator	10%—understands the craft of the author/creator		
10%—responds thoughtfully to texts	10%—responds thoughtfully to texts		
10%—uses writing and representing to think, explore, and learn	5%—uses writing and representing to think, explore, and learn		
10%—engages in processes to create a wide range of texts	5%—engages in processes to create a wide range of texts		
10%—communicates effectively through texts	10%—communicates effectively through texts		
+ teacher's professional judgment	30%—Nova Scotia Examination		
	+ teacher's professional judgment		
100%—final grade	100%—final grade		

Alternatively, teachers' course evaluation plans may represent the structure of their English language arts program, such as how the course is divided into different approaches to instruction (e.g., issues, thematic units, projects, workshops, concepts, major texts, author studies, historical geographical/cultural explorations). In this model, teachers need to ensure a balance in addressing the SCOs in all strands in their planning of their units of study.

Sample Course Evaluation Plan Using Instructional Approaches as Categories			
Grades 10/11 Grade 12			
20%—thematic unit #1	20%—thematic unit #1		
20%—thematic unit #2	20%—thematic unit #2		
20%—author study	10%—major project		
20%—major text(s) (e.g., novel, play, script, film)	10%—cultural exploration		
20%—issue inquiry	10%—concept inquiry		
+ teacher's professional judgment 30%—Nova Scotia Examination			
	+ teacher's professional judgment		
100%—final grade	100%—final grade		

	Approaches to Instruction				
	Providing instruction not instructions				
Number of Units	Examples				
Maximum 2 per semester	Major Text Study	Students do an in-depth study of one major text. The emphasis is on understanding the text, examining the author's craft, and identifying larger issues addressed by the text.	 script/play film novel performance short story collection 		
Maximum 3 per semester	Genre Study	Students explore a specific genre in depth. Multiple texts from this genre are presented and analyzed for their characteristics. This information is discussed and used as a model to create new texts of this genre.	 poetry biography/memoir film and video short story media: print, multimedia essay 		
Maximum 2 per semester	Multi-genre Study	Students investigate an issue, theme, concept, or essential question using a number of texts from a variety of genres and sources. This may include cultural, historical, and/or geographic exploration.	 Canadian identity How is language constructed, used, and manipulated to influence others? What is the nature and impact of human conflict? 		
Maximum 2 per semester	Author Study	Students do an in-depth study of a collection of texts created by one author. The emphasis is on understanding the texts, examining the author's craft, and identifying larger issues addressed by the texts.	 Margaret Atwood George Elliott Clarke Leonard Cohen Thomas King Alistair MacLeod Toni Morrison 		

Planning and instruction include a balance of the above approaches. The classroom as a workshop is essential in each approach. This includes Time to Teach, Time to Practice and Develop, and Time to Reflect and Share.

Instruction

Common Approaches to Instruction

Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12 identifies a number of common approaches to instruction. Teachers should use multiple approaches within their English language arts program, including the study of a particular genre (e.g., poetry, drama) and multi-genre studies (e.g., as a unit organized by an issue, theme, project, concept, or historical geographical/cultural exploration). Teachers can also plan their English language arts program by matching SCOs with their instructional approaches or units of study. (See appendices B2, B3, and B4.) The following chart is adapted from p. 121 of the curriculum guide, and the focuses of instruction that could involve a multi-genre approach are indicated with asterisks.

Sample	Description	Examples	Teacher Roles
Genre Study	This approach involves the in-depth study of a particular genre.	poetrydramapolitical satiregraphic novelshistorical fiction	 Identify a genre to be studied by the whole class or provide students with a framework to investigate various genres in small groups or independently. Provide students with texts (or suggestions) from within the chosen genre(s).
Issue*	This approach involves active inquiry focusing on diverse perspectives, experiences, and values.	 employment social networking in the digital world prejudices, racism, sexism, homophobia 	 Provide a framework for inquiry and discussion. Coach students in gathering/ assessing information. Coach students through group processes. Encourage variety and diversity of opinions. Support original investigation by students via direct observation. Support the development, use, and interpretation of data collection instruments, investigations, and presentations of findings.

Sample	Description	Examples	Teacher Roles
Theme*	This approach involves the creation of and response to a range of texts focused on a central idea.	truth, beauty, freedom, love	 Identify a variety of themes arising from available resources. Help students choose a theme to match interests and concerns. Suggest strategies for inquiry and discussion. Negotiate a culminating activity and give feedback on its development.
Project*	This approach focuses on finding information and building knowledge through investigative techniques and processes.		 Negotiate topics and tasks. Suggest resources and research strategies. Give feedback and coach students on strategies for the selection and integration of information. Coach students on decision making about content and form.
Workshop*	In this approach, the focus is on the process of creating text or meaning. It should be noted that the workshop, as an instructional approach, can be used in conjunction with other approaches to instruction.	 writers' workshop viewers' workshop drama workshop readers' workshop 	 Negotiate a group focus and the planning of activities. Monitor and coach students on the group process. Give feedback on group and individual progress. Negotiate a focus and task as well as evaluation criteria.
Concept*	In this approach, experiences and investigations focus on a language arts concept or topic.	archetypesimagerysatiresymbolsvoice	 Suggest resources. Suggest questions and directions for inquiry. Coach students in decision making and reformulation. Give feedback to shape the culminating activity.

Sample	Description	Examples	Teacher Roles
Major Text	This approach encourages close exploration of diverse aspects of a major work (novel, play, or film) with options to extend experiences with and responses to the text.	 small-group study of a major text whole-class study of a major text independent study of a major text 	 Negotiate a focus and a task as well as evaluation criteria. Suggest resources and issues to explore. Coach students in evaluating and selecting information. Encourage students to reformulate and redirect inquiry. Give feedback on progress and suggest directions for development. Ask questions about form and format decisions.
Author Study*	This approach encourages explorations and investigations of specific authors and may include historical and background information, texts, and cultural contexts in which the works were created or set.	 Facilitate original investigations of Maritime, Canadian, and world authors, filmmakers, poets, and journalists. Help students to research, contact, interview, interpret, and present findings of a local author. 	 Identify a range of authors for which resources are available. Negotiate focus, strategies, and task. Coach students on strategies for the selection and integration of information. Coach students on decision making about content and form. Encourage students to reformulate and redirect inquiry in response to information and emerging ideas.
Historical Geographical/ Cultural Exploration*	This approach centres on a range of works representing particular times, places, and cultures.	 genocide/ the holocaust early Nova Scotian women writers 	 Identify a range of topics for which resources are readily available. Negotiate focus, strategies, and task. Ask questions and suggest directions to extend the inquiry. Give feedback on ideas, information, and direction. Suggest areas and issues for further development.

In this teaching resource we will look at additional support and practical ideas for many of these approaches. (See the In Action section.) While these are not the only approaches to instruction (and the suggestions presented here are not exhaustive), they are intended to offer a starting point from which to continue to develop and adjust further instruction. Teachers are encouraged to add to, revise, change, omit, and make these their own in a way that best meets the learning needs of their students.

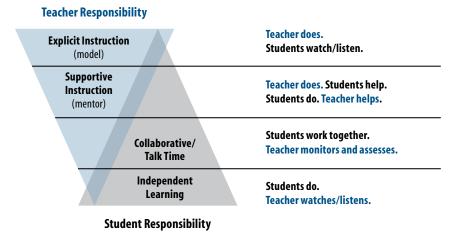
The Need for Explicit Instruction

Learning is not something that happens simply by osmosis. It is not enough to surround students with books, an audience, and computers and hope that they develop the necessary skills as thinkers, speakers, readers, writers, and creators of works in a range of media. While students will develop and learn many things on their own, it is important that in the English language arts classroom teachers provide explicit instruction in a variety of areas.

A challenge faced by many teachers is the tendency to jump from telling students what to do to expecting them to complete the work independently. For many students this jump is too great, and as a result they experience frustration and a lack of success. The phrase "gradual release of responsibility" is about avoiding this pitfall.

Ultimately, the goal of the teacher is to gradually decrease the level of support provided until the student is able to engage in the learning experience independently and successfully. This requires a process that begins with explicit instruction, moves through supportive instruction, and ends in independent learning.

Gradual Release of Responsibility



Explicit Instruction

Explicit instruction is essential in every class. This kind of instruction might be necessary to introduce a new or difficult concept or to ensure that the entire group receives a common message. Explicit instruction is also helpful in showing students how to exercise a particular skill. It is important, however, that explicit instruction be followed up with supportive instruction in situations where the student is still developing the necessary skills or when the concept is difficult. Telling and modelling are two kinds of explicit instruction.

Telling: The teacher tells or explains; the student(s) listen(s).

Includes: lecture

Example: During a lesson about annotating texts, the teacher explains how to ask questions, make connections, wonder about imagery, comment on motifs/themes, and note the interesting language used in the replay and slow-motion features for video segments.

Example: The teacher presents a lesson about how dialogue can be used to develop character in a short story.

Modelling: The teacher demonstrates; the student(s) observe(s).

Includes: reading aloud, lifting texts, thinking aloud, and annotating texts

Example: The teacher shares a poem in which examples of annotations are noted. If the poem is shared electronically, different colours or symbols could be used for the different types of annotations.

Example: The teacher shares a short story and notes how character is revealed through specific dialogue by using think-alouds.

Supportive Instruction

Supportive instruction goes beyond simply telling or showing students how to do something. This kind of instruction allows teachers to provide some assistance to students as they work toward independence.

Shared: The teacher and student(s) work together.

Includes: shared reading, and shared writing

Example: The teacher reads a poem or excerpt from a novel or play and, in groups, students annotate the text. Each group could be assigned a different task: questions, connections, imagery, motifs, language choices, etc.

Example: The teacher reads a short story or excerpt and, in groups, students identify what is revealed about different characters through the dialogue. Different groups can analyze different characters.

Guided: The student(s) complete(s) the task with support from the teacher as needed.

Includes: guided reading, and guided writing

Example: Students return to a piece of text with which they are already familiar and have previously discussed. Each student annotates the piece, including as many different types of annotations as possible.

Example: Students are given a situation and two distinct characters and asked to develop dialogue to reveal the characters' personalities. For example, students could be asked to write a brief story about an overworked, underappreciated manager and a diva-like celebrity on their way to an awards show.

Conferring: The student(s) meets with the teacher to discuss specific strategies to support particular skills.

Includes: writing conferences, and portfolio conferences

Example: Students are working on an assignment that asks them to identify specific individualized writing goals. The students meet with the teacher in a writing conference to discuss specific writing strategies that the teacher suggests to help the students work toward their goals. Students create notes about the suggested strategies discussed during the conference time and then plan the next steps in their writing. Students can be arranged in small groups to discuss common writing goals or the writing conferences can be conducted individually.

Co-constructing/co-selecting: The student(s) participate(s) in making curricular decisions with the teacher.

Includes: assessment criteria, assignments, online environments, choices of texts, and audiences

Example: Students are given a range of texts to choose from for small-group discussions. Students rank their "top five choices" and then the teacher determines the final student groupings based on the students' input about their reading interests.

Using tutorial materials: The teacher develops or selects for use tutorial materials in a guided context to facilitate additional independence in learning for the students and in contexts where the teacher's personal knowledge or skill base does not offer sufficient capacity.

Example: Teachers might recommend and/or select the use of video tutorials to address how to create a digital collage of students' photographs as part of a student publication.

Example: A teacher might create an audio podcast of his or her annotation of a poem for students to consult independently. (See Appendices E2a and E2b for information about podcasting.)

Technology Integration

Teachers can find tutorials for specific technology on the Nova Scotia Virtual School's Moodle: http://nsvs.EDnet.ns.ca/m19.

Independent Learning

Independent learning is the ultimate goal. It is at the independent stage that students are able to demonstrate and apply understanding of concepts and skills. However, the teacher continues to monitor the students' progress to ensure their ability to be able to work independently.

Independence: The students complete the task without support from the teacher.

Includes: assigned work, projects, independent reading, and independent writing

Example: Students annotate a new piece of text.

Example: Students revisit a piece of creative writing that they have been working on and look for opportunities to incorporate more dialogue to reveal character.

Check It Out

Cooper, D. Talk about Assessment: High School Strategies and Tools (Nelson Education, 2010)

Cooper, D. Talk about Assessment: Strategies and Tools to Improve Learning (Thompson Nelson, 2007) **Individualized learning:** Learning tasks are individualized by the students such that they are able to design these tasks without support from the teacher.

Includes: individualized assignments, projects, writing tasks, and major text studies

Example: Student researches a concept of his or her understanding of the concept through writing or another way of representing.

Differentiating Instruction

If you ask any number of people to learn the same thing, they will all learn it in different ways and at different rates. Differentiation of instruction becomes very important in a classroom because each classroom has such a diverse range of learners. On the one hand, differentiation will allow students who struggle to be supported adequately in meeting the outcomes; on the other, it provides a greater challenge for those who need it.

Differentiation is not about creating individualized programs for each student in the classroom. It occurs within the outcomes themselves. It is also not about establishing permanent homogeneous groups in which students will work. Differentiation is about flexibility and understanding students well enough that instruction can be responsive to their needs. Most of the time, it is about how teachers address an outcome or teach a concept over time. When students are provided with multiple exposures to a concept, in multiple ways, there is a greater chance of meeting the needs of more students, and a greater chance of students successfully meeting outcomes.

Differentiation occurs in classrooms where the climate is safe and inclusive and encourages collaboration. Both the teacher and the students understand the students' learning styles, and what they have under control. A range of instructional strategies is used, and multiple representations are encouraged. Differentiation is really nothing more than good instruction.

The following table shows how the same learning outcome is addressed through differentiation. In this case, the students are provided with learning experiences related to note making that depend on multiple exposures and multiple ways of teaching and learning. The result is the same; however, students may require multiple paths to arrive at that destination.

Grade 10 Learning Outcome 8.2:

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

Path 1	Path 2	Path 3	Path 4	Path 5
Modelled	Shared	Guided	Independent	Independent
Read aloud a paragraph from a piece of information text and then model how to make notes about a text while reading. Teachers can model their thinking by talking out loud as they make decisions about what to record in the notes.	Have students, as a group, read aloud a paragraph and discuss the key points. Model how to record these points in bulleted or numbered format.	Provide students with thematic headings for reading a selected work of fiction. Then, using index cards or stickies, students make notes while they are reading. Show them how to record these notes according to the identified thematic headings.	Provide students with a work of fiction that shows a protagonist's change or growth in his or her world view. Have students create a visual representation of the protagonist's change process. The teacher monitors the students' progress.	Using technology such as Inspiration, have students make a web or outline that demonstrates a protagonist's change in his or her world view. The teacher monitors the students' progress.

Sometimes it is necessary to further differentiate how and what is taught for different groups and individuals in order for students to meet outcomes successfully. This is often viewed in two ways: differentiation of the content that a student is learning and differentiation of the classroom.

Differentiating the Content Areas: Process and Product

It is possible to differentiate each of these in order to meet the needs of the learner.

- **Content/concepts:** What the student is expected to learn within the parameters of the curriculum outcomes
- **Process:** How the student is expected to work
- **Product:** What the student is expected to produce (Teacher expectations for the student may be greater or lesser or there could be differences in what he or she creates to show his or her learning.)

Check It Out

Tomlinson, C. A. How to Differentiate Instruction in Mixed-Ability Classrooms (2nd ed.) (Association for Supervision and Curriculum Development, 2001)

Tomlinson, C. A. and J. McTighe. Integrating Differentiated Instruction: Understanding by Design (Association for Supervision and Curriculum Development, 2006)

Differentiating the Classroom

Differentiating the classroom occurs when what the student is learning is the same as the identified outcomes for that grade but the environment in which the student is learning has changed.

• **Environment:** The situation in which the student is learning (includes the grouping and position in the classroom)

Nuts and Bolts

Teachers should check with their school to determine which forms are required to document adaptations and Individualized Program Plans for students.

The Importance of Integration

Program designs should consider the ways in which students' learning experiences are interconnected. Teachers must help students see the relationships that exist among their learning experiences. This involves helping students understand not only the connections within the English language arts program in a school but also with other courses and skills taught outside the English language arts classroom.

Cross-Curricular Connections

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

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

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

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

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

Technology Integration

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

Students must be supported instructionally to

- access and use information sources that grow and change at an exponential rate
- expand perceptions of time and space in a global context
- interact and interconnect with others in new ways
- orient themselves within technological environments characterized by continuous, rapid change

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

Check It Out

Allen, J. Tools for Teaching Content Literacy (Stenhouse Publishers, 2004)

Carty, M. Exploring Writing in the Content Areas: Teaching and Supporting Learners in Any Subject (Pembroke Publishers, 2005)

Daniels, Harvey, and Steven Zemelman. Subjects Matter: Every Teacher's Guide to Content-Area Reading (Heinemann, 2004)

Suggestions for Technology Integration

- Ensure that the classroom is equipped with four networked computers and recommended software.
- Establish a schedule for student access.
- Report malfunctioning equipment by completing the required work order.
- Infuse each unit with instruction from multiple literacies.
- Ensure that you integrate media, visual, critical, and informational literacies within each unit of study.
- Integrate technology. Use the four classroom computers so they are easily accessible as a reference for students and to create blended-learning environments (such as Moodle or video-conferencing systems).
- Book a mobile laptop cart for regular student use.
- Write using technology.
- Use technology to prepare instructional materials and resources that differentiate instruction.
- Select and use technology options for students as a way to capitalize on students' interests, aptitudes, and learning styles. Learning is social and collaborative—technology facilitates both.
- Plan instruction and learning that specifically uses technology to achieve English language arts outcomes.
- Model intellectual-property use that complies with Canadian copyright requirements.
- Model the acknowledgment of sources, using correct citation formatting in your handouts and instructional resources. (See the Noodle Tools website for support in this.)
- Encourage and accept electronic submissions of student work and responses to students' work by peers and the teacher.
- Use discussion forums, blogs, and wikis to develop knowledge and understanding.
- Link students with peers throughout Nova Scotia and elsewhere for collaborative learning opportunities via school board and provincial video-conferencing technology systems or via online writing forums such as the Writers in Electronic Residence (WIER) program.
- Establish a Moodle environment for students, with a focus on knowledge creation, response, reflection, and collaboration.
- Use Web 2.0 technologies (available within the school board and province) for providing an audience for student publications and for sharing communally developed/available resources such as Creative

Commons licensed audio, graphic, photographic, and video files for student learning purposes.

- Encourage the use of Creative Commons licensed resources for both teacher and student learning purposes.
- Take part in the school's technology committee's discussion of software selection and installation priorities to ensure that core and useful software recommended by the Nova Scotia Department of Education is available to support English language arts students in relevant learning spaces such as the classroom, the school library mobile laptops, and learning labs.
- Request the services of a school or board technology integration mentor to assist in your development of personal skills with technology and to co-plan instruction that integrates the use of technology to support specific groups of students' learning needs, interests, and preferences/styles.
- Seek out and attend online learning opportunities that address professional learning priorities.
- Join an online networked professional learning community to share strategies and resources and to consult as you plan and meet students' learning needs.

Moodle, Online Discussion Forums, and Networked Professional Learning Communities

Moodle is an online environment of choice in Nova Scotia. The Nova Scotia Virtual School hosts blended learning environments where teachers and students interact both asynchronously and synchronously. Moodle allows students and teachers to share documents, images, and audio/video files as well as to participate in discussion forums that foster a networked community of learners.

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

Teachers can learn more about Moodle by contacting their school board technology department to establish a Moodle environment for their students and by joining the "NSVS: Learning to Use Moodle" course within the Nova Scotia Virtual School: http://nsvs.EDnet.ns.ca/m19.

Check It Out

Creative Commons licensing allows artists, writers, and creators to license their works for various levels of public use or modification: http://creativecommons.org

Shamburg, C. Bringing
Technology into the Classroom:
English Language Arts Units for
Grades 9–12 (International
Society for Technology in
Education, 2008)

Check It Out

Contact your online coordinator to learn more about your school board's online and document-sharing services.

Classroom Materials and Equipment

Certain materials can be made available in classrooms to enhance student learning opportunities. The following are some suggestions:

- four current classroom computers with Nova Scotia Department of Education recommended English language arts software installed
- bins or portable storage
- · blank overheads
- highlighters
- LCD projector (shared use)
- paper
- pens, pencils, markers, etc.
- overhead projector
- staplers, hole punch, etc.
- · sticky notes
- tabs
- whiteboards (full-size or smaller)
- · writing folders

A list of recommended technology resources for the senior high English language arts classroom can be found in Appendix D1. This list includes

- a secure, blended-learning environment under teacher direction
- classroom productivity, research, and representation software

Annual or Recurring Curriculum Events for English Teachers

Association of Teachers of English of Nova Scotia (ATENS)

http://local.nstu.ca/web/atens.

A conference occurs each year on the Nova Scotia Teachers Union Provincial Conference Day.

International Reading Association (IRA)

www.reading.org/general/conferences.aspx

An international conference occurs each year in the spring in the United States or Canada.

National Council of Teachers of English (NCTE)

http://ncte.org/annual

A convention occurs each year.

Nova Scotia Teachers Association for Literacy and Learning (NSTALL)

http://nstall.nstu.ca.

A conference occurs each year on the Nova Scotia Teachers Union Provincial Conference Day.

Reading for the Love of It.

Annual conference in Toronto.

The Word on the Street.

Annual event in Halifax and other Canadian cities.

Speaking and Listening

The outcomes associated with speaking and listening are important and often overlooked. With a greater emphasis placed on reading and writing, it is sometimes easy to forget about the importance of teaching students how to be effective speakers and listeners. Perhaps this is because speaking and listening are also the first modes of communication that students learn. From birth, children are exposed to oral language, and developmentally they learn to communicate in this manner long before they learn how to read or write. Due to this factor, students might seem proficient in speaking and listening. The challenge for teachers, then, is to assess students' strengths and needs and to provide instruction in the required areas.

Fortunately, a great deal of instruction in these areas can occur as part of the learning experiences provided for students in the areas of reading and writing. The challenge, however, is to make these experiences intentional and specific to the speaking and listening outcomes and not simply something that happens by chance or by accident. This challenge also involves assessing speaking and listening and representing these outcomes in students' final grades.

Roles of Speaking and Listening in the English Language Arts Classroom

Speaking and listening are essential in the English language arts classroom for several reasons. First, in life, speaking and listening are the two most often used modes of communication. Students, therefore, need opportunities within an English language arts course to develop and refine their abilities as speakers and listeners. Learning how to state and support a point of view and being able to respond to the views of others are important skills for active citizens in today's world. Students need learning opportunities around speaking and listening outcomes so they can

- express themselves and their cultural identities
- explore stimulating ideas, issues, and themes
- address authentic audiences and purposes
- learn from and with others throughout life
- successfully negotiate the complexities of interpersonal relationships

A second reason to value and emphasize the importance of speaking and listening in the classroom is the insight and information they provide about a student's knowledge and skills in other areas. When asked to talk about the strategies used when reading or the process engaged in when writing, students are given the opportunity to speak directly to their learning—information that might ordinarily only be inferred by observing students' in-class behaviour or assessing their writing/ presentations.

A third reason to value speaking and listening is the role they play in students' learning and developing conceptual understanding. Listening enables students to learn from others and their experiences. It provides additional or new points of view, allowing students to gain insight into things they have not experienced. Speaking also plays an important role. When students talk about their understandings, they are solidifying their understanding of the concepts.

It is worth noting an obvious point: Speaking and listening are collaborative. The acts of reading and viewing and writing and representing, for example, are individual, and although students may collaborate on various projects associated with these strands, success in achieving their outcomes does not often depend on collaboration and interaction as with speaking and listening. Exceptions to this are growing, especially for complex problem solving. Businesses use wikis, for example, as a way to build knowledge, share knowledge, and collaboratively solve complex problems that require multiple skill sets, experiences, and backgrounds and require documented solutions. Such interactive learning can make the classroom a dynamic, stimulating place to be, but it is not without attendant challenges. Therefore, the teacher and the students need to engage in ongoing reflection and appraisal of the speaking and listening that occur in the classroom in order to ensure that they are given appropriate emphasis and that students receive the necessary supports to be successful.

Teachers might have students complete a "Speaking and Listening Survey" that can provide useful information about students' knowledge and experiences with speaking and listening. This survey can be found in Appendix E1.

Instructional Focuses and Assessment Criteria for Speaking and Listening

Almost everyone is able to recognize an effective speaker or a good listener. Recognizing the characteristics of effective speakers and listeners is almost instinctive, but in the classroom these characteristics must be explicitly taught to students.

If students were asked to brainstorm qualities that effective speakers and listeners possess, such a list might resemble the expected outcomes outlined in the English language arts curriculum guide. Helping students to see the consistency between personal expectations and the expectations outlined in the guide is important.

The SCOs for speaking and listening identify what is expected of students at each grade level. One challenge for teachers, however, is to help students come to understand these outcomes in ways that are meaningful to them, thereby enabling them to practise consciously the attitudes and behaviours of effective speakers and listeners. A further challenge is to create appropriate and effective ways of assessing and evaluating student achievement. Perhaps the best way to meet both challenges is to actually use speaking and listening as the means to make transparent what is valued and how it will be evaluated. So, instead of the teacher simply telling the students what is expected and how assessment will take place, the teacher engages them in thinking about their personal expectations and how these relate to the expectations outlined in the guide.

Teachers can structure these discussions with students by sharing the following framework of instructional focuses in speaking and listening:

- uses speaking and listening to think, explore, and learn
- · speaks with an awareness of audience and purpose
- listens actively with sensitivity and respect
- records and plays back instances for self-analysis and coaching

These four instructional focuses are found throughout all three of the GCOs for speaking and listening.

Check It Out

Abbott, C., and S. Godinho. Speak, Listen, and Learn: Building Speaking, Discussion, and Presentation Skills in Every Classroom (Pembroke Publishers, 2004)

Fisher, D., N. Frey, and C. Rothenberg. Content-Area Conversations: How to Plan Discussion-Based Lessons for Diverse Language Learners (Association for Supervision and Curriculum Development, 2008)

Thornton, J., and J. Pegis. Speaking with a Purpose: A Practical Guide to Oral Advocacy (Emond Montgomery Publications, 2005)

Wilhelm, J. D. Improving Comprehension with Think-Aloud Strategies (Scholastic Professional Books, 2001)

Vignette

The need to develop students' listening skills became clearly evident during a lesson I created that enabled students to use three types: following basic instructions, demonstrating active listening, and demonstrating critical listening. When I implemented it in grades 10, 11, and 12, there were actually some students who had difficulty simply following instructions. Teachers should not assume that students have already mastered these important life skills but should explicitly teach them and provide opportunities for students to practise them. Perhaps students can be encouraged by the American playwright William Mizner's notion that "a good listener is not only popular everywhere, but after a while he gets to know something."

~ Grade 11 teacher

Using Common Assessment Criteria within a High School for Speaking and Listening

Within a high school teachers can work together to determine which assessment criteria for speaking and listening should be used for each grade level and course. Instead of creating common assessment events (e.g., all students in grade 11 delivering a formal speech), English language arts teachers should work to determine common assessment criteria for specific grade levels or courses. For example, teachers of English 11 may agree to assess students on their ability to ask clarifying questions. The following lists of sample assessment criteria is intended to help teachers choose common assessment criteria within a school.

Furthermore, teachers should share and co-create assessment criteria with students for specific assessment events. This collaboration helps students understand what is expected of them in assessment events and helps teachers know what clarification or explicit instruction students need in order to be successful in the assessment events. The assessment criteria listed below are organized into three instructional focuses for speaking and listening.

- · uses speaking and listening to think, explore, and learn
- · speaks with an awareness of audience and purpose
- listens actively with sensitivity and respect

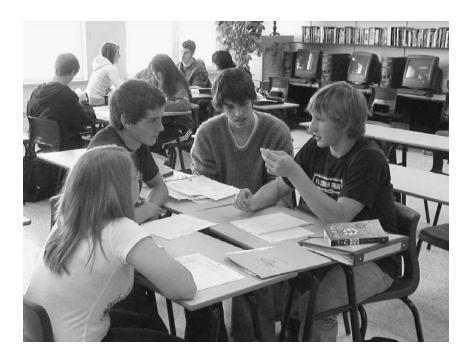
The assessment criteria are also cross-referenced to GCOs to assist teachers in their assessment planning.

Vignette

Early in the term I ask students, in small groups (or in pairs if that seems more appropriate), to brainstorm five or more specific qualities that effective speakers and listeners possess. I make it clear that, for this activity, students should think about speaking and listening as they pertain to discussion and interaction rather than in their more formal context of speech making and presentation. As each group reports to the class, I list their ideas on the board. Invariably, students come up with expectations similar to those in the English language arts curriculum guide but expressed in their own terms. This leads to further whole-class discussion in which we create two charts (one each for speaking and listening). Each chart has two columns: In the first we list what the skills looks like; in the second, what they sound like. For example, students may say that a good speaker or listener shows respect to others. On the chart, we might state that this looks like people taking turns or sounds like asking another student what he or she thinks.

Next, I ask the students to write reflectively about how they view themselves as speakers and listeners in light of what has emerged from both the small– and whole–group discussions, and to set some personal goals about "something to work on." (I do the writing and setting of personal goals as well.) For the next class, I create a one–page draft of the expectations the class thought were key to success as speakers and listeners in class discussion, including what each expectation "looks or sounds like." (See p. 99 of *Content–Area Conversations: How to Plan Discussion–Based Lessons for Diverse Language Learners* by Fisher et al.) The students then help revise the draft. This becomes a general guideline for class expectations—and a means of self–assessment—for the time being; that is, until it is time to revisit, review, and refine. In this way, the "co-creation" is ongoing as the understanding of expectations deepens.

~ Grade 10 teacher



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

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

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

Instructional Focus: Uses speaking and listening to think, explore, and learn					
Possible Assessment Criteria	GCO 1	GCO 2	GCO 3		
Follows spoken instructions accurately		1			
Gives clear instructions		1			
Shares his or her own experiences, ideas, and feelings	1	1			
Invites questions and asks for feedback	1	1	1		
Willingly offers her or his own ideas	1				
Grapples with new ideas	1				
Admits when she or he does not understand		1			
Asks the speaker for clarification			1		
Asks appropriate questions	1		1		
Uses open-ended questions to seek clarification			1		
Identifies and addresses ambiguities	1				
Listens for, and is able to identify, main ideas and supporting details in what is said	1				
Builds on the speaker's ideas to develop a concept further	1	1			
Articulates, analyzes, and evaluates complex ideas and information	1	1			
Responds thoughtfully to complex questions	1		1		
Demonstrates critical thinking in responding to the ideas of others	1				
Listens for, and is able to identify, the organization and use of transitions in what is said	1	1			
Listens for, and is able to analyze, the speaker's stylistic choices	1	1			
Works to get everyone involved, even in large groups	1	1	1		
Plays a variety of roles in group discussions (e.g., discussion leader, facilitator, responder)		1			
In formal speaking, organizes thoughts carefully before speaking		1			
In formal speaking, identifies a focus and priorities early		1			

Possible Assessment Criteria	GCO 1	GCO 2	GCO 3
Speaks naturally		1	
Adapts volume, pitch, rate, and articulation to the audience and purpose		1	
Is able to self-correct and modify speech	1		1
Addresses answers to the whole audience		1	
Answers questions as directly as possible	1	1	
Responds respectfully to questions		1	1
Supports statements with relevant details	1	1	
Connects topics to something the audience already knows or experiences		1	
Expresses/suppresses emotions when appropriate		1	
Avoids questions that are really statements, opinions, or judgments (e.g., "Do you really think it's a good idea to?")	1	1	1
Uses generalities and absolutes sparingly		1	
Uses humour, sometimes self-deprecating, when appropriate		1	
Uses sincere, respectful language and behaviour		1	1
Uses unbiased words (e.g., sexual, gender, racial, age, cultural, religious)		1	1
Notices people with questioning looks and stops to ask if clarification is needed		1	
In formal speaking, is concise; gets to the point		1	
Synthesizes essential points regularly as he or she speaks	1	1	
Regularly shifts between the details and the big picture when trying to communicate complex information; signals when he or she is shifting from one to the other	1	1	
Gives a combination of factual, emotional, and solution-based feedback		1	1
Identifies and uses language features that affect the listener's response			1
Explicitly states respect for the other person's point of view	1		1
Discusses controversial and complex issues thoughtfully and sensitively	1		1
Demonstrates diplomacy when people raise tangential, overly complicated questions or persistently ask questions just to be asking		1	1

Instructional Focus: Listens actively with sensitivity and respect			
Possible Assessment Criteria	GCO 1	GCO 2	GCO 3
Remains silent while someone else is speaking		1	1
Behaves respectfully when listening			1
Voices active agreement whenever he or she agrees	1		1
Uses fillers and conversation maintenance cues (e.g., "Yes I see hmmm ")		1	1
Asks supportive questions to help the speaker express his or her view more fully	1	1	1
Clarifies the question if she or he does not understand what the listener is asking	1	1	
Acknowledges his or her own feelings (e.g., "When I heard it made me feel ")			1
Acknowledges the speaker's feelings (e.g., "You're feeling; it makes you feel that ")			1
Reflects back not only the speakers' content but also emotions, feelings, and attitudes			1
Restates or paraphrases the important points of the speaker when he or she begins to respond, to make sure they heard correctly			1
Repeats the speaker's content, avoiding the stilted "So what I hear you saying is"			1
Makes empathetic statements when appropriate (e.g., "I understand ," "I sympathize")			1
Offers helpful information instead of giving unasked-for advice to a speaker			1
Discusses disagreements calmly, without defensiveness		1	1
Defends a point of view by addressing reasons articulated by people holding opposing viewpoints	1		
Infers accurately and is able to verbalize the feelings and attitudes behind a speaker's words and actions			1
Identifies how language features show the speaker's ideas, values, and attitudes (e.g., tone of voice, word choice)			1
Demonstrates understanding that race, gender, culture, and class inform spoken language	1		1
Demonstrates recognition and acceptance of the importance and relevance of accents, idioms, and cultural language	✓		✓

Assessment Experiences

Documenting, assessing, and evaluating students' speaking and listening skills require plenty of teacher planning. Teachers need to plan the assessment for learning and assessment of learning experiences that students will experience so that young people have multiple opportunities to practise specific skills and receive specific and timely feedback before there is an assessment of their speaking and listening. For each assessment event teachers need to be clear with students about whether it is an assessment for or of learning.

Assessment of speaking and listening outcomes relies heavily on observation, as there are often few products associated with them. This can make the assessment of speaking and listening outcomes challenging. The key things to remember when assessing speaking and listening outcomes are to have clear expectations and a manageable way of documenting your observations.

In senior high, students should play an integral role in documenting their speaking and listening skills in the English language arts classroom. Students, as well as teachers, can document and assess these skills in a variety of ways.

Documenting Students' Speaking and Listening Experiences

The three forms of documentation below (and others) can be used by students to identify areas of strength and areas for improvement in their speaking and listening skills and to set personal learning goals. Teachers and peers can use this documentation to provide descriptive feedback through assessment for learning events. Teachers may also use this documentation as the basis for assessment of learning.

Audio Recordings

Students can record their conversations or create podcasts to document their speaking and listening skills. By using technology, students are able to listen to themselves and identify when they are able to demonstrate specific outcomes. To read about how to create a podcast with students, see Appendix E2b.

Technology Integration

- Audacity is free software that can be used to create an audio recording or podcast and can be downloaded from http://audacity.sourceforge.net/download
- Podcast scripting and production tutorials, resources, links, and sample scripts are also available within the Nova Scotia Virtual School Moodle course "DOE ICT PD" located under the Teacher PD heading: http://nsvs.EDnet.ns.ca/m19

Note Making

Throughout a conversation students can "pause" their discussion and create notes about how they have demonstrated a particular skill. Students can record a specific question that they asked, cite how they paraphrased, or record their thinking about what someone else said. Teachers can also scaffold by providing reflective prompts that lead students to higher-level thinking about their skills.

Audio Forum

Students can record themselves and make an audio post to a class blended-learning Moodle discussion forum. Other students can respond by recording their own voice and posting the recording to the forum.

Technology Integration

Contact your school board online coordinator to establish a Moodle for your blended learning use.

Assessing Speaking and Listening

When assessing, it is important to remember that demonstrating the achievement of an outcome one time does not mean that the student has met that outcome. Rather, teachers should be looking to see that the student has demonstrated proficiency in this area consistently and over time. Students can participate in assessment through self-assessment, peer assessment, or checklists. Teachers can use checklists, rating scales, and rubrics as tools to assess and evaluate their students' speaking and listening skills.

Self-Assessment

When students are able to listen to a recording of themselves or review the notes that they have made from a conversation, they can identify, articulate, and record their achievement of specific outcomes. Students can then use this information to set goals. Student self-assessment can also help the teacher know what each student should learn next.

Peer Assessment

Students are able to listen to their peers to identify, articulate, and record the achievement of specific outcomes. They can then provide immediate descriptive feedback to one another. Peer assessment can inform the teacher's planning but must not be used as a part of students' evaluations.

Checklists

Checklists can be very helpful in assessing speaking and listening. In constructing a checklist, the teacher and the students must cocreate the identified list of desired behaviours or skills. Checklists are most effective if they are constructed with students, as this ensures that students understand the expectations for success. These desired behaviours or skills are then recorded on the checklist in action terms describing what the student demonstrates. Once the checklist has been made, the teacher, the student, or the student's peers can use it to document the outcomes that have been successfully demonstrated. Demonstrating the achievement of an outcome one time does not mean that the student has met that outcome. Rather, teachers should be looking to see that the student has consistently and over time demonstrated proficiency in this area.

Rating Scales

A rating scale takes a checklist to another level. It lists the desired criteria, but instead of simply recording "met" or "not met," it allows teachers to assign a value that represents the degree to which the outcome or criterion has been achieved. Rating scales provide clarity about what is expected and provide a simple and easy way to record a student's level of achievement.

Like all assessment tools, rating scales are the most effective when they are created with and by the students. First, choose criteria (see Using Common Assessment Criteria within a High School for Speaking and Listening, p.104) as the core of this assessment tool. Next, discuss with students what the chosen criteria mean (what they would look and sound

like in class) and, if necessary, rewrite the criteria with them into student-friendly language. Now choose the rating scale. Commonly, a scale might have four or five points. While a scale with many points (10, for example) can report on fine distinctions in achievement, it can also be cumbersome to use. Choose a scale that will be detailed enough for your purposes but also manageable. Next, decide how to identify the levels on the rating scale. These can be numbers (1 to 5), symbols $(X, ?, \sim, [\])$, or word descriptors (just starting out, on the road). Your final decision is about how to organize the rating scale. You might list the levels of achievement from lowest to highest to suggest the steps through which students might proceed, or you might list them from highest to lowest so that students first see the level for which they should be aiming.

When designing a rating scale, keep it as simple and as easy to use as possible.

Here is a sample rating scale where the appropriate level would have a \checkmark in the appropriate box. See Appendix E3 for a blank template.

Rating Scale:	Student: Date:						
Criteria	4	3	2	1			
asks appropriate questions							
willingly offers his or her own ideas							
demonstrates sensitivity to others' ideas							
grapples with new ideas							
Comments:	,	1	1				

Here is a sample of an On My Way rating scale, where the appropriate level would have the circle filled in. See Appendix E4 for a blank template.

On My Way:	Student: Date:							
Criteria	Just Starting Out	On the Road	Almost There	Made It!				
asks appropriate questions		0						
willingly offers his or her own ideas								
grapples with new ideas								
Comments:								

These formats may be cumbersome for a teacher who would like to assess a number of students during class. It may be more feasible for a teacher to have a rating-scale page that includes the names of all students in the class. This page can be carried on a clipboard as the teacher moves through the classroom. Even though it is advisable to concentrate on a few students (three to five) each class period, a page like the one that follows helps the teacher keep track of which students have and have not been assessed yet. Using letter codes for the criteria being assessed helps keep the rating scale simple to use. Here is an example of a teacher's classroom rating scale. See Appendix E5 for a blank template in landscape format.

DI = Detailed Instructions 5 = Exceptional		·			-							
Name	Date	Date Date			Date	:		Date				
	Activity			Activity Activity Activity		Activity		Activ	vity			
	DI	AP	AL	DI	AP	AL	DI	AP	AL	DI	AP	AL
Adams, Joe												
Brown, John												
Campbell, James												
Canning, Janelle												
d'Entremont, Philippe												
Dowe, Jane												
Fong, Jenny												
etc.												

In order to use a rating scale to support assessment for learning, it is helpful to have a quick form that you can use to give students frequent feedback on how they are doing. Here is an example of a rating-scale reporting form. See Appendix E6 for a blank template.

Speaking and Listening Report					
Name:	_ Dates: _	:0			
The following represents your highest assessment result for each criterion.					
Assessment Criteria	5	4	3	2	1
Give and follow detailed instructions and respond to complicated ones thoughtfully.					
See and demonstrate how different audiences and purposes involve different language and non-verbal communication.					
Show active listening and respect for the needs, rights, and feelings of others.					
Comments:					

Rubrics

A rubric combines a checklist and a rating scale to provide descriptors of what students know or are able to do at various levels of achievement. In assessing speaking and listening, rubrics can provide students with detailed and immediate feedback. Because high school English language arts teachers are often assessing many students (perhaps more than 120 in a semester), rubrics can be an efficient tool. However, rubrics simply provide a "snapshot" of a student's skills, and they do not direct a student to specific strategies that he or she would need to improve his or her performance. Based on the assessment results of a rubric, teachers need to provide students with further direction on how to continue developing their speaking and listening skills. This can be done in written form as anecdotal comments accompanying the rubric or in brief conversations that the students could then document.

Check It Out

Arter, J., and J. Chappuis. Creating and Recognizing Quality Rubrics (Educational Testing Service, 2006)

Arter, J., and J. McTighe. Scoring Rubrics in the Classroom: Using Performance Criteria for Assessing and Improving Student Performance (Corwin Press, 2001)

Recommended Learning Experiences in Speaking and Listening

Reading and writing float on a sea of talk.

James Britton, 1983

Teachers select learning experiences for students with an assessment plan in mind. That is, classroom learning experiences are chosen by teachers to support an assessment plan. Speaking and listening require particular planning to ensure that an English language arts program provides students not only with both assessment for learning and assessment of learning events but also with regular learning experiences to practise their speaking and listening skills.

It should be pointed out that many classrooms include a great deal of instruction that focuses on reading and writing. While classrooms often include multiple opportunities for students to engage in speaking and listening activities, it is just as important that these classrooms also provide explicit instruction as necessary. When it comes to the instruction of speaking and listening, there are a number of basic principles to consider.

- Students need opportunities to speak and listen daily.
- Students need to be given multiple situations for speaking and listening (e.g., with a partner, formal, informal, making and listening to a presentation).
- Instruction should be scaffolded and based on a gradual release of responsibility.

Because each group of students is different, and because each teacher brings different strengths to the classroom, it is difficult to identify a firm list of experiences for each grade level. What is most important is that the teachers at a school discuss the diversity of experiences provided to students during the senior high school years.

Informal Speaking

Teachers need to ensure that high school students spend class time practising their informal speaking skills. Students need time for exploratory talk in a range of contexts: with a friend, with a partner they may not know well, in various small groups, and within full-class discussions. Teachers can use a variety of structures to promote informal speaking in the classroom (e.g., book clubs, interviewing peers, hosting debriefing sessions about an issue of concern, facilitating discussions about current events, literature circles, Socratic circles, and drama.)

Formal Speaking

Students also need to practise speaking formally; the high school classroom must allow opportunities for them to experience formal speaking within a controlled and supportive environment. Students may practise these skills by participating in debates, presenting oral reports, or providing the class with updates about their chosen current issues or events. It is important that teachers use judgment about individual students' comfort with formal speaking. Allowing students opportunities to talk about ideas or issues that are familiar to them helps build their confidence in formal speaking in the classroom. The opportunities to record, listen to, analyze, and re-record rehearsals boost students' live performances.

Nuts and Bolts

- Teachers or students can arrange for guest speakers from within the school community, such as the principal, cafeteria staff, or other students. Alternatively, two speakers with opposing views can be asked to present to the class.
- Teachers can use class time to have individual students take turns presenting "a media minute" or "word warm-ups."
- A sample task suggesting the process of teaching students how to reflect on their speaking and listening skills by using podcasting can be found in Appendix E2a. Teachers can use this example for creating similar tasks.

Technology Integration

Poetry Out Loud (www.poetryoutloud.org) is a site where recitations and performances of poetry are encouraged. The website provides a teacher's guide.

Drama

Drama can be a powerful tool for communication. Instruction in this area, as in any other, requires modelling, explicit instruction, a safe and non-threatening environment, opportunities to develop ideas and to practise, and time for reflection and consolidation of ideas and learning.

Drama is effective in many situations, for example,

- · front-loading
- to portray a character or scene from a text
- to show a scene that would occur before or after a text
- to encourage participation and collaboration
- to extend or enhance understanding of concepts
- to explore other points of view
- · as a tool for assessment

Types of dramatic experiences include

- analyzing the codes and conventions of a script
- choral readings and choral montages
- · developing and writing scripts
- interviews or news programs featuring characters
- · multimedia videos
- performing short scripts
- podcasting
- puppetry
- radio call-in talk shows
- radio shows with oral storytelling accompanied by sound effects
- · Readers Theatre
- · reading in role
- · role-playing
- skits
- tableaux



Where Can I Find More Information?

The tables below provide a summary of the learning experiences suggested in senior high English language arts curriculum guides. The tables are organized by GCOs and are intended to provide an overview of where teachers can find additional information about specific learning experiences. The tables summarize the suggestions for learning and teaching from the following guides: *Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12; Advanced English 11; Advanced English 12;* and *English 12: African Heritage*.

Vignette

In my Advanced English 11 class, prior to writing and presenting formal speeches on their chosen topics, students examined and analyzed a number of famous speeches, looking for patterns and strategies used to create certain effects. They also looked for persuasive techniques and were asked to incorporate one or two within their own speeches. Some of the famous speeches used were the eulogies of Brutus and Antony from Shakespeare's *Julius Caesar*, Martin Luther King's "I Have a Dream," Nelson Mandela's inaugural address, Hamlet's "To Be or Not to Be," and Winston Churchill's "We Shall Fight Them from the Beaches." Also, students listened to an excerpt from Eli Wiesel's "The Perils of Indifference."

~ Grade 11 teacher

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

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Academic debate on a literary topic				✓	✓	
Analysis of classic speeches				✓	✓	
Analysis of student presentations				1	✓	
Belief system						1
Class warm-ups						1
Connotation			1			
Conversational round table			1			
Cross-examination debate		1				
Drama		1				
Fishbowl						1
Formal presentation				1	✓	
Forum audio posts						1
Imitation						1
Individual presentation		1				
Informal debate	1					
Interior monologue			1			
Interview			1			
Lecture		1				
Literary debate			1			
Local syntax and diction						1
Monologue		1				
Note taking						1
Oral presentation	1					
Panel discussion		1				
Parliamentary debate		1				
Persuasive speech			1			
Podcast lectures						1

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

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Public speaking		1				
Radio broadcast			\			
Re-enactment		1				
Seminar	1	1				
Small-group discussion	1					
Speaker's forum			✓			
Speech terms						✓
"Televised live" broadcast			\			
Understanding English			√			
When she said						1
Word seasons			1			

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

Where Can I Find More Information about ?		11		12	٠	
	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
A speech in five voices						1
Being the poem			1			
Being the teacher						1
Book talks			1			
Creating a podcast						1
Critical analysis			1		✓	
Cue-card discussion			1			
Discussion dramas						1
Drama		1				
Entrance lines and exit lines						1
Formal academic debate		✓		✓	✓	
History of the English language			1			
Imitative speaking						1
Individual presentation		✓				
Informal debate	1					
Integrated media presentation		1				
Interrupted reading						1
Listening for bias and illogic			✓			
Media supports and artifacts			1			
Mentor texts			1			
Minutes						1
Monologue		1				
Omitted scenes						1
Oral presentation	1					
Panel discussion		1				
Practising five types of speech						1
Public speaking		1		1	✓	

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

← English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
1					
1		1			
1		_			
	1				1
1	<				
1					
		1			
		1			
					1
		1			
1					
			1		
					1
		1			
		1			
		1			
					1
	1	<i>y</i>	<i>J J J</i>		

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

Where Can I Find More Information about ?		11		12	ge	
	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Academic debate on a literary topic				1	✓	
Analysis of classic speeches				1	✓	
Analysis of student presentations				1	✓	
Belief system						✓
Class warm-ups						1
Connotation			✓			
Conversational round table			✓			
Cross-examination debate		1				
Drama		1				
Fishbowl						✓
Formal presentation				✓	✓	
Forum audio posts						1
Imitation						1
Individual presentation		1				
Informal debate	✓					
Interior monologue			✓			
Interview			✓			
Lecture		1				
Literary debate			✓			
Local syntax and diction						1
Monologue		1				
Note taking						1
Oral presentation	✓					
Panel discussion		1				
Parliamentary debate		1				
Persuasive speech			✓			
Podcast lectures						1

GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.							
Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12	
Public speaking		1			✓		
Radio broadcast			1		✓		
Re-enactment		1					
Seminar	1	1					
Small-group discussion	1						
Speaker's forum			1				
Speech terms						1	
"Televised live" broadcast			1				
Understanding English			1				
When she said						1	
Word seasons			1				

Check It Out

Thornton, J., and J. Pegis. Speaking with a Purpose: A Practical Guide to Oral Advocacy (Emond Montgomery Publications, 2005)

Organizing Speaking and Listening Experiences

Effectively organizing speaking and listening experiences in the senior high classroom requires the development of protocols and routines that are known by the students.

Teachers should use protocols to give students explicit instructions regarding their roles in a discussion (e.g., discussion director, reporter, note maker) or protocols that outline expectations for the entire group (e.g., each person must contribute two ideas and one question or each person in the group has one minute to speak).

Routines include how students work together in pairs or triads, small groups, and as a whole class to address specific speaking and listening outcomes. Another routine that teachers need to establish is how to signal that conversations should come to a close and students should refocus on the teacher for further direction.

Speaking and Listening in Pairs or Triads

Teachers can arrange students in multiple pairs throughout their English language arts program. Based on the number of students in the class, triads (groups of three students) may also be formed. What is important is that students know the purposes of working with a partner, such as practising how to paraphrase, demonstrating active listening skills, or providing feedback about a student-prepared question. When students are clear about the expectations for speaking and listening, working with a partner is an effective way to have students engaged in practising specific skills.

Teachers might also provide students with a means of recording their multiple partners so that these pairs can be easily reunited in future classes. For example, on a course outline teachers can provide a table like the one below for students to record the names of their partners as they are determined in class.

Working with a Partner					
Type of Pair	Names	Type of Pair	Names		
Picture Pair		Process Pair			
Famous-People Pair		Personal-Goal Pair			
Number Pair		Pair			
Line-Up Pair		Pair			

Arranging students in pairs can be done randomly, predetermined by the teacher, or selected by the students, depending on the purpose of the activity. The following is a list of ways to arrange students in pairs or triads:

- **Picture Pair**—Count the number of students in the class and divide by two. Cut this number of images into two pieces each and mix the pieces together. Provide each student with only one part of an image. Students find their partner by putting the images back together.
- **Famous-People Pair**—This grouping is similar to the Picture Pair activity, except that the images are of famous people (e.g., writers, humanitarians, politicians).
- **Number Pair**—Count the number of students in the class and divide by two. Assign numbers to each student so that two students will have the same number and become a pair.
- Line-Up Pair—Prepare a précis of a common text used in class (or use a student's précis). Make enough sentence strips so that each student in the class will have a sentence. Mix up the sentence strips and distribute them to students. Have students arrange themselves in a line up according to the sequence of the sentence strips. Match the students into pairs according to who is standing next to them in the line up.
- Process Pair—Like the Line-Up Pair activity, prepare sentence strips
 for a process (e.g., preparing and delivering a speech). Students will
 arrange themselves in a line so that their sentence strips are in the
 proper sequence to explain the process. Match the students into pairs
 according to who is standing next to them in the line up.
- Personal-Goal Pair—Partway through the course, after students
 have identified specific personal learning goals, students can be
 arranged to find a partner in the class who has the same or a similar
 goal. This pair can meet intermittently (e.g., after an assessment
 event) to share and discuss their progress.

Check It Out

Copeland, M. Socratic Circles: **Fostering Critical and Creative** Thinking in Middle and High School (Stenhouse Publishers, 2005)

Daniels, Harvey, Literature **Circles: Voice and Choice** in Book Clubs and Reading Groups (2nd ed.) (Stenhouse Publishers, 2002)

Speaking and Listening in Small Groups

Teachers can arrange students in small groups for specific and often recurring purposes, such as

- to discuss a longer text
- to discuss a series of shorter texts
- to practise specific skills that have already been practised in pairs or triads
- to discuss a problem or issue and work through how it might be solved
- to prepare and present a debate, news broadcast, or dramatic presentation

Teachers who have integrated several small groups throughout their English program can provide a recording method like the one below in which students can record the names of the people in their various small groups.

Working in a Small Group	
Full-Class Novel Group	
Podcast Group #1	
Podcast Group #2	
Problem-Solving Group	
Shakespeare Performance	
Socratic Circle #1	
Socratic Circle #2	

Nuts and Bolts

Use a Socratic-circle structure for discussions. Socratic circles are presented in Advanced English 11 (Implementation Draft, 2008) and Advanced English 12 (Implementation Draft, 2008).

Vignette

Whenever I arrange students in small groups for a learning activity, I first provide a few minutes for them to make connections with one another and develop some rapport. Often I suggest prompts such as "What's the last book you read?" "What's the best sport?" "Where is your favourite place?" This investment of time is not simply fun, but is essential in order for students to find a level of comfort that allows them to take risks and share their ideas with the group as a whole. For a university professor's view on this activity, see chapter 35 of Randy Pausch's *The Last Lecture*.

~ Grade 11 teacher

Speaking and Listening as a Whole Class

Whole-class discussions do not allow many students to practise a wide range of speaking skills, especially when there are many students in the class. In such cases it is important that students know the protocols and expectations for whole-class discussions. For example, the teacher may wish to use a "Speaker's List" to keep track of who will speak next. A designated student is responsible for recording the names on the list. Another student facilitates the discussion by calling on the next student on the list. Students should also know what sorts of questions or comments are relevant for whole-class discussions and if there are questions or comments that should be reserved for small-group discussions or that would be better suited for a one-on-one conversation with the teacher.

Whole-class listening activities can be useful to check for students' listening skills. For example, students might listen to a speaker as a whole class to practise analyzing and evaluating concepts, ideas, or information. Using technology, students can practise such listening skills by using primary speakers other than their teacher.

For example, teachers can arrange for guest speakers to make web-conferencing presentations by using video-conferencing systems available to Nova Scotian teachers: http://nsvs.EDnet.ns.ca/m19. Such guest speakers might include students from other schools, an expert in a field of study, a writer, or an individual who has personal experience with an issue being examined in class.

Alternatively, podcasts are readily available on the Internet and can be used as "mini-lectures" to practise specific listening skills. Teachers might also consider combining listening skills with note-making skills. (See the SCOs for GCO 8.) For a list of recommended podcasts, see Appendix E7.

Check It Out

Pusch's online presentation of *The Last Lecture* (www. thelastlecture.com) provides students with an opportunity to view and listen to a formal speech.

Technology Integration

Video-conferencing systems can be found at http://nsvs.EDnet.ns.ca/m19.

Closing Student Conversations

When students are working in pairs, triads, or small groups, the English language arts classroom is a lively space. Teachers need to develop routines that signal to students when it is time to wrap up their conversations and listen to the teacher's next instruction. These signals can be auditory, visual, or kinesthetic.

Auditory: Teachers may use a signal phrase to ask students to end their conversations: "It's time to thank your partner and say 'farewell."

Visual: Timers (computer timers or kitchen timers) allow students to know how much time they have to complete a task. This is helpful in learning how to pace conversations and ensure that everyone has the opportunity to contribute. Time can be allocated for the entire group to complete a task or individual groups can allocate time to complete specific parts of a task.

Kinesthetic: Timers can also be found in the form of a vibrate sensor on cell phones or other mechanisms to signal drawing conversations to a close.

Reading and Viewing

Roles of Reading and Viewing in the English Language Arts Classroom

The reading and viewing strand is crucial in helping students develop the necessary literacy skills for academic success. The reading and viewing strand allows students to learn about a world that they may not have experienced or heard of from others. Reading is a common means of learning across the curriculum and in everyday life. Students are frequently expected to make meaning from print, visual, and media texts. Ensuring that they have the necessary critical-thinking and problem-solving skills to do this is an important part of the English language arts program as well as other curricular areas.

Teachers might have students complete a Reading/Screen Time Interest Inventory that can provide the teacher with useful information about a student's knowledge of reading strategies, using information texts, and analyzing texts. This inventory can be found in Appendix F1.

In addition, teachers should be aware of the two stages of reading development most often found in a senior high classroom: transitional and fluent.

	Transitional Reader	Fluent Reader
Important Note	While transitional readers may have potential difficulties when it comes to comprehending texts, most are fully capable of understanding course content.	The fluent stage of reading development is not to be confused with the term fluency (how smoothly a student reads aloud).
Characteristics	 continues to consolidate and fine-tune effective reading strategies has a growing sense of independence in selecting texts, identifying purpose, and making meaning of print through a growing repertoire of strategies reads longer pieces of a text that are not necessarily supported by illustrations is able to make inferences from words and illustrations is able to respond personally is developing the ability to respond critically and aesthetically 	does everything a transitional reader does plus automatically integrates all cueing systems (sources of information necessary to comprehending texts) has developed an extensive vocabulary is resourceful at constructing meaning when confronted with unfamiliar texts will select and respond personally, critically, and aesthetically to a wider variety of textual materials
Needs	 an awareness of how he or she reads regular explicit instruction of activities and learning tools that can help improve his or her reading comprehension of more complex texts in all subject areas explicit instruction about how to adapt his or her reading approaches and strategies to different reading contexts 	Although these students usually demonstrate independence when learning from texts, they still benefit from explicit instruction about new kinds of texts and about activities and tools that can extend their reading skills even further.

Check It Out

Fisher, D., and N. Frey.
Improving Adolescent Literacy:
Content-Area Strategies at Work
(2nd ed.) (Pearson Education,
2008)

For an overview of all of the stages of reading development, see Appendix F2.

Instructional Focuses and Assessment Criteria for Reading and Viewing

When asked to describe what it means to be a good reader, almost anyone can construct a list of expected qualities. In the classroom, the teacher's vision of what it means to be an effective reader must be clearly communicated to all students. Ensuring consistency between the teacher's personal expectations and the expectations outlined in the curriculum guide is important.

English language arts teachers can share with their students the following framework for instructional focuses in reading and viewing:

- reads and views with comprehension
- · uses reading and viewing to think, explore, and learn
- understands the craft of the author or creator
- responds thoughtfully to texts (both personally and critically)

These four instructional focuses are found throughout all four of the GCOs for reading and viewing.

Using Common Assessment Criteria within a High School for Reading and Viewing

Within a high school teachers can work together to determine which assessment criteria for reading and viewing should be used for each grade level and course. Instead of creating common assessment events (e.g., all students in grade 11 keeping a reading journal), English teachers should work to determine common assessment criteria for specific grade levels or courses. For example, teachers of English 11 may agree to assess students on their ability to combine information about a chosen topic. The following lists of sample assessment criteria are intended to help teachers choose common assessment criteria within a school, grade, or specific course.

Furthermore, teachers should share and co-create assessment criteria with students for specific assessment events. (Also see Co-constructing Assessment Criteria, p. 74.) This collaboration helps students understand what is expected of them and take ownership in assessment events, and helps teachers know what clarification or direct instruction students need in order to be successful in the assessment event. The assessment criteria listed below are organized according to the four instructional focuses for reading and viewing. The assessment criteria are also cross-referenced to GCOs to assist teachers in their assessment planning.

- **GCO 4:** Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.
- **GCO 5:** Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.
- **GCO 6:** Students will be expected to respond personally to a range of texts.
- **GCO 7:** Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Instructional Focus: Reads and Views with Comprehension						
Possible Assessment Criteria	GCO 4	GCO 5	GCO 6	GCO 7		
Chooses books that are at an appropriate reading level (instructional or independent)	1	1				
Distinguishes among various genres (e.g., fiction, non-fiction) in making choices for reading and viewing	1	1				
Reads, views, and interprets visuals (e.g., tables, graphs, maps, diagrams, photographs)	1	1				
Reads and views a variety of media texts (e.g., films, magazines, music videos, newspapers, print ads, radio, television, television ads, videos, websites) with a critical eye	1	1				
Chooses increasingly difficult texts from a variety of genres	1	1				
Makes connections between a text and self, other texts, ideas, issues, and historical contexts	1	1	✓	✓		
Uses prior knowledge to construct meaning and can articulate this process	1		1			
Uses fix-up strategies (e.g., read and view, reread or rewind, context clues) when decoding and meaning are breaking down	1	1				
Employs various strategies to solve unknown words	1					
Articulates specific strategies used to create meaning (e.g., reread and review, focus on individual words, use reference material, skip sections, connect with the title) when interacting with a difficult text	1					
Identifies the key points in a text	1	1				
Summarizes the main idea of a text	1					
Locates specific information in a text	1	1				
Connects new information to previous understandings	1	1	1			
Articulates questions about the text	1		1	1		
Distinguishes between points that are central and those that are peripheral	1					

Instructional Focus: Reads and Views with Comprehension				
Possible Assessment Criteria	GCO 4	GCO 5	GCO 6	GCO 7
Differentiates between implied and stated meanings in a text	1	1	1	1
Analyzes relevant and irrelevant information		1		
Interprets details and subtleties to clarify gaps or ambiguities in a text	1	1	1	1
Makes inferences based on clues left by the author and his or her own knowledge	1		1	1
Identifies and discusses assumptions communicated within a text				1
Uses new ideas from a text to modify his or her point of view		1	1	1
Draws conclusions and makes judgments while reading or viewing			1	1
Conveys new understandings about self and others based on her or his interaction with the text			1	1
Articulates the process (metacognition) he or she went through to figure out the meaning	1			

Instructional Focus: Uses Reading and Viewing to Think, Explore, and Learn						
Possible Assessment Criteria	GCO 4	GCO 5	GCO 6	GCO 7		
Establishes personal research questions		1				
Uses information to resolve a problem		1				
Independently selects information from a wide range of sources	1	1				
Provides reasons to support a choice of texts		1	1			
Uses the library, interviews, and technologies (such as the Internet) to find relevant and valid information	1	1				
Summarizes information from a variety of sources	1	1				
Filters and organizes information	1	1	1			
Uses a record-keeping system to manage research information		1				
Distinguishes between facts and opinions in texts		1				
Distinguishes between relevant and irrelevant sources		1				
Evaluates the reliability and the usefulness of the text		1	1	✓		
Acknowledges and discusses discrepancies found in different sources		1				
Uses graphic organizers to arrange information		1				
Combines information into an informative presentation on a chosen topic		1				
Can articulate the research process		1				
Reflects on and evaluates his or her process used for conducting research		1				
Can articulate how her or his research process addresses concerns of research ethics		1				
Explores and plays with the multiple meanings of texts			1	1		
Makes connections between a text and self, other texts, ideas, issues, and historical contexts			1	1		
Uses new ideas from a text to modify his or her point of view			1	1		
Chooses texts that represent a variety of genres and time periods	1					
Chooses texts that represent individual interests and needs	1					

Possible Assessment Criteria	GCO 4	GCO 5	GCO 6	GCO 7
Identifies the intended purpose of a text	1			
Identifies the intended audience of a text	1			
Identifies the organization and structure of a text and its impact on the reader or viewer	1		1	
Articulates an understanding that a text is universal and can teach vicariously about our own and others' humanity				1
Articulates how the author's or director's culture affects the meaning of a text				1
Identifies and compares codes and conventions in different media				1
Recognizes connotations embedded in language	1		1	1
Differentiates between implied and stated meanings in texts	1		1	1
Looks critically at what has been created, who created it, and how and when it was created	1	1		1
Explains how a text is an example of crafted language and techniques				✓
Recognizes and identifies examples of an author's or director's choices (e.g., content, dialogue, form, genre, graphics, imagery, language, structure, style, symbolism, tone)	1		1	✓
Identifies various techniques used to create character	1			1
Analyzes voice, diction, and syntax	1			1
Evaluates the impact of the author's or director's choices on a text's meaning and the reader's or viewer's response				1
Responds to the effectiveness of the author's or director's choices in a given text				1
Compares the author's or director's choices, and their effectiveness, between and among different texts				1
Analyzes how two or more of an author's or director's choices interact with each other to build meaning (e.g., how word choice and characterization interact)				✓
Synthesizes how an author's or director's various choices interact with one another to build the complex meaning of a whole text	1			1
Evaluates a text's effectiveness in achieving its intended purpose		1		1
Evaluates a text's effectiveness in reaching its intended audience				✓

Instructional Focus: Responds Thoughtfully to Texts				
Possible Assessment Criteria	GCO 4	GCO 5	GCO 6	GCO 7
Reflects on the intent and purpose of the text	1			✓
Considers how a text is a product of its time				1
Makes connections between a text and self, other texts, ideas, issues, and historical contexts			1	1
Questions his or her own opinions about a text			1	
Gives opinions and personal responses to what has been read			1	
Conveys new understandings based on an interaction with the text			1	
Gives evidence from the text or from personal experience to support his or her responses		1	1	
Selects relevant details to support his or her point of view			1	
Demonstrates thinking about the reasons for personal responses to a text			1	
Demonstrates an understanding of how subtleties/ambiguities in texts affect his or her understanding			1	
Explains his or her own processes of drawing conclusions and making judgments while reading or viewing			1	1
Investigates socio-cultural reasons for personal responses to texts			1	1
Articulates how culture defines texts and our response to them				1
Recognizes how connotations embedded in language impact meaning	/		1	✓
Articulates an understanding that a text is universal and can teach vicariously about our own and others' humanity				1
Articulates how the evaluation of a text is a continuing and changing process		1		1
Considers alternative interpretations and perspectives on texts			1	✓

Assessment Experiences

Documenting, assessing, and evaluating students' reading and viewing skills require plenty of teacher planning. Teachers need to plan the assessment for learning and assessment of learning experiences so that students will have multiple opportunities to practise specific skills before there is an assessment of their reading and viewing. This requires that teachers design their assessment events to provide specific and timely feedback to students so that they can continue to develop their skills before an assessment of learning event.

Documenting Students' Reading and Viewing Experiences

Assessment of reading and viewing relies heavily on students' articulation of their skills. As reading and viewing are highly cognitive processes, students must be able to articulate their reading and viewing experiences. This can make the assessment of reading and viewing outcomes challenging for teachers because students need time to show the thinking strategies that they use while they are reading and viewing. It can be difficult for teachers to structure class time to be able to hold student-teacher conferences or interviews with students to discuss their reading and viewing strategies and responses to texts, and, instead, many high school teachers use observation of group discussions of texts to informally assess students' reading and viewing skills. The key things to remember when it comes to assessing reading and viewing outcomes are to have clear expectations and to have a manageable way of documenting your observations of the students' thinking.

Also, students play an integral role in documenting their reading and viewing skills in the English language arts classroom. It is important to have a system that is manageable, purposeful, and meaningful for both the teacher and the students. Regardless of the system used, here are some things to keep in mind:

- Artifacts should not be limited to written responses; oral, visual, dramatic, and other forms of representation should be encouraged.
- It is not necessary to document everything that is read and viewed; there are times when reading and viewing should be simply for enjoyment.
- The quality of the responses is of greater importance than the quantity, as long as a consistent body of evidence has been developed.
- It is necessary to model and explicitly teach expectations for responses.

IDEAS II

Ideas for Differentiation:

One way to differentiate is to allow students to vary what they read and the amount they read, what they select for purposeful screen time, and the amount of screen time. The log or list sheet provides an opportunity for students to set their own minutes. While this should be done in consultation with the teacher, students can increase or decrease the minutes depending on their needs and strengths. Also, the minutes should be per week, not per day. This allows students to decide if they want to distribute their time a little bit each day or for longer periods of time less frequently. (See Appendix F4.)

 Evaluating or grading responses should be based on the students' demonstration of outcomes; thus, it may not be necessary to grade each entry but rather to look for overall achievement across a number of entries.

The assessment practices for reading and viewing should also fit within the Conversations, Observations, and Products triangle presented earlier. (See Designing Assessment Experiences, p. 64.)

As is the case in assessing speaking and listening, teachers must know what they are looking for when assessing reading and viewing skills. Once they know what it is they hope to find out about students' reading or viewing skills, they can choose an appropriate assessment tool.

It is important to note that documenting students' work can be used for different purposes: assessment for learning and assessment of learning. Therefore, teachers must be clear with students about how the documentation will be used.

Reading/Viewing Interest Inventory

A reading/viewing interest inventory is a place where students record their reading/viewing interests. (See Appendix F1.)

Technology Integration

Students can review books or other media online and post their recommendations, possibly starting an online/media book club. For example, in Moodle environments teachers can create a ranking activity in which students review the books and news websites used in class.

Reading Log for Completed or Abandoned Texts

A reading log is a place where students can track the texts they encounter. Students are encourages to set goals around quantity and to explore a range of genres. (See Appendix F3.)

Conferences

Conferring is an ideal way to collect information about a student's reading. Conferences can range from very informal conversations that teachers have with students about their reading and viewing to more formal times when teachers and students sit together to discuss reading, viewing, and learning in a more focused and in-depth manner. In either case the goal of the conference is for the teacher to confirm what is already known about the student or to add new insight or information. Conferences may include

- a discussion about goal setting
- a discussion about the text
- a discussion about what a student is reading and viewing purposefully onscreen (choices for reading)
- a chance to listen to the student reading aloud from a print or digital text
- · a retelling
- a discussion about strategies used to successfully comprehend and areas for growth

There is no one right way to manage conferences. The key is to find a system that works for teachers and their students. Here are some things to consider when using conferences as a means of assessment:

- With whom will you confer? (All students? Selected students?)
- How often will you confer with students? (Monthly? Once a term?)
- What will be the focus of the conference?
- How will you record a student's performance?

The answers to these questions will help determine how to organize and manage conferences.

Nuts and Bolts

See Appendix F5 for a sample reading conference log.

Check It Out

Gregory, K., C. Cameron, and A. Davies. *Conferencing and Reporting* (Vol. 3) (Building Connections Publishing, 2001a)

Kittle, P. Write Beside Them: Risk, Voice, and Clarity in High School Writing (Heinemann, 2008)

Vignette

Here is a sample of one teacher's plan for a reading or purposeful screen-time conference:

- 1. Ensure that the class is working quietly on their own tasks (e.g., independent reading or purposeful screen time).
- 2. Invite the student to meet you at a table or computer in a room where you have some privacy (but still a good view of the class) to confer about the work.
- 3. Ask the student about the book or digital resource (e.g., What kind of resource is it? Why did you choose it? Are you enjoying it? Why? Why not?).
- 4. Ask the student about the work (e.g., What is it about? What is one thing you have noticed about the writing style? What have you liked and disliked about the work?) Here your focus should be on determining if the student's retelling and discussion show an adequate level of understanding of the work.
- 5. Invite the student to read aloud a portion of the work and listen for reading fluency (e.g., rate, expression, phrasing) as well as the strategies and the behaviours the student uses when reading (e.g., self-correcting, word solving, rereading, using context to word solve, cross-checking, using or attending to visuals, making connections, questioning, analyzing).
- 6. Ask the student for a retelling of the portion of the text that was read aloud.
- 7. To end the conference, have a discussion about the student's strengths as well as areas for improvement that might include setting goals for the future or making recommendations about future reading and screen-time experiences. During or following the conference, document key points to be used for making instructional decisions in the future or for reporting progress to parents or guardians.

Documentation from Performance Assessments

Performance assessment is essentially about having students engage in authentic reading and viewing activities and assessing their performance based on that work. Performance assessments can involve the students in

- participating in a discussion about reading and viewing experiences (e.g., literature circle, conference)
- responding to a text (e.g., oral, written, visual, dramatic)
- providing a book talk

There are two essential questions to ask when considering performance assessment: What do I want to know about my student as a reader and interpreter of visual and digital texts and what is the most purposeful way that I can find that out?

When using performance assessment, the teacher also needs to consider how the information will be collected and recorded. As always, knowing up front what you are looking for is essential. Tools such as checklists, rating scales, and rubrics can be helpful in guiding your observation.

Double-Entry Journal

This journal is in a two-column format (see Appendix F6) and can be used in a number of ways. Here are three possibilities:

- In the first column the student records ideas and responses to the written or digital text. In the second column a peer or teacher comments, provides additional information, or asks questions.
- In the first column the student records a direct quotation from the work and in the second column responds to or comments on the quotation.
- In the first column higher-level questions are posed by the teacher or another student. In the second column the student responds.

Response Journal

A response journal is a place where students can record their responses to works in a manner that communicates information and thoughts in a less-structured but still meaningful way. Students must record ideas and information that relate to the work in a form that might include

- comments about and connections they have made to the text or digital work
- questions or things they wonder about that are prompted by the work
- quotations from the text or digital work
- words they like the sound of
- additional information they have gathered to help extend or clarify the work
- poetry they have written based on the work
- sketches or artwork
- a letter to a character, the author, etc.
- a revision or new ending, chapter, lead, etc.
- observations they have made about the author's craft or the construction of the work

Research Journal

In a research journal students can document their research process and sources cited, make notes about the reliability of the sources, itemize the main points of a text or digital work, record evidence about achieving specific outcomes, and reflect on their progress.

Blogging

Using technology in purposeful ways is another way to engage students in the process of conversing about a text. Because technology is such a prevalent aspect of many students' lives, it can be a way to open doors and promote conversation. Some students might be more receptive to discussing a text in an online format than they are with more traditional pencil-and-paper methods. A blog or web log is sequentially organized personal writing with an audience. Moodle has blogs that support text, images, audio, video, and just about any other type of format entry. They're available for viewing by the student and teacher or by the student, teacher, and enrolled classmates.

Technology Integration

Teachers can use Moodle, an online blended-learning environment, to host a blog. Contact your school board's online technology coordinator to establish your blended-learning Moodle.

Representations

Students should be encouraged to respond to texts in a variety of ways. Representations might include

- blogs
- dance
- · digital storyboards
- · interviews
- · models
- multimedia presentations
- music, songs
- · oral presentations
- puppet shows
- · role-playing, scripts, drama
- slide-show presentations
- storytelling
- · videos
- visuals
- wikis

Annotations

Students can show their thinking about what they are reading and viewing by annotating a text or image by using one of the following methods:

- Distribute texts that have a wide margin on one side of the page where students may make notes as they read.
- Ask students to record their annotations on a separate page by recording a quote from the text along with their written annotations beside the quote.
- Ask students to record their annotations on sticky notes that are placed on top of a text.
- Ask students to use a word processor to type a passage from the text and record their annotations as footnotes.
- In the case of a Creative Commons licensed digital image, ask students to use word processing software or an image editor such as Photoshop Elements to insert "thought bubbles" that point to particular spots in an image.
- In the case of a video, ask students to annotate a storyboard that they create to explain a specific shot from the video.

Check It Out

Burke, J. The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession (3rd ed.) (Heinemann, 2008)

Copeland, M. Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School (Stenhouse Publishers, 2005, pp. 48–51)

Tovani, C. Do I Really Have to Teach Reading?: Content Comprehension, Grades 6–12 (Stenhouse Publishers, 2004, pp. 67–87)

Wilhelm, J. D. Improving Comprehension with Think-Aloud Strategies (Scholastic Professional Books, 2001, pp. 28, 59–61)



Checklists

Checklists can be very helpful in assessing students' knowledge and use of specific reading strategies, ability to use information from a range of texts, and ability to analyze texts. Checklists can be used by students to self-assess or to assess by peers or the teacher. The checklist can be co-constructed by the teacher and the students so that the teacher can learn what students already know and what skills require further direct instruction. Checklists can be created and used in English language arts classes to monitor

- if and when students are using a range of reading strategies
- if a text is appropriate for a student's independent reading
- if a source is reliable for information
- if a student is using a range of sources
- if a student can identify the techniques used by an author/creator
- the stage of reading development that a student is experiencing

Nuts and Bolts

See Appendix F2 for a the stages of reading development.

Vignette

I take one class and bring in books that I've read and display them on the edge of the board. I ask students to write down which book they think I struggled with, which was the most challenging to read, which was the easiest to read, etc. We have a class discussion, and they explain the reason why they think a book was easier or more challenging. (This often has to do with the thickness of the book.) I end the discussion by telling them which was the easiest and most challenging for me. I also tell them what I got out of reading the books. This encourages my students to think about their own reading and about assessing the books they read.

~ Grade 11 teacher

Vignette

In my Advanced English 12 class I choose texts that are beyond the reading abilities of the students to create scenarios in which students experience what it is like to be a "struggling reader." Typically, these texts are passages from senior university courses with subject-specific language that would be unfamiliar to the grade 12 students. This experience requires that students consciously employ reading strategies to engage with the text. Using sticky notes to annotate the challenging texts, students make connections, raise questions, make inferences, sort out the main ideas from the supporting details, and use other commonly used reading strategies. This task helps students practise using reading strategies with more sophisticated texts.

~ Advanced English 12 teacher

Rating Scales

A rating scale takes a checklist to another level. It lists the desired criteria, but instead of simply recording "met" or "not met," it allows the teacher or the student to assign a value that represents the degree to which an outcome, behaviour, or skill is met or understood. For example, students might rate their degree of familiarity with specific reading and viewing strategies so that the teacher can direct his or her instruction. The same rating scale may be used periodically over time to monitor a student's improved understanding and use of reading strategies. Rating scales could also be used by teachers or students to rate, for example,

- the reliability of a source
- a student's understanding about various literary terms and concepts
- the texts read or viewed in class and outside of class
- a student's sense of learning from specific texts
- the difficulty or complexity of texts for individual students
- · the craft of specific writers or creators

Comprehension Checks

Teachers need to monitor students' understanding of increasingly complex texts. These comprehension checks can be as informal as a full-class discussion or as formal as a comprehension quiz. Teachers need to make professional judgments as to how much class time needs to be spent on addressing reading and viewing comprehension, and this varies in accordance with what students have under control. It should be noted that while the English language arts outcomes extend beyond the simple comprehension of texts, teachers need to ensure that the texts used in class are accessible to students.

Nuts and Bolts

Read what students are reading. Get to know young-adult fiction. Set a target or goal for yourself to read a certain number of books (e.g., one to four titles each term).

Make bookmarks and posters for students, listing the reading and viewing strategies for print and digital texts. Encourage students to consult them as they read and as they learn from digital works.

Check It Out

Tovani, C. I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers (Stenhouse Publishers, 2000)

Wilhelm, J. D. Action Strategies for Deepening Comprehension (Scholastic Professional Books, 2002)

Wilhelm, J. D. Improving Comprehension with Think-Aloud Strategies (Scholastic Professional Books, 2001)

Recommended Learning Experiences in Reading and Viewing

High school students continue to need explicit instruction about reading strategies and text structures. As texts become increasingly complex, students need assistance in constructing meaning. Students in high school also experience an increasingly wide range of text structures, each with its own intended audience and purpose. Texts such as allegories, eulogies, satire, and digital works with complex combinations of image, text, sound, motion, links, and transitions demand that teachers continue to spend time conducting explicit instruction of text structures. For some students, high school English language arts classes may be their last opportunity to learn the skills that they need to become lifelong learners with twenty-first century literacies.

Reading and Viewing Strategies

When it comes to reading comprehension and visual literacy there are a number of strategies for students at all stages of reading development to use and extend comfortably and flexibly. The following chart outlines seven key strategies.

Strategy		Sounds Like
Connecting	Linking what is being read and viewed with personal experience, with what was previously read or viewed, and with a knowledge of the world to better understand what is being read	 This reminds me of a time when Oh. This part explains the part on page
Questioning	Asking questions about the work or the topic in order to better understand what is being read or viewed	 Before I started to read, I wondered I am confused because the visuals seem to say something different than the text. This part makes me wonder about This doesn't seem to make sense. I wonder if there is a mistake.
Inferring	Interpreting "clues" left by the author and combining this with prior knowledge to create meaning	Based on what I am reading, I think the word means I think because it says

Strategy		Sounds Like
Visualizing	Picturing ideas and images based on the language and description used by the author and visual elements of the work	 I can picture the part where it says I can imagine what it must be like to I like the way the author describes
Determining Importance	Knowing what is important and being able to identify key ideas	 This is about This is important because This information is interesting, but it isn't part of the main idea. This word is in bold so it must be important. I can use headings and subheadings to help me find the information I am looking for.
Analyzing	Examining parts or all of a work in terms of its content, structure, and meaning	 I notice the author used this technique or word choice I think the author tried to This doesn't fit with what I know This would have been better if
Synthesizing	Building a new understanding by combining what is already known with what was read, heard, and viewed	 Now that I have read this I am beginning to think differently about For me this is about

Technology Integration

Using the software Google Earth, students can take "Lit Trips" to explore specific geographical locations that are described in literature. Pre-created Lit Trips are also available to teachers (www.googlelittrips.org).

It is not enough simply to know what the comprehension strategies are; it is essential that teachers explicitly teach students each of the strategies and how to apply them as they are reading and viewing. One of the best ways that teachers can do this is by modelling and providing support to students as they learn how and when to use these strategies. Using short pieces of text allows this to happen.

Check It Out

Allen, J. Tools for Teaching Content Literacy (Stenhouse Publishers, 2004)

Beers, Kylene. When Kids Can't Read: What Teachers Can Do, A Guide for Teachers 6–12 (Heinemann, 2003)

Nova Scotia Department of Education. *Learning* through Literacy: A Teaching Resource (Draft) (Nova Scotia Department of Education, 2008)

Smith, M. W., and J. D. Wilhelm. Going with the Flow: How to Engage Boys (and Girls) in Their Literacy Learning (Heinemann, 2006)

Tovani, C. Do I Really Have to Teach Reading?: Content Comprehension, Grades 6–12 (Stenhouse Publishers, 2004)

Tovani, C. I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers (Stenhouse Publishers, 2000)

Wilhelm, J. D. Improving Comprehension with Think-Aloud Strategies (Scholastic Professional Books, 2001)

Wilhelm, J. D. Reading IS Seeing: Learning to Visualize Scenes, Characters, Ideas, and Textworlds to Improve Comprehension and Reflective Reading (Scholastic, 2004)

Modelling by Thinking Aloud

Give students time to review the reading strategies that they have learned or been introduced to in younger grades. (See, for example, pages 61–62 and Appendix H1 in *Teaching in Action, Grades 7–9*.) While fluent readers may be using these strategies implicitly, both transitional and fluent readers will benefit from direct instruction to encourage them to become aware of their own thinking. Model the Think-Aloud strategy (see p. 62 of *Teaching in Action, Grades 7–9* for a version) and have the students use flagging and sticky notes to monitor their own use of strategies, not every time they read—which would be tedious—but from time to time as a sort of stock-taking. Ask students to write reflectively about their reading strategies. This writing serves as assessment for learning for the student and a part of the assessment of learning for the teacher. (For more information, see Planning Assessment, p. 61 of this resource.)

Practising Think-Alouds

Teachers can make think-alouds an integral part of literature circles. Students take turns reading from and thinking aloud about the texts they are studying (possibly deliberately selecting a passage that poses some reading challenges). Their peers flag the text whenever a reading strategy is used, briefly noting what it is. After a student finishes, he or she listens to feedback from the group. Although the focus may be on reading strategies, a lot of thinking and sharing information about the text should result as well.

Vignette

The more I got to know my English Communication 11 students the more I realized that strategies that I use automatically as an "expert" reader were not being used at all by my students. I began using think-alouds as a way to model for my students what goes on in my brain when I read. I would choose an article and display it on my whiteboard. I would start by thinking aloud the pre-reading strategies. I would make annotations on the whiteboard that show prior knowledge, predictions, questions, and so on. I would also demonstrate the use of fix-up strategies, especially rereading a part of the text to confirm my understanding. This process was repeated several times during the semester, and the feedback I got from students was that it was helpful for them to see reading in action.

~ Grade 11 teacher

Text Structures

If students recognize various text structures, they will be able to anticipate and make predictions about the text. These predictions provide a framework for their reading and can support the meaning-making process.

In addition to supporting students as readers and viewers, understanding text patterns and organization patterns assists them as writers and digital creators. With understanding and experience about the many ways in which print and digital works are structured, students can more readily incorporate these patterns into their own construction of written and digital works.

For students to achieve a high degree of understanding, teachers must point out these text patterns and provide related instruction in reading and viewing and writing contexts.

Check It Out

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

Gallagher, K. Reading Reasons: Motivational Mini-Lessons for Middle and High School (Stenhouse Publishers, 2003)

Text Pattern	Definition	Key Words
Description	Uses language, visuals, audio, and video to help the reader visualize what is being described by the author	 verbs (e.g., meandered, jumped, snapped) relational words (e.g., on, over, beyond, within) adjectives (e.g., large, colourful) adverbs (e.g., slowly, quickly)
Sequence	Presents ideas or events in the order in which they occur or, in the case of a branching digital resource, the sequence of interest	first, second, before, after, finally, then, next, earlier, later, last
Compare and Contrast	Discusses two or more ideas, events, or phenomena, explaining how they are similar and different	while, yet, rather, most, either, like, unlike, same, as opposed to, as well as, on the other hand, although, similarly, opposite
Problem/Solution	Identifies problems and poses possible solutions	propose, conclude, a solution, the problem, the question, research shows, the evidence is, a reason for
Question and Answer	Poses a question and offers an answer or explanation	who, what, when, where, why, how
Proposition and Support	Makes a statement or gives a position or an opinion and then supports it with reasoning and evidence	 value words (e.g., agree, wrong, unjust, support) adjectives (e.g., gigantic mistake, huge catastrophe) testimonials (e.g., experts say, studies show, research says, links to supporting evidence)

Nuts and Bolts

One strategy for approaching the reading of a short, multi-page piece of text, such as a magazine or journal article, is to use the "fast read" method. To do this, first read the entire opening paragraph, only the introductory sentence in all of the other paragraphs, and then the entire closing paragraph. Think about the topic, the point of view of the author, the arguments used for support, and other relevant ideas. Then begin again, reading and annotating the entire article. This strategy offers faster and deeper reading and understanding and is particularly useful for students who plan to study further at university.

Where Can I Find More Information?

In addition to the explicit teaching of reading strategies and text patterns, the tables below provide a summary of the learning experiences suggested in senior high English language arts curriculum guide. The tables are organized by GCOs and are intended to provide an overview of where teachers can find additional information about specific learning experiences. The tables summarize the suggestions for learning and teaching from the following guides: *Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12*; *Advanced English 11* (Implementation Draft, 2008); *Advanced English 12* (Implementation Draft, 2008); and *English 12: African Heritage* (Implementation Draft, 2008).

GCO 4: Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.							
Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12	
30–15–10 list			1				
Academic word list						1	
Adapting and developing reading and viewing strategies		✓					
Applying prior knowledge	1						
Appreciation of alternative interpretations	1						
Becoming a struggling reader						1	
Book path			1				
Book talks	1						
Circle map						✓	
Companion pieces			1				
Connecting texts to life and to other texts	1						
Conventions of reading and viewing				1	1		
Critical response to texts				1	1		
Critique of literary, information, visual, and media texts				1	✓		

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

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Double-entry viewing			1			
Expanding cultural experience		1				
Exploration of voice		1				
Favourite first lines						1
Greek drama			/			
Guest read-aloud						1
Increasing diversity / challenge of texts		1				
Information collation through charts or drawings		1				
Interpretation			/			
Literary critique		1				
Literary dominoes			✓			
National, cultural, and ethnic literature				1	✓	
Note making		1				
Party lines						1
Personal reflection	1					
Phone home						1
Photograph poems			✓			
Poems in translation			✓			
Popular culture and entertainment texts				1	1	
Questioning assumptions	1					
Questioning texts	1					
Reading images in film			✓			
Reading strategies			✓			
Reflecting on reading strategies						1
Response journals	1					
Role-playing characters from texts		1				
Self-selected texts	1					

GCO 4: Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.								
Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12		
Shakespeare				1	1			
Shakespeare quote game			1					
Socially and historically significant texts				1	1			
Studying the Renaissance						1		
Summer reading						1		
The fine print						1		
Think-aloud				1				
Understanding prosody				1				
Using library resources			1					
What makes a good book?						✓		
Word attack!						1		

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

Where Can I Find More Information about ?		ations 11	_	ations 12	Heritage	2
	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Accessing online literary journals			/			
Analysis and synthesis of researched information		1		1	✓	
Challenging preconceived notions about texts				1	✓	
Constructing media communications	1					
Copyright and intellectual property rights						1
Creative spinoffs	1					
Differing presentations in print, multimedia, and online texts				1	✓	
Documentary study						1
Evaluating standards						1
Evaluating the truth of an autobiographical account						1
Examining online media	1					
Exploring similarities and differences among texts				1	✓	
Graphic tools for recording information	✓					
Independent investigation						1
Information literacy programs						1
Interconnection of texts				✓	✓	
Just the facts						1
Learning logs, diaries, and journals	✓					
Literary research			✓			
Media icons project						1
Note-making strategies	1					
Opposing information or opinions		1				
Paraphrasing	1					
Plagiarism and research ethics						1
Questioning purposes and processes				1	✓	
Reading for information		1				
Research for debates			✓			

GCO 5: Students will be expected to interpret, select, and co	mbin	e inforn	natior	ı, using	a varie	ty of
strategies, resources, and technologies.						
Where Can I Find More Information about 2						

Where Can I Find More Information about?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
SOAPS (Subject, Occasion, Audience, Purpose, Speaker)						1
Summarizing	1					
Technical reading			1			
Using computer databases		1				
Using notes		1				
Using research grids	1					
Validating sources		1				
Visual and/or multimedia text sources		1				
Websites		1				

	I	1				
Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
3.2.1 strategy						1
Annotating a text						1
Anticipation guide						1
Blogging						1
Circles of reflection						1
Clay monsters		1				
D.U.C.A.T.S. The "6 Gold Pieces" of Writer's Voice						1
Endings						1
Exploration of themes and issues in texts				✓	✓	
Finding allies						1
Forgiveness poems						1
Implicit beliefs			✓			
Inkshed			1			
Key passage			✓			
Literature circles			✓			
Literature pie graphs						1
Making myths personal						1
Manners			✓			
Moral dilemmas						1
Paradigm study			✓			
Presentation of response to audience				✓	✓	
Reading with others' eyes			✓			
Responding from global positions				1	✓	
Responding to aesthetic texts		1				
Responding to dramatic productions	✓					
Responding to literature texts	✓					
Responding to photo or pictorial texts	1					

GCO 6: Students will be expected to respond personally to a range of texts.								
Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12		
Responding to video or film narratives		1						
Response journals	✓							
Response journals for reflection on texts		1						
Response to layered meaning in texts				1	✓			
Response/learning logs				1	✓			
Self-analysis of response to texts				1	✓			
Soundscapes			/					
Tailoring text response to audience				1	✓			
Talk back						1		
The reflective viewer	✓							
Theme layers						1		
Using figurative and poetic language in response	✓							
Using media as a response tool	✓							
What's up with the crime scene?						1		
Writing critical reviews of texts	✓							

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

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Adopting a critical stance		1				
Art history		,	/			
Choosing and using multicultural texts			•			1
Comparing responses to plays (productions and print versions)		1				
Critical evaluation of media texts		·		1	✓	
Critical thinking: a habit of mind				1	<u> </u>	
Ebonics					•	1
Examination of personal biases about texts				1	✓	
Examination of social contexts of texts	1					
Examination of thought, style, and purpose in academic writing		/				
Examining media from a critical stance		1				
Examining style			/			
Exploring issues and themes common to texts		1				
Film and media study			/			
How is language political?						1
Identify literary elements		1				
Identify societal trends		1				
Interpreting the news						1
Justifying critical thinking	1					
Managing dialogue	1					
Maslow's hierarchy of needs						1
Media "shop"			✓			
Media's "creation" of audience			1			
Moral code						1
Multiple texts			✓			
Murder under trust: Macbeth and Scottish law						1
Note taking: sorting out meaning in multiple texts	1					

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

Where Can I Find More Information about ?				2		
	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Novels into film			✓			
Propaganda			1			
Questioning audience assumption				1	✓	
Questioning sources of texts				√	✓	
"Reading" art			1			
Reading for commonalities			1			
Reading political cartoons						>
Response to art texts				√	✓	
Response to photo narratives		1				
Response to racism, sexism, ageism, etc., in texts				1	✓	
Role-playing characters' position or voice	1					
Schools of criticism			✓			
Shifting perspectives						\
Stations			✓			
The actor's text						✓
The poetry of protest						✓
Unlearning "inferiority"						✓
Use of drawings, etc., in response to texts			✓			
Use of impersonal language in texts			1			
Using philosophical texts						>

Organizing Reading and Viewing Experiences

Organizing reading and viewing experiences requires that teachers select appropriate texts, consider multiple seating configurations in the classroom, coordinate with colleagues about the management of texts and technology, and maintain a classroom library and four-computer clusters for student use.

Selecting Texts

Teachers need to plan access to the print and digital texts that students will study throughout a course and consider the following factors:

- the anchor text that may be read by the entire class, read with the purpose of being discussed in small groups, and read independently
- the number of shorter texts that will be read by the entire class, read with the purpose of being discussed in small groups, and read independently
- the integration of visual, electronic, media, and reference texts
- the range of genres that students will read
- the variety of reading levels in texts
- the variety of reading experiences that students will have in the class

The following chart provides recommendations about the range of approaches that teachers should use within their program as well as how reading might be planned for each approach. The focuses of instruction that can involve a multi-genre approach are indicated with asterisks.

Focus	How Many Times Should I Use This Approach in My Course?
Genre Study	Maximum 2 per semester
Issue*	Maximum 2 per semester
Project*	Maximum 1 per semester
Concept*	Maximum 2 per semester
Major Text	Maximum 2 per semester
Author Study*	Maximum 2 per semester
Historical Geographical / Cultural Exploration*	Maximum 2 per semester
Workshop*	Ongoing throughout semester

The number and range of texts that high school students read will vary greatly depending on the grade and course level. Teachers adjust their reading program to suit the length of the course. For example, some courses may be offered in one semester while other courses are scheduled for the full duration of the school year. Teachers within a school can work together to determine broad guidelines about how many texts might be read within a particular course. This is particularly helpful when there are several teachers working with the same course. It is also helpful for students so that they know the expectations of the different courses offered in their high school.

Teaching a major text is only one of eight common approaches to teaching high school English language arts, although it has a tendency to dominate practice. It should be emphasized that the teaching of a major text can also be a component of another instructional approach. For example, teachers could prepare a historical or cultural exploration about the Holocaust and use the novel *Night* as a major text.

One group of English language arts teachers at a Nova Scotian high school prepared the following chart to communicate the reading expectations of major texts within the school community. It should be noted that both the breadth of reading and the skill of independent reading is increasingly emphasized as you move from graduation-level courses to academic courses to advanced courses.

Suggested Guidelines for Using Major Texts				
Course	Read by the Entire Class	Read in Small Groups	Read Independently	Total Number of Major Texts Read
English 10 Plus (220 hours)	1–3	1-2	2-3	4-8
English 10	1-2	1-2	1–2	3-6
English Communications 11	1-2	1-2	1–2	3-6
English 11	1-2	1-2	1–2	3-6
Advanced English 11	1–3	2-4	2-3	5–10
English Communications 12	1–2	1–2	1–2	3-6
English 12 / English 12: African Heritage	1-2	1-2	1-2	3-6
Advanced English 12	1–3	2–4	2-3	5–10

Selecting Texts within a School

English language arts teachers within a school can work together to identify key texts for specific courses or to determine at which grade level specific texts will be used. This collaboration ensures that students are exposed to a different range of texts as they move from one grade level to another and from one teacher to another. Teachers might also consider making a list of short texts that could be used at each grade level. When teachers within a school collaborate and make such a decision, students are guaranteed to be offered a different range of texts each year in their senior high English language arts program.

Vignette

Showing enthusiasm for books is one sure way to make reading more appealing to students. When it is time for students to choose a book to read independently, I usually spend half a class talking about and showing them books that I or other students have enjoyed and suggesting ones that I think they might like based on their interests. On many occasions, students offer their opinions on particular novels or recommend them to their peers. Then students are free to roam about the classroom, examining the books available, talking to their friends about them, and/or seeking advice from me. By the time they make their choices, students have developed a sense of ownership in terms of the books and are more apt to want to read them. In one particular grade 11 class, when asked what my favourite book was and why, I raved about Ken Follett's *The Pillars of the Earth* so much that all four copies were snatched up, even though I had cautioned students that they might find the length rather challenging. To my delight, all but one student read the entire novel and completed their assignments on time. The other student asked to be allowed to finish reading the book, and he completed his assignment based on what he had already read.

~ Grade 11 teacher

Nuts and Bolts

The Major Texts Organized by Grade Level handout (Appendix F7) provides an example of how English language arts teachers at one high school have decided to match major texts with specific grade levels.

Beyond the Short Story, Novel, Poetry, and Script: Teaching with a Range of Texts

To provide the kind of instruction necessary to address the range of concepts and topics at the senior high level, a classroom program should have a range of texts, including the following:

- Short texts: The benefits of short texts are numerous. When it comes to instruction, short texts are ideal. They can be used to model strategies and are great for students to practise on independently. One of the greatest benefits of short texts is that they allow students and teachers to address a topic within a short time period, perhaps even in a single class. Short texts include short stories, articles (newspaper or magazine), online news sites and publications, excerpts from a longer text, poetry, and film and radio documentaries and interviews.
- Major texts: Long texts are important as well. Students need to
 develop stamina in reading, and longer texts help them to achieve
 this. The ability to sustain interest and comprehension over a longer
 time period is developed from reading longer pieces of text such as
 novels and plays.
- Visual texts: Visual texts offer the reader information that is
 presented with the use of visuals rather than primarily through print.
 Charts, graphs, diagrams, photos, illustrations, webs, maps, etc., all
 present information visually. Because visual texts are different from
 traditional print texts, they require a different set of strategies for
 reading them.
- **Digital texts:** Digital texts and online collaborations are an everyday part of life for most adolescents. They support students' twenty-first century learning and communication interests, culture, and requirements. Interactive communications, collaborative technologies, and digital resources have their roots in traditional notions of print, visual, and critical literacy and are increasingly an integral part of the English language arts program at all levels. Recommended computer software on four classroom computers is supplemented by shared access to school computer labs and teacher-bookable mobile technologies, such as laptop and netbook computers, to facilitate student access to CDs, DVD digital works, and the wealth of digital resources hosted on the Internet. EBSCO, a provincially licensed periodical collection, is highly recommended. Moodle blended-learning environments provide safe, secure collaborative research and writing opportunities through easy-to-setup blogs, wikis, podcast channels, and discussion forums. Creative Commons licensed music, photographs, and videos are readily available for download and manipulation for student research and

creative communication purposes. Staff.EDnet and student.EDnet email accounts should be a routine support to student and teacher collaboration and communication and students' research inquiries. Search engines support student access to a wealth of current and archival material on cultures and world events related to the English language arts program. Student and teacher use of networks is guided by the *Public School Network Access and Use Policy*. Key requirements are the modelled and responsible use of intellectual property and the protection of personal privacy. The policy is available online at www.EDnet.ns.ca/pdfdocs/internet/english/internet.pdf (English) and www.EDnet.ns.ca/pdfdocs/internet/french/internet.pdf (French) and is the basis for the school board's *Network Access and Use Policy*.

To teach students to navigate such texts effectively and responsibly requires the presence of digital texts in the classroom. Teachers should be guided by the Public School Network Access and Use Policy and the school board policy as they discuss appropriate educational uses of technologies. Instructional and assessment practices must model and require the ethical and legal use of intellectual property. Resources such as YouTube.com and Flickr.com are recommended resources for closely guided use within the classroom. Teachers must preview and select judiciously those materials provided with a Creative Commons or similar educational-use permission. School boards have technologies that support access to these specific sites via the teacher login account to support teacher planning and the guided use of these resources. Still- and video-camera use for student educational communication purposes is encouraged both within and outside the classroom. Cellphone use, though not permitted in many schools, can serve creative, planned, and ethical instructional purposes away from school locations. Increasingly, mobile technologies for learning will find their way into the classroom to support student research, collaboration, and communication—each bringing twenty-first century literacy challenges and opportunities.

- Media texts: Media texts are a form of electronic texts that
 also require a set of skills to engage with them. Advertisements,
 television, film, radio, etc., all require careful reading by students.
 Using these forms of texts in the classroom will allow students the
 opportunities to develop this necessary set of skills.
- Reference texts: Reference texts, including atlases, dictionaries, thesauruses, and websites, are sources of information that students should be able to use with confidence and success. Having these texts available and explicitly showing students how to use them are important parts of the English program.

Beyond the Short Story, Novel, Poetry, and Script: Teaching with Fiction and Non-fiction

In addition to the text forms identified above, it is also important that the English language arts program be about more than teaching literature. For this to happen, English teachers must use and teach students how to engage with both fiction and non-fiction.

Students are exposed to a great deal of non-fiction in high school. In the content areas students are expected to be able to read and understand a wide range of materials that are pertinent to the subject. They are also asked to create texts that are factual in nature. As English teachers, we have to provide students with opportunities to develop the level of skill and comfort needed to engage with non-fiction both as readers and as writers.

Check It Out

Daniels, Harvey, and Steven Zemelman. Subjects Matter: Every Teacher's Guide to Content-Area Reading (Heinemann, 2004)

Sejnost, R., and S. Thiese. Reading and Writing Across Content Areas (Corwin Press, 2001)

Genres at a Glance

Non-f	Non-fiction				
Code	Genre	Definition			
I	Informational	Informational text provides information, facts, and principles related to physical, natural, or social topics or ideas.			
E	Expository	Expository text explains or provides direction.			
В	Biographical	A biography is an account of a person's life.			
AB	Autobiographical	An autobiography is a biography written by the subject of the book.			
Mem.	Memoir	A memoir is an account or reflection of a particular event, time, or period in a person's life.			
Mes.	Messaging text	Computer-mediated language is now referred to as the fourth language-based medium of communication that people have invented. The first three are spoken, written, and sign language. Computer-mediated language is presented in a range of text-messaging formats and resembles typed speech or "text talk," a phrase coined by John Suler, author of the online book <i>The Psychology of Cyberspace</i> (Suler 2003). Electronic text messages are conversational in tone. Because they are usually not written in real time, the writer generally takes time to think, reflect on, and evaluate what he or she will "say" before communicating.			

Fiction				
Code	Genre	Definition		
TL	Traditional literature	Traditional literature began with oral stories passed down throughout history. It includes folk tales (including fairy tales), myths, legends, and epics.		
F	Fantasy	Fantasy contains unrealistic or unworldly elements. It includes science fiction, romance, thriller, and gothic.		
SF	Science fiction	Science fiction contains unworldly elements or phenomena. It may be set in distant places or times, involve alien or superhuman characters, and use technologies currently unavailable to us.		
RF	Realistic fiction	Realistic fiction often focuses on universal human problems and issues. Although it comes from the writer's imagination, it is true to life, or realistic.		
HF	Historical fiction	Historical fiction is a fictional account of events created by the author but true to life in some period of the past.		
М	Mystery	Mystery offers the reader suspense and wonder as the author reveals the plot and characters bit by bit. Central to this genre are the element of the unknown and the reader's attempt to solve the mystery by using the clues provided by the author.		
A	Adventure	Adventure provides the reader with the opportunity to explore circumstances in which characters experience new situations, overcome adversity, and grow as individuals. The plot is often fast-paced and exciting.		

In addition, it should be noted that some genres may be either fiction or non-fiction (e.g., graphic novels, poetry, plays, speeches, web comics, fan fiction, blogs, social media).



See Appendix F8 for a student handout of "Genres at a Glance."

A Range of Seating Configurations

Throughout the year reading and viewing instruction focuses on a number of different skills and concepts. In addition, it may also include routines and organizational structures such as

- · working in small groups
- · reading independently
- reading with a partner (e.g., reciprocal read)
- selecting and signing out books
- · recording and documenting reading
- · responding to texts
- · using technology
- viewing video clips, images, or websites on a large screen

Teachers need to organize their classroom so that they can accommodate the various routines and seating arrangements required for reading and viewing in the classroom. Teachers can have multiple seating arrangements for students depending on the purpose of the reading experience and the number of students involved. As students become familiar with using the different seating configurations, it becomes easier to move from one arrangement to another within a class.

The Classroom Library

At one time the classroom library in a high school might have been non-existent. If there was a library in the classroom, it likely consisted of a class set of anthologies and class sets of novels used to teach literature. To support the writing program, classes might also have had a few dictionaries available to students.

Today, classroom libraries look vastly different. For example, teachers share mobile laptops within the school as well as Moodle environments to extend the notion of a classroom library. Due to a shift in thinking, an expanding notion of literacy and text, the greater role and availability of technology, and the infusion of print resources to classrooms as a result of the Literacy Success project, Nova Scotian classrooms today have a wide range of texts available to students and teachers.



Schools can purchase texts through the Authorized Learning Resources database (ALR), which recommends texts for specific high school grade levels and courses. In addition, English language arts teachers have received student texts to develop classroom libraries through the following Department of Education projects and courses:

- Literacy Success 10 (2006) (NSSBB# 24016–24019, 24021)
- Literacy Success 11 (2007) (NSSBB# 24999–25001; 25261–25263)
- Literacy Success 10 Infusion (2008) (NSSBB# 25246–25256, 25497–25511)
- Literacy Success 12 (2008)
 (NSSBB# 25362–25365, 25538–25539, 25542)
- Atlantic Canada High School Collection (2008) (NSSBB# 25259)
- Literacy Success 11 Infusion (2009) (NSSBB# 25545–25559)
- Literacy Success 10, 11, 12 Consolidation (2009) (NSSBB# 25764–25767)
- English 12: African Heritage (Draft, 2008)
- Advanced English 11 and Advanced English 12 (Draft, 2008)

Teachers communicate the importance of books by the number of books in the classroom, the diversity of books, the presentation and display of books, and accessibility and availability of books to students. Finding an appropriate collection of books for your classroom can be a challenge. Here are some suggestions for locating books:

• Borrow collections of books from the school library, public library, or Teachers' Resource Centre.

- Pair up with other teachers and rotate or swap books during the year.
- Invite students and families to donate books they have already read.
- Join book clubs and use the "credits" you receive to buy books for the classroom.
- Visit used-book stores.

Storing books can also be a challenge, especially in classrooms with limited space and storage. Here are some suggestions for storing and displaying books:

- Use chalkboard or whiteboard ledges.
- Store books in plastic bins that can sit on counters or tables.
- See if students in the technology education program could make bookshelves as one of their projects.
- Use inexpensive materials to make display shelves on wall space (e.g., eavestrough, crown moulding).
- Whenever possible, display books with the covers facing out.

Consider lamps and soft background music in your classroom to help create a mood.



Technology Integration

Make use of the Internet, digital texts, Moodle, websites, email, and online repositories as part of your classroom library.

Check It Out

Beers, Kylene. When Kids Can't Read: What Teachers Can Do, A Guide for Teachers 6–12 (Heinemann, 2003)

Lesesne, T. S. Making the Match: The Right Book for the Right Reader at the Right Time, Grades 4-12 (Stenhouse Publishers, 2003)

Smith, M. W., and J. D. Wilhelm. Going with the Flow: How to Engage Boys (and Girls) in Their Literacy Learning (Heinemann, 2006)

IDEAS II

Ideas for Differentiation:

Get to know students' interests. You can do this through a survey or general conversation. Sign out books from the library that deal with a range of topics including those in which students have expressed an interest. Make these available to students who are reluctant to read. Use digital texts and resources to build students' knowledge and understandings to tap into and engage their learning preferences doing so eases the cognitive load when they struggle with texts they find difficult to read or for which they require prior knowledge or experience.

"Just Right" Texts

Because not every student reads with the same confidence, skill, and interest, classroom libraries must include texts that are accessible and engaging for all learners. We need texts that challenge, but don't defeat, stronger readers as well as those who struggle. The texts available in the classroom must range from the very straightforward to the very complex. Classrooms also need texts about topics that will motivate and engage a diverse population. A wide variety of topics is key to hooking learners.

Nuts and Bolts

See Appendix F1 for a sample Reading/Viewing Interest Inventory.

Technology Integration ———

Microsoft Word has a feature that will auto-summarize material. This feature can be effective for reducing the quantity of reading that students have to complete while keeping the main idea. Under the "Tools" menu, scroll down to "Auto Summarize." You can choose from four different types of summaries as well as the length of the summary. The summary is still at the same stage of reading development. It does not change the readability. To set up this feature in Microsoft Office 2007, see www.microsoft.com/Education/autosummarize.aspx.

Vignette

In order to keep track of my classroom library, I use index cards as library cards for each of my students. They write their name on the cards as well as the title of the book they are signing out and the date they borrow it. I keep the cards in a container on my desk. When they return their book to me, I indicate on the card the date the book is returned. The process is repeated for each book that they borrow, and they can't borrow another until they return the one they have. This enables me and my students to keep track of their reading.

~ Grade 10 teacher

Vignette

One solution I have found for a lack of display space in my classroom is to photocopy the cover of the books in my classroom library. I post these on the doors of the cupboard where the books are stored. When students wish to borrow a book, they bring me the photocopied cover and I put a sticky note on the photocopy with the student's name and the date they borrowed the book. I keep all of the photocopies in a file folder for each class. When they return a book, it goes back in the cupboard and the photocopy is returned to the door.

~ Grade 11 teacher

Writing and Other Ways of Representing

Roles of Writing and Other Ways of Representing in the English Language Arts Classroom

Writing and other ways of representing include many different ways of communicating, and they play a vital role in the English language arts classroom. We are able to express ourselves and our ideas through a variety of media, not just the traditional essay or story. Perhaps the greatest challenge for English language arts teachers is to ensure that the other forms of representation are valued and taught along with the teaching of writing. Teachers need to keep in mind the ways in which the writing process occurs in today's world—a world where young people are expected to be self-directed and collaborative in their writing, be socially responsible for the texts that they create, and interact with increasingly wider audiences and immediacy by using technology.

Writing and representing are really about expression and the communication of ideas and information. What forms they take or how the information is communicated can be very diverse. In many cases students might feel more comfortable using other ways of representing rather than writing a paragraph or traditional essay to explain something. It is important that students are encouraged to increase their comfort level and skill in forms of representation that they find challenging as well as to explore forms with which they have more ease. As well, students ought to be given opportunities to create texts both collaboratively and independently. The key is to ensure that students know the organization and conventions associated with different representations as well as those used in written language. It is the use of these commonly understood codes and conventions that makes smooth communication possible.

Check It Out

Christensen, L. Reading, Writing, and Rising Up: Teaching about Social Justice and the Power of the Written Word (Rethinking Schools, 2000)

Gallagher, K. Teaching Adolescents Writing (Stenhouse Publishers, 2006)

Gunnery, S. The Writing Circle (Pembroke Publishers, 2007)

O'Connor, J. S. Wordplaygrounds: Reading, Writing, and Performing Poetry in the English Classroom (National Council of Teachers of **English**, 2004)

Kittle, P. Write Beside Them: Risk, Voice, and Clarity in High School Writing (Heinemann, 2008)

Sejnost, R., and S. Thiese. **Reading and Writing Across** Content Areas (Corwin Press, 2001)



One of the challenges that teachers face is to design a program that balances the number of writing experiences with those that involve other ways of representing without diminishing the role of writing in their classroom. Teachers need to consider this balance in their program while at the same time providing sufficient opportunities to develop students' writing skills. One strategy is to integrate other ways of representing as components of the writing process. For example, teachers can use other ways of representing as a pre-writing activity to support students' writing (such as using dramatic tableaux to depict specific moments in students' collaborative writing piece) or to replace a writing activity. Teachers may consult the curriculum and technology coordinator or literacy leader for support to gain skill and comfort in providing students with ways to integrate other ways of representing as components of classroom writing experiences. Online resources with the Nova Scotia Virtual School are also available (http://nsvs.EDnet. ns.ca/m19).

Instructional Focuses and Assessment Criteria for Writing and Other Ways of Representing

It is important to communicate clearly with students about what it means to be a good writer. At the senior high level this is especially challenging because of the range of writing that is possible for students to produce. For example, students might be writing eulogies, short stories, essays, or poetry or creating photo stories, videos, or graphic texts (e.g., a graphic novel or information text). Regardless of the writing or representing experience, teachers can help students understand essential skills of writing/representing by focusing on instructional focuses in which the student

- uses writing and representing to think, explore, and learn
- engages in processes and uses technology to create a wide range of texts
- · communicates effectively through texts

These instructional focuses are found throughout all three of the GCOs that concern writing and other ways of representing.

Using Common Assessment Criteria within a High School for Writing and Other Ways of Representing

Within a high school, teachers can work together to determine which assessment criteria for writing and other ways of representing should be used for each grade level and course. Instead of creating common assessment events, English language arts teachers should work to determine common assessment criteria for specific grade levels or courses. The following lists are intended to help teachers choose common assessment criteria within a school, grade, or specific course.

Furthermore, teachers should share and co-create assessment criteria with students for specific assessment events. This collaboration helps students understand what is expected of them in assessment events and helps teachers know what clarification or explicit instruction students need in order to be successful in the assessment event. The assessment criteria are also cross-referenced to GCOs to assist teachers in their assessment planning.

GCO 8: Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning and to use their imaginations.

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

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

Instructional Focus: Uses Writing and Representing to Think, Explore, and Learn				
Possible Assessment Criteria	GCO 8	GCO 9	GCO 10	
Makes connections to himself or herself, texts, and the world	1		1	
Asks questions and explores possible answers	1		1	
Admits when she or he does not understand			1	
Tries to identify reasons for his or her lack of understanding			1	
Evaluates ideas	✓	1	✓	
Extends ideas to create new ideas	1	1	✓	
Grapples with new ideas	✓		1	
Formulates new ideas	1		✓	
Synthesizes ideas from various sources	√	1	1	
Addresses controversial issues in his or her writing and representing		/		
Addresses personal issues in her or his writing and representing	√			
Integrates personal experience into his or her writing and representing	✓			
Tackles ambiguities in issues, concepts, and other texts			1	
Constructs an opinion about a controversial issue	✓		1	
Considers multiple points of view	✓	1	✓	
Formulates possible solutions to problems	✓			
Investigates similarities and differences			✓	
Considers the significance of events and ideas (in texts or in life)			/	
Experiments with various possibilities and forms	1	1	/	
Writes or represents to investigate the factors that inform his or her responses	✓			
Writes or represents to learn about himself or herself	1			
Writes or represents to investigate personal or cultural ethics	1			

Possible Assessment Criteria	GCO 8	GCO 9	GCO 10
Writes or represents to evaluate others' responses		1	
Describes her or his progress as a writer or creator	1		1
Describes his or her learning process	1		
Demonstrates an awareness of himself or herself as a writer or creator	1		/
Writes reflectively about her or his own products	1		1
Uses note-making strategies to organize research information	1		
Demonstrates a variety of ways to make notes	1		
Anticipates and addresses reader or viewer needs, concerns, and counterarguments		1	/
Anticipates problems, mistakes, and misunderstandings from a reader's or viewer's point of view		1	/
Decides which possibilities, forms, or structures are appropriate		1	1
Narrows a subject to a topic and thesis			1
Uses notes and/or graphic organizers to plan a product and its organization	1		1
Uses writing to organize thoughts	1		1
Supports a judgment by referring to multiple texts			1
Supports a judgment by referring to personal knowledge		1	1
Excludes extraneous and inappropriate information		1	
Excludes extraneous details and inconsistencies		1	
Extends ideas to create new ideas		1	
Integrates personal experience into writing or representing	1		
Suggests appropriate assessment criteria for his or her own work		1	
Practises self-assessment	1	1	
Recognizes and addresses possible ambiguities, nuances, and complexities			1
Edits and revises work independently and collaboratively		1	
Seeks feedback from multiple sources		1	
Uses audience feedback, as appropriate, to improve products		1	
Practises peer assessment		1	

Instructional Focus: Uses Writing and Representing to Think, Explo	re, and Le	arn	
Possible Assessment Criteria	GCO 8	GCO 9	GCO 10
Justifies artistic decisions during a revision	1		
Demonstrates an awareness of herself or himself as a writer or creator who has multiple strategies	1		
Describes his or her writing or creating process	1		
Reflects on his or her strengths and areas for improvement	1	1	
Develops a clear controlling idea		1	1
Uses a thesis statement that is thought-provoking, insightful, and clear			1
Conveys a perspective on a topic or issue		1	1
Conveys a complexity of ideas	1		
Compares and contrasts			1
Establishes a context		1	
Advances a judgment that is interpretive, analytic, evaluative, or reflective	1	1	
Articulates the reasons for his or her perspectives, attitudes, and ideas	1	1	1
Describes her or his own attitudes and ideas in contrast to others'	1		
Expresses sensitivity toward perspectives that differ from his or her own	1		
Uses appropriate language to express values	1		
Uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes)	1	1	1
Uses examples or illustrations to convey abstract, literal, and aesthetic meaning	1		
Demonstrates, or provides a scenario, to illustrate ideas			1
Uses a form appropriate to the purpose, audience, and context		1	
Creates an organizing structure appropriate to the purpose, audience, and context		1	
Develops and sustains interest of readers or viewers in and beyond the classroom		1	1
Establishes and develops effective situation, plot, setting, characters, and conflict	1		
Uses introductions and closings effectively to engage the reader or viewer		1	
Includes sensory details and/or concrete language	1	1	
Uses aesthetic devices (e.g., alliteration, allusion, hyperbole, irony, metaphors, onomatopoeia, oxymoron, personification, similes)	1	1	
Uses an aesthetic writing style that is appropriate for the audience			/

Instructional Focus: Uses Writing and Representing to Think, Explore, and Learn				
Possible Assessment Criteria	GCO 8	GCO 9	GCO 10	
Recognizes and uses a range of strategies appropriate to the genre (e.g., colour, dialogue, meter, movement, pacing, rhythm, tension or suspense)		1		
Uses sentence and visual structures effectively		1		
Uses specific and intentional language/techniques to engage the reader	✓	1		
Establishes a persona that is consistent with the text's purpose			1	
Uses a voice that provides a sense of a creator behind the text	1			
Adopts a tone appropriate to the audience and purpose (e.g., angry, anxious, humorous, inspirational, intense, ironic, satirical)	1	1		
Makes use of appropriate text features (e.g., fonts, graphics, headings, hierarchies, lighting, sets, sound, visual white space)		✓		
Uses graphic organizers or tables to convey meaning			✓	
Uses and develops topic sentences within paragraphs		1	1	
Provides smooth transitions		1		
Uses conventions (e.g., grammar, punctuation, spelling, syntax) correctly in the creation of a variety of texts			✓	
Cites sources of information as appropriate (e.g., APA, MLA, Chicago)		1	1	
Adapts a text (e.g., for a different time period or audience, from one genre or mode of representation to another)	/			
Uses artistic representation to express his or her personal ideas and experiences	1			
Creates a variety of texts that demonstrate versatility (e.g., different genres or modes of representation)		1		
Creates texts that are aesthetically effective			1	

Nuts and Bolts

See English Language Arts Curriculum: English Language Arts, Grades 10–12 (Nova Scotia Department of Education 1997), pages 181–182, for assessment criteria organized for specific writing tasks: reports, narrative writing, persuasive writing, elements of personal response, functional writing, and procedural writing.

Assessment Experiences

Assessment of writing and other ways of representing might at one time have relied heavily on the assessment of a finished product. While there is no question that examining students' work samples can provide tremendous insight into their achievement of outcomes, it is also important to consider what can be learned from the process in which they engage as they create texts.

Key areas that English language arts teachers assess include

- the ability to communicate ideas and information
- an understanding of the audience and purpose
- the knowledgeable and appropriate selection of form and structure, given the audience and purpose
- the organization of ideas
- writing conventions and mechanics
- revision
- editing and proofreading

Documenting Students' Writing and Other Ways of Representing Experiences

Documenting students' writing and other ways of representing experiences is perhaps more easily accomplished than the other strands of teaching English language arts because the process results in a product that can be readily assessed. Teachers frequently use rubrics to assess writing and other ways of representing; however, the value of students' self-assessment and evidence of the creative process should not be overlooked in documenting students' successes. Each of these aspects of documenting students' writing and other ways of representing experiences is discussed below.

It is important to note that documenting students' work can be used for different purposes: assessment for learning and assessment of learning. It is important that teachers are clear with students about how the documentation will be used for assessment purposes.

Using Rubrics

Rubrics are helpful assessment tools because they provide students and teachers with a written description of various degrees of success. The strengths of rubrics are that they clarify the expectations for writing and ensure that work samples are being judged based on common criteria. Rubrics also provide students with information and directions for the future.

Rubrics are simply charts that identify criteria for success and describe various degrees of success. The challenges when creating rubrics are to ensure that the criteria reflect what is truly important and that the descriptors are specific enough that when looking at the work you can easily identify the appropriate one.

One of the greatest strengths of a rubric comes from being created with input from the students prior to the assigned task. This helps to ensure that the students truly understand what the task is and what the expectations are.

Here are some suggestions for creating rubrics:

- Involve the students in the process of writing specific descriptors of achievement.
- Try to avoid or limit the use of words/expressions such as "good," "great," "very," "often," "sometimes," and "to a great extent." They are hard to qualify later.
- Limit the number of criteria. It is difficult for students to focus on more than three to five items at once, and it may be necessary to reduce this number for individual students in the class.
- Consider the range of descriptors that you will provide. Three is probably a minimum, five a maximum.
- Decide if certain criteria require only two descriptors. (This may be necessary if a criterion is simply met or not, with no range in between.)
- Decide if some criteria are more important than others. If this is the case, you may want to weight these criteria more heavily, especially if grades are being assigned as a result of the rubric.
- Use student work samples to generate criteria and descriptors. Share
 three to five samples of student work that show a range of abilities.
 Have students examine them and build the rubric with these in mind.

Check It Out

Gregory, K., C. Cameron, and A. Davies. *Self-Assessment and Goal-Setting* (Vol. 2) (Building Connections Publishing, 2001b)

Vignette

I try to involve students in co-creating criteria for representing. For example, in my grade 11 class students in small groups were given the task of creating dramatic representations based on the novel they were studying in their literature circles. Since each group was studying a different novel, the key task was to convey some essential information to classmates who did not have their prior knowledge. Together we sketched out some criteria about length, equal participation of all group members, thinking outside the box, etc. After they had spent some time working on their ideas, each group met with me to explain how they thought they were fulfilling the criteria and what we might need to adjust.

~ Grade 11 teacher

Using Self-Assessment

Self-assessment is an essential part of the learning process. You can ask students to consider this key question when it comes to their learning: What am I learning?

Self-assessments may be very open-ended or you might prefer to have students focus on a particular aspect of their writing and learning. In either case you will have to provide structure and support for students. Helping students narrow their reflection to something manageable is essential. You can

- provide students with prompts or questions for reflection
- provide students with a copy of a checklist
- create criteria with students to be used as part of a self-assessment

Nuts and Bolts

When students reflect on their work, they can suggest what kind of feedback they would be interested in receiving. Students can articulate what they want to learn from readers/viewers of their work, and this makes the time that teachers (and others) spend providing feedback more worthwhile.

Using Growth Portfolios

Students can use portfolios to document and reflect on their growth in English language arts class. It is important to note that growth portfolios are different than writing folders (a collection of student work). Unlike writing folders, growth portfolios are organized by students to demonstrate changes in their English language arts skills, and students provide reflections that explain their understandings about these changes. Importantly, portfolios need not be limited to written samples, especially when technology can be used to document a wide range of students' skills. The LifeWork Portfolio provides all students with access to an electronic portfolio environment (http://lifework.EDnet.ns.ca).

Documenting Creative Processes

Students can demonstrate their creative processes by providing teachers with evidence such as thesis statements, outlines, rough drafts, sketches, flow charts, or a writer's memo to the teacher. Teachers can also check students' progress on a specific task by conducting conferences. For documentation purposes, students can create a summary (or log) of these conference conversations with the teacher.

Using Technology

When students' work in English language arts is submitted to the teacher electronically, not only can copies of the work be saved in the teacher's files but the teacher can also respond electronically and maintain copies of his or her feedback. The teacher's feedback can be specific and inserted into (or layered onto) the students' work. Technology allows teachers to offer such feedback in a variety of ways. For example, Microsoft Word allows teachers to respond to students' work by using the following features:

- Insert a text comment.
- · Highlight text.
- Insert a voice comment.
- Track changes that the teacher makes while editing.
- Insert a thought cloud to show the teacher's thinking about a specific point on the page.

Technology also allows teachers to collect and respond to students' other ways of representing through digital photography, video,

Check It Out

Belgrad, S., K. Burke, and R. Fogarty. *The Portfolio Connection: Student Work Linked to Standards* (Corwin Press, 2008) multimedia presentation, and work published on the Internet. The Moodle blended-learning environment supports electronic submissions of student work.

In addition, discussion forums are places to post and respond to works in progress and to request and receive support as a writer from peers, teachers, and invited guests. Teachers can also participate with their students in a Writers in Electronic Residence (WIER) program.

Vignette

One of my students' most rewarding learning experiences has been the Writers in Electronic Residence (WIER) program, based at York University. WIER enables students to post into an online salon several creative writings that can be critiqued by other students from across Canada and the United States. In addition, an established Canadian author monitors each salon and critiques each student's pieces. My students also read the works of other students in their salon and write critiques of them. This process has not only heightened my students' awareness of what constitutes good writing and encouraged them to create their best work but has also given them confidence in themselves as writers.

~ Grade 11 teacher

Technology Integration —

Writers in Electronic Residence (WIER) is a Canadian website that connects students, writers, and teachers to focus on the craft of writing. The website includes writing resources, podcasts, Canadian writer internships, and conferences. www.wier.ca

Recommended Learning Experiences in Writing and Other Ways of Representing

In senior high, instruction will focus on many different aspects of writing. As the course progresses it is important to employ appropriate writing instructional strategies to encourage student success. Not all students have to be doing the same thing at the same time all of the time. There are, however, times when it is important to have students experience the same instruction and learning experiences.

Here are some instructional strategies to consider as constants:

- the importance of teachers writing regularly with students and sharing their experiences (both successes and frustrations)
- ensuring time for conferring with and providing feedback to individuals or groups
- ensuring time for sharing with the whole group
- providing explicit instruction in the form of focus lessons on areas of concern as they occur
- providing opportunities for students to apply independently what they have learned through instruction
- the use of strong mentor texts to model writing techniques
- modelling reflection, revision, editing, and proofreading
- modelling the use of technology for writing and other ways of representing
- publishing student work with the class Moodle or a school publication, such as the school website or zine, and inviting reader responses

Variety of Experiences

Just as there is no prescribed list of readings there is also no such list for writing and other ways of representing. Students are not required to learn specific forms of writing at specific grade levels. However, it is important for teachers to develop, at the school level, an overall plan to ensure that each form of writing and other ways of representing is taught at some point during the senior high years.

Narrative	Informational		Persuasive
 autobiography/memoir biography blog children's book dialogue script fable journal or diary entry monologue myth parody recounting short story vignette 	 brochure business letter class/lecture notes feature article friendly letter informational report interview meeting minutes news article 	 newsletter paraphrase précis questionnaire resumé summary survey thank-you note 	 advertisement application letter (to be selected for something) book review evaluative essay letter to the editor movie/TV review persuasive essay reflective essay
Comparativecomparative essaycomparative notesgraphic organizer	Poetic poetry (e.g., ballad, concrete, epic, free verse, lyric, ode, sonnet)	 Multimedia multimedia presentation TV/video radio spot website 	Procedural "how to " instruction procedural text recipe science-experiment report
Other Ways of Represe	nting		
 art cartoon chart collage costume diagram digital storyboard drama 	 graphic no graph map mobile model multimedia multimedia musical ex 	a movie a portfolio	 podcast scrapbook slide-show presentation three-dimensional model timeline video report web page website

Nuts and Bolts

- Sample tasks for teaching a persuasive essay, a short story, and poetry can be found in Appendix G1. You can use these examples for creating similar tasks.
- See Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12 (Nova Scotia Department of Education 1997), pages 183–184, for suggestions of writing forms to explore, possible purposes for writing and other ways of representing, and suggested audiences.
- See Appendix G2 for suggestions of performances and products/ projects that students can experience and create in the English language arts classroom.

Supporting the Creative Process

It is difficult to identify a single process that all students go through as they create a piece of writing or other way of representing, but there are a number of processes common to the act of creating. Depending on the situation, the knowledge level of the student, the audience, the purpose, and even the technology being used, these processes and the order in which they are used can vary.

Processes Involved in Creating	What This Means
Generating Ideas	Perhaps the hardest part of creating is choosing a focus and deciding what information to include. Here the student must decide on the kind of information to include, knowing the audience and the purpose for creating.
Recording and Note Making	The student makes notes or records information in a way that permits easy recovery. Inherent in this process is deciding on the information that is relevant and important and recording it clearly and concisely.
Organizing	Organizing involves making decisions about what information is needed and the most effective order for the presentation.
Drafting	In the case of writing, the student commits ideas to paper or the computer. Here the emphasis is on writing and getting the ideas out. Regardless of the type of representation, it is important for students to realize that this is their first attempt and not a final copy.
Revising	The student reviews the draft for areas that should be changed in order to improve the substance of the piece. This can involve adding or deleting information as well as reorganizing or adapting the existing information.
Editing	When editing, the student reviews the piece and makes any corrections to the conventions and mechanics of the product. Spelling, sentence structure, capitalization, paragraphing, grammar, etc., are important in making the writing easy to read and understand. For works that involve other ways of representing, visual details are refined.
Proofreading	Proofreading is the last stage of the editing process. Proofreading focuses on correcting errors such as misspellings and mistakes in grammar and punctuation. Proofreading is done after all revisions and edits have been made.
Publishing/Sharing	The student decides if and how to share the work. The product can be given to others to read/view or it can be shared/explained orally. The student must consider aspects of the presentation such as neatness and the competent and creative use of the attributes of the medium of representation.

Varying Instructional Approaches

Teachers need to keep in mind that students need a variety of instructional approaches to learn about the processes of writing. Sometimes the teacher's expertise will be called upon in the form of a focus lesson when the whole class is learning something new about the craft of writing. Other times teachers may work with students in a writer's workshop to provide more individualized feedback to students.

Vignette

As students build their portfolios of "work samples," at regular intervals they select a piece and do a self-assessment (assessment for learning). This then forms the basis of a teacher-student conference, after which the student has the chance to develop the piece further before it is submitted for a mark (assessment of learning). The criteria for success vary according to the nature of the piece, but there is flexibility for the student to articulate his or her personal expectations as part of the self-assessment.

~ Grade 11 teacher

Using Mentor Texts

A mentor text is a strong text used to illustrate a technique or aspect of writing or other ways of representing. Mentor texts are often from published works but can also be pieces of text created by students or teachers. Mentor texts can also include discussion forums, blogs, websites and YouTube or other videos, such as those from the National Film Board. The strength of a mentor text is that it allows students to see what it is you are trying to teach them. Rather than an explanation of what they are trying to accomplish, a mentor text allows students to see the technique in use—it is a way of showing, not just telling.

Mentor texts can be used to model

- effective introductions
- the use of dialogue
- descriptive writing
- the use of symbolism
- the use of figurative language
- the use of foreshadowing and other techniques
- the use of language
- types of characters
- techniques for character development
- features of information texts

Check It Out

Bender, J. Mechem, and L. Calkins. *The Resourceful Writing Teacher: A Handbook* of *Essential Skills and Strategies* (Heinemann, 2007)

Davies, R., and J. Wowk.

Canadian Writer's Handbook
(Nelson, 2008)

Graves, D. H., and P. Kittle. Inside Writing: How to Teach the Details of Craft (Heinemann, 2005)

Gunnery, S. *The Writing Circle* (Pembroke Publishers, 2007)

Kittle, P. Write Beside Them: Risk, Voice, and Clarity in High School Writing (Heinemann, 2008)

Lane, B. But How Do You Teach Writing?: A Simple Guide for All Teachers (Scholastic, 2008)

Ratchford, A. Get It Written, Get It Right! (Emond Montgomery Publications Limited, 2009)

Spandel, V. Creating Writers through 6-Trait Writing Assessment and Instruction (4th ed.) (Pearson Education, 2005)

Spandel, V., and J. Hicks. Write Traits Advanced Notebook Level II (Great Source Education Group, 2006)

Check It Out

Kittle, P. Write Beside Them: Risk, Voice, and Clarity in High School Writing (Heinemann, 2008)

- the organization of various text structures
- characteristics of visuals (e.g., graphs, tables, charts, diagrams)
- how to formulate an effective thesis
- · how to cite sources
- · how to include quotations in essays
- how to establish tone, based on the audience

Nuts and Bolts

Teachers can request, receive, and document permissions for intellectual property from sources other than books by using Creative Commons licences. For more information, see http://creativecommons.org.

Matters of Correctness: Grammar, Usage, and Mechanics

Teachers often wonder when concepts related to grammar, usage, and mechanics should be introduced. The simple answer is that they should be taught when appropriate, based on their writing in class as well as the audience and purpose for writing in terms of adherence to conventions. However, it is important that you consider a possible sequence of concepts and when they would likely be introduced. The following table outlines when concepts may be introduced to students according to three levels of student development and is not aligned with specific grade levels. Remember, though, that concepts will have to be revisited, reinforced, and expanded upon continuously and that additional criteria can be added to each stage.

Student Developmental Stage 1	Student Developmental Stage 2	Student Developmental Stage 3
 Parts of speech (noun, verb, adjective, adverb, pronoun, preposition, conjunction, interjection) Sentence type (simple) Capitalization Ending punctuation (period, question mark, exclamation mark) Contractions Parts of a sentence (subject, predicate) Subject-verb agreement 	 Parts of speech (common noun, proper noun, linking verb, personal pronoun) Sentence type (compound) Tenses (present, past) Internal punctuation (comma, colon, quotation marks, apostrophe) Possessives, plurals ('s, s) Parts of a sentence (object) Abbreviations Homophones, homonyms Synonyms, antonyms Commonly misused words Prefixes, suffixes Double negative 	 Parts of speech (collective noun, concrete noun, abstract noun, linking verb, subjective pronoun, objective pronoun, possessive pronoun) Sentence types (complex, compound-complex) Tense (future) Internal punctuation (semicolon, dash, hyphen, parentheses, ellipsis) Italics Parts of a sentence (phrase, clause) Pronoun-antecedent agreement Run-on sentence, sentence fragment Jargon, cliché, euphemism, redundancy

Teachers may use the above criteria for focus lessons and/or small-group instruction. For example, a teacher may focus on specific concepts to determine whether or not his or her students are struggling with them or using them correctly. When a teacher notices a pattern in misuse of one of the concepts, he or she may code an assignment so each student has his or her own example as a guide for the focus lesson. If only a few students are having difficulty with a concept, the teacher may work with them in a small group to give explicit instruction on the concept.

In addition to the conventions of writing, teachers need to teach students about the conventions of non-print works as appropriate: for video editing, visual storytelling, comic books, website navigation, fan fiction, blogs, and audio podcasts.

Check It Out

Anderson, J. Everyday Editing: **Inviting Students to Develop Skills** and Craft in Writer's Workshop (Stenhouse Publishers, 2007)

Anderson, J. Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop (Stenhouse Publishers, 2005)

Burke, J. Writing Reminders: Tools, Tips, and Techniques (Heinemann, 2003)

Davies, R., and J. Wowk. **Canadian Writer's Handbook** (Nelson, 2008)

IDEAS II-

Ideas for Differentiation:

Look for mentor texts that show the same writing technique but at various levels of sophistication. Choose texts to share with small groups of students or the whole class based on need. Try to ensure that what is being shared will support but not overwhelm students.

Technology Integration ——



The following links may be useful for supporting writing mechanics:

- Acadia University's English department offers a "Resources for Writers." This site provides support for writers, tutorials, workshops, and consultations.
 - (http://writingcentre.acadiau.ca/resources-for-writers.html)
- Canspell offers a website that contains spelling activities for teachers, parents, and students. (www.canada.com/canspell/index.html)
- Dalhousie University has a "How Do I ..." website that offers tutorials about how to use a university library, research a subject, search Novanet, search a database, find journal articles, cite resources in a bibliography, and locate Internet resources. (www.library.dal.ca/how)
- Grammar books are available online, such as *The Blue Book* of Grammar and Punctuation. Use this site to check the rules concerning proper grammar and punctuation. (www.grammarbook.com)
- Grammar Bytes! is a website that contains grammar terms, activities, handouts, and tips and rules. (www.chompchomp.com/menu.htm)
- Language Log is a blog that discusses the proper and evolving use of language. (http://itre.cis.upenn.edu/~myl/languagelog)
- Links Library (rules for writers) by Diana Hacker (http://bcs.bedfordstmartins.com/rulesbe/Player/pages/main.aspx)

Where Can I Find More Information?

The tables below provide a summary of the learning experiences suggested in senior high English language arts curriculum guides. The tables are organized by GCOs and are intended to provide an overview of where teachers can find additional information about specific learning experiences. The tables summarize the suggestions for learning and teaching from the following Nova Scotian curriculum guides: *Atlantic Canada English Language Arts Curriculum: English Language Arts, Grades 10–12*; *Advanced English 11* (Implementation Draft, 2008); *Advanced English 12* (Implementation Draft, 2008); and *English 12*: *African Heritage* (Implementation Draft, 2008).

GCO 8: Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning and to use their imaginations.

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
A survivor's guide to high school	1					
Alternative endings	1					
Art of darkness						1
Artifacts			/			
Compare or contrast thinking process map						1
Comparisons						1
Connections across disciplines and genres			1			
Conversational round table						1
Creative spinoffs	1					
Critical appreciation of literary works				1	✓	
Cultural relativism and the moral community						1
Desert island painting						1
Documenting experiences through photographs, diagrams, and storyboards	1					
Double-entry journal						1

GCO 8: Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning and to use their imaginations.

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Doublethink						1
Electronic dialogue	1					
Exit slip						1
Exploration of a literary period			✓			
Exploring character		✓				
Exploring fantasy / science fiction writing				1	✓	
Grammar B			1			
Graphic novels			1			
Improvisation	✓					
Information organization	✓					
Interior monologues			1			
Interview techniques		✓				
Learning logs, diaries, journals	✓					
Letters to friends	1					
Mandala						1
Metaphorical graphic organizers						1
Moral maturity and moving beyond ethical relativism						1
Note making	1		1			
Organizing comparisons						1
Outlining and highlighting	1					
Pass it on						1
Pastiche			✓			
PostSecrets						1
Précis writing			✓			
Preparing shooting scripts				1	✓	
Producing stage or video production props and costumes		✓				

GCO 8: Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning and to use their imaginations.

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Reflecting on growth			✓			
Reflective prompts						✓
Research methods				1	✓	
Responding to other students' work			✓			
Responses to literary criticism			✓			
Responses to literature, popular culture, and media texts		1				
Setting writing goals			✓			
Social imagination and interior monologues						✓
Storytelling	1					
Taboo words		1				
Text interpretation from an adopted viewpoint				1	✓	
Three types of analogies						1
Webbing and clustering	1					
What matters most						1
Writing an allegory						1
Writing dramatic monologues				1	✓	
Writing media scripts				1	✓	
Writing prose dramatic monologues				1	✓	
Writing to develop abstract thinking			✓			

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

Where Can I Find More Information about ?		; 11		3 12	ge	
	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
A common thread			1			
A variety of forms of expository writing				1	✓	
A variety of scripts		1				
Business letter		\				
Change conventions			1			
Children's stories	1					
Creating a magazine			1			
Creating a zine			1			
Creating texts that synthesize the ideas explored in a variety of sources			1			
Demand responses						1
Demand transmediation						1
Descriptive and narrative writing				1	✓	
Discussion forums						1
Essay with an attitude						1
Exchange letters						1
Factual accounts and reporting	1					
Flyers for organizations	1					
Folk tale, fable, parable, myth, legend, ballad	1					
Graphic novels						1
Guest-speaker response						1
Interview transcription		1				
Inverted pyramid						✓
Investigative-research report		1				
Issue-based feature article		1				
Letters for a variety of purposes	1					
Letters into essays						1
Letters of complaint						1

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

Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Media product				1	✓	
Media production		1				
Multimedia presentations		1				
One-act play		✓				
Online writing						1
Online zine						1
Parody and satire				1	✓	
Peer revision			1			
Point of view in a variety of forms or genres	1					
Point of view in factual accounts		\				
Political speech or manifesto				1	✓	
Postcard stories	1					
Prose or poetry dramatic monologue		1				
Public service announcement / student media showcase						1
RAFTS						1
Resumé, report, memo	1	1				
Review of a dramatic or musical performance	1					
Revising student poetry			1			
Rewriting texts for particular audiences		✓				
Scripting an issue				1	✓	
Scripts for radio or stage	1					
Shakespeare rewritten						1
Soliloquy or interior monologue				1	✓	
Spreading the news: ballad writing and editing						1
Student-focused learning environments						1
Take a "close" look at setting			1			
Teaching peers without using words			1			

GCO 9: Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.						
Where Can I Find More Information about ?	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
The post-secondary scholarship essay						1
The Truth and Illusion Theatre Company						1
The Two-Letter Version						1
Transposing text from one form to another				✓	✓	
Writing for a specific audience			1			
Writing formal proposals						1
Writing the introductory paragraph or outline for an essay			1			
Written arguments	1					
Zine Unit	1					

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

Where Can I Find More Information about ?	10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
	English 10	English 11 English / C	Advano	English 12 English / C	English	Advanc
10 tenets of teaching editing skills						1
Applying effective strategies in revising, editing, and proofreading		1				
Attending to word choice and effective diction				√	✓	
Collaborative essay						✓
Controlling the conventions of written language		1				
Copying syntax			✓			
Correction log						1
Creating a multimedia, photographic, or visual essay			✓			
Creating a website		1				
Creating and revising written drafts				1	✓	
Creating checklists for editing/proofreading	1					
Creating interactive multimedia products				1	✓	
Creating several drafts of a writing	1					
Culture of revision						1
Developing skills in the matters of style and correctness	1					
Developing skills in the use of dictionaries or spell-checkers	1					
Developing a thesis statement						1
Editing film footage				1	✓	
Editing texts created in the school community			1			
Editing versus proofreading						1
Email protocols		1				
Experimenting with sentence construction				1	✓	
Fine-tuning editing and proofreading skills				1	✓	
Formats/styles of formal letters				1	✓	
Imitating styles			✓			
Integrating text data and electronic products				1	✓	
It's out their [sic]!						1

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

Where Can I Find More Information about ?		_		2		
	English 10	English 11 / English / Communications 11	Advanced English 11	English 12 / English / Communications 12	English 12: African Heritage	Advanced English 12
Mind mapping			✓			
Politics and the English language						1
Rags to riches						1
STAR (Substitute, Take things out, Add, Rearrange)						1
Student markers						1
Supporting details						1
Symbolic visual representations			✓			
Types of academic representations						1
Types of academic writing						1
Understanding good design features		1				
Using a word processor for writing purposes						✓
Using databases and spreadsheets				1	✓	
Using desktop publishing software		1				
Using media to produce texts		1				
Using other technologies for a variety of purposes	1					
Using paint and draw software		1				
Using reference tools		1				
Using symbolism, irony, imagery, understatement				1	✓	
Varying stylistic features	1					
We Proof for You, Inc.				1	✓	
Wiki writing						✓
Word choice and sentence fluency						✓
Writing business letters			✓			1
Writing research papers			✓			

Nuts and Bolts

Give students time to freewrite. Sometimes students are given a prompt, and sometimes they write about anything; almost always the writing is timed.

Five to 10 minutes of freewriting can result in a lot on the page. Try timing freewrites to show how the volume of writing increases over time. Give students three minutes of freewriting and then ask them to count the number of words on the page. Then have students continue writing for another three minutes followed by counting the words. Repeat this once more. Students will probably find that the volume they wrote increased each time.

Have students keep an idea bank for writing. This can be a sheet of paper in the front of their binder in which they record ideas, questions, or topics about which they can write in the future. A student having difficulty getting started on a piece of writing can refer to his or her idea bank for inspiration and ideas.

Try keeping some copies of basic graphic organizers on hand. A student having difficulty with organization can use a graphic organizer to help structure writing. Another approach to having photocopies of graphic organizers on hand is to make anchor charts of basic organizers and post them around the room. Label each chart with the kind of writing that it supports (e.g., descriptive, comparative, procedural, persuasive).

Place anchor charts with each of the writing traits around the classroom. Encourage students to refer to the anchor charts as they create pieces of writing.

Check It Out

Burke, J. Tools for Thought: Helping All Students Read, Write, Speak and Think (Heinemann, 2002)

Elbow, Peter. Writing with Power: Techniques for Mastering the Writing Process (Oxford University Press, 1998)

Organizing Writing and Other Ways of Representing Experiences

Organizing writing and other ways of representing experiences requires that teachers organize how to teach specific skills, how students work in the classroom, how their products are stored, and how to integrate technology and the arts into the students' experiences in the English language arts classroom.

Teaching Specific Skills

Teachers need to plan what students will write and create throughout a course and consider the following factors:

- the variety of audiences, genres, and purposes that will be addressed in students' assignments throughout the course
- the number of assignments that students will complete throughout a course.
- the length of the assignments that students will complete throughout a course

Teachers can help students focus on specific skills by designing assessment for learning experiences that provide specific and descriptive feedback about targeted essential skills. For example, in a weekly short prose assignment teachers could focus their assessment practices in the following manner:

Week 1 – Thought and Detail

Week 2 – Organization

Week 3 – Matters of Correctness

Week 4 – Matters of Choice

Week 5 – Awareness of the Audience and Purpose

Week 6 – All Essential Skills (from weeks 1–5)

Workshop Approach: A Framework for Instruction

Teachers can use a workshop as a framework for instruction to facilitate students' writing and the production of other ways of representing. In this model students set personal goals and use their time in class to connect with other students who share similar goals, genres, problems, or approaches. Alternatively, students may seek out the teacher as an adviser for their work.

Organizing Student Work

Teachers need to help students organize their English language arts products. This can be accomplished by using writing folders to collect paper samples, but, alternatively, students can keep electronic copies, images, and videos of their work in digital folders. This is especially helpful when students have a wide range of products. Teachers can help students digitize their work by teaching them how to use scanners, digital cameras, and video cameras.

Teachers can also help students determine how their products might best be organized into sub-folders, based on curriculum strands, units of study, periods of time, the kind of product (e.g., movie, image of a sculpture) or the software that was used to create the product (e.g., PowerPoint, Microsoft Word, Inspiration).

Teachers can also create electronic databases and forums where students can display their products in a controlled online environment such as Moodle. When students organize and display their work in a public space, the teacher should facilitate a class conversation about the protocols and expectations for viewing and reviewing one another's work.

Check It Out

Anderson, J. Everyday Editing: Inviting Students to Develop Skills and Craft in Writer's Workshop (Stenhouse Publishers, 2007)

Gunnery, S. Just Write: Ten Practical Workshops for Successful Student Writing (Pembroke Publishers, 1998)

Lattimer, H. Thinking Through Genre: Units of Study in Reading and Writing Workshops 4–12 (Stenhouse Publishers, 2003)

Integrating Technology and the Arts

Teachers need to plan how students will have opportunities to integrate technology and the arts into their English language arts work. Teachers can help students understand this integration by providing them with a list of learning activities for English language arts class together with suggestions for the integration of technology and/or the arts. Students can also contribute ideas for how technology and the arts can be incorporated into their English language arts work.

Integrating Technology and the Arts into English Language Arts Learning Experiences					
Learning Experience for English Class	Possibilities for Technology Integration	Possibilities for Arts Integration			
Prepare an outline for a compare and contrast essay.	 Use Microsoft Word's table feature. Use Inspiration to show the relationship among ideas. Post a question on the class discussion forum to help you think through ideas. 	 Create a visual model to organize and represent your ideas. Compare your ideas to contrasting visual or musical artists/works. 			

English teachers can also be instrumental in creating interdisciplinary units or performances within their school. When teachers plan cross-curricular experiences for students, students witness how adults work collaboratively in a work environment and how learning involves making connections. For example, English language arts classes can prepare school-wide assemblies to commemorate a specific day (e.g., Remembrance Day, Earth Day, International Human Rights Day, International Day for the Elimination of Racial Discrimination) or a community issue (e.g., volunteering, violence, environmental protection) or they can prepare a thematic performance based on a specific text (e.g., a poem, recent political speech, local author's work).

Such cross-curricular experiences call on English language arts students' skills in writing and other ways of representing as they create the performance. Other classes in the school can be included: art, music, dance, and drama classes (e.g., student products and performances); technology classes (e.g., arranging technical aspects of the performance or creating technological products that are displayed); social sciences classes (e.g., conducting research about an issue); and any other class, student group (curricular or extracurricular), or community organization that has an interest in the chosen focus of the interdisciplinary project/performance.

Technology Integration

Microsoft Word has a feature that will tell you the readability of a document. Scroll down to "Options" from the "Tools" menu. Click on the "Spelling and Grammar" folder. Then click on "Show Readability Statistics." At the end of each spelling and grammar check, the readability will automatically appear. This can be used for assessing an article before giving it to students or for assessing students' own written work for audience or maturity. For directions in Microsoft Word 2007, see www.office.microsoft.com/en-us/word/HP101485061033.aspx.

Check It Out

Shamburg, C. Bringing Technology into the Classroom: English Language Arts Units for Grades 9–12 (International Society for Technology in Education, 2008)

In Action: An Integrated Approach

When designing an English language arts program, teachers use multiple approaches to instruction. (See Common Approaches to Instruction, p. 85.) This section will help you put into action many of the pieces described in the previous pages of this document. Here, you will find eight inquiry units that provide examples of multiple approaches to instruction.

Each unit is organized around an inquiry question/inquiry questions. Following the inquiry question(s), the key ideas that are explored in the unit are outlined, along with suggested grade levels and courses. Then an assessment plan for the unit is presented, which is followed by a description of an instructional plan and learning experiences. At the end of each unit are relevant student handouts and assessment tools. Throughout the units, recommended resources and sample learning experiences are suggested in the margins.

These units are sample units. Because they are starting points only, you are encouraged to go beyond them to create your own opportunities for teaching and learning.

Approach to Instruction	Description of Approach	In Action Unit Title
Issue	This approach involves active inquiry focusing on diverse perspectives, experiences, and values.	Unit 1 Issue: Women and Social Justice
Theme	This approach involves the creation of and response to a range of texts focused on a central idea.	Unit 2 Theme: Communities and Change
Genre Study	This approach involves the in-depth study of a particular genre.	Unit 3 Genre Study: Beyond the Five-Paragraph Essay
Workshop	In this approach, the focus is on the process of creating text or meaning. It should be noted that the workshop, as an instructional approach, can be used in conjunction with other approaches to instruction.	Unit 4 Workshop: Writer's Workshop
Concept	In this approach, experiences and investigations focus on a language arts concept or topic.	Unit 5 Concept: The Hero's Journey
Major Text	This approach encourages close exploration of diverse aspects of a major work (novel, play, or film) with options to extend experiences with responses to the text.	Unit 6 Major Text: Understanding and Responding to Character Development in a Longer Work
Author Study	This approach encourages explorations and investigations of a specific author and may include historical and background information, texts, and cultural contexts in which the works were created or set.	Unit 7 Author Study
Historical Geographical / Cultural Exploration	This approach centres on a range of works representing particular times, places, and cultures.	Unit 8 Historical Geographical / Cultural Exploration: War and Remembrance

Unit 1

Issue: Women and Social Justice

Inquiry Question

Why are women often denied social justice?

Key Ideas

- Recognize that social justice may be denied to some members of society.
- Identify factors that can influence one's point of view.
- Understand the terms "archetype" and "social justice."
- Examine and respond critically to a wide range of texts.
- Explore personal viewpoints through speaking, listening, and reading.
- Interact with individuals and in groups with sensitivity and respect.
- Make connections among texts and self, others, and the world.
- Research information from a variety of sources.
- Create text collaboratively.
- Demonstrate technological competence in the use of PowerPoint.
- Communicate information effectively.
- Use writing to reflect on thoughts and learning experiences.

Suggested Grade Levels and Courses

English 11 or English 12

Assessment Plan

(C) = Conversation, (O) = Observation, (P) = Product FOR = Assessment for learning event

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	S			
			Speaking and Listening	Reading and Viewing		Writing and Other Ways of Representing	ier inting
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose Listens actively with sensitivity and respect	Reads and views with comprehension Uses writing and representing to think, explore, and learn Understands the craft of the author or creator	Responds thoughtfully to texts	Uses writing and representing to think, explore, and learn Engages in processes to create a wide range of texts	Vlevitestes effectively through texts
Group discussion —"It's a Man's Man's Man's World" (Learning Experience 1)	Group Discussion Checklist and Anecdotal Notes (C)	 willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2) 	FOR FOR				

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willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2)	demonstrates a variety of ways to make notes (11:8.2 / 12:8.2) makes connections to self, texts, and the world (11:8.1 / 12:8.1)
• • • •	•
Group Discussion Checklist and Anecdotal Notes (C)	Graphic Organizer Checklist (P)
Group discussion — Blink Responses activity (Learning Experience 1)	Note-Making Grid (Learning Experience 1)

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	uses						
i			Speaking and Listening		Reading and Viewing	wing		Writing and Other Ways of Representing	and Othe Represer	er nting
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	and respect Reads and views with	comprehension Uses writing and representing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to texts	Uses writing and representing to think, explore, and learn	Engages in processes to create s wide range of texts	Communicates effectively through texts
· · · · · · · · · · · · · · · · · · ·	Group Discussion Checklist and Anecdotal Notes (C)	 willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2) 	FOR FOR F	FOR						

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 constructs an opinion about a controversial issue (11:8.1 / 12:8.2) writes or represents to investigate personal and cultural ethics (11:8.1 / 12:8.1) uses conventions (e.g., spelling, grammar, punctuation, syntax) correctly in the creation of a variety of texts (11:10.2 / 12:10.2) 	 willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2)
Writing Rubric (P)	Group Discussion Checklist and Anecdotal Notes (C/0)
Personal reflection paragraph (Learning Experience 5)	Pairs/group discussion (Learning Experience 2)

Assessment Assessment Tool (Outcomes)	Criteria Instructional Focuses	_
	Speaking and Listening Reading and Viewing	ving Ways of Representing
	Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose and respect and respect comprehension Uses reading and viewing to think, explore, and learn author or creator	
willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2)	willingly offers their own ideas (11:1.1 / 12:1.1)	1 1

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willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2)	demonstrates a variety of ways to make notes (11:8.2 / 12:8.2) makes connections to self, texts, and the world (11:8.1 / 12:8.1)	synthesizes ideas from various sources (11:8.1 / 12:8.1 / 11:9.2 / 12:9.2 / 11:10.5 / 12:10.5) makes connections to self, texts, and the world (11:8.1 / 12:8.1)
	• •	•
Group Discussion Checklist and Anecdotal Notes (C/0)	Graphic Organizer Checklist (P)	Comment Card (P)
Pairs/group discussion — Three Questions (Learning Experience 2)	Double-Sided Entry Form (Learning Experience 2)	Comment Card — Student Thinking (Learning Experience 1)

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	ses					
			Speaking and Listening		Reading and Viewing		Writing Ways of	Writing and Other Ways of Representing	er nting
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	and respect Reads and views with comprehension	Uses reading and viewing to think, explore, and learn Understands the craft of the	author or creator Responds thoughtfully to texts	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Vləvitəəffə effectively through texts
Interview (Learning Experience 2)	Interview Rating Scale (C/P)	 asks appropriate questions (11:1.3 / 12:1.3 / 11:2.4 / 12.2.4 / 11:3.4 / 12:3.4) supports statements with relevant details (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.4 / 12:1.4 / 11:3.1 / 12:3.1) 	FOR					FOR	
Compare/Contrast Thinking-Process Map (Learning Experience 3)	Graphic Organizer Checklist (P)	 demonstrates a variety of ways to make notes (11:8.2 / 12:8.2) makes connections to self, texts, and the world (11:8.1 / 12:8.1) 					FOR		

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 willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2) 	 willingly offers their own ideas (11:1.1 / 12:1.1) listens for and is able to identify the main ideas and supporting details in what is said (11:1.1 / 12:1.1) supports statements with relevant details (11:1.2 / 12:1.2) connects topics to something the audience already knows or experiences (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.2 / 12:1.2)
Group Discussion Checklist and Anecdotal Notes (C/O)	Group Discussion Checklist and Anecdotal Notes (C/O)
Group discussion —McGinley poems (Learning Experience 3)	Group discussion —Piercy poem (Learning Experience 3)

	er nting	Communicates effectively through texts	
	and Oth Represe	Engages in processes to create a wide range of texts	
	Writing and Other Ways of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to texts	
	ing	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	
Instructional Focuses	tening	Listens actively with sensitivity and respect	
tional I	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 synthesizes ideas from various sources (11:8.1 / 12:8.1 / 11:9.2 / 12:9.2 / 11:10.5 / 12:10.5) makes connections to self, texts, and the world (11:8:1 / 12:8:1)
Assessment Tool			Exit Slip (P)
Assessment Event/Artifact			Exit Slip—Student Exit Slip Thinking (P) (Learning Experience 3)

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Group discussion Group Discussion Checklist and	•	willingly offers their own ideas (11:1.1 / 12:1.1)									
Anecdotal Notes	•	listens for and is able to									
(c/o)		identify the main ideas and									
		supporting details in what is said (11:1.1 / 12:1.1)									
	•	supports statements with relevant details (11:1.2 / 12:1.2)	FOR								
	•	connects topics to something									
		the audience already knows									
		or experiences (11:1.2 / 12:1.2)									
	•	discusses controversial and									
		complex issues thoughtfully									
		and sensitively (11:1.2 / 12:1.2)									

	50	through texts	OF
	her entin	Communicates effectively	0
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	OF.
	Writing and Other Ways of Represent	Uses writing and representing to think, explore, and learn	OF
		Responds thoughtfully to	OF
	ving	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	OF
	Reading	Reads and views with comprehension	
Focuses	tening	Listens actively with seapect	OF
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 independently selects information from a wide range of sources (11:4.3 / 12:4.4 / 11:5.1 / 12:5.1) uses the library, interviews, and technologies to find relevant and valid information (11:4.3 / 12:4.4 / 11:5.1 / 12:5.1) combines information into an informative presentation on a chosen topic (11:5.1 / 12:5.1) makes connections to a text, to self, to others, to ideas and issues (11:6.2 / 12:6.1 / 11:7.6 / 12:7.6) makes use of appropriate text features (e.g., headings, fonts, visual hierarchies, graphics, white space, sets, lighting, sound) (11:9.2 / 12:9.2)
Assessment Tool			Oral report with presentation software (C/P)
Assessment Event/Artifact			Oral report with presentation software (Learning Experience 3)

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shares his or her own experiences, ideas, and feelings (11:2.1 / 12:2.1) builds on the speaker's ideas to develop a concept further (11:1.1 / 12:1.1 / 11:2.3 / 12:2.3) demonstrates critical thinking in responding to the ideas of others (11:1.5 / 12:1.5) supports statements with relevant details (11:1.2 / 12:1.2) discusses controversial and complex issues thoughtfully and sensitively (11:1.4 / 11:3.1 / 12:3.1) voices active agreement whenever he or she agrees (11:3.1 / 12:3.1) infers accurately and is able to verbalize the feelings and attitudes behind a speaker's words and actions (11:3.2 / 12:3.2)
• • • • • • • • • • • • • • • • • • •
Copeland assessment forms (C/O)
Socratic circle (Learning Experience 5)

	er enting	Communicates effectively texts	FOR/ OF
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	FOR/ OF
		Uses writing and representing to think, explore, and learn	FOR/ OF
		Responds thoughtfully to	
	ving	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	
ocuses	ening	Listens actively with sensitivity and respect	
ional Fc	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instructional Focuses		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections to self, texts, and the world (11:8.1 / 12:8.1) constructs an opinion about a controversial issue (11:8.1 / 12:8.1) writes or represents to investigate personal and cultural ethics (11:8.1 / 12:8.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (11:8.1 / 11:9.1 / 12:8.1) expresses sensitivity toward different perspectives (11:8.1 / 12:9.1) uses conventions (e.g., spelling, grammar, punctuation, syntax) correctly in the creation of a variety of texts (11:10.2 / 12:10.2)
Assessment Tool			Writing Rubric (P)
Assessment Event/Artifact			Writing: personal response (Kilbourne video) (Learning Experience 5)

Suggestions for Assessment

- Observation and Checklist
 - assessment of: students' ability to work effectively in pairs and in groups
 - assessment for: preparation, engagement, co-operation, interaction
- Oral/PowerPoint Presentation Rubric
 - assessment of: oral/PowerPoint presentations
 - assessment for: content, creativity, insightfulness, neatness, accuracy, effort
- Final Reflection
 - assessment of: student paragraphs
 - assessment for: thought and detail, organization, matters of correctness, matters of choice

Recommended Resources

For Students

Brown, James. "It's a Man's Man's World." 20 All Time Greatest Hits (CD) (Universal Motown, 1991)

Hansberry, Lorraine. A Raisin in the Sun (Vintage, 1987)

Hosseini, Khaled. A Thousand Splendid Suns (Viking Canada, 2007)

Kilbourne, Jean. "Resources for Change: Table of Contents." *Jean Kilbourne* (http://jeankilbourne.com/?page_id=49)

"What Are Advertisers Really Selling Us?" *Jean Kilbourne* (http://jeankilbourne.com/?page_id=12)

McGinley, Phyllis. "Occupation: Housewife." *Times Three* (Viking, 1961)

McGinley, Phyllis. "View from a Suburban Window." *The Making of a Sonnet: A Norton Anthology* (Norton, 2008)

"Median 2005 Earnings." *Statistics Canada* (Date modified: May 1, 2008) (www12.statcan.ca/english/census06/data/highlights/earnings/Table804.cfm?Lang=E&T=804&GH=4&SC=1&SO=0&O=A)

Piercy, Marge. "Barbie Doll." *PoemHunter.Com* (www.poemhunter.com/poem/barbie-doll/)

Sargent, Lydia. "We'd Like a Woman President But ..." *ZMagazine*. (April 2008, Volume 21, Number 4) (www.zmag.org/zmag/viewArticle/17042)

For Teachers

"2006 Census Release Topics." *Statistics Canada* (Date modified: December 17, 2009) (www12.statcan.ca/census-recensement/2006/rt-td/index-eng.cfm)

Copeland, Matt. Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School (Stenhouse, 2005)

Gender Inequality, The Centre for Social Justice (2007–2010) (www.socialjustice.org/index.php?page=gender-inequality)

Gladwell, Malcolm. *Blink: The Power of Thinking without Thinking* (Little, Brown, 2005)

Howard, Philip N. (Dr.). "Four Types of Evidence" (http://depts.washington.edu/methods/evidencetypes.html)

Kilbourne, Jean. *Jean Kilbourne* (http://jeankilbourne.com)

Montecino, Virginia. "Creating an Effective PowerPoint Presentation" (Education and Technology Resources, July 1999) (http://mason.gmu.edu/~montecin/powerpoint.html)

"Social Justice: Useful Definitions" (Community Foundations of Canada, 2006) (http://tamarackcommunity.ca/downloads/vc/SJ_Defs.pdf)

Instructional Plan and Learning Experiences

Learning Experience 1

- Play James Brown's song "It's a Man's Man's Man's World" as class begins. Complete steps 1–4 of the *Blink* Responses activity (pp. 228–229).
- Pass out copies of the Note-Making Grid graphic organizer (p. 230) and copies of excerpts from Khaled Hosseini's *A Thousand Splendid Suns* (pp. 89–90, "What's a communist?" to "He closed the door.") and Lorraine Hansberry's *A Raisin in the Sun* (p. 11 to the top of p. 13, "GET UP!"). Read each aloud, one at a time, as students complete the grid. After each, discuss the position of women in the text and what factors may have affected each situation.
- Have students think about and note the various roles women perform in society and complete step 5 of the *Blink* Responses activity.

Learning Experience 2

- Write on a board, whiteboard, or flip-chart some of the women's
 societal roles that students noted in the previous follow-up learning
 experience. Discuss the term archetype and what today's female
 archetypes are according to the information they provided.
- Pair students and have them share with each other their step 5 of the *Blink* Responses activity, clarifying their ideas for each other.
 Then use students' ideas to formulate a working definition of "social justice."
- Ask student pairs to answer and discuss the following questions:
 - Is social justice for women a reality? (Students may create a continuum and place on it their perception of social justice for women.)
 - Should social justice be a reality for women?
 - Why are women often denied social justice?
- Create groups of three to four students and have each group choose an area of focus for researching how certain facets of society affect our perception of women in both positive and negative ways. These include employment/wages, family life, education, religion, politics, advertising, music, movies/television, magazines, newspapers, and the law. Have students research this online, making use of a Double-Sided Entry Form (p. 231) to record their findings.

• Follow-up: Have students interview a female relative, family friend, or work colleague (not a fellow student) about any personal experience, positive or negative, with social justice. Brainstorm questions students might include in their interview. For helpful guidelines on conducting an effective interview, see the Communities and Change unit, pp. 306–310.

Learning Experience 3

Whole-Class / Small-Group Instruction

• Pass out copies of Phyllis McGinley poems (e.g., "View from a Suburban Window" and "Occupation: Housewife") (http://buriedtreasurebooks.com/weblog/?p=1900) along with the Compare/Contrast Thinking-Process Map (p. 232). Read the poems aloud, one at a time, and have students find similarities and/or differences between them in terms of message, tone, and form. Have students record their findings on their maps. Ask students to clarify the message of each by writing a fitting cliché (e.g., It could be worse. She's in a rut.) and share them with a partner, explaining their choices. Then discuss with the class the concept of choice in relation to the poems, what leads to certain choices, and where the responsibility lies for those choices.

Whole-Class / Individual Instruction

Pass out copies of Marge Piercy's poem "Barbie Doll," which was
originally published in 1999 (www.poemhunter.com/poem/barbiedoll/). Read the poem aloud and discuss its relevance today. Have
students create their own exit slip to record their thoughts about the
poem.

Small-Group Instruction

Describe the following, assignment to be completed near the end of
the unit: an oral report accompanied by a slide-show presentation that
addresses the inquiry question "Why are women often denied social
justice?" with each group focusing on its chosen facet of society.
Students will include anecdotal and/or testimonial evidence as well
as statistical and/or analogical evidence along with a suggestion as to
how the situation may be improved. Student groups begin to organize
and plan their presentations.

Whole-Class Instruction

Learning Experience 4

- Introduce the class to an editorial cartoon about women's social
 justice. Have students use the Editorial Cartoon Analysis handout
 (www.readwritethink.org/lesson_images/lesson794/analysis.pdf) to
 analyze the cartoon. Discuss the results.
- Create with students a checklist for their oral/slide-show projects.
 Discuss the use of presentation software as a tool to enhance their
 oral reports. Students work in groups in the computer laboratory over
 the next few days, creating and practising their presentations, which
 will take place over two or three days, depending on class size.

Learning Experience 5

- Have students read and annotate an excerpt from Lydia Sargent's
 article "We'd Like a Woman President But ..." in preparation for
 a Socratic circle. (See Check It Out.) Students will also create two
 questions each, related to the article and the inquiry question as
 well as their area of focus. The teacher will select from these the
 question(s) for the Socratic circle(s).
- Upon completion of the Socratic circle(s), students write a one-paragraph personal reflection (assessment for learning) on how this activity has enlightened them, what skills they have acquired, and what action(s) they can take to improve social justice for women.
- Students watch and respond in writing to the Jean Kilbourne video *Killing Us Softly 3: Advertising's Image of Women*. This is available on YouTube. An earlier version, *Still Killing Us Softly*, is available through Learning Resources and Technology, Nova Scotia Department of Education.

Extensions

- In the inquiry question, the word "women" could be substituted with any of a number of other groups including persons of different sexual orientations and gender identities, Aboriginals, African-Canadians, persons with disabilities, elderly persons, persons of low socio-economic status, or persons with mental health conditions, that face discrimination and social injustice.
- Advanced students could delve into an exploration of the American philosopher John Rawls' theory of justice and/or the role of Jungian archetypes in a person's development and his or her effects on social justice for women.
- Students could examine images of women in paintings over a number of decades, identifying archetypes and/or progress in social justice for women.
- Students could make connections between Abraham Maslow's "Hierarchy of Needs" and the roles of women in society.

Independent

Check It Out

Copeland, Matt. Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School (Stenhouse, 2005)

Individual Instruction

Blink Responses

Step 1: Have students create two tables like the following one, labelled List 1 and List 2.

Female	Both	Male

Step 2: Using Malcolm Gladwell's *Blink* as inspiration, read the following lists to the class and have students place a check mark under the gender that immediately comes to mind. Direct them to respond quickly.

List 1	List 2
world leader	caring
caregiver	authoritative
executive	promiscuous
speaker	logical
entertainer	responsible
cleaner	successful
doctor	talkative
religious leader	tough
secretary	athletic
inmate	destitute
lawyer	well educated
clerk	confident

Step 3: Poll the class and record their responses on the following chart for all to see. (See p. 233 for a version of this chart that can be used for projection.)

List 1	Female	Both	Male	List 2	Female	Both	Male
world leader				caring			
caregiver				authoritative			
executive				promiscuous			
speaker				logical			
entertainer				responsible			
cleaner				successful			
doctor				talkative			
religious leader				tough			
secretary				athletic			
inmate				destitute			
lawyer				well educated			
clerk				confident			

Step 4: Have students suggest which activities and descriptions society considers positive and how many of these they attribute to women versus men. Use student responses to generate a discussion about which gender benefits more in society, how, and why, leading into an understanding of the concept of social justice.

Extension: Have students research the concept of social justice and generate a list of four or five areas where it may be lacking for females. Students will record their thinking on a comment card (sticky note / index card) and submit as an assessment for learning.

Note-Making Grid

Research topic:			
Source	Notes	Direct Quotes	
Source	Notes	Direct Quotes	
Source	Notes	Direct Quotes	

Double-Sided Entry Form

Compare/Contrast Thinking-Process Map					
	Y				
	How are th	ey similar?			
	How do th	ney differ?			
	K	N .			

Blink Poll Responses

List 1	Female	Both	Male
world leader			
caregiver			
executive			
speaker			
entertainer			
cleaner			
doctor			
religious leader			
secretary			
inmate			
lawyer			
clerk			
List 2	Female	Both	Male
caring			
authoritative			
promiscuous			
promiscuous logical			
logical			
logical responsible			
logical responsible successful			
logical responsible successful talkative			
logical responsible successful talkative tough			
logical responsible successful talkative tough athletic			

Cartoons: Women's Social Justice

For cartoons pertaining to women and social justice, see the following:

- http://bp1.blogger.com/_qOzb-lDDxmQ/R9WfS2JPq7I/ AAAAAAAAAag/ZWuf3PMrPow/s1600-h/cartoon_large_03.gif
- www.cartoonstock.com
- www.claybennett.com/pages/wage_gap.html
- www.claybennett.com/pages/justice.html

Unit 2 Unifying Concept: Communities and Change

Inquiry Questions

- What is community?
- What do we need from community and what does it need from us?
- How do communities function and change?
- How can we use community to change our world for the better?

Key Ideas

In a time when many social constructs are undergoing changes, it is important that our students understand the implications of the nature and quality of their connections with others around them. In this unit, students will interview a cross-section of people representing at least three generations to get their perspectives on how communities function, how communities have changed during their lives, and their thoughts about the future of community.

Students will interact with a range of texts that discuss the nature of community in the twenty-first century and its potential as an agent for social change.

Suggested Grade Levels and Courses

English 12 (can be adapted or extended for other English language arts courses in grades 10–12)

Assessment Plan

(C) = Conversation, (0) = Observation, (P) = Product FOR = Assessment for learning event, OF = Assessment of learning event

	Writing and Other Ways of Representing	Besponds thoughtfully to texts Uses writing and representing to think, explore, and learn Engages in processes to create a wide range of texts Communicates effectively through texts	
Instructional Focuses	Reading and Viewing	Reads and views with comprehension Uses reading and viewing to think, explore, and learn Understands the craft of the	
	l Listening	of audience and purpose Listens actively with sensitivity and respect	R/ FOR/
	Speaking and Listening	Uses speaking and listening to think, explore, and learn Speaks with an awareness	FOR/ FOR/ OF OF
Assessment Criteria (Outcomes)			 demonstrates critical thinking in responding to the ideas of others (12:1.1) uses open-ended questions to seek clarification (12:1.2) gives a combination of factual, emotional, and solution-based feedback (12:2.2) discusses controversial/ complex issues thoughtfully and sensitively (12:1.1 / 12:2.2) uses the library, the Internet and interviews
Assessment Tool			Classroom Rating Scale for Speaking and Listening (C/O)
Assessment Event/Artifact			Various whole-class/ small-group discussions (Note: Depending on the purpose and content of the discussions the teacher focuses on a few criteria and a few students at a time.) (Learning

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	FOR
 evaluates the validity and effectiveness of what has been read or viewed (12:7.1) draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to text (12:4.5 / 12:6.1) 	 evaluates the validity and effectiveness of what has been read or viewed (12:7.1) draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) reflects on his or her strengths and areas for improvement (12:10.3)
	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
	Expert Group Report organizer (Learning Experience 4)

	Writing and Other Ways of Representing	Communicates effectively through texts	FOR
		Engages in processes to create a wide range of texts	FOR
	Writing Ways of	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to texts	FOR
	ving	Understands the craft of the author or creator	
	Reading and Viewing	Uses writing and representing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	tening	Listens actively with sensitivity and respect	
tional I	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 evaluates the validity and effectiveness of what has been read or viewed (12:7.1) draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
Assessment Event/Artifact			Home Groups Report organizer (Learning Experience 4)

FOR	FOR
FOR	FOR
 advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) reflects on his or her strengths and areas for improvement (12:10.3) 	 demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) reflects on his or her strengths and areas for improvement (12:10.3)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Reflections Before My Interview organizer (Learning Experience 5)	Reflections After My Interview organizer (Learning Experience 6)

		through texts	
	Writing and Other Ways of Representing	Communicates effectively	OF
		Engages in processes to create stxes for sales of texts	OF
		Uses writing and representing to think, explore, and learn	OF
		Responds thoughtfully to texts	OF.
	wing	Understands the craft of the author or creator	OF.
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	OF
	Reading	Reads and views with comprehension	
Instructional Focuses	Speaking and Listening	Listens actively with sensitivity and respect	
tional		Speaks with an awareness of audience and purpose	
Instruc		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 uses the library, the Internet, and interviews to find relevant and valid information (12:5.1) evaluates the validity and effectiveness of what has been read or viewed (12:7.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (O/P)
Assessment Event/Artifact			Interview Report (Learning Experience 6)

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OF.	FOR
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	FOR
 draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) supports a judgment by referring to the text to other works, authors, or non-print media (12:10.5) 	 draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) supports a judgment by referring to the text or to other works, authors, or non-print media (12:10.5)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Personal Response to Interview Reports (Learning Experience 6)	Ouestions for discussion (first submissions) (Learning Experience 7)

		through texts	
	Writing and Other Ways of Representing	Communicates effectively	FOR
	J Oth prese	s wide range of texts	FOR
	Writing and Other Ways of Represent	Engages in processes to create	Ŭ.
	/ritin /ays (Uses writing and representing to think, explore, and learn	FOR
	S S	paitaeseages bae paitism sesti	
		Responds thoughtfully to texts	FOR
	50	author or creator	FOR
	ewin	Understands the craft of the	<u>τ</u>
	and Vi	Uses reading and viewing to think, explore, and learn	FOR
	Reading and Viewing	Reads and views with comprehension	FOR
ses		and respect	
Focu	stenir	Listens actively with sensitivity	
Instructional Focuses	Speaking and Listening	Speaks with an awareness	
ucti		think, explore, and learn	
Insti	Spea	Uses speaking and listening to	
			kes or s
			nd mading of 7.1) 7.1) 19 abo ther ther ther ther ther ther ther ther
Criteria			draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) supports a judgment by referring to the text or to other works, authors, or non-print media (12:10.5)
			draws conclusion judgments while viewing (12:6.1 / demonstrates thin the reasons for his personal response (12:4.5 / 12:6.1) advances a judgm is interpretive, or refl (12:8.1 / 12:10.5) supports a judgm referring to the to other works, auth non-print media
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Assessment (Outcomes)			drawing the representation of the representation of the representation of the representation of the reference of the referenc
Ass (O			• • •
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Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
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Assessment Event/Artifact			Ouestions for discussion (second submissions) (Learning Experience 7)
/ /			

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 draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) 	 evaluates the validity and effectiveness of what has been read or viewed (12:7.1) draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (0/P)
Story discussion planning notes (Learning Experience 7)	Story discussion contribution (Learning Experience 7)

		through texts	
	er nting	Vləvitəəffə eaffəctively	0F
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	OF
	ng an of Re		
	Writir Ways	Uses writing and representing to think, explore, and learn	0F
	Reading and Viewing	Responds thoughtfully to texts	OF
		Understands the craft of the author or creator	OF
		Uses reading and viewing to think, explore, and learn	OF
		Reads and views with comprehension	OF.
-ocuses	Speaking and Listening	Listens actively with sensitivity and respect	
Instructional Focuses		Speaks with an awareness of audience and purpose	
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 uses the library, the Internet, and interviews to find relevant and valid information (12:5.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5)
+			<u>_</u> (a)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Story Representation (Learning Experience 7)

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90	FOR
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 uses the library, the Internet, and interviews to find relevant and valid information (12:5.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) reflects on his or her strengths and areas for improvement (12:10.3) supports a judgment by referring to the text or to other works, authors, or nonprint media (12:10.5) 	 draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) can describe his or her own ideas and feelings in contrast to others' (12:8.1 / 12:10.5) supports a judgment by referring to the text or to other works, authors, or non-print media (12:10.5)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Reflection on My Story Representation (Learning Experience 7)	Personal Response to Videos (Learning Experience 8)

	Writing and Other Ways of Representing	Communicates effectively through texts	FOR
		Engages in processes to create a wide range of texts	FOR
		Uses writing and representing to think, explore, and learn	FOR
	Reading and Viewing	Responds thoughtfully to texts	FOR
		Understands the craft of the author or creator	
		Uses reading and viewing to think, explore, and learn	FOR
		Reads and views with comprehension	FOR
ocuses-	Speaking and Listening	Listens actively with sensitivity and respect	
Instructional Focuses		Speaks with an awareness of audience and purpose	
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 uses the library, the Internet, and interviews to find relevant and valid information (12:5.1) demonstrates thinking about the reasons for his or her personal responses to texts (12:4.5 / 12:6.1) advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) supports a judgment by referring to the text or to other works, authors, or non-print media (12:10.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Change– Community Investigative Report organizer (Learning Experience 8)

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Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (O/P)
Change- Community Investigative Report Presentation (Learning Experience 8)

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Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)							
Final Response to Unit (Learning Experience 9)							

Instructional Plan and Learning Experiences

Introduction

It would be ideal to do this unit after students have worked with short fiction, so that they are familiar with the form and how to discuss it.

Because this unit requires a good deal of sharing and community building, it is also best to do it after you have had a chance to develop strong, trusting relationships between you and the students and among the students themselves.

This unit requires students' having access to a fairly large number of websites. A list of URLs that students may need to access is provided in Communities and Change: A Selection for Study (p. 327). Check that these sites are available in your school.

Decide on an organizational set-up for students' materials. In this unit students will be expected to be active participants in, and regular recorders of, the assessment for learning of their progress toward meeting the criteria/outcomes. It is highly recommended that each student has a file folder or binder.

Read over the Guided Visualization Script (pp. 272–280). The script is meant to be a guide; make any changes to it that will work for you.

Make copies of Community Experience 1, 2, and 3 to project in class (pp. 281–283).

Learning Experience 1

Before the first class of this unit, locate and bring into your classroom

- floor or table lamps (three to five), enough that students will be able to write by them if the ceiling lights are off and the window blinds are closed
- a CD player
- a CD of a relaxing soundscape (e.g., wind in the trees, waves at the beach) or meditation-style music

Adaptation: Guided visualization has been used in dozens of classes with a wide variety of students and is highly effective and popular. Even students who usually have problems visualizing in class while reading will respond beautifully during a guided visualization. If a student is unable to visualize. try using a series of photos of the community from different vantage points to spark the writing about the local and global community.

Check It Out

Possible music or soundscape resources are any of the "Solitudes" CD series. Also, consider something by Gary Lamb (www.garylamb.com).

As students enter, use an especially calm and slow voice. Ask them to settle so that you can talk to them. Do not begin talking until everyone is quiet. Tell students that today signals the beginning of a new unit and that you want to start this unit in quite a different way. Tell them that although this may seem strange to them at the beginning, if they relax, it will be enjoyable and productive. Turn on your soundscape and read the guided visualization script. Read it straight through to the end, allowing the time periods indicated in the script for writing.

When the script is finished, give students a few minutes to adjust then collect their writings. Do not go on to other work or break the mood. These pieces of writing will not be graded; they merely provide you with a sense of your students' thinking before the unit begins, so that you can tailor your teaching to their needs.

Whole-Class / **Explicit Instruction**

Learning Experience 2

the wall.

Enlarge Our Inquiry Questions (p. 317) onto $11'' \times 17''$ paper to post on the classroom wall.

Small-Group / **Supportive Instruction**

Hand back the students' visualization writings, and allow each student to read over what he or she wrote during the guided visualization. Debrief the experience. Lead in gently by asking how it felt to have the unusual powers and then how it felt to look down over their communities. Gradually lead into their understandings about themselves and others in their local communities and finally their feelings about their place in the world community. Have a discussion of thoughts and feelings about the guided visualization experience itself.

projects before beginning work on them. Post Our Inquiry Questions on

Introduce students to the inquiry questions. Tell them that you are now embarking on a unit that will help them answer the inquiry questions through reading and viewing a wide variety of texts independently and together, interviewing people, and discussing and presenting what they learn. Discuss the inquiry questions with the students. Mention that they will have a hand in co-creating the rubric(s) for the unit and for their

Whole-Class / **Supportive Instruction**

Learning Experience 3

Whole-Class / Explicit Instruction

Make student copies of the following handouts:

- Outcomes and Criteria (p. 284)
- Classroom Rating Scale for Speaking and Listening (p. 288)
- Student Assessment Record for Speaking and Listening (on coloured paper) (p. 289)
- Individual Report for Speaking and Listening (p. 290)
- Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (on coloured paper) (p. 293)
- Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 294)

Make a projection of both the Student Assessment Record for Speaking and Listening and the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing.

Hand out the Outcomes and Criteria chart. Explain to students that while these outcomes and criteria are expected, they (the students) will help to co-create the rubric that explains what it looks like when a

- · student exceeds a criterion
- student meets a criterion
- student does not meet the criterion

Work through the criteria one at a time, starting with speaking and listening. Read a criterion with the students and talk about what it means. Ask the students to brainstorm what the best case would look like: What would a student do or say? What would be the detailed expectations of the work the student would produce? In this discussion encourage students to be as specific and clear as possible.

Note: With speaking and listening, different cultures can have very different understandings of particular behaviours (e.g., making eye contact, challenging ideas). It is important to discuss and clarify these understandings and to honour them while wording the class's descriptors.

Role-playing may help to clarify the expectations, especially when dealing with speaking and listening and reading and viewing criteria. For example, if students' descriptors seem limited to you, you might role-play a fictitious student (with attitude) who is technically meeting the descriptors yet is not really fulfilling the intent of the criterion—if the students' descriptor is that a listening student nods and makes encouraging sounds, you can role-play someone nodding continuously in a distracting way and making loud sounds. Especially in the beginning, if students seem to be really struggling with the best-case descriptors, give them a set of questions about the worst case, and make sure that these questions subtly imply what would be present in the best case (e.g., Would I be listening actively if I were whispering to someone else? If I were texting?) Once students become more comfortable with the process, have them start with the best case, then the worst case, then the middle of the road.

Once you have developed descriptors for a few criteria as a whole class, you can divide students into small groups and assign one of the remaining criteria to each group. Groups will then report to and get critical help from the rest of the class in clarifying their descriptors. Through this whole process, give students a great deal of responsibility for grappling with the best possible wording of the descriptors; do not let them stop working on a criterion until you are content that the class's wording for each level will result in rigorous and fair grading. Play devil's advocate as often as necessary. Doing this detailed work with students may take a number of periods but will be time well spent because students will be absolutely clear, ahead of time, about what you will be expecting when assessing their performance in this unit. When the descriptors are complete, write in the cells of the blank copies of the Communities and Change Unit rubrics (one for speaking and listening, another for reading and viewing and writing and other ways of representing, pp. 297–301). Give each student a copy of the rubrics, and be sure that the rubrics and copies of the assessment forms go into the students' folders or binders.

Whole-Class / Explicit / Supportive Instruction

Teaching Resource: See the Communities and Change Unit rubrics—samples only (pp. 295–304) for some guidance about what these descriptors might look like.

Whole-Class / Explicit / Supportive Instruction

Small-Group / Supportive Instruction

Adaptation: Place students in groups carefully. Homogeneous groups allow you to spend most of your helping time with one or two groups; heterogeneous groups allow struggling students to get support by working with peers for whom this task is easier.

Whole-Class / Explicit Instruction

Stress to students that they will be assessed each time they are involved in speaking and listening (small-group or whole-class discussions, conferences, and presentations) and each time they complete an organizer or assignment. Be sure to discuss with them the concepts of assessment for learning and assessment of learning (See Assessment and Evaluation, pp. 59–82.) Show students the copies of the Classroom Rating Scale for Speaking and Listening and the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing and explain to them how you, as the teacher, will use these tools to record student performance throughout the unit, based on the rubric you have just developed. Encourage questions.

Note: Be sure, starting now, to constantly observe and assess students' performance with regard to the speaking and listening criteria for the unit. Point out to students that you are using your Classroom Rating Scale for Speaking and Listening and be clear about which criteria you will be assessing. Communicate your observations and their grades to students promptly and regularly, especially during these first discussions, so they understand through experience what is expected and that you will be doing this throughout the unit.

Now, show them the Student Assessment Record for Speaking and Listening and the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing. Explain how they can use their copies of these forms to keep track of the scores they receive during individual assessment events. It would be a good idea to use a projection of each to model how students would record events and/or scores on each. Stress that these forms will help them to know, as they go, how they are achieving in all areas of assessment so that they can plan how to improve their work as they progress. Make it clear that because the point is to demonstrate that they have met the criteria by the end of the unit, low scores in the early stages of assessment for learning will not be counted once students demonstrate consistently and over time throughout the unit that they have met each criterion. Encourage questions.

Now, show them the Individual Report for Speaking and Listening and the Individual Report for Reading and Viewing and Writing and Other Ways of Representing. Explain that, often, when they are assessed on a learning experience, you will give them their score and expect them to refer to your unit rubric to understand what the score represents but that at times they may be given an individual rating scale so that you can give them more individual anecdotal feedback. Also mention that while they will be asked to do peer assessment at times during the unit, the purpose of this is only to give helpful feedback to their peers and that they will not be assigning marks. Encourage questions.

Explain the organizational set-up for students' materials—that each student will have a file folder or binder and that all of these will be kept in a file box in the classroom so that their handouts, completed work, and assessment records are always present when needed. Stress that early work will be helpful when it is time to complete later projects. Be sure that students understand that they will be responsible for placing all unit materials in this file folder or binder at the end of each class. It might be a good idea to have students glue their two assessment records (coloured sheets) to the front and back inside covers of their file folder for easy access.

Whole-Class / Explicit Instruction

Whole-Class / Explicit Instruction

Learning Experience 4

Preview the Introduction to the *Encyclopedia of Community* (see Check It Out). It would be useful to print a copy for yourself so that you can refer to it as you facilitate students' work.

Arrange for computers or provide copies so that students can study their parts of this online resource in small groups. (Suggested sections for each group can be found on the following page.)

Students can study their section of the text using a jigsaw activity. Decide ahead of time on groupings of students. Remember that each student will be a member of two groups ("expert" and "home") and that there must be at least one person from each expert group in each home group. Because there are five sections of the text to be studied by expert groups, there should be at least five students in each home group. If it is not possible to have exactly five students per home group, it is fine to have a few slightly larger groups; two students from expert groups on the same section of the text can teach that section to the home group co-operatively. Make lists of these groupings so you can hand them out to the students.

Whole-Class / Explicit / Supportive Instruction

Check It Out

Introduction to the *Encyclopedia* of *Community* (http://www.sagepub.com/upm-data/3622_Introduction.pdf)

For community definitions and discussions, you could have students research a variety of resources, including

- World Book Online
- EBSCO

Check It Out

See Instructional Strategies Online (http://olc.spsd.sk.ca/ DE/PD/instr/strats/jigsaw) for a clear and helpful explanation of the jigsaw strategy.

Make student copies of

- the expert and home groupings lists
- the Expert Group Report (p. 302) and My Personal Reflections after Expert Group Discussion (p. 303), back to back
- the Home Group Report (pp. 304–305), double-sided

Prepare to stream the following TED.com video later in this learning experience: www.ted.com/talks/david_logan_on_tribal_leadership.html

Explain to students that they will be helping one another study a text about communities by participating in two separate classroom communities themselves. Explain the jigsaw activity, stressing that it helps everyone to learn all of the information without having to read the whole text. Encourage questions. Assign the groups; then assign each expert group its sections of the *Encyclopedia of Community* online resource:

- Group 1: pp. xxxi–xxxiii (end before "How to Use ...")
- Group 2: pp. xxxiii–xxxvii (begin at "How to Use ... "; end before "What is ...")
- Group 3: pp. xxxvii–xxxviii (begin at "What is ... "; end before "The Study of ...")
- Group 4: pp. xxxviii–xl (begin at "The Study of ... "; end before "Community in Private Life")
- Group 5: pp. xl-xlii (begin at "Community in Private Life"; go to the end)

Have students form their expert groups. Each group should

- discuss and clarify the text and decide what is most important in it
- reach a consensus on what to share with their home groups and how
- fill in the front side of their Expert Group Report forms with the information to be shared (Each student must fill in his or her own form.)

As they work, you can observe, help, and assess. Then have each student silently reflect on the expert group discussion process and fill in the My Personal Reflections after Expert Group Discussion side of the form.

Whole-Class / **Explicit Instruction**

Small-Group / **Supportive Instruction** Have students form their home groups. In these groups have the representatives of each expert group report, beginning at Group 1 and going through the article in order. As they hear reports from the expert groups, students should individually fill in column 1 of their Home Group Report form. At the end of each expert group report, have a home group discussion about it. Then each student will fill in column 2. When all expert group members have reported and the Part 1 notes have been completed, have each home group discuss the article as a whole and their thoughts and feelings about it. As they work, observe their conversations and help where necessary. At the end of their home group discussions, have each student fill in Part 2 of the Home Group Report form individually.

Adaptation 1: If you have students who might struggle to read the resource, you might suggest that someone in their group read the text aloud (if this will not disturb other groups). Alternately, you might pre-record this section on an audio device and allow those students to listen to it as others read.

Adaptation 2: If you have students who struggle to get all of the information down in a way that will allow them to report well, you might assist those students directly or you might copy the notes of another student in the expert group.

Adaptation 3: There might be students who will need prompting from you to complete the reflection parts of these forms.

Have a whole-class discussion of students' findings. Concentrate on those ideas that were new, interesting, surprising, and/or most important to them. Take in the Expert Group and Home Group reports to use as assessment for learning and address any issues as appropriate.

Stream David Logan's TED Talk on Tribal Leadership. After it, have a whole-class discussion of how it relates to the text they have just studied and to their own experiences.

Whole-Class / Supportive Instruction

Whole-Class / Supportive Instruction

Check It Out

TED.com is a wonderful resource for short (18–20 minutes) talks by passionate leaders in education, technology, and design. You can search talks by topic or by speaker. The content is cross-curricular and fascinating.

Learning Experience 5

Whole-Class / Supportive Instruction

Think about how you would like students to choose their pair partners for this interview activity or whether you will assign partners. If you are assigning them, make your list of partners.

Make student copies of Conducting an Effective Interview (pp. 306–310) and Reflections Before My Interview (p. 312–314).

Make a single class copy of the Possible Interviewees table (p. 311), enlarged onto $11" \times 17"$ paper.

Tell students that they are now going to conduct a series of interviews in order to learn about how a variety of people in Nova Scotia think and feel about community and how they interact in their communities.

Whole-Class / Explicit Instruction

Explain the following:

- Each pair will work together to interview two people from two
 different generations. For each interview one of the pair partners will
 be the interviewer and the other the assistant; they will switch roles
 for the second interview.
- Although interviews can be done in a variety of ways, these will be done in person and will be recorded on either audio or video.
- Each interviewer will then prepare and present to the class an in-depth report on his or her interview.

Whole-Class / Explicit Instruction

Have the students choose their partners or you assign the pairs.

Tell students that you will develop a list of interview questions together and that each interview will use these common questions. As a class, using the Developing Questions section of Conducting an Effective Interview, decide on the questions you want to ask in your interviews. You do not want the interviews to be too long, but you do want to make sure that your questions will lead to

- detailed information about the interviewee and his or her life
- information that relates closely to Our Inquiry Questions (p. 317) for the unit
- information related to the issues and questions that have arisen during the guided visualization and jigsaw activities

Put the questions into an order that the class agrees is most effective, and have a copy typed for later use.

Have students brainstorm who they might interview. Stress that you want to include a representative balance of

- four different age groups
- both genders
- · various races and cultures
- various community types and sizes
- people actively involved in the local community and those actively involved in the global community
- other areas that your class identifies as ones where inclusion and balance are needed

Ask pairs to discuss and record the names of people they might like to interview. As they do, begin a class list of names and attributes, using the Possible Interviewees table. Work co-operatively with the class to monitor and develop a balanced list. Make sure that there are several extra names on the list in case any of the first-choice people are not available. Assign students to make contact with their interviewees. Set deadlines for contact, commitment to, and completion of the interviews.

Before they make these contacts, read and discuss as a class the Planning section of Conducting an Effective Interview. Playing the role of a prospective interviewer and having a student play the part of someone you would like to interview, model a phone call in which you ask the person to take part in an interview. As you go through the process, stop periodically to think aloud to the class about what is on your mind and what you should say next. Try to make some mistakes that students can catch. Have students keep notes and debrief with you afterwards about what went well and what could have been better. Now, divide the class into triads. In each group have students role-play phone calls with one person playing the hopeful interviewer, one the prospective interviewee, and one observing and taking notes on what he or she sees and wants to comment on. At the end of each role-play, have the interviewer take a few moments to fill in what he or she saw as his or her areas of strength and areas for improvement during the practice, using the Reflections Before My Interview form (p. 312). Then have the observer and interviewee give the interviewer helpful oral feedback or peer assessment on his or her performance. After the peer assessment, have the interviewer note his or her response to the assessment on the Reflections Before My Interview form. Rotate until each has played each role. Wander and facilitate and record what you see as assessment for learning. Also collect the Reflections Before My Interview forms for assessment for learning.

Whole-Class / Explicit / Supportive Instruction

Teaching Resource: See Communities and Change: Sample Questions for Interviews (pp. 318–319) for some ideas.

Whole-Class / Small-Group / Explicit / Supportive Instruction

Whole-Class / Small-Group / **Explicit / Supportive Instruction**

Whole-Class / **Supportive Instruction**

Extension: Have students lead the discussion and do the typing.

Whole-Class / Supportive Instruction

Small-Group Instruction / Independent

Have a short discussion about how you would word an email interview request to an interviewee who might be difficult to reach by telephone. Using a computer with an LCD projector, co-operatively draft an effective email that students may use or adapt. Remind students of the deadline for having the interviewees and interview dates committed.

Have a class discussion about recording the interviews. Brainstorm (in the school, community, and your class) what audio/video recording devices are available. These must be able to

- record a conversation between two people clearly enough so that sound bytes can be used later in a report
- record an interview that is 30–45 minutes long
- display time settings for editing purposes

During the next class, bring in a variety of the recording devices that have been suggested and try them out together. Check them for volume control, effective distance, length of recording possible, ability to record time settings for later editing, and other possible issues. If there are a small number of suitable devices available, put together a sign-out sheet for them so that students will know ahead of time that devices will be available for their interviews.

Have the pairs contact the prospective interviewees. As they set up appointments for the personal interviews, they should check the sign-out sheet, if necessary, to make sure that recording devices are available at those times.

Learning Experience 6

Make student copies of the interview questions you developed together.

As a class, read and discuss the At the Interview Site section of Conducting an Effective Interview. Playing the role of a prospective interviewer, have one student play your partner and another play the interviewee. Run through the preliminary activities for an interview. You might want to have a fourth student read the directions for this section, one at a time, as prompts, waiting until you have completed one step before reading the next one. Encourage students in the rest of the class to comment on your performance as you go through this process, helping you to correct errors or omissions and to improve your overall effectiveness.

Hand back the students' copies of the Reflections Before My Interview forms. Divide the class into triads (including students that were not in pair partners together). In each group, have students role-play preliminary activities with one person playing the interviewer, one the interviewee, and one observing and taking notes on what he or she sees and wants to comment on. At the end of each set-up, have the interviewer take a few moments to fill in what he or she saw as his or her areas of strength and areas for improvement during the practice, using the Reflections Before My Interview form (self-assessment). Then have the observer and interviewee give the interviewer helpful peer assessment on his or her performance. After the peer assessment, have the interviewer note his or her response to it on the Reflections Before My Interview form. Rotate until each has played each role. Wander, facilitate, and record what you see as assessment for learning.

Whole-Class / Explicit / Supportive Instruction

Extension: Have students do this entire modelling role-play themselves.

Follow the same model or practice process with the During the Interview section of Conducting an Effective Interview. Collect the Reflections Before My Interview forms for assessment for learning. You may want to confer with some or all of the students based on what you read in their reflections to help them plan for the best possible interview experience.

Small-Group Instruction / Independent

Tell students that after their interviews each of them will make a report about it to be shared with the class and with the people they interviewed. Each should be some type of news report on the interview, including a short biography of the interviewee, a photo of the interviewee (if the format is visual), sound or video bytes from the interview, and extensive commentary on what was learned and important ideas that were raised. This commentary should include interpretation, analysis, evaluation, and reflection on what the interviewee said. It should also specify whether the interviewer disagrees with the interviewee about anything and, if so, why. Tell students how long you will expect these presentations to be.

Whole-Class / Explicit / Supportive / Small-Group Instruction / Independent

Have a class discussion of possible formats for the reports. Some possibilities might be

Whole-Class / Explicit Instruction

- a videotaped TV-type news report
- · a podcast report
- a Moodle wiki of all of the reports (This format would allow the class to let others outside the class see their work by allowing guest access.)
- other formats that students might suggest (Try to be sure that the format includes some degree of digital technology and is authentic something they can share with people outside the class as well as within it.)

Whole-Class / Supportive Instruction

Look at the unit rubric you and the class developed earlier to see if your descriptors for the different criteria are specific enough for this report. If not, co-create more assignment-specific descriptors. Copy this revised rubric for the students.

Whole-Class / Supportive Instruction

Try to find or model some samples and exemplars to show the class. At this point, if you have done this unit before, you should have exemplar presentations from former students that can be shared with the class. Together with them, come up with scores you would give these presentations based on the unit (or specific report) rubric. Be sure to show samples with different forms followed by exemplars. If you have not done the unit before, you might be able to find other exemplars. For example, if the class has chosen to do videotaped news reports, show them a televised interview and then show them (or model) a news report about the interview. Show samples at different levels of the rubric as well as exemplars, so that every student sees something within his or her reach and worth striving to achieve. It is important to take the time to do this so that students are clear about expectations.

Whole-Class / Explicit / Supportive Instruction

Before pairs actually begin their interviews, have students read over the Reflections Before My Interview form, to remind themselves of what they want to improve. Then, as students complete their interviews, have each immediately complete a Reflections After My Interview form. Remind students to send thank-you messages to their interviewees. Collect the Reflections After My Interview forms to use as assessment for learning, and address any issues as appropriate.

Individual / Supportive Instruction / Independent

As interviews are completed and students begin work on their reports, facilitate and help. As students complete first drafts of their reports, have them form pairs and give each other helpful peer assessment, using the unit rubric or revised report rubric. Have students revise their work based on the peer assessment.

Individual / Supportive Instruction / Independent

When the interview reports have been completed, arrange a set of presentation centres for all of the reports. Video reports and wikis can be viewed on computers, while podcasts can be heard on iPods. Each student should view, hear, or read at least five different reports done by classmates. For each report viewed or heard, the students should complete an Interview Presentation Anecdotal Assessment (p. 320).

After students have completed their viewing and assessing, have each write a response to the interview process, based on the following prompt:

Whole-Class / Individual Instruction/ Supportive

After the process of doing my own interview, presenting it to my classmates, and learning about the interviews done by my classmates,

- I have learned ... from ...
- I feel ... because ...
- I hope ... because ...
- I believe I could/should ... because ...

Give each student the anecdotal assessments completed by classmates about his or her report. Collect the completed reports and the personal responses to use as assessment of learning. As you are assessing the reports, look for student work that represents each level of your class rubric (a solid 4, a solid 3, etc.). If possible, find more than one at each level. Ask each of these students privately if they would be willing to have you use their work in the future, without a name on it, as a sample or an exemplar of what work at different levels looks like. Any time a student is willing to have his or her work used, have the student and/or parent (depending on the students' age) sign a permission form. Keep this in your records permanently. Be sure to remove student names from student work before presenting it to the class.

Individual Instruction / Independent

Learning Experience 7

Find copies of the following short fiction or memoirs:

- "The Dead Child" by Gabrielle Roy from Literature and Media 11 (Nelson 2002)
- "Christmas in Manitoba" by Nellie McClung from Experience and Expression: A Reader for Canadian Writers (Copp Clark Pitman 1988)
- "The Shining Houses" by Alice Munro from *Imprints 12* (Gage 2002)
- "The Man Who Followed His Hand" by Connie Gault from *Inside Stories III* (Harcourt Canada 2002)
- "Miss Brill" by Katherine Mansfield from *Inside Stories III*
- "The Lottery" by Shirley Jackson from Inside Stories III

If you need to make copies, save paper by making only enough copies of each story to serve one-sixth of your class at a time. Rotate groups through the stories so that only one group is reading a particular story at one time.

If you prefer, you can replace one or more of these with other short fiction or memoirs that address limitations, problems, or conflicts within communities. Make student copies of the following:

- Questions for Discussion (p. 321)
- Reflections on My Story Representation (p. 323–324)
- Story Discussion Planning Notes (p. 326).

Make a single class copy each of the Story Representation Sign-up (p. 322) and Plan for Discussions and Representations (p. 325) forms.

Decide how and when you will have students read the stories. This will depend on your class and your preferences. If you have students who read well and do homework reading reliably, you may want to assign the reading to be done outside of class. If your class includes students who struggle to focus on reading or whose lives preclude much homework, you may want to have the reading done in class.

Divide your class into six equal groups in preparation for the reading and discussion of these stories.

Tell students that they will now be reading and discussing, in groups, some stories about various difficult situations involving communities. In each of the next few classes, each group will

- read individually one story at a time
- answer individually the Questions for Discussion about the story (Submission 1)
- discuss their responses or answers as a group
- record their Questions for Discussion thoughts for later whole-class discussion (Submission 2)

Adaptation 1: If there are students in your class who might have problems reading the text independently, you might find or make audio versions of these stories so that they can listen as others read.

Adaptation 2: Place students in groups carefully. Homogeneous groups may allow you to spend most of your helping time with one or two groups; heterogeneous groups may allow students who struggle to gain greatly by working with peers for whom this task is easier.

Make it clear that during the whole-class discussion of the stories, each group will be responsible for leading the conversation about one of the stories but that you will make those specific assignments later, so each group should prepare all six stories as if they might have to lead discussion on any one of them.

Establish with the class a tentative timeline for group discussions. Also establish (on your own) a timetable for your reading of students' Questions for Discussion as assessment for learning. You might collect them from one or two groups each day, rotating through the groups as the group reading and discussions progress. This process can help to avoid collecting a great deal of writing all at once. You will probably want to see each student's work twice: once in the middle of the process and again at the end.

Have the groups begin reading and discussing their first stories. As they work, circulate among them, asking probing questions and facilitating when necessary. Monitor their progress and help to keep them working at similar speeds by setting timelines and prompting them when deadlines are near.

When all of the groups have read and discussed all of the stories, tell students that each of them will now individually choose the one story that spoke most strongly to him or her and find a way to represent the story's essence in a creative way. Discuss with the students possible formats that these representations could take. Some possibilities might be collages, posters, spoken word poems, digital photo essays with music backgrounds, or other multimedia approaches. Encourage students to come up with a wide range of suggestions that would inspire and challenge them. Stress that the point is not to tell the story but to communicate its deepest messages and the intensity of its effect on the reader. Each student will present his or her representation to the class during the whole-class discussion of that story. Have each student sign up for his or her chosen story and format using the Story Representation Sign-up form (p. 322). Set a due date for the discussion and representations. Be clear about how much in-class time will be assigned to work on the representations.

Preparatory Work: Once students have signed up for their story representations, decide on groupings to lead the whole-class story discussions. Do this in such a way that students who are representing a given story are not also in the group leading the discussion about that story.

Whole-Class / Explicit Instruction

Small-Group / Supportive Instruction / Independent

Whole-Class / Explicit / Supportive Instruction

Look at the unit rubric you and the class developed earlier to see if your descriptors for the different criteria are specific enough for this report. If not, co-create more assignment-specific descriptors. Copy this revised rubric for the students. Try to find or model some exemplars to show the class. At this point, if you have done this unit before and have exemplar presentations from former students, share a few of these with your students. Together with them, come up with scores you would give these presentations based on the unit (or specific) rubric. Be sure to show exemplars with different forms. If you have not done the unit before, you might be able to find other exemplars. For example, you might show different paintings done to illustrate the Icarus myth. As well, show samples at different levels of the rubric (4, 3, 2, 1) so that every student sees something within his or her reach and worth striving to achieve. It is important to take the time to do this so that students are clear about the target they are aiming for.

Whole-Class / Explicit / Supportive Instruction

As students work on their representations, confer with each of them to monitor their progress and help as needed. Have them fill in Part 1 of Reflections on My Story Representation and the first table of Part 2 (Before My Peer Assessment ...). Fairly early in the planning and drafting process, have students form pairs and give each other helpful peer assessment, using the unit rubric or revised representation rubric. After peer assessment, have students fill in the rest of Part 2 of Reflections on My Story Representation and then revise their work based on the peer assessment. Collect the forms as assessment for learning.

Individual / Small-Group / Independent / Supportive Instruction

When the representations are complete, make a plan for the class discussions and sharing of the representations. Using an overhead of the Plan for Discussions and Representations form, fill in with students the order in which the stories will be discussed and which group will lead the discussion of each story. (You assign these dates and groups.) Representations about each story will immediately follow the discussion of it. With this planning done, students will know when and for what they are responsible.

Extension: For very able students, suggest that they try using a form with which they are less familiar or which relates to a skill set that they need to develop.

Adaptation 1: Students who struggle with understanding prompts and narrowing approaches might need individual or small-group assistance with deciding on what type of representation to do and making a plan for doing it. Checking in with them on a regular basis enables you to help them stay on track and achieve success.

Adaptation 2: Students who struggle with sequencing their work may be given additional graphic organizers to help them through the process of writing, step by step.

Explain that their discussion leadership should begin with a sharing of their own ideas about the story: not a mere reading of written answers but a conversational synthesis guided by the Questions for Discussion. It should then progress into eliciting input from other students in the class (agreement, disagreement, expansion, qualification, questions) and bringing the discussion to a satisfying close. Also make it very clear that each student in the group will be assessed individually in terms of the notes he or she takes during the planning process and the contributions he or she makes during the actual presentation. Show students the Story Discussion Planning Notes organizer (p. 326). Explain that it is a way of keeping track of what each group discusses as it plans to lead the whole-class discussion of its story; it also expects each student to state whether or not he or she agrees with the points that others make. Give your groups a little time to plan their discussion leadership of their assigned stories. As they do, wander and assist in using the organizer.

Whole-Class / Small-Group /

Explicit / Supportive Instruction

Whole-Class /

Supportive Instruction

Hold your whole-class discussion one story at a time. For each story, the assigned group will present their thinking about the story and then lead a full-class discussion. Then each student who has created a representation of that story will present it to the class. Grade the discussion-leader group members, as they present, as assessment of learning; be sure to assess speaking and listening as well as the other criteria. Collect students' presentation planning notes as assessment for learning. Collect the representations as assessment of learning. As you are assessing the representations, look for student work that represents each level of your class rubric (a solid 4, a solid 3, etc.). If possible, find more than one at each level. Ask each of these students privately if they would be willing to have you use their work in the future, without a name on it, as a sample or an exemplar to show students in your classes what work at different levels looks like.

Whole-Class / Supportive Instruction

After all of the stories have been considered and representations seen, have a final class discussion of all of the stories. Try to steer the discussion toward essential questions, such as

- Looking at these stories as reflections of reality, what impressions are we given of how communities work?
- Who is responsible for the fact that they are as they are?
- What are the effects when communities do not function well?
- If we look at the globe, what are some of the effects of our global community not working well? (e.g., war, global warming, social inequities, human-rights abuses)?
- Is it possible for communities to change for the better?
- Who is responsible for making that happen?

Learning Experience 8

Whole-Class / Supportive Instruction

Make student copies of

- Communities and Change: A Selection for Study (pp. 327–335), double-sided
- Change-Community Investigative Report (pp. 336–338), double-sided
- My Judgments about Change-Communities (p. 339) double-sided (For each student, make enough copies so that there will be a table for each of the class reports)

Arrange for computers so that students can do their research online.

Set up to stream the following short talks on TED.com:

- Jonathan Zittrain, "The Web as Random Acts of Kindness"
- Katherine Fulton, "You are the Future of Philanthropy"
- Seth Godin, "The Tribes We Lead"

Tell students that they will now spend some time viewing how some individuals have thought about and responded to the necessity for social change. Show the talks one at a time. After they have all been played, have students write personal responses to the following prompt:

After watching these talks,

- I have learned ... from ...
- I feel ... because ...
- I hope ... because ...
- I believe I could/should ... because ...

Have a whole-class discussion about the speakers' ideas and the challenges they have issued to others to form communities that will effect positive social change. Then lead into a discussion about their personal responses and into what might keep your students from thinking that they themselves could make social change. Collect the personal responses to use as assessment for learning.

Tell students they will now independently research online a variety of social-change communities. Each student will investigate one type of community and fill in an organizer in preparation for reporting on it to the class. A partial list of interesting research possibilities can be found in Communities for Change: A Selection for Study (pp. 327–335). But the possibilities are almost endless, and students may know of others that are equally important and inspiring. If so, add those issues and the research sites for them to the class list. It is optimal that there be only one student working on any one change-community, so have students scan the list and write down a rating of their top five choices. Choose a fair way of deciding who will get first choice and how the choices might proceed (e.g., drawing names out of a hat; proceeding by birth month and date, starting at a random date; anything that shows no favouritism). As choices are made, have students stroke off the chosen ones so that they will be able to easily see what is left. Work through this process until every student has an assigned change-community to investigate.

Whole-Class / Individual / Supportive Instruction

Discuss with the students possible formats that these reports could take. The primary goals of the reports will be

- to communicate detailed information about the change-community
- to evaluate the validity and effectiveness of the change-community
- to describe the reporter's thoughts and feelings about the change-community and the reasons for them
- possibly, to inspire audience members to consider becoming involved in the change-community

As well as factual information, it would be helpful to include photos and/or video footage. Encourage students to suggest a wide range of formats that would inspire and challenge them, and have each student sign up for the type of format he or she will use.

As a class, look at the Change-Community Investigative Report organizer (p. 336). Then look at the unit rubric and other rubrics you and the class developed earlier to see if your descriptors for the different criteria are specific enough for this report. If not, co-create more assignment-specific descriptors. Copy this revised rubric for the students. Try to find or model some exemplars to show the class.

Whole-Class / Explicit / Supportive Instruction

Whole-Class / Explicit / Supportive Instruction

Whole-Class / Supportive Instruction

Before students begin their research, set timelines for the investigations, a beginning date for the presentations, and an order for the presentations. As students research their change-communities, have them fill out a Change-Community Investigative Report organizer (p. 336). When students have completed first drafts of their reports, have them form pairs and give each other helpful peer assessment, using the unit rubric or revised report rubric. Have students revise their work based on the peer assessment.

Whole-Class / Individual / Supportive Instruction

Adaptation: Work individually or in small groups with students who need additional help.

As students present their findings to the class, have the others use the My Judgments about Change-Communities form (p.339) to write a short personal response on each change-community. Tell them to think as though they were shopping for the most personally important and inspiring initiatives among all those presented. Use the judgments as assessment for learning, and address any issues as appropriate. Use the presentations as assessment of learning. As you are assessing the presentations, look for student work that represents each level of your class rubric (a solid 4, a solid 3, etc.). If possible, find more than one at each level. Ask each of these students privately if they would be willing to have you use their work in the future, without a name on it, as a sample or as an exemplar to show students in your classes what work at different levels looks like.

Learning Experience 9

Whole-Class / Individual / Supportive Instruction

Prepare your room again for a guided visualization. (See Introduction, p. 250.) It is not absolutely necessary to have all of the props—a darkened room will suffice if necessary—but the ambience is enhanced if you do everything.

You will use the same Relaxation Sequence (Guided Visualization Script, pp. 272–275) as at the beginning of the unit, though you will change the earliest part of the script slightly to reflect the fact that the students have done this before. Read over the Final Guided Visualization Script (End-of-Unit Experience) segment ahead of time (pp. 340–344).

During the class before the final visualization, tell students that in their next class they will be writing a final response to the whole unit and that you will use another guided visualization for that purpose. Stress that this will be an assessment of learning and that the more they can remember about what they have done and learned, the more valuable and successful this experience will be. Give them time in class to read through their unit folders and to talk quietly with one another in an attempt to synthesize their experiences prior to the visualization.

On the day of the visualization, tell students that this visualization will help them to collect what they have experienced and learned since they began studying communities.

Read through the Relaxation Sequence completely and then shift to the Final Guided Visualization Script (End-of-Unit Experience). When the script is finished, give students a few minutes to adjust and then collect their writings. It is likely that this will have taken a whole class or nearly so. You will want to debrief this experience, but this will probably happen during your next class. Do not go on to other work or break the mood. Allow students to relax and/or talk quietly among themselves. Be sure to read their writings that evening so that you can hand them back prior to class discussion. You may assess them now or collect them after the class discussion so that you can grade at your leisure.

For your final class of the unit, hand back students' writings, and allow each to read over what he or she wrote during the guided visualization. Then debrief the summative thoughts they had. Also, have some discussion about their thoughts and feelings about the guided visualization experience itself. If there are points where the conversation lags a bit, ask for responses from specific students whose writings, when you read them the previous evening, revealed deep experiences and understandings.

If you have not yet assessed the visualization writings, collect them again. When handing them back, make a point of giving some detailed anecdotal remarks along with the grade.

Guided Visualization Script

Note: Ellipsis points signify a pause for listeners to process a description or direction.

Part 1: Relaxation Sequence

I'm going to do something very different today, something you've probably never done before in school. But it has been done in other schools with many, many students, and they have said that it was one of the most enjoyable activities of any they have ever done in school ...

I'm going to show you how to get yourself incredibly relaxed. The amazing thing is that as your body relaxes in this way, your mind will not feel sleepy but instead very clear and calm. Even if you think you are sleepy, you will hear everything I say and be able to do everything I ask of you. You will find that you can think and imagine really well and will feel wonderful...

While you are feeling this way, I will take you through an imaginative and thinking experience that will be very calm and enjoyable. During it, you will do some writing. You will find that you want to write and that writing is much more enjoyable than it usually is for you. You won't have any worries about doing this. There will be prompts for your writing, and I will speak them, but don't worry about remembering them. I'll project them onto the screen so that you can see them as you write. After you finish the experience and the writing, we will have a chance to talk about how things went ...

To make this work, there are a few things you need to know and a few rules.

- Before we start, each of you will need to have two pens and three or
 four blank sheets of lined paper in front of you. Please take everything
 else off your table so that you will not be distracted later. Put your
 name at the top of the first sheet of paper.
- Choose a place to sit, but it has to be somewhere you can stay for a full class and where you can write comfortably. You can be on a chair or on the floor, as long as you can be still and comfortable there.
- When I start talking, you will have to close your eyes and keep them closed; the others' eyes will be closed too, and I will not be staring at you, so don't feel shy about this. You may or may not find that you begin to feel sleepy as I talk; but if you do, don't worry about it. Even if you seem to drift off, you will hear everything I say and have the full experience, and when it is time to write, you will know exactly what to write.

- There can be no eye contact or talking at all until this is over.
- During the writing times, if you finish writing and others are still writing, you can draw quietly or just relax until they are done. You may find that you will write in a short spurt, then think, and then write again, and this is fine.
- Finally, while you are relaxed, you will be listening very closely to my voice and will find that other voices or noises that might usually bother you or break your concentration will not bother you at all. Even if someone comes to the door, you will hardly notice it, or if it sounds like someone in the class has fallen asleep, that won't distract you either. But your mind will also be very alert in ways that it needs to be. If there is a fire drill or other emergency, you will be wide awake and able to do exactly what you need to do. You will be completely able to protect yourself.

Okay, now we're going to get ready.

Find your comfortable place and position, and make sure that your pens and paper are in front of you ...

Now, close your eyes ...

We're going to start by concentrating on our breathing. I want you to listen to and feel your breathing as it is right now ... Feel the air coming into your body and going back out ...

As you keep listening and feeling your breaths, you are going to find that your breathing is becoming slower and deeper. Each time you take a breath, it is slower and deeper than the last one. Just listen and feel as your breaths slow down and get deeper. Notice how much more relaxed you are feeling ... [Wait for a few breaths.] Each time you breathe in, see how relaxation and happiness are coming into your body with the breath ... and each time you breathe out, see tiredness and stress and tension going out of your body with the breath. Watch this happen for a little while ...

Now, we're going to use your body to help you relax even more. We know that when we really relax our muscles, our minds relax too. So now, we're going to take one muscle group at a time and really tighten it up as much as we can, hold it very tight for a few seconds, and then let it relax. I'll lead you through doing this, one muscle group at a time, with each muscle group in your body. The tighter you hold each muscle set, the more relaxed it will feel when you let it go. As we do this, remember to keep listening to and feeling your breath, as you breathe in relaxation and breathe out stress.

[Take these steps slowly, allowing plenty of time for students to follow the directions and really feel the tension and release.] We'll start with your toes and feet. Tighten them ... hold them as tightly as you can ... keep holding them ... even more ... now, relax ...

- calves [Use a similar wording of directions for this and each following muscle set.]
- thighs and bottoms
- abdomen
- · hand and lower arm
- upper arm and shoulders
- face and neck [Tell students to make a real grimace.]

Feel how relaxed your body is now. You can almost feel it sinking into the (chair/floor), and your breathing is even slower and deeper than it was before ... Your mind feels great—very calm and clear ... You feel more peaceful than you have in a long time ...

Now, I want you to imagine that you are in a building, on the second floor. You are standing at the top of a nine-step staircase that leads down to the first floor. You can't see much of the room below you yet, but there is a very beautiful quality of light in it—the kind of light that makes you feel most relaxed and happy ... I'm going to lead you down the staircase, one step at a time, in a minute. As you go down the staircase, two things will happen.

- First, each step down will take you even more deeply into relaxation. You will feel really wonderful—light and happy and calm.
- Second, you will gradually be able to see more and more of the room below you. It will be your dream living room—the perfect room for you. The room's shape, the furniture, the floor, the walls, the decorations—all will be perfect for you. You will see more and more of the room as you go down the staircase.

Let's start down the stairs now, one at a time ...

You're on the first step. Stop on it and feel how relaxed you are ... Notice the floor of the room at the bottom, and look forward to getting there but know you can take your time ...

[Move students slowly down the stairs. Every two to three steps, have them stop to feel their relaxation and notice how much more they can see of the room below.]

Now, you're at the bottom of the stairs, standing on the floor of this fantastic room, and you can see the whole room. Take a minute to look around it, at everything that makes it perfect ... Stand and look out the window for a minute ... Feel how incredibly relaxed you are, how good you feel ... Feel your deep, slow breaths bringing in relaxation and sending out stress ...

Find a place in the room where you can sit down very comfortably, and sit there, relaxing and thinking about your life ...

In a minute I will begin talking you into the imaginative experience. As I do this, you will find that you are actually experiencing what is happening. You will be able to see, hear, smell, taste, and touch the people and things that are mentioned in the experience. You will be deeply involved in it. Your thinking and imagination will be very powerful and clear ...

During this experience, once in a while I will tell you to open your eyes to write about what you see and think and feel. At these times, opening your eyes will not disturb your deep relaxation; you will stay just as relaxed and focused as when your eyes are closed. You will not make eye contact with anyone else in the room because you are so focused on writing about the experience. You will find it easy to write, and you will want to do your best, but you won't worry about making it perfect. The important thing will be to write truly and deeply, and you will want to do this. Even if you don't always enjoy writing, you will find this a pleasure. Remember that if you finish writing before the others at any point, you can draw quietly or just relax silently. When you close your eyes after writing each time, you will find yourself right back where you were before, in the middle of the imaginative experience.

Just before we begin the experience, take one or two more deep, slow breaths and feel this wonderful relaxation ... You will continue to feel this way even after you open your eyes and begin to write ...

Part 2: "Community" Experience

I want you to imagine, while this experience lasts, that you have four unusual powers.

- Your first unusual power is that you can fly with no need for wings or motors—any time you want to, you can rise or drop, hover or fly distances, all in perfect safety. Try this for a minute. Decide that you want to fly somewhere, and feel it happen ... Experience how free this makes you, and notice how it lets you see things from different viewpoints. For example, buildings that you normally see from the street level you can now see from all sides in a few seconds or from above ...
- Your second unusual power is that you are invisible to everyone else.
 You can stand and watch others without their knowing you are there
 ... Try the combination of flying and invisibility ... feel it happen ...
- Your third unusual power is that you can move effortlessly in and out of buildings and rooms by going straight through the walls or doors or windows. You might be flying outside and want to see someone inside a house. You can just swoop down and fly right inside the room without their seeing you ... Try this ... feel it happen ...
- Your fourth unusual power is that you can understand, much more than you usually can, how other people think and feel. It's not exactly that you are reading their minds. It's more like when you see them and their lives, you can put yourself in their shoes and really see and feel things the way they do. Try this ... Fly down beside someone you see on the street below you and watch what is going on for him or her ... Now, notice that you can see and feel the situation through his or her eyes ... feel it happen ...

Now, think for a moment about the community in which you live. It may be a town or a rural area. Imagine that you are hovering in the air over your community, up high enough that you can see most of it at once. Picture it in detail below you: the buildings ... the yards ... the streets ... the woods ... the streams, lakes and/or sea ... Fly back and forth slowly over it a few times, seeing it from different perspectives. Allow your feelings about this place to come to the surface. Notice consciously what you are feeling: It could be love, boredom, contentment, frustration, happiness ... Take a few minutes and write about the feelings you experienced as you flew above your community and why you felt that way ...

[Allow about two minutes for students to write.]

... Now, close your eyes again, and take a few deep breaths to clear your mind and relax ...

Think for a moment about the people who live in your community—people of all types and ages ... See some of them moving about before you in all their variety ...

[Put up Community Experience 1 (p. 281) on the screen.]

Think about yourself in your community. In your imagination, watch yourself going through part of an ordinary day ... Watch and listen for a few minutes ... As you watch and listen, think about how you fit into the life of your community. What do you or could you add to the community? ... What do you most need from the community, and do you get what you most need? ... If you were able to change one thing about your community to better meet your needs, what would you choose to change? ... Open your eyes gradually; then take a few minutes and write about what you have realized about yourself and how you fit into the community ... You can check on the screen if you lose track of what you are to write about ...

[Allow about two minutes for students to write.]

Now, close your eyes again, and take a few deep breaths to clear your mind and relax ...

[Put up Community Experience 2 (p. 282) on the screen.]

Now, think of a particular child in the community who may be disadvantaged in some way. Fly to where you might find that child. When you locate him or her, fly near enough that you can watch and hear that child going through part of an ordinary day ... Watch and listen for a few minutes, and try to put yourself into his or her shoes ... As you watch and listen, think about how this child fits into your life and that of the community. What do you have in common with this child? ... What might you have to offer this child, and what might he or she have to offer you? ... What does he or she add to the community? ... What would you and the community miss about this child if he or she were gone? ... What does he or she most need from the community, and does he or she get what he or she most needs? ... If you were able to change one thing about your community to better meet her or his needs, what do you think he or she would ask you to change? ... What else could you do that would help to improve life for this child? ... Gradually open your eyes; then take a few minutes to write down what you have realized about this child and how he or she fits into the community ... You can check on the screen if you lose track of what you are to write about ...

[Allow about two minutes for students to write.]

Now, close your eyes again, and take a few deep breaths to clear your mind and relax ...

Now, think of a senior citizen who lives alone in the community. Fly to where you might find that person. When you locate him or her, fly near enough that you can watch and hear that senior going through part of an ordinary day ... Watch and listen for a few minutes, and try to put yourself into his or her shoes ... As you watch and listen, think about how this senior fits into your life and that of the community. What do you have in common with this person? ... What might you have to offer this person, and what might he or she have to offer you? ... What does he or she add to the community? ... What would you and the community miss about this senior if he or she were gone? ... What does he or she most need from the community, and does he or she get what he or she most needs? ... If you were able to change one thing about your community to better meet her or his needs, what do you think he or she would ask you to change? ... What else could you do that would help to improve life for this person? ... Gradually open your eyes; then take a few minutes to write down what you have realized about this senior and how he or she fits into the community ... You can check on the screen if you lose track of what you are to write about ...

[Allow about two minutes for students to write.]

Now, close your eyes again, and take a few deep breaths to clear your mind and relax ...

Now, think of someone who has just moved into your community. Fly to where you might find that person. When you locate him or her, fly near enough that you can watch and hear that new neighbour going through part of an ordinary day ... Watch and listen for a few minutes, and try to put yourself into his or her shoes ... As you watch and listen, think about how this new person fits or could fit into your life and that of the community. What do you have in common with this new person? ... What might you have to offer this person, and what might he or she have to offer you? ... What does or could he or she add to the community? ... What would you and the community miss about this person if he or she were gone? ... What does this new person most need from the community, and does he or she get what he or she most needs? ... If you were able to change one thing about your community to better meet her or his needs, what do you think he or she would ask you to change? ... What else could you do that would help to improve life for this person? ... Gradually open your eyes; then take a few minutes to write down what you have realized about this person and how he or she fits into the community ... You can check on the screen if you lose track of what you are to write about ...

[Allow about two minutes for students to write.]

Now, close your eyes again, and take a few deep breaths to clear your mind and relax ...

Now, fly back up into the sky, and again hover for a moment over your community. See it through different eyes, now that you have put yourself into the shoes of different community members ...

[Put up Community Experience 3 (p. 283) on the screen.]

Now, gradually fly higher until you are in outer space; go far enough so that you can see Earth as a sphere. Think about the many small communities all around the world and how different they are—large, wealthy cities and small villages in the Third World ... communities that live in peace and others in the midst of war ... communities that have plenty of food and others where people starve ... communities with clean air and water and others in the midst of pollution ... communities where people are free and others where they are in bondage ... and so on ... Realize that we live in a time when all of these small communities are interconnected ... that they are all part of what we could call the "global village"—a huge and complex community in which we are all neighbours ... As you watch Earth spin in space, think about how you fit into the life of this huge community. What do you most need from this community, and are you getting what you really need? ... What do you or could you add to the world community? ... If you were able to change one thing about the world community to better meet the needs of all people, what would you choose to change? ... Gradually open your eyes; then take a few minutes to write down what you have realized about yourself and how you fit into the world community ... You can check on the screen if you lose track of what you are to write about ...

[Allow about two minutes for students to write.]

Now, close your eyes again, and take a few deep breaths to clear your mind and relax ...

As you breathe deeply, slowly fly back from space until you are over North America ... then over Canada ... then over Nova Scotia ... and finally over your community ... Notice that there is a beautiful two-storey building that you have never seen before, and gently fly into it through the roof ... Fly through the second floor, to find yourself standing on the floor in the beautiful room at the bottom of the stairs, where you were before ... Take a minute to look around it, at everything that makes it perfect ... Stand and look out the window for a minute ... Feel how incredibly relaxed you are, how good you feel ... Feel your deep, slow breaths bringing in relaxation and sending out stress ... As you do this, think back over everything you have just experienced and learned ... Gradually open your eyes; then take a few minutes to write down the whole experience—what you learned from it and how you feel about it ...

[Allow about two minutes for students to write.]

Close your eyes one more time ... Now, walk over to the bottom of the staircase ... In a minute I'm going to lead you up the nine steps, one step at a time. As you go up the staircase, each step up will bring you slightly closer to waking. You will still feel really wonderful—light and happy and calm. But when you reach the top step and find yourself on the second floor of the building, you will be wide awake and fully alert. You will be ready to go about the rest of your day as usual, though you may find that you are calmer and even more optimistic than usual. This feeling will return each time you begin work on this topic.

Let's start up the stairs now, one at a time ...

You're on the first step. Stop on it and feel how relaxed you are ... Notice the ceiling of the room above you, and look forward to getting there but know you can take your time ...

[Move students slowly up the stairs. Every two to three steps, have them stop to feel their relaxation and notice how much more they can see of the room above.]

Now, you're at the top of the stairs, where you began. Take a minute to look around ... Feel how incredibly alert and yet relaxed you are, how good you feel ... Think back over everything you have experienced, and keep the memories and feelings very fresh so that you will be able to participate openly when we all discuss this experience together during our next class ... Take a few deep breaths; then, when you are ready, slowly open your eyes ...

[Give students a few minutes to adjust; then collect their writings. It is likely that this will have taken a whole class or nearly so. You will want to debrief this experience, but it is probably going to have to be during your next class. Do not go on to other work. Allow students to relax and/or talk quietly among themselves.]

Community Experience 1

- 1. What do you or could you add to the community?
- 2. What do you most need from the community, and do you get what you most need?
- 3. If you were able to change one thing about your community to better meet your needs, what would you choose to change?
- 4. If you were able to do one thing to improve the life of either the child, the senior, or the new community member, what would it be?

Community Experience 2

1.	What do you have in common with this person?
2.	What might you have to offer this person, and what might he or she have to offer you?
3.	What does he or she add to the community?
4.	What would you and the community miss about this person if he or she were gone?
5.	What does he or she most need from the community, and does he or she get what he or she most needs?
6.	If you could change one thing about your community to better meet his or her needs, what do you think he or she would ask you to change?
7.	Is there anything else you could do that would help to improve life for this person?

Community Experience 3

- 1. What do you most need from the world community, and are you getting what you most need?
- 2. What do you or could you add to the world community?
- 3. What do other people most need from the world community, and are they getting what they most need?
- 4. If you were able to change one thing about the world community to better meet the needs of all people, what would you choose to change?

Outcomes and Criteria

In this unit, students will be assessed according to both outcomes and criteria. An outcome is a very general statement, from our province's curriculum guide, of what students are expected to know and be able to do. A criterion is more specific and helps us to know what achieving the outcomes looks and sounds like. The following table outlines the Nova Scotia grade 12 outcomes and criteria that we will work toward in this

Assessment Criteria	Outcomes
	Speaking and Listening
Demonstrates critical thinking in responding to the ideas of others	12:1.1 examine others' ideas and synthesize what is helpful to clarify and expand their own understanding
Uses open-ended questions to seek clarification	12:1.2 ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information
Gives a combination of factual, emotional, and solution-based feedback	12:2.2 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
Discusses controversial/complex issues thoughtfully and sensitively	12:1.1 examine others' ideas and synthesize what is helpful to clarify and expand their own understanding 12:2.2 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
	Reading and Viewing
Uses the library, the Internet, and interviews to find relevant and valid	12:5.1 access, select, and research, in systematic ways, specific information to meet personal and individual learning needs
information	 use the electronic network and other sources of information in ways characterized by complexity of purpose, procedure, or subject matter evaluate their research processes
Evaluates the validity and effectiveness of what has been read or viewed	12:7.1 critically evaluate the information they access
Draws conclusions and makes judgments while reading or viewing	12:4.5 articulate their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks

Assessment Criteria	Outcomes
Demonstrates thinking about the reasons for his or her personal	12:4.5 articulate their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks
responses to texts	12:6.1 make informed personal responses to increasingly challenging print and media texts and reflect on their responses
	make connections between their own values, beliefs, and cultures and those reflected in literary and media texts
	analyze thematic connections among texts and articulate an understanding of the universality of many themes
	demonstrate a willingness to explore diverse perspectives to develop or modify their points of view
	Writing and Other Ways of Representing
Advances a judgment that is interpretive, analytic, evaluative, or reflective	 12:8.1 use writing and other ways of representing to explore, extend, and reflect on their experiences with and insights into challenging texts and issues the writing processes and strategies they use their achievements as language users and learners the basis for their feelings, values, and attitudes 12:10.5 integrate information from many sources to construct and communicate meaning
Can describe his or her own ideas and feelings in contrast to others'	 12:8.1 use writing and other ways of representing to explore, extend, and reflect on their experiences with and insights into challenging texts and issues the writing processes and strategies they use their achievements as language users and learners the basis for their feelings, values, and attitudes 12:10.5 integrate information from many sources to construct and communicate meaning
Reflects on his or her strengths and areas for improvement	12:10.4 demonstrate a commitment to the skilful crafting of a range of writing and other representations
Supports a judgment by referring to the text or to other works, authors, or non-print media	12:10.5 integrate information from many sources to construct and communicate meaning

Assessing and Recording Students' Skills in Speaking and Listening

Note: In this unit, assessment of each activity is not a single score. This approach could be difficult to record in a "grade book."

Classroom Rating Scale for Speaking and Listening

It is assumed, in the Instructional Plan and Learning Experiences section of this unit, that each time students are involved in discussion—whether full-class, small-group, student-teacher conferences, or presentations—you will use the Classroom Rating Scale for Speaking and Listening to observe and record students' achievement of the speaking and listening outcomes for the unit. This will not be specified each time a discussion or conference is suggested in the Instructional Plan and Learning Experiences section of this unit.

It is advisable to concentrate on no more than one or two criteria for any single assessment event. Concentrate on only a few students (three to five) each class. The classroom rating scale follows (p. 288).

The criteria you will assess in this unit are listed at the top of the classroom rating scale. Fill in the date and the learning experience in which students are engaged and then circle the code(s) for the criteria being assessed. Then you would record the rating for each observed student's performance on each of those criteria.

The information from the classroom rating scale can be used as both assessment for learning and assessment of learning. (See the Assessment and Evaluation section of this document for more detail on these practices.) Until a student achieves a top score in one criterion consistently throughout the unit, you are doing assessment for learning and will use the rating-scale scores to direct further whole-class, small-group, or individual instruction. Once a student has demonstrated consistent success with a criterion in a variety of situations, your scores will become assessment of the student's learning. At this point, you will spend much less time assessing that student's performance on that criterion and concentrate on those who are still working to meet it. Also at this point, early lower scores will be dropped in favour of those that reflect the student's later mastery.

Student Assessment Record for Speaking and Listening

When using assessment for learning to scaffold students' understanding and skills, it is important that both you and the student can see at a glance how he or she is performing over time. The Student Assessment Record for Speaking and Listening can serve this purpose.

It can also become each student's personal record of how she or he is progressing. Provide each student with a copy of the Student Assessment Record for Speaking and Listening (p. 289). Each time a student is assessed for speaking and listening, she or he should be expected to fill in the date and activity and then transfer the score for each criterion in that assessment event to the Student Assessment Record for Speaking and Listening. This form will show at a glance how the student's speaking and listening skills are progressing and can be a useful basis for student-teacher and teacher-parent conferences.

Individual Report for Speaking and Listening

In assessments for learning you want to provide specific and instructive feedback to students each time you assess their speaking and listening. In the simplest cases students should be given their scores quickly and expected to compare them with the descriptors on the class's co-created unit rubric. But sometimes you may want to make more detailed anecdotal comments on what you observed of the students' work. The Individual Report for Speaking and Listening (p. 290) can help with this. After a class in which you have observed two or three students, you can give one or all of them a completed individual report. Over time, you may find that few students need individual reports on a regular basis.

Classroom Rating Scale for Speaking and Listening

CT: Demonstrates critical thinking in responding to the ideas of others Criteria to be Assessed:

FES: Gives a combination of factual, emotional, and solution-based feedback

OEQ: Uses open-ended questions to seek clarification

IS: Discusses controversial/complex issues thoughtfully and sensitively

5=Exceptional 3=Satisfactory 1=Areas for Improvement

Name	Date:				Date:			
	Learning Experience:	erience:			Learning Experience:	erience:		
	CT	FES	0EQ	TS	ст	FES	0E0	TS

Student Assessment Record for Speaking and Listening

Name:	
-------	--

Date	Learning Experience	Demonstrates critical thinking in responding to the ideas of others (12:1.1)	Uses open-ended questions to seek clarification (12:1.2)	Gives a combination of factual, emotional, and solution-based feedback (12:2.2)	Discusses controversial/ complex issues thoughtfully and sensitively (12:1.1 / 12:2.2)

Individual Report for Speaking and Listening

Name:						Date:	
Learning Experience	ce: _						
Speaking and L	iste	ning Cr	iteria				
1. Demonstrates of	critic	cal think	ing in respond	ing to the ideas	of others		
2. Uses open-end	ed q	uestions	to seek clarific	cation			
3. Gives a combin	natio	on of fact	ual, emotional	, and solution-ba	ised feedba	ack	
4. Discusses cont	rove	rsial/cor	nplex issues th	oughtfully and s	ensitively		
Scores							
5 Exceptional		4 Good		3 Satisfactory	2 Lir	mited	1 Areas for Improvement
Criterion Number	Sc	ore	What Was Esp	ecially Well Done			ould Do to Improve Your s Criterion Next Time

Assessing and Recording Students' Skills in Reading and Viewing and Writing and Other Ways of Representing

Note: In this unit, assessment of each activity is not a single score but rather a number of separate scores that reflect a student's level of success in meeting the unit criteria. Because this approach could be difficult to record in a standard grade book, all of the teacher and student assessment record forms you might need for the unit are provided.

Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing

When using assessment for learning to scaffold students' understanding and skills, it is important that both you and the students can see at a glance how each of them is performing over time. Unlike the speaking and listening strand, where you need a classroom checklist to record grades as you observe students' performance in class, the reading and viewing and writing and other ways of representing strands allow you to record grades individually. The Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (p. 293) can be your record of each student's performance. Rather than recording the whole class's scores on a grade-book page, you can keep a copy of the student assessment record for each student and record grades directly onto it.

A copy of this form can also become each student's personal record of how she or he is progressing. Provide each student with a copy of the form. Each time a grade or an Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 294) is returned to students, they should be expected to transfer their score for each criterion to the student assessment record. This form will show at a glance how the student's skills are progressing and can be a useful basis for student-teacher and teacher-parent conferences.

Individual Report for Reading and Viewing and Writing and Other Ways of Representing

Each time students are involved in one of the learning experiences listed on the Instructional Plan and Learning Experiences, you will be assessing their achievement of the criteria as either assessments for learning or assessments of learning. In assessments for learning you want to provide specific and instructive feedback to students each time you assess their reading and viewing and writing and other ways of representing. In the simplest cases students should be given their scores and a quick anecdotal comment and then be expected to compare them with the descriptors on the class's co-created unit rubric. But sometimes you may want to make more detailed anecdotal comments on what you observed of the students' work. The Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 294) can help with this. After grading an activity, you can give one or all of the students a completed individual report. This form gives students the scores they have achieved for each criterion on a simple rating scale but also enables you to give timely anecdotal feedback that will help them to improve their work in the future. Over time, you may find that few students need individual reports on a regular basis.

Each time an individual report is returned to a student, he or she should keep it so that the scores and comments on it can inform later work. In only a very few cases (during and after the chapter presentations and final projects), other assessment tools will be specified.

Uses the library, the Internet, and interviews to find relevant and valid information (12:5.1) Evaluates the validity and effectiveness of what has been read or viewed (12:7.1) Draws conclusions and makes judgments while reading or viewing (12:6.1 / 12:7.1) Demonstrates thinking about the responses to texts (12:4.5 / 12:6.1) Advances a judgment that is interpretive, analytic, evaluative, or reflective (12:8.1 / 12:10.5) Can describe his or her own ideas and feelings in contrast to others' and feelings in contrast to others'														OR)	1 (FOR)	(FOR)	
Student Assessment Record for Reading Viewing and Writing and Other Ways of Representing	Expert Group Report organizer (FOR)	Home Group Report organizer (FOR)	Reflections Before My Interview organizer (FOR)	Reflections After My Interview organizer (FOR)	Interview report (FOR)	Personal response to interview reports (FOR)	Questions for discussion (first submissions) (FOR)	Questions for discussion (second submissions) (FOR)	Story Discussion Planning Notes organizer (FOR)	Story discussion contribution (FOR)	Story representation (OF)	Reflections on My Story Representation organizer (OF)	Personal response to videos (FOR)	Change-Community Investigative Report organizer (FOR)	Change-community investigative Report presentation (My Judgments about Change-Communities organizer (F	Final response to unit (OF)

Individual Report for Reading and Viewing and Writing and Other Ways of Representing

Student:				l	Date:				
Learning Experienc	e:				Assessi	ment: 🗆 OF	☐ FOR		
Reading and Vie	wing and	Writing and	Other Ways of Rep	oresent	ting Criteria				
1. Uses the library	, the Interr	et, and intervie	ews to find relevant a	nd valio	1 information				
2. Evaluates the va	alidity and	effectiveness of	f what has been read	or view	ved				
3. Draws conclusion	ons and ma	kes judgments	while reading or vie	wing					
4. Demonstrates th	hinking ab	out the reasons	for his or her person	al respo	onses to text				
5. Advances a judg	gment that	is interpretive,	analytic, evaluative,	or refle	ctive				
6. Can describe hi	s or her ov	n ideas and fee	elings in contrast to c	others'					
7. Reflects on his or her strengths and areas for improvement									
8. Supports a judg	ment by re	ferring to the te	ext or to other works,	, author	s, or non-print me	dia			
Scores									
5	4		3	2		1			
Exceptional	Good		Satisfactory	Lim	nited	Areas for Improvement	nt		
Criterion Number	Score	What Was Esp	•		What You Could Do to Improve Your Work on This Criterion Next Time				

Communities and Change Unit Rubric—Sample Only

Speaking and Listening

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Demonstrates critical thinking in responding to the ideas of others	In considering others' perspectives and positions identifies and completely assesses supporting data/evidence identifies and assesses key assumptions identifies and assesses conclusions and what their consequences might be	In considering others' perspectives and positions identifies and assesses supporting data/evidence identifies and assesses conclusions but may not deal with their consequences	In considering others' perspectives and positions identifies supporting data and evidence but does not assess it identifies conclusions but does not assess them or deal with their consequences
Uses open-ended questions to seek clarification	Asks questions that require the person to clarify his or her deepest thinking (Why?—making connections between the concrete and the abstract, questioning own assumptions, explaining own feelings) could elicit a wide range of responses	Asks questions that require the person to clarify some of his or her thinking (How? What? When? Where?) could elicit a few possible responses	Asks questions that require only a yes or no or straight factual response

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Gives a combination of factual, emotional, and solution-based feedback	When appropriate, consistently goes beyond the factual by talking very clearly and openly about feelings identifying complex problems and suggesting effective solutions to them	When appropriate, sometimes goes beyond the factual by talking fairly openly about feelings identifying problems though suggested solutions may be limited	Seldom goes beyond straight factual feedback but may either mention feelings in passing or identify a problem without suggesting a solution
Discusses controversial/ complex issues thoughtfully and sensitively	 Listens respectfully and with full attention until others are completely finished speaking Demonstrates clear and sensitive understanding of others' ideas and feelings before adding own thoughts Adds new or expanded ideas that demonstrate complex, critical thinking 	 Listens quite respectfully while others are speaking but may not demonstrate full attention at all times Demonstrates some understanding of others' ideas but not necessarily their feelings before adding own thoughts Adds new or expanded ideas that demonstrate thinking 	 Demonstrates impatience and/or lack of attention while others are speaking Adds own thoughts immediately with no acknowledgment of the person who spoke last Adds few new or expanded ideas to the discussion

Communities and Change Unit Rubric-Working Copy

Speaking and Listening

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Demonstrates critical thinking in responding to the ideas of others			
Uses open-ended questions to seek clarification			
Gives a combination of factual, emotional, and solution-based feedback			
Discusses controversial/ complex issues thoughtfully and sensitively			

Communities and Change Unit Rubric-Sample Only

Reading and Viewing and Writing and Other Ways of Representing

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Uses the library, the Internet, and interviews to find relevant and valid information	 Uses all provided resources fully and goes beyond them when appropriate Later, uses the information from the resources that is most valid and relevant for his or her purpose 	Uses all provided resources but may not follow all avenues within them Later, uses some valid and relevant information from the resources but misses some and/or includes extraneous information	 Uses only some of the provided resources and not fully Later, uses information from the resources with little regard for what is most valid and relevant for his or her purpose
Evaluates the validity and effectiveness of what has been read or viewed	Makes clear and complex comments about how and why a resource/idea is true and important and clearly explains and assesses its effect on the reader/viewer	Makes clear comments about whether a resource/idea is true and explains its effect on the reader/viewer	Comments superficially about the truth of a resource/idea or mentions its effect on the reader/viewer
Draws conclusions and makes judgments while reading or viewing	At various points in the reading/viewing process, states very clear, thoughtful, and effective conclusions/judgments about the text	At various points in the reading/viewing process, states clear and sometimes thoughtful conclusions/judgments about the text	Conclusions/judgments stated during the reading/viewing process are limited and/or unclear

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Demonstrates thinking about the reasons for his or her personal responses to texts	 Reacts in a focused, engaged way (either positively or negatively) and describes this reaction in detail Explains insightfully and in depth how these reactions are affected by the content, style, and/or point of view in the selections connections to personal experience and/or to other subjects/texts/ people's experiences 	 Reacts with interest in a positive or negative way and describes this reaction with some detail Explains clearly and in some detail how these reactions are affected by the content, style, and/or point of view in the selections connections to personal experience and/or to other subjects/texts/ people's experiences 	 Shows limited interest and indicates it rather than describing it Gives only sketchy, formulaic reasons
Advances a judgment that is interpretive, analytic, evaluative, or reflective	Takes a clear, deeply thoughtful, and detailed position that involves interpreting, analyzing, evaluating, or reflecting on a text or experience	Takes a clear and somewhat detailed position that involves interpreting, analyzing, evaluating, or reflecting on a text or experience	Position is unclear and lacking detail
Can describe his or her own ideas and feelings in contrast to others'	 Clearly states own ideas and feelings in detail Demonstrates extensive understanding of and empathy for others' ideas and feelings Describes the similarities and differences between his or her ideas and others' very clearly and in detail 	 States own ideas with some clarity but lacks detail Demonstrates understanding of others' ideas and feelings but lacks empathy Describes the similarities and differences between his or her ideas and others' clearly but lacks detail 	 States own ideas unclearly and with almost no detail Demonstrates little understanding of or empathy for others' ideas and feelings Describes the similarities and differences between his or her ideas and others' with little clarity or detail

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Reflects on his or her strengths and areas for improvement	 Is objective and non-defensive in looking at own performance Consistently focuses on the most important strengths and areas for improvement Plan for improvement is very clear, practical, and effective 	 Although not defensive, is quite subjective about own performance Usually focuses on the most important strengths and areas for improvement Plan for improvement is clear, practical, and effective 	 Is defensive and subjective in looking at own performance Does not distinguish between important and unimportant strengths and areas for improvement Plan for improvement is unclear, impractical, and/or ineffective
Supports a judgment by referring to the text or to other works, authors, or non-print media	Uses a great deal of relevant, accurate, and believable evidence for support and explains its relevance	Uses evidence, but some important pieces are lacking and some that are there may not be relevant, accurate, believable, or fully explained	Uses very little or very weak evidence; evidence used may be irrelevant, inaccurate, not fully believable, and/or not explained

Communities and Change Unit Rubric-Working Copy

Reading and Viewing and Writing and Other Ways of Representing

Criteria	5: Exceptional	3: Satisfactory	1: Areas for Improvement
Uses the library, the Internet, and interviews to find relevant and valid information			
Evaluates the validity and effectiveness of what has been read or viewed			
Draws conclusions and makes judgments while reading or viewing			
Demonstrates thinking about the reasons for his or her personal responses to texts			
Advances a judgment that is interpretive, analytic, evaluative, or reflective			
Can describe his or her own ideas and feelings in contrast to others'			
Reflects on his or her strengths and areas for improvement			
Supports a judgment by referring to the text or to other works, authors, or non-print media			

Expert Group Report

Name:	Grou	p Number:
Other students on team:		
Prompt	Evidence from the Reading	Personal Responses
Short summary of the section we read (main topics being covered)		
Three or four main points made in the reading		
Two quotations that make points in an especially effective way		
Two important connections to our local community		
Two important connections to the global community		

My Personal Reflections after Expert Group Discussion

Our Criteria	One Example of When I Did This	How I Could Improve Next Time
	Speaking and Listening	
Demonstrates critical thinking in responding to the ideas of others		
	Reading and Viewing	
Evaluates the validity and effectiveness of what has been read or viewed		
Draws conclusions and makes judgments while reading or viewing		
Demonstrates thinking about the reasons for his or her personal responses to texts		
In our expert group discussion my	thinking sometimes differed from t	hat of others in the following ways:
I Thought	Someone Else Thought	How Our Discussion Affected My Thinking
		I

Home Group Report

Name:	 Group Number:
Other students on team:	

Part 1: Notes on Expert Groups Reports

Group	My Personal Notes on Expert Groups' Reports	Notes from Home Group Discussion
1		
2		
3		
4		
5		

Part 2: Reflection

The three most important conclusions I have come to after reading or hearing about or discussing this text are
1.
2.
3.

In our home group discussion my thinking sometimes differed from that of others in the following ways:

I Thought	Someone Else Thought	How Our Discussion Affected My Thinking

Conducting an Effective Interview

Developing Questions

Note: Make sure that all questions are open-ended (need to be answered with more than "yes" or "no"). "How" and "why" are especially good starters for open-ended questions.

Begin by asking one or two background questions: full name, education, age bracket, position, where the person lives, the communities to which he or she belongs. But don't ask a whole list of "fact" questions all at the beginning—they are not very engaging, so after one or two, sprinkle the rest of them among the later questions.

Involve the interviewer in the interview by asking questions about his or her

- knowledge—the facts about the topic
- behaviours—what the person has done or is doing related to the topic
- opinions or values—what the person thinks about the topic
- feelings—how the person responds emotionally to the topic (This is sometimes difficult to get at, as people try to go back to "I think.")

These questions can be asked in terms of the person's past, present, and/ or future. Ask questions about the present before those about the past or future.

Word questions as clearly as possible. Keep them neutral so that they don't suggest your own thoughts/feelings/judgments or lead the person toward responding in one particular way.

Reserve a very general question for the end, like "Is there anything else you've thought of during the interview that you would like to say now?"

Planning

Contact your interviewee well ahead of time to ask him or her to participate. Introduce yourself and explain why you are calling. Explain clearly why you would like to talk to her or him, and give a clear sense of what the interview will be about so that the person can think and prepare ahead of time. Also

- set a date, time, and place
- be sure that this location is quiet and not distracting
- give a sense of how long it will take

- ask permission to record the interview and specify whether you
 would prefer audio or video recording (Try saying, "I'd like to
 record our conversation so I'm positive I've quoted you accurately."
 Someone who does not want to be recorded will let you know.)
- ask permission to take a picture of the person to use in your report;
 alternately, ask the person to bring along a picture of himself or
 herself that he or she especially likes, for your use

You might follow this first contact with an email putting the main ideas and agreements into print.

Well before your interview, arrange for your recording device (audio or video) and note taking. The audio recorder will be accurate and free you from having to write everything down, but there are some details it will not pick up: facial expressions, nervousness, and body language. You should really do both. Before you leave for the interview, make sure that your recorder is working well, and do a few tests to see how close it needs to be to someone in order to record clearly. Make sure that you have enough recording capacity and a backup just in case your interview goes longer than expected.

Think about what you will wear to the personal interview. Think about who your interviewee is, and try to wear something that will set this person at ease.

Make arrangements to get to and from the personal interview, and be sure you go with everything you need with you (e.g., questions, recorder and related supplies, pens and notepads, bottles of water).

At the Interview Site

Arrive a little early so that you can set up the seating and your equipment. Make sure both of you will be seated where you can see and hear each other easily. The best set-up is a few chairs facing each other with no table in between. Do your best to have nothing blocking you from your interviewee (e.g., recorder, pens), and try to remember to keep your arms open and your heart aimed at the interviewee's heart during the interview. (This actually helps to make the person feel more relaxed and accepted.)

As soon as the interviewee enters, introduce yourself and briefly remind him or her why you wanted to talk. If you are unsure about how to spell the person's name, ask about that and about his or her official title.

Get everyone settled. Set out water to keep everyone comfortable. If closing a door would cut down on distractions, check that the interviewee is comfortable with this.

Make a little small talk to relax yourself and the interviewee. Be casual but respectful. Remember that it is up to you to set this person at ease. Tell something about yourself; this will make it easier for your interviewee to open up about his or her thoughts and feelings to you. For example, if this is your first interview, you might talk about how you are a little nervous, how you've been practising, or how the unit is going in class.

Make sure your recorder is working properly. Set it up and do a sound check to make sure it can pick up both of your voices very clearly. If not, move your seats closer. Try to have the recorder central but unobtrusive.

Before beginning the formal interview, restate its purpose and how long you expect it to take. Ask the interviewee if he or she has any questions before you begin.

Make sure to turn on your audio recorder.

During the Interview

Periodically check to make sure the audio recorder is functioning and that you still have enough recording capacity.

Be conversational, and try to make this fun. Try to simply glance at a question before asking it; avoid reading it with your head down. Convey genuine interest, possibly making comfortable eye contact and using verbal supports for what the person is saying.

When getting the interviewee's name and title, be sure to check for the correct spelling.

Ask one question at a time, and don't rush. Encourage the person with nods of your head and "uh-huh's."

Allow silent time before and during an answer, while your interviewee thinks about what he or she wants to say. If you want to get a little bit more out of him or her, wait for a full five seconds after he or she has finished his or her last sentence and do not say anything. Often, that silence will get the person thinking and he or she will start speaking from the heart (and with a whole other perspective than the first answers).

Try to stay as neutral as possible. Keep your voice, face, and body calm. You can manipulate a person's answers if you seem excited by some answers and bored by others, and you don't want to do this.

If there are major topics in the interview, make verbal transitions among them. For example, "We've been talking about ... and now I'd like to move on to ..."

Stay in control of the interview. Keep your eyes on the clock, and watch out for answers that take far too long or that veer away from the topic. In cases like this, very politely pull the interviewee back on track.

If the interviewee makes important or complicated points, ask clarifying questions. You might summarize what you heard and ask if that is correct. This will allow the interviewee to expand, fill in gaps, and/or clarify.

If the interviewee gives a vague or general answer, ask follow-up questions. Some useful phrases are

- "That is really interesting, can you tell me more about that?"
- "Could you give me some examples of what you mean?"
- "What a good story. I would like to hear more of the details about ..."
- "Is there anything else you can tell me about ...?"
- "That sounds like another good story. I would like to go back to that in a minute."
- "You mentioned _____ earlier. Let's spend some time talking about that for a moment."
- "I am really curious about a topic you mentioned earlier. Can you tell me more about ____?"

From time to time make brief notes, but don't bury yourself in note taking.

At the End of the Interview

Make sure your recorder worked properly all through the interview.

Thank your interviewee genuinely for his or her time and willingness to share. Ask if he or she has any questions for you.

Leave him or her your name and contact information, and invite him or her to contact you after the interview if anything else occurs to him or her.

Offer to make a copy of your report for the interviewee if he or she would like that.

Don't linger. Respect the value of the interviewee's time.

Follow up within a day with an email or note of thanks.

Later That Day

As soon as possible, spend some time adding your impressions and thoughts to your notes. Also note any details the recording of the interview might not have caught (e.g., whether the person seemed nervous or relaxed, facial expressions or body language that indicated feelings that his or her words did not). These are valuable because you can use them as a foundation for your interview report. If you want to capture all of the atmosphere and nuances of the conversation, write them within an hour or two. At the very latest, it should be done no more than 24 hours after the interview.

Watch or listen through your interview and decide which quotations and moments are most important and telling. Note their time settings on your recording device. You can use these sections as sound or video clips in your report.

If your interviewee discussed several important issues but a few seemed of most concern, you can concentrate on those few in your report. Then you can mention the other issues that were discussed without going into detail about them.

Possible Interviewees

Age Bracket Gender Race/Culture Known Other Areas of Comments (specify in cells Activity Interest What specific attributes make this below) (specify in cells Activity Interest What specific attributes make this person a good choice? (specify in cells Activity Interest What specific attributes make this person a good choice? (specify in cells Activity Interest What specific attributes make this person a good choice? (specify in cells Activity Interest What specific attributes make this person a good choice? (specify in cells Activity Interest Activity Interest What specific attributes make this person a good choice? (specify in cells Activity Interest Activity Int	
Gender Race/Culture (Specify in cells below)	
Gender Race/Culture (Specify in cells below)	
Over 75 Male Female	
Over 75	
Over 75	
96-75 Age Bracket 16-35 16-35	
36–55 36–55 Age Brack	
Age 16-35	
City	
Town	
Rural Area	
Name	

Reflections Before My Interview Name: _____ **Practice Telephone Call** Peer assessment done by (names): Before my peer assessment, I felt that my strengths and areas for improvement were as follows: Strengths Areas for Improvement During my peer assessment, my classmate said that I did the following things well: During my peer assessment, my classmate said that I could do the following things better, and this is my response: What My Peers Said I Could Do Better I agree What I Will Do in Response Yes No 1. 2. 3.

Practice Set-up

Before my peer assessment, I felt that my strengths and areas for improvement were as follows:

Strengths		Areas	Areas for Improvement	
During my peer assessment, my classmate	said that I d	id the fol	llowing things well:	
4				
5				
6				
During my peer assessment, my classmate response:	said that I co	ould do t	the following things better, and this is my	
What My Peers Said I Could Do Better	I agree	!	What I Will Do in Response	
	Yes	No		
1.				
2.				
3				

Practice Interview

Before my peer assessment, I felt that my strengths and areas for improvement were as follows:

Strengths	Areas f	or Improvement		
	I			
During my peer assessment, my classmate said that I did the following things well:				
7				
8				
9				
During my peer assessment, my classmate said that I could do the following things better, and this is my response:				
What My Peers Said I Could Do Better	l agree	What I Will Do in Response		

What My Peers Said I Could Do Better	l agree		What I Will Do in Response
	Yes	No	
1.			
2.			
3.			

Reflections After My Interview

Name:
Before my interview, I was most concerned about
Afterwards, my feelings about that issue / those issues are
My personal response to the person I interviewed was because
The most important things I learned during the interview were
I most strongly agree with the person I interviewed about the following things because

I most strongly disagree with the person I interviewed about the following things because
This interview relates back to the experience I had during the guided visualization in the following ways:
This interview \Box did not live up to my expectations, \Box lived up to my expectations, or \Box exceeded my expectations because
My strengths in this interview were
If I were to do another interview, I would hope it would be different in the following way(s) because

Our Inquiry Questions

What is community?

What do we need from community and what does it need from us?

How do communities function and change?

How can we use community to change our world for the better?

Communities and Change: Sample Questions for Interviews

Note: The teacher and students should co-create the questions.

Start with personal-information questions. Then ...

- 1. What do you think a community is? What role should it play in the lives of its members?
- 2. What area do you consider to be your (city, town, municipality, other) community?
- 3. How would you describe your community, in a very honest way, to someone who doesn't live there?
- 4. What are the most important things that your community's members have in common? Are these similarities strengths or weaknesses of the community? Explain.
- 5. What kinds of differences are there among the members of your community? Are these differences strengths or weaknesses of the community? Explain.
- 6. Have you lived in other communities before moving to your current one? If so, where? How were these communities different from this one? Which do you prefer and why?
- 7. Have you seen any positive or negative changes in your community during your lifetime? If so, what changes have you seen? What effects have they had on the nature of the community as a whole?
- 8. What role does the local community play in your life?
- 9. What supports does it provide for you? What other supports would be helpful to you?
- 10. Is everyone within the local community provided for in the same way? If not, using no names, describe community members whose needs are not being met as well as they could be and what specific supports would be most helpful.

- 11. Are there smaller groups or communities that provide support for and work to improve the local community? Could you name a few and describe them? Are they associated with larger groups (e.g., churches, national service groups) or have they been started by individuals within the community to meet specific local needs? What do their members have in common? How do they work? What do people gain from being members of these groups? How can someone become a member of them?
- 12. Do you yourself belong to any of these smaller groups or communities? If so, which ones? What got you involved in or with them in the first place? Are you happy with the work they do, or do you think they could be more effective? Explain.
- 13. If you could imagine one additional type of group that could meet an important need in your local community, what would it be and how would it work?
- 14. What role does the global community play in your life?
- 15. What supports does it provide for you? What other supports would be helpful to you?
- 16. Is everyone within the global community provided for in the same way? If not, describe people whose needs are not being met as well as they could be and what specific supports would be most helpful.
- 17. Are there smaller groups or communities that provide support for and work to improve the global community? Could you name a few and describe them? Are they associated with larger groups (e.g., churches, national service groups) or have they been started by individuals within the community to meet specific local needs? What do their members have in common? How do they work? What do people gain from being members of these groups? How can someone become a member of them?
- 18. Do you belong to any of these smaller groups or communities? If so, which ones? What got you involved in or with them in the first place? Are you happy with the work they do, or do you think they could be more effective? Explain.
- 19. If you could imagine one additional type of group that could meet an important need in the global community, what would it be and how would it work?

Interview Presentation Anecdotal Assessment

Name:	Assessor:
• • • • • • • • • • • • • • • • • • • •	

Criterion	Two Things You Did Well	Two Things You Could Improve
Uses the library, the Internet, and interviews to find relevant and valid information	1.	1.
	2.	2.
Evaluates the validity and effectiveness of what has been read or viewed	1.	1.
	2.	2.
Advances a judgment that is interpretive, analytic, evaluative, or reflective	1.	1.
	2.	2.
Can describe his or her own ideas and feelings in contrast to others'	1.	1.
	2.	2.

Questions for Discussion

Name:	Date:	
Text:		

As you read through this story or memoir, record your thoughts in response to the following questions. Give evidence or quotations from the text to support your answers.

- What is the literal situation (who, what, when, why, where)?
- What holds this community together? What do the members have in common? If there is more than one community or sub-community within the story, describe the makeup and the functioning of each.
- Who is the speaker, and what part does she or he play in the community within the story? What does the community get, need, or expect from him or her and what does she or he get, need, or expect from the community?
- What parts do other community members or people play within the story?
- What is/are the conflict(s) within the community? How are they addressed by the members?
- What is/are the conflict(s) within the speaker? How does he or she address it/them?
- Quote the three passages that most powerfully describe the community in the story.
- In what ways is the community a safe and supportive place (or not) for the people within it? For outsiders? How do you know this?
- If the community in this story is a positive one, explain the characteristics that make it so. If the community is a neutral or negative one, what characteristics make it so? What would have needed to change to make it more positive? Who could have made these changes?
- At the end of the story, what thoughts and feelings are you left with about the community within the story? Why do you think and feel this way?
- How does this story connect to "real life" (e.g., your own life, life in your own community and/or the larger global community)?
- How is your understanding of the story affected by what you
 experienced or learned in your own life but also in the guided
 visualization, your interview, and the other interview reports?

Story Representation Sign-up

Student	Story	Type of Representation

Reflections on My Story Representation

Name:	Story:		
Format I have chosen:			
Part 1: The Plan			
Deep Idea/Feeling/Judgment	Inspired by (e.g., a specific part of the story, a connection to another text or personal experience)	How I Plan to Communicate It	
Materials and inspiration I needs	ed for my story representation and where	I found them:	

Part 2: Peer Assessment

Before my peer assessment, I felt that the strengths and areas for improvement of my plan or representation were as follows:

Strengths	Areas for Improvement
During my peer assessment, my classmate said that I di	id the following things well:
1	
2	
3	
During my peer assessment, my classmate said that I co	ould do the following things better, and this is my

response:

What My Peers Said I Could Do Better	I agree		What I Will Do in Response
	Yes	No	
1.			
2.			
3.			

Plan for Discussions and Representations

Date	Group Leading the Discussion	Story	Students' Sharing Representations

Story Discussion Planning Notes

Name:

Issue or Question We Discussed as a Group	Suggestion Made by Someone Else in the Group	I Agreed/Disagreed with the Decision Because	We Decided to

Communities and Change: A Selection for Study

L'Arche communities

"An international organization of faith-based communities creating homes and day programs with people who have developmental disabilities. At L'Arche, people with disabilities, and those who assist them, live together and are equally responsible for the life of their home and community." For history, stories, and videos, see www.larche.ca/en/larche. For information on L'Arche in Wolfville, go to www.larchehomefires.org; for Halifax, go to www.larchehalifax.org; for Antigonish, go to www.larcheantigonish.org; for Cape Breton, go to www.larchecapebreton.org.

TOMS Shoes

"TOMS Shoes was founded on a simple premise: With every pair you purchase, TOMS will give a pair of new shoes to a child in need. One for one. Using the purchasing power of individuals to benefit the greater good is what we're all about." See **www.tomsshoes.com**. Click on Canada, Our Movement, Get Involved, and Community, and follow the links.

Intentional Communities

"The Fellowship for Intentional Community nurtures connections and co-operation among communitarians and their friends. We provide publications, referrals, support services, and sharing opportunities for a wide range of intentional communities, co-housing groups, eco villages, community networks, support organizations, and people seeking a home in their community." See www.ic.org. There are many links here to follow. If you do a report on this, you will need to define the different types of intentional communities and give examples of each. For help with this, see Part A of www.planetfriendly.net/community.html#intro.

Planet Friendly's "The Community Page"

"We ... look at a variety of creative ways that you can find or create a stronger community where you live today (without moving or joining an alternative community). We include resources on how to go about this and the interpersonal issues and group process that can be involved. We also look at the Healthy Community approach and how it can lead to a better lifestyle and a more sustainable world." See Part B and following at www.planetfriendly.net/community.html#intro.

Buddhist Social Action

"BuddhaNet is the result of a vision to link up with the growing worldwide culture of people committed to the Buddha's teachings and lifestyle, as an online cyber sangha [community]. In this way, an ancient tradition and the information superhighway will come together to create an electronic meeting place of shared concern and interests."

See www.buddhanet.net. To get basic information about Buddhism, click on E-Book Library, click on General Buddhism and read Good Question, Good Answer. To read about the Buddhist community's response to twenty-first century global issues, in the E-Book Library read Facing the Future. For information on a Buddhist monastery in Cape Breton, go to www.gampoabbey.org; in Tatamagouche, go to www.dorjedenmaling.org; for Halifax, go to www.dorjedenmaling.org.

Christian and Islamic Ecology

Thomas Berry.

CBC Radio's "Tapestry" archives contains a program called "God's Green Earth: Religion and Ecology"

(www.cbc.ca/tapestry/archives/2009/060709.html). It's an "exploration of the emerging field of religion and ecology, which has been largely inspired by Thomas Berry, a Catholic monk who has spent his life exploring the human relationship with the natural world and its implications for religion ... We also hear about the Green Nuns ... Catholic sisters who are turning their convents into ecology centres complete with organic gardens out back." For more information about the Sisters of St. Marthas convent in Antigonish, go to www.themarthas.com/beth_motherhse.shtml. Click on Ministries, then on Martha Eco-Connect. The article "Islam and Ecology" (www.crosscurrents.org/islamecology.htm) compares the ecological thinking of the Islamic philosopher Seyyed Hossein Nasr with that of

El Sistema

"Venezuela is the home of a music program that's so extraordinary it has been hailed as the future of classical music itself. 'El Sistema'-'the system'—is all about children, about saving them—hundreds of thousands of children—through music. Jose Antonio Abreu, a 69-yearold retired economist, trained musician, and social reformer, founded 'the system' in 1975 and has built it with religious zeal, based on his belief that what poor Venezuelan kids needed was classical music. 'Essentially this is a social system that fights poverty,' Abreu explained. 'A child's physical poverty is overcome by the spiritual richness that music provides.' The National Youth Orchestra and hundreds of others are the result. Many of the kids come from neighbourhoods that are so poor, desperate, and crime-ridden that hope is often extinguished in children at an early age. Instead, these kids travel the world, playing to sellout audiences." For the 60 Minutes documentary on CBS, go to www.cbsnews.com/video/watch/?id=4011959n&tag=related;photovideo (from July 20, 2008). See also TED.com videos: www.ted.com/speakers/jose_antonio_abreu.html is Jose Antonio Abreu's acceptance of a TED prize for his work, and www.ted.com/speakers/the_teresa_carreno_youth_orchestra.html is the Teresa Carreno Youth Orchestra conducted by Gustavo Dudamel, El Sistema's most famous graduate. For a documentary on Gustavo Dudamel, see the CBS video at www.cbsnews.com/video/watch/?id=3841774n&tag=related;photovideo.

For information on how El Sistema is spreading to the United States, see http://elsistemausa.org.

Greentech

"John Doerr, a partner in the famed VC firm Kleiner Perkins Caufield & Byers, made upwards of \$1 billion picking dot-com stars like Amazon, Google, Compaq, and Netscape. Now he's back, warning that carbon-dioxide-sputtering, gas-powered capitalism will destroy us all and that going green may be the 'biggest economic opportunity of the twenty-first century.' So Kleiner Perkins has invested \$200 million in so-called greentech, a combination of start-ups that are pioneering alternative energy, waste remediation, and other schemes to prevent the coming environmental calamity. But Doerr is afraid that it might be too little, too late." See the TED.com talk at www.ted.com/talks/john_doerr_sees_salvation_and_profit_in_greentech.html.

For articles about Doerr's initiatives, see:

www.ted.com/speakers/john_doerr.html, www.usatoday.com/tech/news/2006-04-10-green-venturecapitalist_x.htm,

http://news.cnet.com/8301-11128_3-9917408-54.html.

Open-Source Learning

"Rice University professor Richard Baraniuk has a giant vision: to create a free global online education system that puts the power of creation and collaboration in the hands of teachers worldwide. He's realizing that vision with Connexions, a website that allows teachers to quickly 'create, rip, mix, and burn' coursework—without fear of copyright violations. Think of it as Napster for education." See

http://cnx.org, and follow the links. For another video, see http://video.google.com/videoplay?docid=6852287090518403675#. For more information, see www.edutopia.org/richard-g-baraniuk. For his own site, see www.ece.rice.edu/~richb/.

Funding Small Businesses in the Third World

"One of the most innovative players shaping philanthropy today, Jacqueline Novogratz is redefining the way problems of poverty can be solved around the world. Drawing on her past experience in banking, microfinance, and traditional philanthropy, Novogratz has become a leading proponent for financing entrepreneurs and enterprises that can bring affordable clean water, housing, and health care to poor people so that they no longer have to depend on the disappointing results and lack of accountability seen in traditional charity and old-fashioned aid. The Acumen Fund, which she founded in 2001, has an ambitious plan: to create a blueprint for alleviating poverty using market-oriented approaches." See the following four TED talks:

 $www.ted.com/speakers/jacqueline_novogratz.html, \\ www.ted.com/talks/jacqueline_novogratz_invests_in_ending_poverty.html, \\ www.ted.com/talks/jacqueline_novogratz_on_patient_capitalism.html, \\ and$

www.ted.com/talks/jacqueline_novogratz_on_an_escape_from_poverty.html. For more information on how the Acumen Fund works, see www.acumenfund.org.

Open-Source Architecture

"After training as an architect, Cameron Sinclair (then age 24) joined Kate Stohr to found Architecture for Humanity, a non-profit that helps architects apply their skills to humanitarian efforts. Starting with just \$700 and a simple website in 1999, AFH has grown into an international hub for humanitarian design, offering innovative solutions to housing problems in all corners of the globe. Sinclair is now working on the Open Architecture Network, born from the wish he made when he accepted the 2006 TED prize: to build a global, open-source network where architects, governments, and NGOs [non-governmental organizations] can share and implement design plans to house the world." See the TED.com video www.ted.com/speakers/cameron_sinclair.html. For information about AFH, see his website: www.cameronsinclair.com,

http://architectureforhumanity.org, http://openarchitecturenetwork.org.

Tinkering School for Kids

"A software engineer, Gever Tulley is the co-founder of the Tinkering School, a week-long camp where lucky kids get to play with their very own power tools. He's interested in helping kids learn how to build, solve problems, use new materials, and hack old ones for new purposes." See the TED.com videos

www.ted.com/talks/gever_tulley_on_5_dangerous_things_for_kids. html and www.ted.com/talks/gever_tulley_s_tinkering_school_in_ action.html. For more about schools and creativity, see www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html. For more about the Tinkering School, see www.tinkeringschool.com.

Youth Literacy

"Dave Eggers' first book, A Heartbreaking Work of Staggering Genius, was a finalist for a Pulitzer Prize ... Meanwhile, Eggers has established himself as a philanthropist and teacher-at-large. In 1998 he launched 826 Valencia, a San Francisco-based writing and tutoring lab for young people, which has since opened six more chapters across the United States. He has extended his advocacy of students by supporting their educators, instituting a monthly grant for exceptional Bay Area teachers. His TED Prize wish is for more people to follow him into getting involved in their local school and to talk about it—through the website Once Upon a School." See his TED.com talk at www.ted.com/talks/dave eggers makes his ted prize wish once upon a school.html.

See his two websites at http://onceuponaschool.org and http://826national.org/.

Crop Diversity

"Tucked away under the snows of the Arctic Circle is the Svalbard Global Seed Vault. Sometimes called the doomsday vault, it's nothing less than a backup of the world's biological diversity in a horticultural world fast becoming homogeneous in the wake of a flood of genetically identical GMOs. For Cary Fowler, a self-described Tennessee farm boy, this vault is the fulfillment of a long fight against short-sighted governments, big business, and potential disaster. Inside the seed vault, Fowler and his team work on preserving wheat, rice, and hundreds of other crops that have nurtured humanity since our ancestors began tending crops—and ensuring that the world's food supply has the diversity needed to stand against the omnipresent threats of disease, climate change, and famine. See his TED talk at www.ted.com/talks/cary_fowler_one_seed_at_a_time_protecting_the_future_of_food. html.

See also www.croptrust.org/main, and follow the links.

X PRIZE

"An X PRIZE is a \$10-million+ award given to the first team to achieve a specific goal, set by the X PRIZE Foundation, that has the potential to benefit humanity. Rather than awarding money to honour past achievements or directly funding research, an X PRIZE incites innovation by tapping into our competitive and entrepreneurial spirits." Go to www.xprize.org, and follow the links.

Global Fund for Women

"The Global Fund for Women is an international network of women and men committed to a world of equality and social justice. We advocate for and defend women's human rights by making grants to support women's groups around the world." Go to

http://globalfundforwomen.org, and follow the links. See http://academicearth.org/courses/global-fund-for-women-challenging-the-traditional-model-of-philanthropy for a free video course about the Global Fund for Women.

Safety on Community Streets

"During the past 20 years, the Safe Streets Campaign has partnered with local organizations, community members, and local government to better equip individuals and neighbourhoods to combat crime and take back their streets." See www.safest.org. You might compare and contrast the approach of this BC group: www.safestreetscoalition.com/index.html.

Saving Orangutans and the Rainforest-Willie Smits

"By piecing together a complex ecological puzzle, biologist Willie Smits has found a way to regrow clear-cut rainforest in Borneo, saving local orangutans—and creating a thrilling blueprint for restoring fragile ecosystems." See the TED talk at

www.ted.com/talks/willie_smits_restores_a_rainforest.html. Also see the article on ODE magazine.com at

www.ode magazine.com/doc/60/willie-smits-hanging-around-with-orangutans.

For a *National Geographic* article, see http://news.nationalgeographic.com/news/2000/12/122800orangutans.html.

Volunteering on Organic Farms (WWOOFing)

"WWOOF is a worldwide network. It started in the UK in 1971 and has since become an international movement that is helping people share more sustainable ways of living. WWOOF is an exchange: In return for volunteer help, WWOOF hosts offer food, accommodation, and opportunities to learn about organic lifestyles. WWOOF organizations link people who want to volunteer on organic farms or small holdings with people who are looking for volunteer help.

See http://wwoof.org/index.asp. Also try www.organicfacts.net/ wwoof/wwoof-organizations/wwoof-canada.html. For a *Maclean's* magazine article on WWOOFing, see www2.macleans.ca/2009/09/17/ weed-your-way-around-the-world.

Free the Children: Children Helping Children through Education

Started by a 12-year-old Canadian boy, Craig Kielburger, this organization now has "more than one million youth involved in our innovative education and development programs in 45 countries." It's mission is to "Free children from poverty. Free children from exploitation. Free children from the idea that they are powerless to change the world." Go to **www.freethechildren.com**. Click on About Us and then on History to get the story.

Habitat for Humanity

"Habitat for Humanity Canada is a national, non-profit, faith-based organization working for a world where everyone has a safe and decent place to live. The mission of the organization is to mobilize volunteers and community partners in building affordable housing and promoting homeownership as a means to breaking the cycle of poverty. Habitat for Humanity Canada was founded in 1985, consists of over 50,000 volunteers and 72 affiliate organizations from coast to coast, and is a member of Habitat for Humanity International, which spans 93 countries, has built over 300,000 homes, and is now building a new home every 10 minutes." See www.habitat.org and follow the links for international information. See www.habitat.ca for Canadian information.

Global leadership adventures ("Service and learning trips for high school students)

Join other globally-minded students on meaningful and exciting teen-study-abroad programs in Africa, Asia, and Latin America. Volunteer on teen community service trips to Australia, Brazil, China, Costa Rica, Dominican Republic, England, India, Galapagos Islands, Ghana, Guatemala, South Africa, Tanzania, and Vietnam. Serve: Volunteer through teen study abroad with inspirational community-service organizations. Learn: Learn first-hand about a country and its culture and people through teen study abroad. Explore: Discover a country in a way that no textbook could ever describe!" See www.experiencegla.com.

Aviva Community Fund

"The Aviva Community Fund competition is giving you the chance to voice an idea that will create a lasting change in your community. The most popular ideas, as chosen by Canadians, will have a chance at sharing in the \$500,000 Aviva Community Fund. We're holding a competition with three opening rounds, where you can enter your idea or support your favourites. At the end of each round, 20 ideas go through to the semifinals, and those that don't make it through are still in the running. They will have their vote count reset to 0 and are automatically entered into the next qualifying round. That means everyone has up to three chances to compete to be one of the 62 semifinalists." See www.avivacommunityfund.org, and follow the links.

Doctors without Borders

"Doctors Without Borders / Médecins Sans Frontières (MSF) is an international medical humanitarian organization working in more than 60 countries to assist people whose survival is threatened by violence, neglect, or catastrophe." See its website at

http://doctorswithoutborders.org, and follow the links.

Websites to Research for Additional Specific Ideas

www.worldchanging.com www.youthactionnet.org

www.wiserearth.org www.youthxchange.net/main/home.asp

www.project-yes.org www.odemagazine.com

www.freechild.org http://fora.tv

Change-Community Investigative Report

Name:	 	
Issue (Change-Community):		

Note: The headings in the table below may suit some change-communities better than others. If a heading does not work for you, put N/A in the cell(s). You can also add "Other important information" about your change-community at the end, if the headings provided do not allow you to say enough. If you would prefer to use a format rather than this organizer to record your research and thoughts, that is fine as long as you respond to these prompts.

	Facts and Information	My Thinking, Feelings, Conclusions, or Judgments about the Facts (give reasons)
Basic information on the location and history of the problem or issue		
Person or people who originated the change-community		
How and why he or she or they first became involved in the issue		
The mission(s) of the change-community		

	Facts and Information	My Thinking, Feelings, Conclusions, or Judgments about the Facts (give reasons)
What made them think they could achieve this mission (e.g., personal strengths, resources)?		
How and when did they involve others?		
How many people are involved now?		
Basic timeline of how the initiative developed		
What hurdles did they have to overcome? How did they overcome them?		
How does the change-community function on a daily or regular basis? How do members communicate? How do they monitor their effectiveness? How do they recruit others?		

	Facts and Information		My Thinking, Feelings, Conclusions, or Judgments about the Facts (give reasons)
What has the initiative achieved to date?			
Other important information:			
My judgments about the validity and ef change-community:	fectiveness of this	Reasons for my jud	lgments:
My overall feelings about this change-community:		Reasons for my jud	lgments:
How other things we have experienced, read, viewed, or discussed in this unit have affected my judgments and feelings about this change-community:			

My Judgments about Change-Communities

Name:				
Presenter	Topic/Community/Name of Originator			
Most Important or Inspiring Facts and Ideas	Reasons Why They Are Important or Inspiring to Me			
I □ could □ could not see myself getting involved in so	omething like this because			
Presenter	Topic/Community/Name of Originator			
Most Important or Inspiring Facts and Ideas	Reasons Why They Are Important or Inspiring to Me			
I \square could \square could not see myself getting involved in something like this because				
	1			
Presenter	Topic/Community/Name of Originator			
Most Important or Inspiring Facts and Ideas	Reasons Why They Are Important or Inspiring to Me			
I \square could \square could not see myself getting involved in something like this because				

Final Guided Visualization Script

End-of-Unit Experience

Think back to the very beginning of this unit on communities and change. Remember our very first class, when we did the first guided visualization about your local community, some people in it, and the global community. For a few minutes, take yourself back there and re-experience some of the thoughts and feelings you had ... Looking back, what do you think was the most important about what you experienced and learned during that visualization? ... Gradually open your eyes; then take a few minutes to write about how that experience affected your thinking about community, about the world, and about yourself ...

[Allow at least three minutes for students to write. If they need longer, allow more time.]

... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Now, think back to the jigsaw activity in which you read parts of a text and taught it to each other. For a few minutes, take yourself back into

- · your expert group
- · your home group
- the class discussion

Re-experience some of the thoughts and feelings you had as you taught and learned about the text ... Looking back, what do you think was most important about what you experienced and learned when dealing with that text? ... Gradually open your eyes; then take a few minutes to write about how that jigsaw experience affected your thinking about community, about the world, and about yourself ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.] ... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Think back to the interview activity. For a few minutes, take yourself back into

- your practice groups
- your actual interview
- the process of preparing and presenting your interview report to the class
- the process of seeing and hearing other reports
- the class discussion

Re-experience some of the thoughts and feelings you had ... Looking back, what do you think was most important about what you experienced and learned during the interview part of this unit? ... Gradually open your eyes; then take a few minutes to write about how that experience affected your thinking about community, about the world, and about yourself ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.]

 \dots Now, close your eyes again, and take a deep breath to clear your mind and relax \dots

Now, think back to the short stories or memoirs you read and discussed. For a few minutes, take yourself back into

- · reading the text
- · your small-group discussions
- · leading the full-class discussion
- the process of preparing and presenting your interview report to the class
- the process of seeing and hearing other reports
- the class discussion

Re-experience some of the thoughts and feelings you had ... Looking back, what do you think was most important about what you experienced and learned during the short story or memoir part of this unit? ... Gradually open your eyes; then take a few minutes to write about how that experience affected your thinking about yourself, about community, and about the world ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.]

... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Think back to the change-communities part of this unit. For a few minutes, take yourself back into

- watching the first three videos
- doing your research
- the process of preparing and presenting your report to the class
- the process of seeing and hearing other reports
- the class discussion

Re-experience some of the thoughts and feelings you had ... Looking back, what do you think was most important about what you experienced and learned during the change-communities part of this unit? ... Gradually open your eyes; then take a few minutes to write about how that experience affected your thinking about community, about the world, and about yourself ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.]

... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Now, think about all of these experiences together (the visualization, the jigsaw activity with the text, the interview process, the short stories or memoirs, the change-community videos and research). Which of these experiences was the most important to you? Why was that the most important? Gradually open your eyes; then take a few minutes to write about the two top learning experiences in this unit for you and why they were so important to your thinking about community, about the world, and about yourself ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.]

... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Think about some group and class discussions when you thought differently than other people. Were you able to clarify your thoughts and how they were different? Were you able to understand and explain why you thought as you did? Were you able to understand why the other person or people thought as he or she or they did? Were you able to defend your point of view while still being respectful to the other person or people? Gradually open your eyes; then take a few minutes to write about how one experience where you disagreed with someone affected your thinking about community, about the world, and about yourself ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.]

... Now close your eyes again, and take a deep breath to clear your mind and relax ...

Think about how you felt regarding your areas of strength and areas of your work that needed improvement when you began this unit. Now, think about the specific skills and knowledge you have gained during the unit. Gradually open your eyes; then take a few minutes to write about how your understanding of your skills and areas for improvement have changed since the beginning of the unit and how you feel about them now ...

[Allow at least three minutes for students to write. Tell them when there is one minute left.]

... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Finally, think about the unit as a whole. What parts of it worked well for you and what parts could have been more effective? Gradually open your eyes; then take a few minutes to write your best advice to me about how I might improve this unit when I do it with another class. Be as specific as you can ...

[Allow at least five minutes for students to write. Tell them when there is one minute left.]

... Now, close your eyes again, and take a deep breath to clear your mind and relax ...

Close your eyes one more time ... Now, walk over to the bottom of the staircase ... In a minute I'm going to lead you up the nine steps one step at a time. As you go up the staircase, each step up will bring you slightly closer to waking. You will still feel really wonderful—light and happy and calm. But when you reach the top step and find yourself on the second floor of the building, you will be wide awake and fully alert. You will be ready to go about the rest of your day as usual, though you may find that you are calmer and even more optimistic than usual.

Let's start up the stairs now, one at a time ...

You're on the first step. Stop on it and feel how relaxed you are ... Notice the ceiling of the room above you, and look forward to getting there, but know you can take your time ...

[Move students slowly up the stairs. Every two to three steps, have them stop to feel their relaxation and notice how much more they can see of the room above.]

Now, you're at the top of the stairs, where you began. Take a minute to look around ... Feel how incredibly alert and yet relaxed you are, how good you feel ... Think back over everything you have experienced, and keep the memories and feelings very fresh so that you will be able to openly participate when we discuss this experience together during our next class ... Take a few deep breaths; then, when you are ready, slowly open your eyes ...

[Give students a few minutes to adjust; then collect their writings. You will want to debrief this experience, but it is probably going to have to be during your next class. Do not go on to other work. Allow students to relax and/or talk quietly among themselves.]

Unit 3 Genre Study: Beyond the Five-Paragraph Essay

Inquiry Questions

- What is an essay?
- Why do people write and read essays?
- What distinguishes a powerful essay from a mediocre one?
- What can we do to make our essays powerful?

Key Ideas

- Understand the nature and purpose of the essay.
- Understand the essay as a conversation.
- Understand how the standard recipe for the five-paragraph essay can be varied or discarded to produce work of much greater power and appeal.

Suggested Grade Levels and Courses

English 12 (can be adapted for English 11)

Assessment Plan

FOR = Assessment for learning event, OF = Assessment of learning event through texts **Nays of Representing** Communicates effectively Writing and Other a wide range of texts Engages in processes to create to think, explore, and learn (C) = Conversation, (0) = Observation, (P) = Product Uses writing and representing Responds thoughtfully to texts author or creator Reading and Viewing Understands the craft of the to think, explore, and learn Uses writing and representing comprehension Reads and views with Instructional Focuses Speaking and Listening and respect FOR/ OF Listens actively with sensitivity of audience and purpose FOR/ OF Speaks with an awareness think, explore, and learn FOR/ 0F Uses speaking and listening to demonstrates critical thinking or techniques (12:6.5 / 12:7.5) in responding to the ideas of example of crafted language information (12:1.3 / 12:2.5) features show the speaker's ideas, values, and attitudes articulates, analyzes, and evaluates complex ideas/ identifies how language explains how a text is an (e.g., tone of voice, word choice) (12:2.5 / 12:3.3) others (12:2.5 / 12:3.3) **Assessment Criteria** (Outcomes) Listening (C/0) Assessment for Classroom Speaking and Rating Scale Tool group discussions **Event/Artifact** [Note: Depending few students at a focuses on a few the discussions, on the purpose and content of Various whole-Assessment criteria and a Experience 2) class / smallthe teacher (Learning

time.]

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 compares authors//directors/ choices and their effectiveness between and among different texts (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) 	 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5)
	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
	What Essays Mean to Me: Pre-Thinking (Learning Experience 1)

er	er inting	Communicates effectively through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	FOR
	Writing Ways of	Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to texts	FOR
	wing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	tening	Listens actively with sensitivity and respect	
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended intended audience (12:7.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			This I Believe Response 1 (Learning Experience 3)

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 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) 	 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses audience feedback, as appropriate, to improve product (12:9.3 / 12:10.4)
Student Assessment Record for Reading and Viewing and Other Ways of Representing (P) Reading and Viewing and Viewing and Other Ways of Reading and C/P) Representing (C/P)	
This I Believe Response 2 (Learning Experience 3)	First Reflection on My This I Believe Essay organizer (Learning Experience 3)

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	her entin	Vlevitoeftes effectively	Ξ
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	FOR
	ing a	to think, explore, and learn	~
	Writ Way	Uses writing and representing	AOR
		Responds thoughtfully to texts	
	wing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	
	Reading	Reads and views with comprehension	
Instructional Focuses	tening	Listens actively with sensitivity and respect	
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4) adopts a tone appropriate to audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry) (12:9.2) uses audience feedback, as appropriate, to improve product (12:9.3 / 12:10.4)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
Assessment Event/Artifact			Revised copy of <i>This I Believe</i> essay (Learning Experience 3)

	FOR
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FOR	FOR
 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) 	 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Annotated The Attack on the World Trade Centre (Learning Experience 4)	Grading an Essay organizer (Learning Experience 4)

	Writing and Other Ways of Representing	Communicates effectively through texts	
		Engages in processes to create s wide range of texts	
	Writing Ways of	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to texts	FOR
	ving	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
ocuses.	tening	Vivitisnes dively with sensitivity and respect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended intended audience (12:7.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Annotated We'll Go Forward from This Moment (Learning Experience 5)

FOR	FOR
FOR	FOR
 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) 	 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Annotated A Widow's Plea for Non-Violence (Learning Experience 5)	Annotated A Pure, High Note of Anguish (Learning Experience 5)

	Writing and Other Ways of Representing	Communicates effectively through texts	FOR
		Engages in processes to create a wide range of texts	FOR
		Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to texts	FOR
	ving	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
ocnses	Speaking and Listening	Listens actively with sensitivity and respect	
Instructional Focuses		Speaks with an awareness of audience and purpose	
Instruc		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 compares authors//directors/ choices and their effectiveness between and among different texts (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Personal Response to Four Essays (Learning Experience 5)

FOR	FOR
FOR	FOR
uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4)	 compares authors// directors' choices and their effectiveness between and among different texts (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4)
	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P
	Comparing Four Essays Using RAFTS organizer (Learning Experience 5)

			,
	Writing and Other Ways of Representing	Communicates effectively through texts	FOR
		Engages in processes to create a wide range of texts	FOR
	Writing Ways of	Uses writing and representing to think, explore, and learn	FOR
	ving	Responds thoughtfully to texts	FOR
		Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	Speaking and Listening	Listens actively with sensitivity and respect	
ctional		Speaks with an awareness of audience and purpose	
Instruc		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) compares authors//directors/ choices and their effectiveness between and among different texts (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Double-Entry Diary (Learning Experience 6)

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FOR	OF
 evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4) 	 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4) adopts a tone appropriate to audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry) (12:9.2)
	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
	Magazine column (Learning Experience 7)

	Writing and Other Ways of Representing	Communicates effectively through texts	FOR
		Engages in processes to create a wide range of texts	
		Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to texts	
	ewing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	
	Reading	Reads and views with comprehension	
Instructional Focuses	Speaking and Listening	Listens actively with sensitivity and respect	
ctional		Speaks with an awareness of audience and purpose	
Instru		Uses speaking and listening to think, explore, and learn	FOR
Assessment Criteria (Outcomes)			 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses audience feedback, as appropriate, to improve product (12:9.3 / 12:10.4)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
Assessment Event/Artifact			Second Reflection on My <i>This I Believe</i> Essay organizer (Learning Experience 8)

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 conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4) adopts a tone appropriate to audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry) (12:9.2) uses audience feedback, as appropriate, to improve product (12:9.3 / 12:10.4) 	 explains how a text is an example of crafted language or techniques (12:6.5 / 2:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 2:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
Final Draft of This I Believe Essay (Learning Experience 8)	RAFIS Plan (Learning Experience 9)

	Writing and Other Ways of Representing	Communicates effectively through texts	FOR
		Engages in processes to create a wide range of texts	
		Uses writing and representing to think, explore, and learn	FOR
	wing	Responds thoughtfully to texts	
		Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses writing and representing to think, explore, and learn	
	Reading	Reads and views with comprehension	
Instructional Focuses	Speaking and Listening	Listens actively with sensitivity and respect	
ctional		Speaks with an awareness of audience and purpose	
Instruc		Uses speaking and listening to think, explore, and learn	FOR
Assessment Criteria (Outcomes)			 explains how a text is an example of crafted language or techniques (12:6.5 / 12:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (12:7.5) uses audience feedback, as appropriate, to improve product (12:9.3 / 12:10.4)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
Assessment Event/Artifact			Reflection on My Final Essay (Learning Experience 9)

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 conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4) adopts a tone appropriate to audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry) (12:9.2) uses audience feedback, as appropriate, to improve product (12:9.3 / 12:10.4)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (C/P)
Final Draft of Final Essay (Learning Experience 9)

	Writing and Other Ways of Representing	Communicates effectively through texts	JO.
		Engages in processes to create a wide range of texts	OF.
		Uses writing and representing to think, explore, and learn	90 F
		Responds thoughtfully to texts	
	wing	Understands the craft of the author or creator	
	Reading and Viewing	Uses writing and representing to think, explore, and learn	
	Reading	Reads and views with comprehension	
ocuses-	Speaking and Listening	Listens actively with sensitivity and respect	
Instructional Focuses		Speaks with an awareness of audience and purpose	
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 demonstrates thinking about the reasons for his or her personal responses to texts (12:7.5) conveys new understandings about self and others based on his or her interaction with the text (12:6.5 / 12:7.5) uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2 / 12:10.4)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Final Response: What I Learned (Learning Experience 9)

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audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry) (12:9.2)

Instructional Plan and Learning Experiences

Introduction

Read through this entire unit to be sure that you are fully prepared for what is to come. In particular, look through the assessment process and tools in detail.

Decide on an organizational set-up for students' materials. In this unit, students will be expected to be active participants in and regular monitors of the assessment for learning of their progress toward meeting the criteria and outcomes. It is highly recommended that each student has a folder. The student folders can be kept in a file box in the classroom so that students' handouts, completed work, and assessment reports are always present when needed.

Learning Experience 1

Enlarge Our Inquiry Questions (p. 380) onto $11" \times 17"$ paper to post on the classroom wall later, as a constant reminder of the purpose of the activities in this unit.

Make student copies of the What Essays Mean to Me: Pre-Thinking organizer (p. 381), double-sided.

Tell students that you are about to start a new unit and that before you have any class discussion about it, you would like to see their thinking about some important questions. Establish students' understandings of and experiences with essays by having them complete the What Essays Mean to Me: Pre-Thinking organizer.

Whole-Class / Explicit Instruction / Independent

Introduce students to the inquiry questions. Tell students that they are now embarking on a unit that will help them to answer the inquiry questions through reading independently and together, discussing and writing. Mention that they will have a hand in co-creating the rubrics for the unit and for their final writing projects before beginning work on them. Post Our Inquiry Questions on the wall.

Whole-Class / Explicit Instruction

Have a class discussion about students' responses on the organizer, one question at a time. At this point, try not to correct misapprehensions or limited understandings; this is more like a brainstorming or sharing of ideas. Do allow students to disagree with one another, however, as this will build interest in reading and writing to find resolutions to the disagreements. This discussion is a perfect time to make sure that students understand the vocabulary used in the organizer (e.g., structure, audience, point of view). You may want to do some vocabulary work with these terms.

At the end of the discussion about each question, summarize the viewpoints stated and/or agreements reached. Collect the organizers for assessment for learning, recording students' results on the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (p. 392).

Note: Because these scores are recorded before any teaching and learning in the unit, they will disappear later. Their use is as markers to establish students' growth in understanding as the unit progresses. Keep these organizers until students have their folders and understand that all class materials are to be stored there.

Learning Experience 2

Make student copies of the following:

- Outcomes and Criteria (p. 384)
- Classroom Rating Scale for Speaking and Listening (p. 388)
- Student Assessment Record for Speaking and Listening (p. 389)
- Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 393)
- Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (p. 392)

Make a copy of each of these forms or have them available to show on your computer through an LCD projector.

Hand out the Outcomes and Criteria. Explain to students that while the outcomes and criteria are fixed for the unit, they will get to help you develop the rubric descriptors that explain what it looks like when

- a student exceeds a criterion
- a student meets a criterion
- a student does not meet a criterion

Using a projection, work through the criteria one at a time with students. Read a criterion with the students and talk about what it means. Then ask the students to brainstorm what the best case would look like. What would it look like if a student was meeting the speaking and listening outcomes? What would he or she do and/or say? What would be the detailed aspects of the work the student would produce? In this discussion push students to be as specific and clear as possible.

Note: When speaking and listening, different cultures can have very different understandings of particular behaviours (e.g., making eye contact, challenging ideas). It is important to discuss and clarify these understandings and to honour them while wording the class descriptors.

Whole-Class / Supportive Instruction

Check It Out

For a clear discussion of essay types, see *Essays Say—This* ... (Nova Scotia Department of Education, 2009)

For ideas on working with vocabulary, see

Allen, Janet. Words, Words, Words: Teaching Vocabulary in Grades 4–12 (Stenhouse Publishers, 1999)

Allen, Janet. *Inside Words:*Tools for Teaching Academic
Vocabulary Grades 4–12.
(Stenhouse Publishers, 2007).

Whole-Class / Explicit / Supportive Instruction

Whole-Class / Supportive Instruction

Extension: Have a student or students do the modelling for the class.

Whole-Class / Small-Group Supportive Instruction / Independent

When you are dealing with speaking and listening and reading and viewing criteria, role-playing may help to clarify the expectations. For example, if students' descriptors seem limited to you, you might role-play a fictitious student (with attitude) who is technically meeting the descriptors yet is not really fulfilling the intent of the criterion. For example, if the students' descriptor is that a student who is listening nods and makes encouraging sounds, you can role-play someone nodding continuously in a distracting way and making loud sounds. Especially in the beginning, if students seem to be really struggling with the best-case descriptors, provide them with a set of questions about the worst case and make sure that these questions subtly imply what would be present in the best case. Consider the following questions: Would I be listening actively if I were whispering to someone else? If I were texting? Once students become more comfortable with the process, have them start with the "meeting criteria," then the "not meeting criteria," then the "meeting criteria acceptably" descriptors.

Once you have developed descriptors for a few criteria as a whole class, you can divide students into small groups and assign one of the remaining criteria to each group. Groups will then report to and get critical help from the rest of the class in clarifying their descriptors. Through this whole process, give students a great deal of responsibility for grappling with the best possible wording of the descriptors; do not let them stop working on a criterion until you are content that the class wording for each level will result in rigorous and fair grading. Doing this detailed work with students may take a number of periods but will be time well spent because students will be absolutely clear, ahead of time, about what you will be expecting when assessing their performance in this unit. When the descriptors are complete, type them into the cells of the blank copies of the Beyond the Five-Paragraph Essay unit rubrics (one for speaking and listening and another for reading and viewing and writing and other ways of representing.) See the samples on pp. 414–420. Give each student a copy of the rubrics, and be sure the rubrics and copies of the assessment forms go into students' folders as on p. 364.

Stress to students that they will be assessed often when they are involved in speaking and listening (small-group or whole-class discussions, conferences, and presentations) and each time they complete an organizer or assignment. Be sure to discuss with them the concepts of assessment for learning and assessment of learning. (See Assessment and Evaluation, pp. 59–82.) Give them the copies of the Classroom Rating Scale for Speaking and Listening (p. 388). Using a projection, explain and model for them how you will use this tool to record their performance throughout the unit, based on the rubric you have just developed. Encourage questions.

Note: Be sure, starting with the next class period, to constantly observe and assess students' performance with regard to the speaking and listening criteria for the unit. Point out to students that you are using your Classroom Rating Scale for Speaking and Listening and be clear, with each class, which criteria you will be assessing. Communicate your observations and their grades to students promptly and regularly, especially during these first discussions, so they understand through experience what is expected and that you will be doing this throughout the unit.

Now, show them the Student Assessment Record for Speaking and Listening and the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing. Explain to students how you will create and use these forms. Explain also how students can use their copies of these forms to keep track of the scores they receive during individual assessment events. Use a projection to model for the class how events and scores will be recorded. Stress that these forms will help them to know, as they go, how they are achieving in all areas of assessment so that they can plan how to improve their work as they progress. Make it clear that because the point is to demonstrate that they have met the criteria by the end of the unit, low scores in the early stages of assessment for learning will not be counted once students demonstrate consistently and over time throughout the unit that they have met each criterion. Encourage questions.

Show students the Individual Report for Reading and Viewing and Writing and Other Ways of Representing. Explain that sometimes, when they are assessed on an activity, you will just give them their score and expect them to refer to your unit rubric to understand what the score represents but that at times they may be given an individual rating scale so that you can give them more individual anecdotal feedback. Also mention that while they will be asked to do peer assessment at times during the unit, the purpose of this is only to give helpful feedback to their peers and that they will not be assigning marks. Encourage

Explain the organizational set-up for students' materials—that each student will have a folder and that all of these will be kept in a file box in the classroom so that their handouts, completed work, and assessment records are always present when needed. Stress that early work will be needed when it is time to complete later projects. Be sure each student understands that he or she will be responsible for placing all unit materials in his or her folder at the end of each class. For the first few classes, until students develop the habit, they will probably need to be prompted to pick up their folders at the beginning of class, place all materials in them, and return them to the file box at the end of class.

questions.

Whole-Class / Explicit Instruction

Whole-Class / Explicit Instruction

Whole-Class / Explicit Instruction

Learning Experience 3

Whole-Class / Explicit Instruction

Download and print a copy of the *This I Believe Sample High School Writing Curriculum* from

http://thisibelieve.org/dsp_GetDownloadInfo.php?doc=ThisIBelieveCurriculum.pdf&docname=Curriculum.

Read and view a number of essays on the CBC's *This I Believe* website (www.cbc.ca/thisibelieve/essays.html). Choose two that you will share with the whole class. Look for personalities or issues that will resonate with the students and have a strong effect on them. Try to ensure that the two you choose are quite different from each other in some way (e.g., issue, style, tone).

Make student copies of these essays and have the podcasts of the authors reading them ready to play on your classroom computer.

Make student copies of the *This I Believe* writing tips (www.cbc.ca/thisibelieve/tips.html) and the tips from p. 25 of the *This I Believe* Sample High School Writing Curriculum. Copy these double-sided.

Make student copies of the First Reflection on My *This I Believe* Essay organizer (pp. 394–395), double-sided.

Make a projection and student copies of *This I Believe* Response (p. 396).

Note: Be sure, all through the rest of the unit, to constantly assess students' speaking and listening skills using the Classroom Rating Scale for Speaking and Listening.

Tell students that the first kind of essay they are going to investigate is one not often written in high school because it is not academic but personal. Explain that this type of essay is a good and important place to start for a few reasons. First, you don't need to know anything about anything but yourself in order to write one. Second, having this freedom from outside content allows you to concentrate on just writing well. Third, although few of these are written in school, this is the form of the essay that often has to accompany applications to universities and colleges so experience with it will be extremely valuable.

Student Resources

For specific help with writing personal essays for college applications, see

- www.indiana.edu/~wts/pamphlets/personal_statements.shtml
- http://owl.english.purdue.edu/owl/resource/642/01/
- http://collegeapps.about.com/od/essays/a/essay_tips.htm
- http://collegeapps.about.com/od/essays/a/EssayPrompts.htm

Using information from the "About TIB" page (www.cbc.ca/thisibelieve/about.html), either tell students or have them read about the CBC's project. Tell them that later they will also have the chance to visit the American site, where there are over 70 000 essays from all kinds of people.

Share with students the two sets of writing tips and say that they will use these tips as a basis for their responses to the essays they read on the two websites.

Give students copies of the first of the essays you have chosen and have them read it silently. Using a projection of the What Essays Mean to Me: Pre-Thinking organizer, model how you might fill in the first few parts of the organizer. As you continue with it, have students help you fill it in. After completing question 6 of the organizer, listen to the podcast and then fill in question 7. Discuss with students the essay and podcast as well as the process of filling out the organizer.

Give students copies of the second essay you chose and have them read it silently. Give them copies of *This I Believe* Response and have them complete it independently. Have a whole-class discussion about their responses, noting similarities and differences in how individuals experienced the same essay. Collect the organizers. Grade and record them on the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing as assessment for learning.

Have students go to the CBC *This I Believe* site (www.cbc.ca/thisibelieve/essays.html) and/or the American site (http://thisibelieve.org). Each student should look for an essay that he or she finds moving, important, and excellent. Have each student fill out a *This I Believe* Response for the essay he or she chooses.

Whole-Class / Explicit Instruction

Whole-Class / Explicit Instruction / Independent

Whole-Class / Explicit Instruction

Whole-Class / Explicit / Supportive Instruction

Individual / Whole-Class / Supportive Instruction / Independent

Small-Group / Individual **Instruction / Independent**

Divide the class into groups of three or four and have each student present his or her choice to the group. (Let group members read the essay, then listen to the podcast together, then have the presenter highlight the writer's choices and their effects.) Each small group will then come to consensus about which of these essays is strongest and will present it to the whole class. Collect students' organizers as assessment for learning.

Whole-Class Instruction

Have a whole-class discussion about what stands out for students from the essays they have read and heard, and what they see as the challenges and rewards of the personal-essay form.

Adaptation: Place students in groups carefully. Homogeneous groups may allow you to spend most of your helping time with one or two groups; heterogeneous groups may allow students who struggle to gain greatly by working with peers for whom this task is easier.

Whole-Class / **Supportive Instruction**

Tell students that they will be writing their own *This I Believe* essays and later posting them to the CBC site. Explain that their essays will be assessed using the This I Believe tips. Follow lessons 3 to 6 in the This I Believe Sample High School Writing Curriculum to prepare students to write their own This I Believe essays.

Individual / Supportive / **Small-Group Instruction**

Have students begin their essay drafts. As they work, confer with each of them to monitor their progress and help as needed. Have them complete First Reflection on My This I Believe Essay, Part 1 (Before Peer Assessment). Toward the end of the drafting process, have students form pairs and give each other helpful peer assessment, using the unit rubric or revised representation rubric. After the peer assessment, have students fill in Part 2 of First Reflection on My This I Believe Essay and then revise their work based on the peer assessment. Collect the students' work as assessment for learning.

Individual / Small-Group / **Supportive Instruction** / **Independent**

Have students revise their essays based on the peer assessment. Collect these revised copies to use as assessment for learning. Do not grade these now, but be sure to offer specific and instructive feedback and to make plenty of helpful anecdotal comments. When you hand them back, explain that there are no grades yet because they will be set aside until a later point in the unit.

Adaptation: Students who struggle with understanding prompts and narrowing approaches might need individual or small-group assistance with this. Checking in with them on a regular basis enables you to help them stay on track and achieve success.

Learning Experience 4

Preview the video footage of the World Trade Centre terrorist attacks so that you know what to expect. (Video footage of 9/11 can be found at www.archive.org/details/nbc200109110954-1036.) Also pre-read The Attack on the World Trade Centre (p. 398).

Individual Instruction / Independent

Make student copies of The Attack on the World Trade Centre and the Grading an Essay organizer (p. 399).

Later in this activity you will take notes twice on whole-class discussions, using a computer and LCD projector. In preparation for the first of these, make a table in a word processing program. It should have three columns and two rows. In the first row, across the top, from left to right, type a 5 in the first column, 3 in the second column, and 1 in the third column. This is a rough rubric format. Save it as Working Rubric—Essay Writing.

Make a segue between the last learning experience and the next one by saying that the last essays you examined were personal (about the writer and how he or she thinks) and that the ones you will now be studying will be persuasive (about convincing the reader to think or act in a particular way). Tell students that you are now going to look at essays written by a variety of people about one particular event. Warn students that even though the event is well-known, they might find the videos you are going to show disturbing. Let students know that if they find the video disturbing, they may leave the room.

Show the video. Take a few minutes to debrief students' feelings about the event and the footage without getting too deeply into a political discussion.

Tell students that the first essay about the Twin Towers disaster is a model student essay that they will read, respond to, and grade. Specify that the grades are to be given in rubric scores (1–5). Give students copies of The Attack on the World Trade Centre and let them read it. During reading, have students annotate the text or use sticky notes to indicate their responses to and questions about it. Also have them note, with a different colour ink or sticky note, their thoughts about the choices the writer of the essay has made (e.g., structure, tone, details, voice, word choice) and the effectiveness of these essays. As students work, circulate among them, observing and helping where appropriate.

Whole-Class / Explicit Instruction

Whole-Class / Supportive Instruction

Individual Instruction / Independent

Individual Instruction / Independent

Adaptation: Some students may need individual clarification of what is being asked of them or examples of how they might look at the questions or statements on the organizers

Small-Group / Whole-Class / Supportive Instruction / Independent

Whole-Class / Explicit / Supportive Instruction

When the reading is finished, hand out the Grading an Essay organizer and ask each student to fill in the first row.

Divide students into pairs and have them discuss the grades and comments they gave. Based on this discussion, each student will fill in rows 2 and 3 of the organizer. As students work, set up your computer and LCD projector with the rubric table in order to record the upcoming discussion. Then circulate to observe and assess students' paired discussions, joining in and/or helping when appropriate. Have a whole-class discussion in which you learn not only what grades students gave the essay but also their reasons for the grades. As students report their scores and reasons, record the reasons for their scores in the appropriate places in your table. For example, if a student gave the essay a score of 3 and gave the reason that the main idea was not always clear, you would record that reason in column 3 on the table.

Tell students that because you will now be looking at different pieces of writing about this event, it's important that you have clear expectations when discussing how effective they are. Starting from the table you have just made, and referring back to their answers to the What Essays Mean to Me: Pre-Thinking organizer, begin to complete and clarify the students' list of the rubric descriptors for an essay. As students suggest descriptors, record them in the appropriate column. When the discussion seems to be waning, begin working together to group these descriptors under the categories developed for the Nova Scotia Examination in English 12 (ideas, organization, conventions, and choice). Seeing the descriptors grouped, students may come up with additional ones, may combine several into a single descriptor, or may delete some. This is fine, as long as there is consensus. If you do not see them reflected in the rubric, be sure to ask students whether any of the writing tips from the *This I Believe* CBC site might be helpful descriptors.

As you work with descriptors in the organization category, ask students if there is a particular organizational structure that they have been taught to use for or have seen used in essays. For example, how do you construct an introduction, the body, the conclusion? As they talk, jot down notes on the board or chart paper. Ask clarifying questions until they have developed a fairly complete description of the "standard" essay structure. Ask if any of these guidelines should be reflected in the rubric.

Once the rubric descriptors for the essay have all been grouped into the categories, explain to the students that this rubric is not final but is a "working" rubric—that you will use it as is for now but that as they read other essays in this unit, they may continue to revise the rubric until it reflects everything they have learned about what makes an excellent essay. Collect the students' annotated copies of the essay. Also collect the Grading an Essay organizers. Grade and record both as assessment for learning. After class, tidy up the rubric to this point so that it is ready for copying. Save it as Working Rubric Draft 1.

Whole-Class / Supportive Instruction

Learning Experience 5

If you are not already familiar with the RAFTS writing strategy, see the resources listed under Check It Out.

Pre-read the following three essays:

- Leonard Pitts Jr. essay at www.miamiherald.com/2001/09/12/374188/sept-12-2001-well-goforward-from.html
- Amber Amundson essay at www.commondreams.org/views01/0925-06.htm
- Barbara Kingsolver essay at www.commondreams.org/views01/0923-03.htm

Make student copies of

- Working Rubric Draft 1
- the three essays
- RAFTS Strategy Sheet (p. 400)
- Comparing Four Essays Using RAFTS organizer (pp. 401–404), double-sided and stapled

Give students a copy of the essay by Leonard Pitts Jr. Read it aloud or let them read it. During and after reading, have students annotate the text or use sticky notes to indicate their responses to and questions about it. Also have them note, with a different colour ink or sticky note, their thoughts about choices the writer of the essay has made (based on the Working Rubric Draft 1) and how effective these choices are. As they work, circulate among them, observing and helping where appropriate.

Whole-Class / Explicit Instruction

Check It Out

For more resources about RAFTS, see

Daniels, Harvey, Steven Zemelman, and Nancy Steineke. Content-Area Writing: Every Teacher's Guide (Heinemann, 2007, pp. 159–166)

Rog, Lori Jamison, and Paul Kropp. *The Write Genre* (Pembroke Publishers, 2004, pp. 21–22)

Strong, William. Write for Insight: Empowering Content-Area Learning Grades 6–12 (Pearson Education Ltd., 2006, pp. 99–104)

Urquhart, Vicki, and Monette McIver. *Teaching Writing in the Content Areas* (Association for Supervision and Curriculum Development, 2005, pp. 96–98) Individual Instruction / Independent Individual Instruction / Independent

Individual Instruction / Independent

Whole-Class / Supportive Instruction

Next, go through the same steps with the essay by Amber Amundson.

Finally, go through the same steps with the essay by Barbara Kingsolver.

Before there is any discussion, ask students to write a personal response in which they

- rate the four essays (Attack on the World Trade Centre essay in addition to the three linked essays) from the most effective and important (1) to the least effective and important (3)
- give detailed reasons for each rating (These reasons may relate to what the writer is saying, but must concentrate on how the writer has said it and how effective it is.)
- synthesize, at the end, the major similarities and differences among the three essays

When these responses have been completed, have a whole-class discussion. Start by drawng a table on the board as follows:

	1	2	3	4
Essay A				
Essay B				
Essay C				
Essay D				

Ask students to use a show of hands to indicate how many rated each essay a 1, 2, 3, and 4. Record this data in the table. Now have a discussion of their responses to one essay at a time. Near the end of the discussion, comment on whether or not you heard them using the descriptors from the working rubric in their responses to the essay. If you did, the rubric seems to be working well. If you did not, discuss what might need to change on the rubric to give validity to the kinds of comments they were making. Take detailed notes about suggested changes to use at the end of the next step. Collect the annotated copies of all three essays and students' responses to use as assessments for learning.

Ask students if they have ever heard of or worked with the RAFTS writing strategy. If they have, ask them to explain it as fully as they can; then fill in the blanks. It may or may not be necessary to give a focus lesson on the strategy, using the RAFTS Strategy Sheet (see p. 400) to support your talk. Give students copies of the strategy sheet to keep in their folders. Be sure that students are familiar with all of the terms used on the strategy sheet as they will be expected to use them immediately. You may want to do some vocabulary work with these terms.

Hand out copies of the Comparing Four Essays Using RAFTS organizer and have students work in pairs to complete it. When they are done, have a whole-class discussion of their findings. When you are finished discussing their analyses, ask whether they found that RAFTS provided a useful perspective on what makes writing effective. Using your computer and LCD projector, access the Working Rubric Draft 1 and do a "save as" to create a file called Working Rubric Draft 2. Ask students to look at it with a critical eye, based on their earlier responses to the essays and their work with RAFTS. Are the descriptors still definitive, useful to a point, or are some extraneous? Are there other descriptors that need to be added in order to match up with students' greater understanding? Have them suggest ways in which the rubric needs to be changed (e.g., additions, deletions, rewording) and make the changes on your computer. Collect the copies of Comparing Four Essays Using RAFTS to use as assessment for learning.

Whole-Class / Explicit / Supportive Instruction

Learning Experience 6

Pre-read the following essay and arrange for computers so that students may read it: www.paulgraham.com/essay.html.

Make a projection of the Double-Entry Diary organizer (p. 405).

Make student copies of the Working Rubric Draft 2.

Tell students that they are now going to read and discuss an essay about the essay. Promise them that it will not be boring. Based on his short bio (www.paulgraham.com/bio.html), tell students a little about Paul Graham. Make the point that he is not an English teacher giving them pointers on how to get an A; in fact, he doesn't much like the standard English-essay assignment.

As they read, students will be expected to keep a Double-Entry Diary. Using a projection, model how you would use the organizer to note different kinds of responses to what you are reading in the first few paragraphs of the essay.

Small-Group / Whole-Class / Supportive Instruction / Independent

Extension: Have students lead the discussion and do the typing.

Whole-Class / Explicit Instruction

Check It Out

See Instructional Strategies Online (http://olc.spsd.sk.ca/ DE/PD/instr/strats/jigsaw) for a clear explanation of the jigsaw strategy.

Whole-Class / Explicit Instruction

Individual Instruction / Independent

Have students read the essay, filling out their Double-Entry Diary as they read. As they work, circulate among them, observing and helping where appropriate. Set up your computer and LCD to be ready for the next step. Access the Working Rubric Draft 2 and do a "save as" to create a file called Working Rubric Final Draft.

When students are finished reading and commenting, have a wholeclass discussion about their comments. You might want to do this by going through the essay in order or you might want to discuss one characteristic (e.g., question, agreement) at a time. Continue until all comments have been heard and discussed. Now, give students copies of the Working Rubric Draft 2. Ask students to look at it with a critical eye, based on Graham's essay. Are the descriptors still definitive, useful to a point, or are some extraneous? Are there other descriptors that need to be added in order to match up with students' greater understanding? Have them suggest ways in which the rubric needs to be changed (e.g., additions, deletions, rewording) and make the changes on your computer. Collect copies of students' Double-Entry Diary to use as assessment for learning. Tidy up the rubric for copying.

Adaptation/Extension: Because of the length and relative complexity of this text, it might be useful to have the students read and discuss the booklet first, in small groups, perhaps using a jigsaw structure. Then have a full-class discussion.

Learning Experience 7

Whole-Class / Supportive Instruction

Make student copies of

- Working Rubric Final Draft
- RAFTS Magazine Column Prompt (p. 407)
- Sites to Explore for Essays (p. 408)

Extension: Have students lead the discussion and do the typing.

Give students their copies of the Working Rubric Final Draft. Tell them that they will soon be producing written work that will reflect all that they have learned about essays in this unit. Before that, though, each of them will have an opportunity to read one more essay of his or her choice on a topic that is of interest. They will read for two purposes: first, to get inspiration for their own upcoming writing assignments and second, to test out the final draft of the essay rubric by using it as the basis for a magazine column about the essay they chose.

Whole-Class / **Explicit Instruction**

Show students the hard-copy resources you have amassed and also give them copies of Sites to Explore for Essays. Tell them to look for essays on topics that interest them and, perhaps, about which they would like to write themselves. Stress that they should check their chosen essays with you before going any further. Then explain how this writing assignment will work. Each student will write a short magazine column developing

a position on the chosen essay's strengths and areas of need relative to the rubric. Give them the RAFTS Magazine Column Prompt to guide their writing. Discuss the prompt with them in detail.

Let students work at choosing and writing about the essays. Circulate as they work, observing, questioning, and helping as appropriate. When their columns are done, have each student print off his or her chosen essay and attach the column to it. Collect this to use as assessment of learning.

Individual / Supportive Instruction / Independent

Have a whole-class discussion about the articles students found and about how they feel about the process of using the rubric to assess the essays' effectiveness.

Whole-Class / Explicit Instruction

Learning Experience 8

Read over the submission guidelines for *This I Believe* at www.cbc.ca/thisibelieve/contribute.html.

Make student copies of the Second Reflection on My *This I Believe* Essay organizer (p. 409).

Tell students that they will now have two opportunities to produce written work that will reflect all that they have learned about essays in this unit. First, they will have an opportunity to revise their *This I Believe* essays once more based on their new learnings. The final drafts of these may be posted on the *This I Believe* website, where they can be read internationally.

Have students take their revised *This I Believe* essays and your anecdotal comments on them from their folders. Have them read over the essays, their First Reflection on My *This I Believe* Essay organizers, and your comments. Then have them read over the Working Rubric Final Draft. When this is done, have them complete the Second Reflection on My *This I Believe* Essay organizer.

Based on their thinking on the reflection, have students complete their final drafts. When these are complete and have been proofread for conventions, read over the *This I Believe* submission guidelines with students. Be sure they understand that submitted essays become the property of the CBC. Tell them that it is their own personal choice whether or not to submit their essays and that they will lose no credit if they decide not to submit. Have those who are willing submit their essays. Collect copies of their Second Reflection on My *This I Believe* Essay to use as assessment for learning and their final essay drafts to use as assessment of learning.

Whole-Class / Supportive Instruction

Whole-Class / Explicit Instruction

Individual Instruction / Independent

Individual / Whole-Class / **Explicit / Supportive Instruction / Independent**

Whole-Class / **Explicit Instruction**

Extension: For very able students, suggest that they try using an organizer with which they are less familiar or that relates to a skill set they need to develop.

Individual / Supportive Instruction / Independent

Adaptation: Students who struggle with understanding prompts and narrowing approaches might need individual or small-group assistance with this. Checking in with them on a regular basis enables you to help them stay on track and achieve success.

Learning Experience 9

Make student copies of the RAFTS Plan organizer (pp. 410–411) and the Reflection on My Final Essay organizer (pp. 412–413), the latter double-sided.

Tell students that their second opportunity to produce written work that will reflect all that they have learned about essays in this unit will be to write an original essay of any type and on any topic that is important to them. Before beginning to write, each student will have to complete a RAFTS Plan and have it approved by you. Once a first draft is completed, students will pair up to do peer assessment based on the Working Rubric Final Draft. Then they will revise and publish their final drafts. Be clear about your deadlines for approval of the plan, peer assessment, and completion of a first draft. Also be clear about how much class time they will have for working on the essays. It is especially important that there be class time set aside during the planning and early drafting stages so that you can see any potential problems early and help as needed. Requiring the early work to be done in class also cuts down on the possibility of plagiarism. Collect the RAFTS Plan organizers to use as assessment of learning.

Have each student brainstorm a list of possible topics for his or her essay; help with brainstorming and narrowing the list as needed. Once a topic has been chosen, have the student complete a RAFTS Plan and have it approved by you. Then the student can begin to draft the essay. Encourage students to keep their copies of the class essay rubric nearby as they work so that they can check the quality of their writing as they go. Observe, confer, and help as needed.

When first drafts are complete, have students complete page 1 of the Reflection on My Final Essay organizer. Then divide students into pairs and have them practise peer assessment. When this is complete, have each student fill in page 2 of the organizer and then revise his or her essay into its final draft (or not) based on the peer's suggestions.

When all final drafts have been completed, there should be a sharing and celebration. You might

- set up a station for each essay and have students in the class rotate through stations, reading or scanning their classmates' essays and leaving short anecdotal comments on sticky notes provided
- bind the essays into a book and then make a copy for each student, a few copies for the school library, and one for the local public library (Note: Remember to seek permission to use student work.)
- post the essays on the school website
- have individual students post their essays online on appropriate sites

Collect the Reflection on My Final Essay to use as assessment for learning and the RAFTS Plan and final essays to use as assessment of learning. On the final essays, provide anecdotal feedback on the strengths of the writing as well as a grade.

Have students go back into their folders and read over the What Essays Mean to Me: Pre-Thinking. Then have them write a short personal response, based on the following prompts:

- Discuss the specific texts and experiences in the unit that were the most important to you and explain why.
- Discuss and give details of how your understanding of the essay has changed over the course of the unit.
- Discuss how your understanding as a reader and writer have developed over the course of the unit. What strengths have you developed and what are your areas for improvement?
- Think about the unit as a whole. What parts of it worked well for you and what parts could have been more effective?

Collect the responses as assessment of learning. Be sure to make anecdotal comments on the responses—share your own perception of how the student has progressed through the unit.

Individual / Independent / Small-Group Instruction

Whole-Class / Supportive Instruction

Individual Instruction / Independent

Our Inquiry Questions

What is an essay?

Why do people write and read essays?

What distinguishes a truly powerful essay from a mediocre one?

What can we do to make our essays powerful?

Name: _____ Please answer the following questions fully, thoughtfully, and very honestly. There are no right or wrong answers—just an opportunity to share your thinking. Give your best possible definition of what an essay is before answering the following questions. 1. What different types of essays do you know of, and what is the purpose of each? Type **Purpose** 2. Who writes essays and why?

What Essays Mean to Me: Pre-Thinking

3.	What kinds of essays have you written and why?
4.	Do any of your essays stand out as especially good? If so, what were they, when and why did you write them, and why do they stand out?
5.	Who reads essays and why?
6.	What kinds of essays have you read and why?
7.	Do any stand out as especially good? If so, what were they, when and why did you read them, and why do they stand out?
_	

8.	What kind of structure does an essay have? Is there a structural recipe that a writer should follow in order to be successful?
9.	What kind of tone does a good essay have?
10.	What point of view is used in a good essay?
11.	What makes the difference between an amazing essay and a mediocre one?
12.	After answering the questions above, would you change your definition of an essay? If so, what would it be now?

Outcomes and Criteria

In this unit, students will be assessed according to both outcomes and criteria. An outcome is a very general statement, from our province's curriculum guide, of what students are expected to know and be able to do. A criterion is more specific and helps us to know what achieving the outcomes looks and sounds like. The following table outlines the Nova Scotia grade 12 outcomes and criteria that we will work toward in this unit.

Assessment Criteria	Outcomes								
Speaking and Listening									
Demonstrates critical thinking in responding to the ideas of others	12:2.4 reflect critically on and evaluate their own and others' uses of language in a range of contexts, recognizing elements of verbal and non-verbal messages that produce powerful communication 12:E0 3.1 describe the impact of subtle differences in word choices and tone								
Articulates, analyzes, and evaluates complex ideas/information	12.1.3 articulate, advocate, and justify positions on an issue or text in a convincing manner, showing an understanding of a range of viewpoints 12:2.4 reflect critically on and evaluate their own and others' uses of language in a range of contexts, recognizing elements of verbal and non-verbal messages that produce powerful communication								
Identifies how language features show the speaker's ideas, values, and attitudes (e.g., tone of voice, word choice)	12:2.4 reflect critically on and evaluate their own and others' uses of language in a range of contexts, recognizing elements of verbal and non-verbal messages that produce powerful communication 12:EO 3.1 describe the impact of subtle differences in word choices and tone								
	Reading and Viewing								
Explains how a text is an example of crafted language or techniques	 12:6.2 articulate and justify points of view about texts and text elements interpret ambiguities in complex and sophisticated texts 12:7.2 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 								
Compares authors'/directors' choices and their effectiveness between and among different texts	 12:6.2 articulate and justify points of view about texts and text elements interpret ambiguities in complex and sophisticated texts 12:7.2 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 								

Assessment Criteria	Outcomes						
Demonstrates thinking about the reasons for his or her personal responses to texts	 12:7.2 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 						
Conveys new understandings about self and others based on his or her interaction with the text	 12:6.2 articulate and justify points of view about texts and text elements interpret ambiguities in complex and sophisticated texts 12:7.2 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 						
Evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience	 12:7.2 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 						
	Writing and Other Ways of Representing						
Uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes)	 12:9.2 demonstrate an understanding of the ways in which the construction of texts can create, enhance, or control meaning make critical choices of form, style, and content to address the increasingly complex demands of different purposes and audiences 12:10.4 demonstrate a commitment to the skilful crafting of a range of writing and other representations 						
Adopts a tone appropriate to audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry)	 12:9.2 demonstrate an understanding of the ways in which the construction of texts can create, enhance, or control meaning make critical choices of form, style, and content to address the increasingly complex demands of different purposes and audiences 						
Uses audience feedback, as appropriate, to improve product	12:9.3 evaluate the responses of others to their writing and media production 12:10.4 demonstrate a commitment to the skilful crafting of a range of writing and other representations						

Assessing and Recording Students' Skills in Speaking and Listening

Note: In this unit, assessment of each activity is not a single score but rather a number of separate scores that reflect a student's level of success in meeting the unit criteria. Because this approach could be difficult to record in a standard "grade book," all of the teacher and student assessment record forms you might need for the unit are provided.

Classroom Rating Scale for Speaking and Listening

It is assumed, in the Instructional Plan and Learning Experiences section of this unit, that each time students are involved in discussion—whether whole-class, small-group, student-teacher conferences, or presentations—you will use the Classroom Rating Scale for Speaking and Listening (p. 388) to observe and record students' achievement of the speaking and listening outcomes for the unit. This will not be specified each time a discussion or conference is suggested in the Instructional Plan and Learning Experiences section of this unit.

It is advisable to concentrate on no more than one or two criteria for any single assessment event and to let the students know ahead of time which ones they will be. It is also best to concentrate on only a few students (three to five) each class period. A classroom rating scale like the one that follows helps you to keep track of which students have and have not yet been assessed, for each criterion.

Using letter codes for the criteria being assessed helps to keep the classroom rating scale simple to use. The criteria you will assess in this unit are all listed at the top of the classroom rating scale. On any given day, you would fill in the date and the activity in which students are engaged and then circle the code(s) for the criteria being assessed. Then you would record the rating for each observed student's performance on each of those criteria.

The information from the classroom rating scale can be used as both assessment for learning and assessment of learning. (See Assessment and Evaluation, pp. 59–83, for more detail on these practices.) Until a student achieves a top score in one criterion consistently throughout the unit, you are doing assessment for learning and will use the rating-scale scores to direct further whole-class, small-group, or individual instruction. Once a student has demonstrated consistent success with a criterion in a variety of situations, your scores will become an assessment of the student's learning. At this point, you will spend much

less time assessing that student's performance on that criterion and concentrate on those who are still working to meet it. Also at this point, early lower scores will be dropped in favour of those that reflect the student's later success.

Student Assessment Record for Speaking and Listening

When using assessment for learning to scaffold students' understanding and skills, it is important that both you and the students can see at a glance how each of them is performing over time. The Student Assessment Record for Speaking and Listening (p. 389) can serve this purpose. It can also become each student's personal record of how she or he is progressing.

The easiest way to keep a record of each student's performance at a glance is to construct, using a word processing program, a table like the Student Assessment Record for Speaking and Listening. In a single document, make enough copies of this so that there is one for each student in your class. Type each student's name at the top of one assessment-record table. Each time a student's speaking and listening is assessed using the checklist, transfer the information to the student assessment record: Fill in the date, the activity in which the student was participating, and then the rubric score he or she achieved for each of the criteria being assessed that day. Periodically, you can print off the entire set of assessment records and give one to each student, with anecdotal comments beneath, telling students where they have shown strength and what needs additional work. This form will show both you and the students at a glance how their speaking and listening skills are progressing and can be a useful basis for student-teacher and teacher-parent conferences.

Classroom Rating Scale for Speaking and Listening

Criteria to be Assessed: CT: Demonstrates critical thinking in responding to the ideas of others

AAE: Articulates, analyzes, and evaluates complex ideas/information

LF: Identifies how language features show the speaker's ideas, values, and attitudes (e.g., tone of voice, word choice)

5 = Exceptional 3 = Satisfactory 1 = Area for Improvement

	41	LF											
	Learning Experience	AAE											
Date	arning Ex												
Da	ing Experience	CT											
		느											
		AAE											
Date		CT											
		LF											
	Learning Experience	AAE											
Date		CT											
	Learning Experience	LF											
		AAE											
Date		CT /											
	Learning Experience												
		\E LF											
		AAE											
Date	Learı	CI											
ده -													
Name													

Student Assessment Record for Speaking and Listening

Name:								
Date	Learning Experience	Demonstrates critical thinking in responding to the ideas of others (12:2.5 / 12:3.3)	Articulates, analyzes, and evaluates complex ideas/information (12:1.3 / 12:2.5)	Identifies how language features show the speaker's ideas, values, and attitudes (e.g., tone of voice, word choice) (12:2.5 / 12:3.3)				

Assessing and Recording Students' Skills in Reading and Viewing and Writing and Other Ways of Representing

Note: In this unit, assessment of each activity is not a single score but rather a number of separate scores that reflect a student's level of success in meeting the unit criteria. Because this approach could be difficult to record in a standard grade book, all of the teacher and student assessment record forms you might need for the unit are provided.

Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing

When using assessment for learning to scaffold students' understanding and skills, it is important that both you and the students can see at a glance how each of them is performing over time. Unlike the speaking and listening strand, where you need a classroom checklist to record grades as you observe students' performance in class, the reading and viewing and writing and other ways of representing strands allow you to record grades individually. The Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (p. 392) can be your record of each student's performance.

The easiest way to keep a record of each student's performance at a glance is to construct, using a word processing program, a table like the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing. In a single document, make enough copies of this so that there is one for each student in your class. Type each student's name at the top of one assessment-record table. Each time a student's reading and viewing and/or writing and other ways of representing is assessed, transfer the information to the student assessment record: Fill in the activity in which the student was participating and then the rubric score he or she achieved for each of the criteria being assessed in that activity. Periodically, you can print off the entire set of assessment records, giving each student their record, with anecdotal comments beneath, telling them where they have shown strength and what needs additional work. This form will show both you and the students at a glance how their reading and viewing and writing and other ways of representing skills are progressing and can be a useful basis for student-teacher and teacher-parent conferences.

Individual Report for Reading and Viewing and Writing and Other Ways of Representing

Each time students are involved in one of the learning experiences listed on the Instructional Plan and Learning Experiences, you will be assessing their achievement of the criteria as either assessments for learning or assessments of learning. In assessments for learning, you want to provide specific and instructive feedback to students each time you assess their reading and viewing and writing and other ways of representing. In the simplest cases students should be given their scores and a quick anecdotal comment and then be expected to compare them with the descriptors on the class's co-created unit rubric. But sometimes you may want to make more detailed anecdotal comments on what you observed of the students' work. The Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 393) can help with this. After grading an activity, you can give one or all of the students a completed individual report. This form gives students the scores they have achieved for each criterion on a simple rating scale but also enables you to give timely anecdotal feedback that will help them to improve their work in the future. Over time, you may find that few students need individual reports on a regular basis.

Student Assessment necord for heading and Viewing and Writing and Other Ways of Representing	Explains how a text is an example of crafted language or techniques (12.7.2) Compares authors'/directors' choices and	their effectiveness between and among different texts (12.6.2 12.7.2)	Demonstrates thinking about the reasons for his or her personal responses to texts (12:7.2.)	Conveys new understandings about self and others based on his or her interaction with the text (12:6.2 /12:7.2)	Evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience (1.2.7.2)	Uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) (12:9.2/12:10.4)	Adopts a tone appropriate to audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry) (12:9.2)	Uses audience feedback, as appropriate, to improve product (12:9.3/12:10.4)
What Essays Mean to Me: Pre-Thinking organizer (FOR)								
This I Believe Response 1 (FOR)								
This I Believe Response 2 (FOR)								
First Reflection on My This I Believe Essay (FOR)								
Revised copy of This I Believe Essay (FOR)								
Annotated The Attack on the World Trade Centre (FOR)								
Grading an Essay organizer (FOR)								
Annotated We'll Go Forward from This Moment (FOR)								
Annotated A Widow's Plea for Non-Violence (FOR)								
Annotated A Pure, High Note for Anguish (FOR)								
Personal Response to Four Essays (FOR)								
Comparing Four Essays Using RAFTS organizer (FOR)								
Double-Entry Diary (FOR)								
Magazine Column (0F)								
Second Reflection on My This I Believe Essay organizer (FOR)								
Final Draft of This I Believe Essay (OF)								
RAFTS Plan (OF)								
Reflection on My Final Essay (FOR)								
Final Draft of Final Essay (OF)								
Final Response: What I Learned (OF)								

Individual Report for Reading and Viewing and Writing and Other Ways of Representing

Learning Experience:	!					Assessm	nent: 🗆 OF 🗆 FOR
Reading and Viev	ving a	and W	riting and O	ther Ways of Re	present	ing Criteria	
1. Evaluates a text's	effec	tivenes	ss in achieving	its intended purp	ose and 1	reaching its intende	d audience
2. Explains how a to	ext is	an exa	mple of crafte	d language or tecl	hniques		
3. Compares author	s'/dire	ectors'	choices and th	neir effectiveness	between	and among differen	nt texts
4. Demonstrates thi	nking	g about	the reasons fo	or his or her perso	nal respo	nses to texts	
5. Conveys new und	derstaı	ndings	about self and	l others based on	his or her	interaction with th	e text
6. Uses a range of s from evidence, a	_		elaborate and/o	or persuade (e.g.,	definition	s, descriptions, illu	strations, examples
intense, angry)	3. Uses audience feedback, as appropriate, to improve product						
5 Exceptional	(4 Good		3 Satisfactory	2 Lir	nited	1 Areas for Improvement
Criterion Number	Score	e	What Was Esp	ecially Well Done		What You Could Do	•

Student(s): _____ Date: ____

First Reflection on My This I Believe Essay

Name:	Peer assessor:
Part 1: Before Peer Assessment	
	Where?
My main idea is crystal clear. I state it	
I communicate passions about my topic through the following words	
I draw the readers in, making connections between my experiences and theirs by	
I connect the small moment and the big perspective by	
I show rather than tell emotions by noting these small details	
I appeal to different senses by	
Based on our class's working essay rubr how I could improve the following aspec	ic, I would especially like my peer assessor to make suggestions about cts of my essay:

Part 2: After Peer Assessment

During my peer assessment, my classmate	said that I di	d the fol	lowing things well:
•			
^			
3			
Ouring my peer assessment, my classmate sesponse:	said that I co	ould mak	te some improvements, and this is my
What My Peers Said I Could Do Better	I agre	e	What I Will Do in Response
	Yes	No	
1.			
2.			
3.			
4.			
5.			

This I Believe Response

Na	me:
Ess	say title:
Au	thor:
1.	Is the main idea of the essay (what the writer believes) clear? If so, what is it and where is it stated?
2.	Is the writer passionate about the topic? If so, what details and/or word choices make that clear?
3.	Does the writer draw the reader in by making connections between his or her own experiences and the experiences of the reader? If so, where does this happen?

4.	Does the writer move between the small moment and the larger perspective clearly and effectively? If so, give an example of where this happens.
_	
5.	Does the writer "show" rather than "tell" emotions by noting details? If so, give examples of this.
6.	What senses does the writer appeal to? Give examples of each.
7.	How does listening to the writer's voice speaking in this essay change its effect for you? Why?

Essay A: The Attack on the World Trade Centre

How can anyone make sense of what just happened? Two days ago, planes hijacked by terrorists flew into the twin towers of the World Trade Centre, killing hundreds of innocent people. As Americans grieve, we as Canadians must support them for two reasons: because they are our closest neighbours and they need us now and because the terrorists must get the message that North Americans stand together.

The United States is not perfect. It is the strongest country in the world and is usually very independent, making decisions without a lot of input from other countries. In the past many years, it has even pulled back from full participation in the United Nations (U.N.), not making its required payments and often making decisions that the majority of U.N. members disagree with. It also considers itself qualified to tell other countries how to run their governments and has actually sent in its military when these countries do not listen. That is how the United States appears to the outside world. But it is also Canada's closest neighbour. Our two countries have the longest undefended border in the world and trust each other. We have a Free Trade Agreement, and our leaders are often on a first-name basis with each other. We know Americans well, and when they are hurt, it is our duty as neighbours to help. We have to stay close and do whatever we can to lighten their load. The offer to have stranded planes stay over in Gander, Newfoundland, must be just the first step in a determined effort on our part to let Americans know that they are not alone in this time of grief.

But it is not enough for Americans to know that we stand behind them. The terrorists need to know too. They need to know that an attack on the United States is an attack on the whole of North America and that we and other Western countries will defend our way of life. We need to show them that they cannot divide us and conquer all of us one at a time. If they see other countries pull away from the United States now, they will be convinced that their attack has worked to weaken the West. We can't let that happen.

The attack on the World Trade Centre was brutal, and it will take Americans a long time to recover from it. They will heal faster if they know their friends and neighbours support them. But our support for the United States will also send a strong message to the terrorists: that the West will stand together against their violence.

(Source: Lea Pelletier)

Grading an Essay

Name:	Partner's name: _	
5 = Excellent 3 = Satisfacto	ory 1 = Areas for Improvement	
On My Own	My reasons for this grade are	
I would give this essay a grade of		
During Discussion with My Partner	My partner made the following different suggestions:	My thoughts on these suggestions:
with my runther		
After Discussion with My Partner	My reasons for this are	
I would		
\bigcirc keep my grade the same		
○ change my grade to		

RAFTS Strategy Sheet

RAFTS is based on the idea that effective writing always has the following five key components:

R	А	4	1	S
The author has a clear role—	The audience is also clear—	The format is appropriate	The topic is clear—this affects	The author's purpose in
this affects choices about	this affects choices about	to the audience and topic—	what main ideas are focused	writing the essay can be
voice and point of view.	style and content.	this affects choices about	on.	summarized by using a
 The role might be reporter, 	 The audience might be the 	conventions.		strong verb.
participant, family	teacher, other students,	 In these cases, we are 		 A helpful list of strong
member, citizen, scientist,	ordinary people, other	reading only essays. But		verbs can be found at doe.
child	citizens, family members,	there are many types		sd.gov/curriculum/6plus1/
	children	of essays: academic,		docs/educators/docs/
		personal, opinion/editorial,		RAFTS.pdf
		persuasive, descriptive,		
		compare and contrast,		
		narrative		
		 There are also different 		
		structures: five-paragraph,		
		linear, circular, and		
		organic.		

Comparing Four Essays Using RAFTS Name: _____ Essay A: The Attack on the World Trade Centre What is the role of the writer in this essay? Where do you find evidence for this? How does this affect the essay's impact? What audience is being addressed? Where do you find evidence for this? How does this audience limit and focus the writing? What is the **format** (type and/or structure) of this essay and how does this affect its impact? What is the **topic** (main idea and/or thesis) of this essay? If you were to use one **strong verb** to describe what the writer is trying to do in this essay, what would it be?

Essay B: We'll Go Forward from This Moment
What is the role of the writer in this essay? Where do you find evidence for this? How does this affect the essay's impact?
What audience is being addressed? Where do you find evidence for this? How does this audience limit and focus the writing?
What is the format (type and/or structure) of this essay and how does this affect its impact?
What is the topic (main idea and/or thesis) of this essay?
If you were to use one strong verb to describe what the writer is trying to do in this essay, what would it be?

Essay C: A Widow's Plea for Non-Violence
What is the role of the writer in this essay? Where do you find evidence for this? How does this affect the essay's impact?
What audience is being addressed? Where do you find evidence for this? How does this audience limit and focus the writing?
What is the format (type and/or structure) of this essay and how does this affect its impact?
What is the topic (main idea and/or thesis) of this essay?
If you were to use one strong verb to describe what the writer is trying to do in this essay, what would it be?

Essay D: A Pure, High Note of Anguish What is the role of the writer in this essay? Where do you find evidence for this? How does this affect the essay's impact? What audience is being addressed? Where do you find evidence for this? How does this audience limit and focus the writing? What is the **format** (type and/or structure) of this essay and how does this affect its impact? What is the **topic** (main idea and/or thesis) of this essay? If you were to use one **strong verb** to describe what the writer is trying to do in this essay, what would it be?

Double-Entry Diary

Name:			
-			

As you read, record your thoughts in the following way:

- In column 1 quote a short section that you find very interesting, that you have questions about, or with which you agree or strongly disagree, etc.
- In column 2 code the kind of response you are making (using the key provided below).
- In column 3 add detailed comments about your thinking.

	Ke	у	
?	I have an important question	!	Important idea
✓	I agree with this	×	I disagree with this
\rightarrow	This belongs in our rubric		

Quotation	Code	Comments

Quotation	Code	Comments

RAFTS Magazine Column Prompt

ROLE: You are a columnist for a Canadian magazine.

AUDIENCE: Its readers can be expected to have a high school education, to have a deep interest in the

topic of the essay you are reviewing, and to be familiar with the language of your class

essay rubric.

FORMAT: The format of your column is that of a persuasive essay.

TOPIC: Your topic is the value of the essay you have just read.

STRONG VERB: Your purpose is to convince your readers of the strengths and weaknesses of this essay and

of the value of reading it.

Stress that students should use the language of the rubric in the column.

Sites to Explore for Essays

When searching on the sites below, it is important to be clear about the distinction between articles and essays. The primary purpose of an article is to give information about a topic, while the primary purpose of an essay is to work out a position or opinion on a topic.

If you are still unsure, check with me.

The Globe and Mail essays	www.theglobeandmail.com/news/opinions
The Walrus magazine archives A wide variety of topics and points of view: politics, economics, the arts, science, culture, etc.	www.walrusmagazine.com/archives
James Duthie, sportswriter for TSN	www.tsn.ca/columnists/james_duthie/?id=columnists-james_duthie
Rick Reilly, sportswriter for <i>Sports Illustrated</i> , then for ESPN	An old archive from <i>Sports Illustrated</i> : http://sportsillustrated.cnn.com/inside_game/archives/rick_reilly
	An archive of Life of Reilly columns for ESPN: http://sports.espn.go.com/espnmag/archive?name=reilly_rick
Mitch Albom, journalist and author of several books, including <i>Tuesdays with Morrie</i>	http://mitchalbom.com/journalism
CommonDreams.org A national non-profit, progressive, non-partisan citizens' organization founded in 1997. It has articles on all kinds of topics and also lists other sites (on its home page) where you may be able to find essays. In its archives (link above), search for essays under Views.	www.commondreams.org/archives
Other sites of your choice	Check with me.

Second Reflection on My This I Believe Essay

I Will Do It By	

RAFTS Plan

Name:
ROLE: I will be writing in the role of
To be effective in this role, I will have to make the following choices about voice and point of view:
AUDIENCE: I will be writing to the following audience:
I will expect my audience to
To reach this audience effectively, I will have to make the following choices about style and content:

FORMAT: The format of my essay will be
Using this format will mean that I have to make the following choices about voice and conventions:
-
TOPIC: My topic will be
To deal effectively with this topic, I will have to
STRONG VERB: My purpose expressed as a strong verb will be to
To meet this purpose, I will have to make the following choices as a writer:

Reflection on My Final Essay

Name:	Peer assessor:
Part 1: Before Peer Assessment	
Ture 1. Before Feet 7.55e55mene	
Based on our class's essay rubric, I be	elieve that my essay has the following strengths:
I would especially like my peer asses of my essay:	sor to make suggestions about how I could improve the following aspects

Part 2: After Peer Assessment

During my peer assessment, my classmate said that I did the following things well:

ring my peer assessment, my classmate sa	id that I could	d make s	some improvements, and this is my respons
/hat My Peers Said I Could Do Better	I agree		What I Will Do in Response
hat My Peers Said I Could Do Better	I agree Yes	No	What I Will Do in Response
	_		What I Will Do in Response
	_		What I Will Do in Response
	_		What I Will Do in Response
Nhat My Peers Said I Could Do Better .	_		What I Will Do in Response

Beyond the Five-Paragraph Essay Unit Rubric—Sample Only

Speaking and Listening

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Demonstrates critical thinking in responding to the ideas of others	In considering others' perspectives and positions identifies and completely assesses supporting data and evidence identifies and assesses key assumptions identifies and assesses conclusions and what their consequences might be	In considering others' perspectives and positions identifies and assesses supporting data and evidence identifies and assesses conclusions but may not deal with their consequences	In considering others' perspectives and positions identifies supporting data and evidence but does not assess it identifies conclusions but does not assess them or deal with their consequences
Articulates, analyzes, and evaluates complex ideas/ information	 States complex ideas and information with great clarity and precision Deeply examines complex information, its elements, and their relations; explains it in a clear and simple way that peers can understand completely Evaluates the validity and importance of complex ideas and information and supports the evaluations with strong details 	States complex ideas and information with acceptable clarity Examines complex information, its elements, and some of their relations; explains it in a way that is fairly clear but sometimes too complicated for peers to understand completely Evaluates the validity and importance of complex ideas and information and attempts to support the evaluations with details	 States complex ideas and information unclearly Examines complex information, its elements, and their relations; explains it in a way that is not clear Does not evaluate the validity and importance of complex ideas and information or support the judgments with details

Criteria	5	3	1
	Exceptional	Satisfactory	Areas for Improvement
Identifies how language features show the speaker's ideas, values, and attitudes (e.g., tone of voice, word choice)	 Identifies the full range of language features used by the speaker Makes accurate and detailed links between the language features and the ideas, values, and attitudes of the speaker 	 Identifies some language features used by the speaker Makes somewhat accurate but vague links between the language features and the ideas, values, and attitudes of the speaker 	 Identifies few language features used by the speaker Makes inaccurate, vague links between the language features and the ideas, values, and attitudes of the speaker

Beyond the Five-Paragraph Essay Unit Rubric

Speaking and Listening

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement

Essay Unit Rubric—Sample Only

Reading and Viewing and Writing and Other Ways of Representing

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Explains how a text is an example of crafted language or techniques	Identifies and explains very clearly and in great detail language choices and techniques in a text	Identifies and explains somewhat clearly and in some detail language choices and techniques in a text	Identifies and explains vaguely a few language choices and techniques in a text
Compares authors'/ directors' choices and their effectiveness between and among different texts	 Clearly and insightfully explains the effectiveness of authors' and directors' choices in individual texts Compares and contrasts in an insightful and detailed way the effectiveness of the choices made in a variety of texts 	 Clearly explains the effectiveness of authors' and directors' choices in individual texts Compares and contrasts in a clear and somewhat detailed way the effectiveness of the choices made in a variety of texts 	 Explains vaguely the effectiveness of authors' and directors' choices in individual texts Makes few vague comparisons and contrasts of the effectiveness of the choices made in a variety of texts
Demonstrates thinking about the reasons for his or her personal responses to texts	 Reacts in a focused, engaged way (either positively or negatively) and describes this reaction in detail Explains insightfully and in depth how these reactions are affected by content, style, and/or point of view in the selections connections to personal experience and/or to other subjects/texts/ people's experiences 	Reacts with interest in a positive or negative way and describes this reaction with some detail Explains clearly and in some detail how these reactions are affected by content, style, and/or point of view in the selections connections to personal experience and/or to other subjects/texts/ people's experiences	 Shows limited interest and indicates it rather than describing it Gives only sketchy, formulaic reasons

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Conveys new understandings about self and others based on his or her interaction with the text	 Makes many insightful and detailed connections between choices made by authors in the essays read and choices that he or she and peers make in their own writing Develops the effectiveness of his or her own writing and assesses peers' writing in a way that strongly reflects these connections 	Makes some clear and somewhat detailed connections between choices made by authors in the essays read and choices that he or she and peers make in their own writing Develops the effectiveness of his or her own writing and assesses peers' writing in a way that somewhat reflects these connections	 Makes few vague connections between choices made by authors in the essays read and choices that he or she and peers make in their own writing Writes and assesses peers' writing in a way that barely reflects these connections
Evaluates a text's effectiveness in achieving its intended purpose and reaching its intended audience	 Identifies and explains very clearly and in great detail the connection between authors' and directors' choices and a text's effectiveness in achieving its intended purpose and reaching its intended audience Evaluates insightfully and in great detail a text's effectiveness in achieving its intended purpose and reaching its intended purpose and reaching its intended audience 	Identifies and explains somewhat clearly and in some detail the connection between authors' and directors' choices and a text's effectiveness in achieving its intended purpose and reaching its intended audience Evaluates clearly and in some detail a text's effectiveness in achieving its intended purpose and reaching its intended purpose and reaching its intended audience	 Identifies and explains vaguely a few connections between authors' and directors' choices and a text's effectiveness in achieving its intended purpose and reaching its intended audience Evaluates vaguely a text's effectiveness in achieving its intended purpose and reaching its intended purpose and reaching its intended audience
Uses a range of strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes)	Uses skilfully a wide range of strategies to elaborate and/ or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes)	Uses competently some strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes)	Uses tentatively a few strategies to elaborate and/or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes)

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Adopts a tone appropriate to audience and purpose (satirical, humorous, anxious, inspirational, ironic, intense, angry)	 Demonstrates a consistent and insightful understanding of the audience and purpose in a particular piece of writing Demonstrates a deep and consistent awareness of how word choice affects tone Uses word choice sensitively and insightfully to achieve a completely appropriate tone 	Demonstrates at most times a clear understanding of the audience and purpose in a particular piece of writing Demonstrates at times a clear awareness of how word choice affects tone Uses word choice carefully to achieve a usually appropriate tone	Demonstrates an unclear understanding of the audience and purpose in a particular piece of writing Demonstrates little awareness of how word choice affects tone Uses word choice that results in a barely or seldom appropriate tone
Uses audience feedback, as appropriate, to improve product	 Is objective and non-defensive in receiving peer and teacher assessment of own performance Consistently focuses on the most important strengths and areas for improvement Plan for improvement is very clear, practical, and effective 	 Although not defensive, is quite subjective in receiving peer and teacher assessment of own performance Usually focuses on the most important strengths and areas for improvement Plan for improvement is clear, practical, or effective 	 Is defensive and subjective in receiving peer and teacher assessment of own performance Does not distinguish between important and unimportant strengths and areas for improvement Plan for improvement is unclear, impractical, and/or ineffective

Beyond the Five-Paragraph Essay Unit Rubric

Reading and Viewing and Writing and Other Ways of Representing

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement

Unit 4 Workshop: Writer's Workshop

Inquiry Questions

- Who has more power in the reading-writing partnership—the author or the reader?
- Who has the most important role in the creation of meaning—the author or the reader?
- How do you write with an audience in mind?

Key Ideas

- Every text is constructed.
- No text is neutral.
- The author makes conscious decisions regarding point of view, word choice, punctuation, details, information, and organization, and all of these choices have an impact on the meaning created for the audience.
- Authors need to consider the purpose, audience, and genre when creating texts.

Suggested Grade Level and Courses

English 11 / Advanced English 11 (This unit was developed for English 11, however the Classroom as a Workshop is essential in all English language arts courses.)

Time to Teach 20%-25%

TEACHER/student

- activate prior knowledge
- set direction, share focus
- identify outcomes
- model and provide explicit instruction
- co-create criteria

Time to Reflect and Share 20%-25%

TEACHER/STUDENT

- provide opportunity for sharing
- engage in ongoing instruction
- check for understanding
- provide descriptive and instructive

Time to Practise and Develop 50%-60%

teacher/STUDENT

- provide opportunity for practice
- · monitor student learning
- confer/mentor and instruct as needed
- · check for understanding
- engage in ongoing assessment for learning (conversation, observation, record keeping)
- provide descriptive and instructive

Assessment Plan

(C) = Conversation, (O) = Observation, (P) = Product FOR = Assessment for learning event OF = Assessment of learning event

er Ways		Communicates effectively through texts	
Writing and Other Ways of Representing	Engages in processes to create a wide range of texts		
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to texts	FOR
	ving	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	tening	Listens actively with sensitivity and respect	
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instrue	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections between a text and self and other texts, ideas, issues, and historical contexts (11:6.2 / 11:7.3 / 11:8.1) identifies key points in a text (11:4.4) makes inferences based on clues left by the author and his or her own knowledge (11:4.4) identifies the intended purpose of a text (11:7.2)
Assessment Tool			Journal rubric (C)
Assessment Event/Artifact			Writer's notebook journal response #1 (Learning Experience 1)

FOR	FOR
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FOR	
FOR	FOR
 recognizes and identifies examples of an author's or director's choices (e.g., language, tone, style, form, structure, genre, graphics, content, symbolism, imagery, dialogue etc.) (11:7.2 / 11:7.3) evaluates the impact of the author's or director's choices on a text's meaning and reader's or viewer's response (11:7.2) synthesizes ideas from various sources (11:8.1) uses writing to organize thoughts (11:8.1) 	 analyzes how two or more of an author's or director's choices interact with each other to build meaning (e.g., how word choice and characterization interact) (11:4.3 / 11:4.5) evaluates the impact of the author's or director's choices on a text's meaning and the reader's or viewer's response (11:4.5) uses writing to organize thoughts (11:EO 8.1 / 11:8.2)
	Journal rubric (C)
	Think-Write -Pair-Share (Learning Experience 1)

	er Ways	Communicates effectively through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	FOR
	ing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	
Instructional Focuses	ening	Listens actively with seapect	
tional F	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections between a text and self and other texts, ideas, issues, historical contexts, and think and explore (11:6.1 / 11:6.2) uses new ideas from texts to modify his or her point of view (11:6.1 / 11:6.2) articulates an understanding that text is universal and can teach vicariously about our own and others' humanity (11:7.3)
Assessment Tool			Freewrite (should only be used as assessment for learning) (P)
Assessment Event/Artifact			Writer's notebook quick write #1 (Learning Experience 2)

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 uses writing to organize thoughts (11:8.1) makes connections to self, texts, and the world (11:8.1) synthesizes ideas from various sources (11:8.1) 	 evaluates the impact of the author's or director's choices on a text's meaning and the reader's or viewer's response (11:4.3 / 11:4.5) recognizes and identifies examples of an author's or director's choices (e.g., language, tone, style, form, structure, genre, graphics, content, symbolism, imagery, dialogue) (11:7.2 / 11:7.3) synthesizes ideas from various sources (11:8.1) gives opinions and personal responses to what has been read (11:6.1 / 11:E0 6.1)
	Journal rubric (C)
	Writer's notebook journal response #2 (Learning Experience 2)

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	ıses						
			Speaking and Listening		Reading and Viewing	ing		Writing and Oth of Representing	Writing and Other Ways of Representing	· Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	sensitivity and respect Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Vləvitəəftə sətsəinummoD through texts
Experience 2)	Exit slip and dictionary (P)	 differentiates between implied and stated meanings in a text (11.4.3 / 11:4.4) recognizes connotations embedded in language (11:4.4 / 11:7.2) 		FOR		FOR	FOR			
Todd's story (Learning Experience 3)	Todd's story rubric (P)	 selects relevant details to support point of view (11:7.1) extends ideas to create new ideas (11:8.3) experiments with various possibilities and forms (11:8.3) writes reflectively about her or his own products (11:8.1 / 11:8.3 / 11:9.2) 				0 P		-0F	90	-OF

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decides which possibilities, forms, and structures are appropriate (11:8.3 / 11:9.2)	practices self-assessment (11:E0 10.1)	establishes a persona that is consistent with the text's purpose (11:8.3)	uses conventions (e.g., spelling, grammar, punctuation, syntax)	correctly in the creation of a variety of texts (11:9.2 / 11:10.2)
•	•	•	•	

	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts Communicates effectively through texts	
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	
	ving	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	
Instructional Focuses	tening	Listens actively with sespect	
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections between a text and self and other texts, ideas, issues, historical contexts, and think and explore (11:6.1 / 11:6.2) uses new ideas from texts to modify his or her point of view (11:6.1 / 11:6.2) articulates an understanding that text is universal and can teach vicariously about our own and others' humanity (11:7.2) uses writing to organize thoughts (11:8.1) makes connections to self, texts, and the world (11:4.4) synthesizes ideas from
Assessment Tool			Journal rubric (C)
Assessment Event/Artifact			Writer's notebook journal response #3 (Learning Experience 3)

				EOB	5					
uses notes and/or graphic organizers to plan a product	and its organization (11:9.2)	decides which possibilities,	forms, and structures are	appropriate (11:9.2)	uses a form appropriate	to purpose, audience, and	context (11:9.2)	uses a writing or aesthetic	style that is appropriate for	the audience (11:9.2)
•		•			•			•		
Exit slip (P)										
Exit slip (writing	(Learning	Experience 4)								

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	cuses						
			Speaking and Listening		Reading and Viewing	ing		Writing and Oth of Representing	Writing and Other Ways of Representing	r Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	Listens actively with sensitivity and respect Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
Writer's notebook journal response #4 (Learning Experience 5)	Journal rubric (C)	 reads and views a variety of media texts with a critical eye (e.g., print ads, television ads, film, video, television, magazines, newspapers, music videos, radio) (11:4.2) evaluates the impact of the author's or director's choices on a text's meaning and the reader's or viewer's response (11:7.2) recognizes and identifies examples of an author's or director's choices (e.g., language, tone, style, form, structure, genre, graphics, content, symbolism, imagery, dialogue). (11:7.2 / 11:7.3) 		FOR		FOR	POR	FOR		

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synthesizes ideas from various sources (11:8.1) gives opinions and personal responses to what has been read (11:6.1)	asks questions and explores possible answers (11:9.3) uses note-making strategies to organize research information (11:8.1) edits and revises work independently or collaboratively (11:10.4) uses audience feedback, as appropriate, to improve product (11:9.2) practices peer assessment (11:9.3) reflects on strengths and areas for improvement (11:9.3)
• •	• • • •
	Conference Record (C)
	Conferences (Learning Experience 6)

	ays	through texts	FOR
	ıer Wa	Communicates effectively	Æ
	and Otk senting	Engages in processes to Ereate a wide range of texts	FOR
	Writing and Other Ways of Representing	Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to	
	ing	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	
ocnses	ening	Listens actively with seapect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 uses language that engages the reader (11:9.2) uses a range of strategies appropriate to the genre (e.g., dialogue, tension or suspense, pacing, rhythm, meter, colour, movement) (11:10.1) uses aesthetic devices (e.g., similes, metaphors, alliteration, allusion, personification, onomatopoeia, irony, hyperbole, oxymoron) (11:9.2 / 11:10.1) develops and sustains reader or viewer interest (11:9.2 / 11:10.9) extends ideas to create new ideas (11:9.2 / 11:10.4)
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Assessment Tool			Text rubric (P)
Assessment Event/Artifact			Rough draft (Learning Experience 6)

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 uses language that engages the reader (11:9.2) uses a range of strategies appropriate to the genre (e.g., dialogue, tension or suspense, pacing, rhythm, meter, colour, movement) (11:9.2 / 11:10.1) uses aesthetic devices (e.g., similes, metaphors, alliteration, allusion, personification, onomatopoeia, irony, hyperbole, oxymoron) (11:E0 9.3) extends ideas to create new ideas (11:10.4) creates texts that are aesthetically effective (11:8.3) uses conventions (e.g., spelling, grammar, punctuation, syntax) correctly in the creation of a variety of texts (11:10.2)
Co-created rubric (P)
Text—good copy (Learning Experience 6)

	ays	тһгоидһ texts	
	ther W	create a wide range of texts Vlavitage range of texts	
	and Ot	Engages in processes to	
	Writing and Other Ways of Representing	Uses writing and representing to think, explore, and learn	90
		ot yllutthguodt ebnogesA etxst	
	ing	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	
ocnses	ening	Listens actively with sepect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 advances a judgment that is interpretive, analytic, evaluative, or reflective (11:E0 8.2) articulates the reasons for a perspective on a topic or issue (11:6.2 / 11:7.3) reflects on strengths and areas for improvement (11:9.3) describes his or her writing or creating process (11:8.3) demonstrates an awareness of herself or himself as a writer or creator who uses multiple strategies (11:8.1 / 11:10.1)
Assessment Tool			Assessment of learning rubric (P)
Assessment Event/Artifact			Self-reflection (Learning Experience 7)

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practices self-assessment (11:9.3 / 11:10.4)	describes her or his progress as a writer or creator (11:8.1 / 11:8.4)	writes reflectively about her or his own products (11:8.3)	demonstrates an awareness of himself or herself as a writer or creator (11:8.3)
•	•	•	•

	r Ways	Vommunicates effectively through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	OF
		Responds thoughtfully to	OF
	ing	Understands the craft of the author or creator	OF
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	OF.
ocnses	ening	Listens actively with sensitivity and respect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections between a text and self and other texts, ideas, issues, and historical contexts (11:6.1) identifies key points in a text (11:4.4) identifies the intended purpose of a text (11:7.2) recognizes and identifies examples of an author's or director's choices (e.g., language, tone, style, form, structure, genre, graphics, content, symbolism, imagery, dialogue) (11:7.2)
Assessment Tool			Journal rubric (C)
Assessment Event/Artifact			Writer's notebook journal response #5 (Learning Experience 7)

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ing to (11:8 to was 25:1)
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 uses writing to organize thoughts (11:8.1) gives opinions and personal responses to what has been read (11:6.1)

Instructional Plan and Learning Experiences

Learning Experience 1: Writer's Response

Option A: Whole Class

Read a choice from the poems or articles that speak about creating text or reading text to students.

Whole-Class Instruction

In their writer's notebooks, have students complete journal response #1, answering the following prompts:

- What is the poem or article saying about writing and/or reading?
- What is your opinion of the poem or article? Justify your opinion.
- Make a connection to the poem or article.

Independent

Discuss students' responses—prompt students to the understanding that writers create texts to convey their ideas but that meaning is created by both the writer and the reader.

Whole-Class Instruction

Have the students re-examine the questions and their original response to see if their opinions have changed due to new ideas from the class discussion. Give students the opportunity to add to or change their original journal responses.

Check It Out

Poetry suggestions: *Teaching Poetry Writing to Adolescents,* by Joseph I. Tsujimoto, includes the following selections that convey ideas about reading and writing: "The Potter," "The Writer," "The Poem in the River," and "Hands."

Writer's notebook ideas: *Teaching Adolescent Writers*, by Kelly Gallagher (pp. 39–40), or *Write Beside Them: Risk, Voice, and Clarity in High School Writing*, by Penny Kittle, Chapter 4

Think-Pair-Share: *Pathways to Understanding*, by Laura Lipton and Bruce Wellman (p. 86), for a description and directions for the Think-Pair-Share discussion strategy. See http://olc.spsd.sk.ca/DE/PD/instr/strats/think

Give students a copy of Journal Rubric (p. 449). Review it with students. Explain to the students that they will be required to complete a number of journal entries for this unit. Tell them that the journal entries will be collected and responded to by you regularly. Let the students know that they will always have the opportunity to add additional information to every journal entry. Explain to the students that at the end of the unit, the journals will be collected again and evaluated using the rubric.

Collect the writer's notebooks and respond to the students' comments. Complete the journal rubric by highlighting the phrases that best describe the students' responses. Do not assign a mark to this writing as this is assessment for learning. The highlights on the page as well as the comments you write when responding to their journals will provide the students with specific and instructive feedback in a way that identifies the elements of journal writing with which they are experiencing success and the areas where they need to improve.

Introduce key ideas by having students complete a Think-Write-Pair-Share on the question, Who has the most important role in the creation of meaning—the author or the reader? See Think-Write-Pair-Share (p. 450).

Collect the Think-Write-Pair-Share responses after the students share. Sort responses into groups that indicate which students have a strong understanding of the role of the writer and the reader in the creation of meaning, an adequate understanding, and a beginning understanding. This assessment for learning will give you knowledge about the students' levels of sophistication with regard to understanding that text is constructed and can be used to inform your future lessons about this topic.

Option B: Small Groups

Divide the class into groups of three to five students. Give each group a copy of a poem or article about reading or writing. Have the groups read the poems together and then discuss the following focus questions:

- What ideas, feelings, and thoughts does the poem engender on a personal level?
- What is the purpose of the poem?
- What information does the poem convey about the writing process?
- What information does the poem convey about the reading process?

Independent

Pairs

Note on Option B: The choices allow the teacher to introduce the unit through either a whole-class or small-group approach. These decisions should be based on the needs of the students as well as the need to balance learning experiences for students.

Discuss students' responses—prompt students to an understanding that writers create texts to convey their ideas but that meaning is created by both the writer and the reader. **Optional:** Assign a Journal Response.

Learning Experience 2: Focus-Lesson on Connotation— The Power of Word Choice

Ask students which they would rather be:

- sophisticated or elegant
- skinny or slim
- · frugal or thrifty
- a problem solver or a conniving person
- a take-charge person or a controlling person
- stubborn or strong-willed

Have students defend their choices by explaining the differences in the words. State that although the words have similar dictionary meanings, our response to them varies because of the connotation: the meaning that a word suggests or implies. A connotation includes the emotions or associations that surround a word. For example, the word **modern** strictly means "belonging to recent times," but the word's connotations can include such notions as "new," "up-to-date," and/or "experimental." Words can have positive, neutral, or negative connotations.

Read selections from mentor texts of your own choice that illustrate powerful vocabulary (e.g., "Inspiring a Generation of Young Leaders" by Craig Kielburger, and "Maybe Dats Youwr Pwoblem Too" by Jim Hall).

Have the students reread each selection using the following mentor text focus questions to guide them:

- What do you notice about the word choices in the mentor text?
- What else do you notice?
- What sticks with you?
- What effect does this have?
- What did you notice that you might try in your writing?

Students can write directly on the mentor text or they can answer the questions in point form in their writer's notebook.

Whole-Class Instruction

Whole-Class / Small-Group **Instruction / Independent**

Check It Out

Mentor text: Write Beside Them: Risk, Voice, and Clarity in High-School Writing, by Penny Kittle, pp. 74-76, or **Mechanically Inclined: Building** Grammar, Usage, and Style into Writer's Workshop, by Jeff Anderson, pp. 16-18, for information on mentor texts

Share students' responses. Ensure that word choice is discussed, but respond to all examples of author's craft identified by students. Teachers need to direct the discussion and focus on the topic of the specific focus lesson without stifling students' comments about additional elements of the mentor text. Examples of potential ideas to discuss for Craig Kielburger's speech "Inspiring a New Generation of Young Leaders" (http://www.abc.net.au/rn/deakin/stories/s299053.htm) and Jim Hill's blog, "Maybe Dats Youwr Pwoblem Too" (http://jameswhall.blogspot.com/2008/01/maybe-dats-your-pwoblem-too.html) include

- "Inspiring a New Generation of Young Leaders":
 - tone—talking directly to the reader
 - the use of fragments to make a point
 - starting sentences with a conjunction to get the reader's attention
 - the use of repetition for emphasis
 - the use of contrast to illustrate differences
 - the inclusion of personal anecdotes
 - the use of a clear, strong voice to present experiences
- "Maybe Dats Youwr Pwoblem Too":
 - misspellings (why?)
 - font—upper case for the word SPIDERMAN, contrast between the simple vocabulary and the sophisticated idea of our suits or reputations
 - the purpose of the question at the end of the poem

Have students complete quick write #1 in their writer's notebook. Allow them to write for 5 to 10 minutes on an issue that is connected to the mentor text or a topic of their choice (e.g., one of the topics—personal problems, world problems, or reputation—that is connected to Kielburger's and Hall's works. The quick write can be used by students later in the unit when they have to choose a topic for their writing assignment.

Optional: Have students research what an author says about text creation. Have them record the author's comments and their reactions to the author's comments. For example, show Jim Hall's blog for a Spiderman poem as he writes about the poem and the writer-reader connection: http://jameswhall.blogspot.com/2008/01/maybe-dats-your-pwoblem-too.html.

Independent

Note: Mentor texts can be found on the web.

Check It Out

Freewrites / quick writes: Inside Writing: How to Teach the Details of Craft, by Donald Graves and Penny Kittle, pp. 2–5, or Get It Written, Get It Right, by Anne Ratchford, pp. 5–7

Idea generation: Write Beside Them: Risk, Voice, and Clarity in High-School Writing, by Penny Kittle, pp. 51–55, for ideas on how to use freewriting as a place to find writing topics

Check It Out

Socratic circles: Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School, by Matt Copeland, pp. 25–35

Exit Slips: Self-Assessment and Goal-Setting, by Kathleen Gregory, Caren Cameron, and Anne Davies (p. 58 for Exit Slip sample)

Whole-Class / Independent Work (Assessment for Learning)

Independent

Check It Out

Get it Written, Get it Right!, by Anne Ratchford, pp. 161–166, for information on point of view

Small-Group Instruction/ Pairs / Triads The sharing could be a read-aloud, shared reading, or silent reading. The discussion could be in a small group, as a Socratic circle, whole-class, or as a journal response. If a journal response is chosen, collect journals and respond to the students' writing by trying to prompt them into deeper thinking. Remind students that they can add to their thoughts once they read the comments and feedback provided (Journal Response #2).

Have students complete an exit slip. (See Exit Slip Connotation, p. 451). Students must pick a word from one of the mentor texts and explain its connotation using words, pictures, or a combination of words and pictures. Collect and sort the Exit Slips into two groups: understands connotation and does not understand connotation. Use this as assessment for learning. If needed, create a guided writing group with the students who do not understand connotation and re-teach the concept.

Learning Experience 3: Focus Lesson on Point of View

Review with students the definition of "narrator," and the multiple points of view from which a text can be conveyed.

Practise point of view. Have students create a sentence and then another student change the point of view of the sentence. This work can be completed orally or the students can write examples in their writer's notebooks.

Next, assign an assessment of learning experience for point of view. Describe the following scenario to the class: Todd stomps into the classroom and slams his books on the desk, then bursts into tears. Brainstorm ideas that explain Todd's behaviour. Tell the students that they will have to create a narrative that explains Todd's behaviour. Once the initial narrative is created, they will need to change the point of view twice so that Todd's story is told using three different points of view. When students hand in this assignment, they will include with the final draft, a reflection piece that identifies the point of view they think best matches the story and a justification for their choice.

Read selections from the mentor texts of your choice that have interesting points of view. The following texts are good choices:

- My Sister's Keeper, by Jodi Picoult, pp. 22–23 and 102–103
- The Book Thief, by Markus Zusak, pp. 3–5
- An Audience of Chairs, by Joan Clark, pp. 3–5
- "God Is God Because He Remembers," by Elie Wiesel (essay is online at http://thisibelieve.org/essay/41283)

Have the students work in pairs or triads. Remember to focus the students' attention on point of view and the effect that it has on the text and the reader as well as the following guiding questions for mentor texts:

- What points of view are used by the different authors in the mentor texts?
- Describe the narrator in each story. Do you trust him or her?
- What else do you notice? What sticks with you? What effect does this have?
- What did you notice that you might try in your own writing?

Encourage students to make notes on the answers to the questions in their writer's notebooks or on the actual text itself if using a photocopied sheet. You may also assign groups for each text and have students record their thinking on chart paper. Students would present their chart paper responses to the class. The chart paper could be displayed on the wall as a visual reminder to be used for ideas during writing workshops.

Share students' responses. Points to ponder for each text could include the following ideas:

- *My Sister's Keeper*: First-person point of view with multiple narrators, title indicates speaker—have students analyze if there is a difference in tone between each narrator. Discuss the advantages and disadvantages of this point of view.
- *The Book Thief*: The personality of death—is this in first person or third? What is the effect of an intrusive narrator? Discuss the use of text features.
- An Audience of Chairs: The description, repetition of "picture this," vocabulary, description, sentence structure, piano player—how does the description affect the reader?
- "God Is God Because He Remembers": First person, vocabulary, tone, repetition, parallelism, use of dashes, one-sentence paragraph as the conclusion—additionally, the essay has a strong impact because the narrator experienced the horror personally.

Remember to reinforce the idea that authors make conscious choices regarding writing techniques to manipulate their readers and to fulfill the purpose of their writing.

Independent

Check It Out

Setting and Using Criteria, by Kathleen Gregory, Caren **Cameron, and Anne Davies** (Building Connections Publishing, 2001c)

Have students complete Journal Response #3 in their writer's notebooks about topics generated by the mentor texts (e.g., What are your beliefs? What values do you hold dear? What are the rules by which you live?) or a topic of their choice.

Collect writer's notebook and respond to the students' writing, trying to prompt them into deeper thinking. Remind students that they can add to their thoughts once they read the comments and feedback that you provide.

Once the point-of-view work with the mentor text is completed, review the point-of-view assignment for Todd. Make connections between the mentor text and possible narrative approaches for Todd's story. Co-create a rubric with the students to assess this assignment. Remind students that this is a short assignment and not a four- to five-page story about Todd's life. See Scoring Rubric: Todd's Story (p. 454). This is an assessment of learning. If you think your students need the support, collect the rough drafts of Todd's story, provide feedback, and then collect final drafts of the story.

Learning Experience 4: The Importance of Pre-Writing

Review the importance of pre-writing in the writing process. Explain to students that they will have class time to work on a writing assignment (topic of their choice) in which they will have the opportunity to practise the writing techniques noticed in the mentor texts.

Focus lesson—purpose, audience, genre: Explain to students that once a topic is chosen, the author needs to consider these three questions before drafting:

- What is my purpose?
- Who is my audience?
- What genre will I use?

Choose a text to deconstruct together for the three pre-writing questions. You can include technology by showing a music video and the lyrics or an example of slam poetry. Have students discuss the answers to the pre-writing questions and then have them identify the genres included in the poem and the impact of the structure and words on the poem's meaning. Continue to encourage students to make their own notes on the mentor texts.

Whole-Class Instruction

Assign a writing project. Model choice selection by doing a think-aloud that displays the metacognition used in the decision. For example, say the following or something similar to the following:

Whole-Class Instruction (moving into independent or pairs)

• One of the issues I identified when writing the "problems with the world" freewrite was eating disorders. I know that teens are very concerned with body image, and this sometimes develops into an eating disorder. I know that teens don't like to tell on their friends. Sometimes this not telling hurts instead of helps their friends. So looking at this issue, my purpose is going to be to let teens know that when a friend is at risk, it is necessary to break trust and to talk about your concerns with a responsible adult. My audience will be teens. I have a number of choices with regard to genre. I could write this as a short story. I could use a first-person point of view and tell the story only from the friend's perspective. The problem will be to tell or not to tell. The resolution will be to tell and to have the friend get help. I could organize it like My Sister's Keeper and divide the story into sections with both characters talking. I could write it as an essay, identifying concerns, warning symptoms, and how to get help, or I could make a brochure or poster about the issue.

Once the modelling has been completed, have the students go back to their quick writes and journal responses and see if they can find a topic and purpose for writing. Circulate around the classroom to find out the topics chosen by students and help students decide on a topic.

As students decide on a topic, have them share their topics and the answers to the pre-writing questions with one another, using the above model. Allow students time to share their ideas with one another. Talk is an important component in the pre-writing process.

Meet individually with students who need help identifying an issue.

Exit slip (writing commitment): Have students complete an exit slip that identifies their purpose, audience, and genre for the assigned writing (see p. 452).

Whole-Class Instruction

Independent (Assessment for Learning)

Whole-Class Instruction

Small-Group / Individual Instruction

Individual / Small-Group Instruction

Check It Out

Canadian Writer's Handbook, by Richard Davies and Jerry Wowk, pp. 15-17 and 42-49

Whole-Class Instruction

Learning Experience 5: Focus Lesson on Organization

Read selections from mentor texts such as "A Bullet's Impact" by Mitch Albom and "Knock Knock" by Daniel Beatty, or a text of your own choice.

Have the students reread each selection and then complete Journal Response #4 in their writer's notebook. Have them use the following mentor text focus questions to guide them in their responses:

- How is the mentor text organized?
- What else do you notice? What sticks with you? What effect does this have?
- What did you notice that you might try in your own writing?

Collect and respond to students' journals. This journal response will give you data regarding students' ability to deconstruct text and insight into their reading ability.

Share students' responses. Points to ponder for each text could include the following ideas:

- "A Bullet's Impact": repetition of one-sentence paragraphs, fragments as lead, opening repeated later in the story, movement from the act to personal stories (objective to personal), variety of sentence structures (long and short sentences), combination of report, dialogue, and letters
- "Knock Knock": chronological order, variety of genres, movement from personal to a message for all

Learning Experience 6: Focus-Lesson on Conferring

Continue to provide class time for students to write.

- Consider establishing a daily agenda that includes all elements of a Writer's Workshop.
- Continue with focus-lessons developed on the needs identified from students' work, collected throughout the writing process or conferences with students during independent writing time.
- Confer with students for assessment for learning and for an opportunity to provide specific and instructive feedback and to provide personalized assistance to move students' writing forward. (See Conference Record, p. 453.)

- Teach students how to peer conference.
- Establish guided writing groups in which you work with small groups of writers who need help with the same issue.
- Add additional mentor texts to develop author's craft.

Collect and assess for learning draft copies of students' writing. Provide specific and instructive feedback to students, so that they can revise their writing. Don't wait until after the text is completed to provide suggestions for improvement. (See Text Rubric: Assessment for Learning, p. 455).

Assign a due date for the final draft of the assignment. Evaluate the text using a co-created rubric for the writing task. (See Sample Co-Created Persuasive Essay Rubric, p. 456, or Sample Co-Created Narrative Essay Rubric, p. 459.) Evaluate students' learning by again completing the Text Rubric: Assessment for Learning to record students' growth. At this point, you can turn this into an assessment of learning by assigning numbers in the columns entitled beginning, on the way, almost there, and there.

Learning Experience 7: Self-Reflection

Assign self-reflection for a writing assignment. (See Self-Reflection Rubric: Assessment of Learning, p. 460.)

Have students identify three areas in their work for which they are pleased. Have them explain the conscious choices they made and the message and impact they were attempting to engender in their audience. Complete this assignment by using one of the following:

- Present the text to the teacher in a letter or essay format.
- Use an Author's Chair and have the students read a section from their texts and then explain what they were trying to accomplish.
- Divide the class into small groups and have each student share his or her writing and reasons for choices with regard to his or her writing with the group.

Re-examine the writing prompts and inquiry questions.

- Who has more power in the reading-writing partnership—the author or the reader?
- Who has the most important role in the creation of meaning—the author or the reader?
- How do you write with an audience in mind?
- Have the students complete a Journal Response #5 in their writer's notebooks.

Assessment for learning is done when the rough draft is collected and assessment of learning when the final draft is collected.

Check It Out

Write Beside Them, by Penny Kittle, p. 70, or But How Do You Teach Writing?, by Barry Lane, pp. 84–94, for sample agendas of a daily schedule for a writer's workshop

Conferring: Writing Workshop Survival Kit, by Gary Robert Muschla, pp. 75–84

Teacher-led conferences: Write Beside Them, by Penny Kittle, pp. 85–90, and How's It Going: A Practical Guide to Conferring with Student Writers, by Carl Anderson

Peer conferences: Purposeful Writing: Genre Study in the Secondary Writing Workshop, by Rebecca Bowers Sipe and Tracy Rosewarne, pp. 72 and 116–119

Focus-lessons on conventions: Everyday Editing, by Jeff Anderson, or Mechanically Inclined, by Jeff Anderson Assessment of Learning (See Journal Rubric, p. 449.)

Have a class discussion to share students' responses to the questions. Allow students one last time to add ideas to their journal responses.

Collect journals. Reread all journals to see the students' responses to the feedback and to evaluate the overall comments in the journals. Use the Journal Rubric to evaluate the journal writing. This is assessment of learning.

Check It Out

Understanding Movies, by Louis Giannetti (Pearson Canada, 2011)

Learning Experience 8: Optional Text Creation or Enrichment

Instead of a written text, students can be assigned a multimedia project or a digital text. The mentor text will become pictures, advertisements, videos, and clips from movies and documentaries. A focus-lesson will concentrate on how the languages of the film (e.g., camera work, editing, lighting, story, photography) create meaning. Teach about framing, shots, camera angles, transitions, segues, sounds, colour symbolism, and camera movement (panning) as a few examples.

Journal Rubric

To score a 5 ...

- includes supporting details from the text for all opinions and statements
- makes connections: text to self, text to text, and text to the world
- gives opinions about the elements of the genre and writing style
- makes inferences—reads between the lines
- asks questions and notes if they are answered later in the text
- clearly understands that texts are an imaginative rehearsal for life and clearly indicates (in his or her response) a new knowledge about self or the world

To score a 4 ...

- · includes supporting details for most opinions and statements
- makes connections: text to self, text to text, and text to the world
- makes inferences—reads between the lines
- · asks questions
- gives opinions about the book and provides support for them
- understands that texts are an imaginative rehearsal for life and indicates (in his or her response) a new knowledge about self or the world

To score a 3 ...

- makes connections: text to self, text to text, or text to the world
- makes a prediction and gives a reason for it
- states at least one opinion about the text and supports this opinion
- comments on genre elements
- either asks a question or makes an inference
- identifies the theme or purpose of the text

To score a 2 ...

- makes a prediction
- retells or gives a summary of the story
- gives an opinion about one part of the text

To score a 1 ...

summarizes the text

Think-Write-Pair-Share

Question: Who has the most important role in the creation of meaning—the author or the reader?
Turn to the person next to you and share your answer to the question.
Add the ideas (synthesize) discussed in your Think-Write-Pair-Share in the space provided below.

Exit Slip Connotation

Word from the mentor text:
Denotation of the word:
Connotation of the word:
Visual representation of the word's connotation:

Writing Commitment—Exit Slip
Name: Topic:
What is my purpose?
Who is my audience?
What genre will I use?
What ideas and/or words and/or techniques from the mentor texts will I possibly include?
Teacher's comments:
Writing Commitment—Exit Slip
Name: Topic:
What is my purpose?
Who is my audience?
What genre will I use?
What ideas and/or words and/or techniques from the mentor texts will I possibly include?
Teacher's comments:

Conference Record

Writer's name:
Date:
Writing piece:
Teacher conference \square or peer conference \square
Questions, issues, ideas, or writing section on which I need help. Be as specific as possible.
Questions, suggestions, advice, or comments from my teacher or peers:
Next steps or goals:

Scoring Rubric: Todd's Story

Sample of Co-Constructed Criteria

Category	3	2	1
Point of view and organization	 Three points of view are used, with no errors. The writing has a compelling opening, an informative middle, and a satisfying conclusion. One idea or scene follows another in a logical sequence, with clear transitions. 	 Three points of view are used, with a few errors. The writing has a simplistic beginning, middle, and end. Transitions usually help readers follow the organization. 	 The point of view changes throughout the story. The writing ideas seem to be randomly arranged, making the writing hard to follow. Transitions needed. The relationship between details may be hard to understand.
Creativity	 The writing is original and contains many creative details and descriptions that contribute to the reader's enjoyment. There are many sensory details to help readers visualize. The writer has really used his or her imagination. The writer has a clear intended audience. 	 The writing contains some creative details and descriptions. There is some originality, and the writer has tried to use his or her imagination. The writer has an intended audience. 	 There is little evidence of creativity in the writing. There are few sensory details that help the reader visualize. The writer does not seem to have used much imagination. The intended audience is not clear.
Grammar, usage, mechanics, and spelling	 The writing has varied sentence structure and good word choices. There are few or no errors in spelling, grammar, and punctuation. The word choice is consistently careful and precise. 	 The writing has sentence structures and word choices that are appropriate. There are some errors in spelling, grammar, and punctuation. The word choice is usually careful and precise. 	 The writing has problematic sentence structure. There are frequent inaccuracies in word choice; errors in spelling, grammar, and punctuation interfere with the reader's understanding. The word choice is general and imprecise.

One thing I* am pleased with is	
One thing I^* need or want to work on is	

^{*} The "I" can refer to the student, the teacher, or both, depending on who completes the rubric.

Text Rubric: Assessment for Learning

Criteria	Beginning	On the Way	Almost There	There
uses a form appropriate to the purpose, audience, and context				
creates an organizing structure appropriate to the purpose, audience, and context				
demonstrates an awareness of herself or himself as a writer or creator who uses multiple strategies				
establishes a persona that is consistent with the text's purpose				
uses a voice that provides a sense of the creator behind the text				
uses writing or an aesthetic style that is appropriate to the audience				
adopts a tone appropriate to the the audience and purpose (e.g., satirical, humorous, anxious, inspirational, ironic, intense, angry)				
uses specific and intentional diction/language that engages the reader				
develops and sustains reader or viewer interest— engages audiences within or beyond the classroom				
uses a range of strategies to elaborate and/ or persuade (e.g., definitions, descriptions, illustrations, examples from evidence, anecdotes) or establishes and develops effective situation, plot, setting, characters, and conflict				
uses aesthetic devices (e.g., similes, metaphors, alliteration, allusion, personification, onomatopoeia, irony, hyperbole, oxymoron)				
uses a range of strategies appropriate to the genre (e.g., dialogue, tension or suspense, pacing, rhythm, meter, colour, movement)				
makes use of appropriate text features (e.g., headings, fonts, visual hierarchies, graphics, white space, sets, lighting, sound)				
justifies artistic decisions during revision				

Sample Co-Created Persuasive Essay Rubric

Criteria	5	4	3	2	1
Structure and organization	 interesting and engaging lead thesis clearly stated four or more paragraphs transitions linking paragraphs main ideas clearly stated opinion stated in the conclusion 	 interesting lead thesis stated four paragraphs main ideas stated conclusion makes a point 	 acceptable lead topic clear, but purpose not uses paragraphs subject clear attempt at a conclusion 	 jumbled lead identifiable topic work organized but not arranged into paragraphs subject missing ideas add conclusion 	 lead must be present no apparent purpose for the text ideas require development clarity of main idea is necessary add conclusion

Criteria	5	4	3	2	1
Information, facts and supporting details	 five arguments explained good examples or explanations for each topic accurate facts and information that is connected to the purpose of the essay personal experience, examples, expert opinions, statistics, generalities, five or more facts used all information supports the opinion evidence of research conclusion has a clear call for action 	 four arguments explained examples to prove every point accurate information information relates to the topic evidence of research four of the six persuasive techniques used 	 three arguments explained some examples used information mostly accurate on and off topic evidence of more than one source of information three of the six persuasive techniques used conclusion has a call for action 	 two arguments explained examples fail to support opinions information questionable confusing presentation of evidence evidence totally from personal knowledge two of the six persuasive techniques used 	 one argument explained examples for one paragraph only little and questionable supporting details information based totally on personal experience one of the six persuasive techniques used conclusion must state the desired action

Criteria	5	4	3	2	1
Word choice and language	 interesting and sophisticated vocabulary descriptive language variety of sentence types ten or more words with a very strong connotation (loaded words) very strong voice 	 interesting vocabulary good description at least two types of sentences seven or more words with a very strong connotation strong voice 	 standard vocabulary some description simple sentences five or more words with a very strong connotation voice noticeable 	 simple vocabulary little description simple sentences neutral words lacking voice 	 very easy vocabulary no description simple sentences lacking voice
Mechanics and grammar	 all words spelled correctly all capital letters where needed very few grammar errors no run-ons no fragments 	 few grammar errors two or fewer run-ons two or fewer fragments 	 most words spelled correctly some grammar errors four or fewer run-ons four or fewer fragments 	 many spelling errors many grammar errors many sentence problems 	 many spelling errors grammar mistakes interfere with understanding

Sample Co-Created Narrative Essay Rubric

Category	5	3	1
Structure and organization	 interesting and engaging lead first-person point of view four or more paragraphs writing is focused and easy to read writing has a beginning, middle, and end transitions linking paragraphs has a surprising or unique conclusion all ideas are developed fully and clearly lesson learned is clearly stated 	 has a lead first-person point of view uses paragraphs subject clear but occasionally loses focus writing has a beginning, middle, and end most ideas are developed fully and clearly lesson learned is inferred 	 need to develop a clear lead no apparent purpose for the text ideas are disorganized and jumbled on the page clarify the main idea of the text conclusion is missing no lesson is learned
Word choice and language	 interesting and sophisticated vocabulary descriptive language and sensory words figurative language writing is original strong voice—author's personality and opinions are easy to infer 	 standard vocabulary some description sensory words voice—is noticeable in places 	 very easy vocabulary add more description writing lacks energy and personal engagement develop voice
Mechanics and grammar	 all words are spelled correctly all capital letters where needed very few grammar errors homonyms corrected variety of sentence types two or fewer sentence errors 	 few words spelled incorrectly some grammar errors simple sentences four or fewer sentence errors 	 several spelling errors impede understanding grammar mistakes interfere with understanding five or more sentence fragments and/or run-ons

Self-Reflection Rubric: Assessment of Learning

Criteria	Beginning	On the Way	Almost There	There
	0-no evidence	1—ambiguously stated evidence	2—inferences required to see evidence	3-clearly stated evidence
describes his or her writing or creating process				
describes her or his progress as a writer or creator				
describes his or her learning process				
demonstrates an awareness of herself or himself as a writer or creator who uses multiple strategies				
demonstrates an awareness of and explains how a text is an example of crafted language				
evaluates his or her text's effectiveness in reaching its intended audience				
evaluates the impact of his or her choices on the text's meaning and reader's or viewer's response				
evaluates her or his text's effectiveness in achieving its intended purpose				
articulates the reasons for her or his attitudes or ideas—demonstrates or provides a scenario to illustrate the ideas				
• practises self-assessment—reflects on his or her strengths and areas for improvement				
practises self-assessment—writes reflectively about his or her own products				

Unit 5 Unifying Concept: The Hero's Journey

Inquiry Questions

- What does it mean to be a hero?
- How does a person become a hero?

Key Ideas

In every life, there are life-changing times when our old ways of life, or thinking about life, must be left behind if we are to grow into all that we can be. These times involve us in great risks but can result in great benefits to us and our communities. This unit allows students to recognize the heroic-journey pattern in a variety of texts and life stories in which heroes go through similar journeys, whether inner or outer. Students will come to understand that anyone can be a hero and will learn to recognize the heroism in themselves and those around them. To demonstrate their learning in this unit, students will create and present heroic-journey products of their own.

Suggested Grade Levels and Courses

English 10 (can be adapted or extended for any English language arts course in grades 10–12)

Assessment Plan

(C) = Conversation, (O) = Observation, (P) = Product FOR = Assessment for learning event, OF = Assessment of learning event

	Ways	Communicates effectively through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to texts	FOR/ OF
	ing	Understands the craft of the author or creator	FOR/ OF
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR/ OF
	Reading	Reads and views with comprehension	FOR/ OF
Instructional Focuses	cening	Listens actively with seapect	FOR/ OF
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	FOR/ OF
Instruc	Speakin	Uses speaking and listening to think, explore, and learn	FOR/ OF
Assessment Criteria (Outcomes)			 builds on the speaker's ideas to develop a concept further (10:1.1 / 10:1.2) articulates, analyzes, and evaluates complex ideas and information (10:1.4) asks open-ended questions to seek clarification (10:1.2) demonstrates critical thinking in responding to the ideas of others (10:1.1 / 10:1.4) makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3)
Assessment Tool			Classroom Rating Scale for Speaking and Listening (C/O)
Assessment Event/Artifact			Various discussions (whole-class / small-group) Note: Depending on the purpose and content of the discussions, the teacher focuses on a few criteria and a few students at a time.

	FOR	
	FOR	FOR
FOR/ OF	FOR	FOR
FOR/ OF		
FOR/ OF	FOR	
FOR/ OF	FOR	FOR
FOR/ OF		
FOR/ OF		
FOR/ OF		
 identifies and compares codes and conventions in various media (10:6.3 / 10:7.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2) 	• makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3)	• makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3)
	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
	"The Hero's Journey: What Makes a Hero" organizer (Learning Experience 1)	Heroes: Anticipation Guide (left columns) (Learning Experience 1)

Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	es						
		Speaking and Listening	Reading	Reading and Viewing	ing		Writing of Repr	Writing and Other Ways of Representing	ır Ways
		Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose Listens actively with sensitivity and respect	Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
make text text ideas cont cont abou abou with	makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2)		FOR	FOR		FOR	FOR		FOR
make: text t ideas, conte about on his	makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2)		FOR	FOR	FOR	FOR	FOR	FOR	FOR

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 makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2) extends ideas to create new ideas (10:8.1) 	 makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2) 	 identifies and compares codes and conventions in various media (10:6.3 / 10:7.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Heroes: Anticipation Guide (right columns) (Learning Experience 1)	"Food for Thought" organizer (Learning Experience 5)	My Protagonist's Rite of Passage organizer (Learning Experience 6)

Assessment (Outcomes)	Criteria Instructional Focuses			
	Speaking and Listening Reading and Viewing	50	Writing and Oth of Representing	Writing and Other Ways of Representing
	Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose Listens actively with sensitivity and respect comprehension Comprehension think, explore, and learn think, explore, and learn author or creator		Uses writing and representing to think, explore, and learn	create a wide range of texts Communicates effectively through texts
	identifies and compares codes and conventions in various media (10:6.3 / 10:7.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2)	OR FOR	FOR	FOR
l .	identifies and compares codes and conventions in various media (10:6.3 / 10:7.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) conveys new understandings about self and others based on his or her interactions with	OR FOR	FOR	FOR

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 extends ideas to create new ideas (10:8.1) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1) recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing) (10:10.1) 	 makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) identifies and compares codes and conventions in various media (10:6.3 / 10:7.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2)
Chapter Presentation Anecdotal Assessment form (O/P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Chapter Presentation Anecdotal Assessment (Learning Experience 10)	

	er Ways	Communicates effectively through texts	FOR
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	FOR
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	FOR
	ing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
ocuses-	ening	Listens actively with sepect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) identifies and compares codes and conventions in various media (10:6.3 / 10:7.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Create Your Own Hero's Journey organizer or "Character: Journey Log" organizer (Learning Experience 10)

FOR	FOR
FOR	FOR
 extends ideas to create new ideas (10:8.1) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1) creates expectations through predictable structures (10:9.2) recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing) (10:10.1) 	 makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1) recognizes and uses a range of appropriate strategies of appropriate strategies (e.g., dialogue, tension or suspense, pacing) (10:10.1)
Hero's Journey Drafting Checklist (O/P)	Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Hero's Journey Drafting Checklist (Learning Experience 10)	My Process and Strategies— Part 1 (Learning Experience 10)

	er Ways	Communicates effectively through texts	FOR
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	FOR
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	FOR
	ing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	ening	Listens actively with sepect	
tional F	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 extends ideas to create new ideas (10:8.1) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1) creates expectations through predictable structures (10:9.2) recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing) (10:10.1)
Assessment Tool			Final Project Anecdotal Assessment form (O/P)
Assessment Event/Artifact			Final Project Anecdotal Assessment (Learning Experience 11)

FOR	OF
FOR	OF.
FOR	0F
FOR	0F
FOR	0F
FOR	OF.
FOR	OF.
 makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.3) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2) extends ideas to create new ideas (10:8.1) 	 extends ideas to create new ideas (10:8.1) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1) creates expectations through predictable structures (10:9.2) recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing) (10:10.1)
Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)	Final Project Rubric (0/P)
My Process and Strategies– Part 2 (Learning Experience 11)	Final Project Rubric (Learning Experience 11)

	ys	through texts	
	er Wa	Communicates effectively	OF
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	OF
	Writing of Repr	Uses writing and representing to think, explore, and learn	OF.
		Responds thoughtfully to	OF.
	wing	Understands the craft of the author or creator	OF
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	OF
	Reading	Reads and views with comprehension	OF
Instructional Focuses	ening	Listens actively with sepect	
ctional	Speaking and Listening	Speaks with an awareness of	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			makes connections with the text to self and other texts, ideas, issues, and historical contexts (10:6.2 / 10:6.2) reflects on the intent and purpose of the text (10:6.2 / 10:7.2) conveys new understandings about self and others based on his or her interactions with the text (10:6.2 / 10:7.2) establishes the significance of events and of conclusions that can be drawn from those events (10:8.1)
Assessment Tool			Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (P)
Assessment Event/Artifact			Final response to unit (Learning Experience 11)

Instructional Plan and Learning Experiences

Introduction

This unit begins with a period of time during which students are reading their chosen major texts. While there are some whole-class learning experiences during this time, and while you may want to allow some time in class for students to read, you will want to have a plan for what the class will do on other days until the reading has been completed.

Choose a movie or text with which you and all of the students will be very familiar and in which there is a heroic character. This will be the text you use to model the steps in investigating the hero and the hero's journey as the class moves through this unit.

In "What Makes a Hero?" from *The Hero's Journey: A Guide to Literature and Life* (Harris and Thompson 2005), the authors use the first *Star Wars* movie as a model and describe the hero's process in some detail on pages 34–35.

Enlarge Our Inquiry Questions (p. 491), onto 11" × 17" paper to post on the classroom wall later as a reminder of the purpose of the learning experiences in this unit.

Make student copies of page 33 from *The Hero's Journey* and Heroes: Anticipation Guide (p. 492). Make a copy of each to project as you model.

Decide on an organizational set-up for students' materials. Students will be expected to be active participants in and regular recorders of the assessment for learning of their progress toward meeting the criteria and outcomes. It is recommended that students have a folder and that all of these be kept in a file box in the classroom so that their handouts, completed work, and assessment reports are always present when needed.

Learning Experience 1

Establish students' understandings of what makes a hero by having them complete "The Hero's Journey: What Makes a Hero?" organizer.

Based on their thinking for the organizer above, have students fill in the two left columns and "Before Reading" Evidence sections of the Heroes: Anticipation Guide.

Recommended Resources for Students:

A variety of fiction or non-fiction major texts from the Literacy Success collection, Authorized Learning Resources, and school library

Recommended Resource for Teachers:

For a digital version of *The Hero's Journay: A Guide to Literature and Life* by Susan Thompson and Reg Harris, see http://classjump.com/m/mrboegman/documents/3796930894.pdf.

Independent

Whole-Class / Explicit Instruction

Whole-Class / Supported Instruction

Adaptation: Some students may need individual clarification of what is being asked of them or examples of how they might look at the questions/statements on the organizers.

Introduce students to the inquiry questions. Tell students that they are now embarking on a unit that will help them to answer the inquiry questions through reading independently and together, discussing, and creating and presenting products. Mention that they will have a hand in co-creating the rubric for the unit and for their final projects before beginning work on them. Post Our Inquiry Questions.

Have a class discussion of students' responses on both organizers. (You may want to use the approach on p. 32 of *The Hero's Journey* as a guide.) Try not to correct misapprehensions or limited understandings; this is more like a brainstorming or sharing of ideas. Allow students to disagree with one another, as this will build interest in reading and writing to find resolutions to the disagreements. Collect both responses for assessment for learning, using the Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 494).

Learning Experience 2

Make copies of the following assessment tools:

- Outcomes and Criteria (p. 495)
- Classroom Rating Scale for Speaking and Listening (p. 499)
- Student Assessment Record for Speaking and Listening (on coloured paper) (p. 500)
- Individual Report for Speaking and Listening (p. 501)
- Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (on coloured paper) (p. 504)
- Individual Report for Reading and Viewing and Writing and Other Ways of Representing (p. 494)

Make copies of Student Assessment Record for Speaking and Listening and Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing for projection.

Hand out the Outcomes and Criteria to students. Explain to students that while the outcomes and criteria are expected, they will help develop the rubric descriptors that explain what it looks like when a

- student exceeds expectations
- student meets expectations
- student does not meet the expectations

Work through the criteria one at a time, starting with speaking and listening. Read a criterion with the students and talk about what it means. Then ask the students to brainstorm what the best case would

look like: What would a student do or say? What would be the detailed aspects of the work the student would produce? In this discussion, push students to be as specific and clear as possible.

Note: During speaking and listening different cultures can have very different understandings of particular behaviours (e.g., making eye contact, challenging ideas). It is important to discuss and clarify these understandings and to honour them when wording the class's descriptors.

Especially when dealing with speaking and listening and reading and viewing criteria, role-playing may help to clarify the expectations. For example, if students' descriptors seem limited to you, you might role-play a fictitious student (with attitude) who is technically meeting the descriptors yet is really not fulfilling the intent of the criterion. For example, if the students' descriptor is that a listening student nods and makes encouraging sounds, you can role-play someone nodding continuously in a distracting way and making loud sounds. Especially in the beginning, if students seem to be really struggling with the best-case descriptors, provide them with a set of questions about the worst case, and make sure that these questions subtly imply what would be present in the best case. For example, Would I be listening actively if I were whispering to someone else? ... If I were texting? ... If I were ... Once students become more comfortable with the process, have them start with the best case, then the worst case, then the middle of the road.

Once you have developed descriptors for a few criteria as a whole class, you can divide the students into small groups and assign one criterion to each group. Groups will then report to and get critical help from the rest of the class in clarifying their descriptors. Through this whole process give students a great deal of responsibility for grappling with the best possible wording of the descriptors; do not let them stop working on a criterion until you are content that the class's wording for each level will result in rigorous and fair grading. Play devil's advocate as often as necessary. Doing this detailed work with students may take a number of periods but will be time well spent because students will be absolutely clear, ahead of time, about what you will be expecting when assessing their performance in this unit. When the descriptors are complete, type them into the cells of the blank copies of the Hero's Journey rubrics. Give each student a copy of the rubrics, and be sure that the rubrics and copies of the assessment forms go into students' folders.

Whole-Class / Explicit / Supported Instruction

Teacher Resource: You may want to look at the Communities and Change Unit Rubric—Sample Only (p. 295) to see what these descriptors might look like.

Whole-Class / Explicit / Supportive Instruction

Small-Group / Supportive Instruction

Note: Just before addressing the criterion "Creates expectations through predictable structures," you might like to look at the descriptors for it on The Hero's Journey Unit Rubric—Sample Only, pp. 508–509. Note the idea that the originality of your writing or presentation brings your story to life, keeping it from feeling like it is following a formula. This could be a tricky concept to explain to students. A good example might be horror films. Some films are so skilfully made that although you have the subtle sense that something bad is about to happen, you are completely wrapped up in the situation. Less skilful movies are totally obvious each time they prepare for a frightening moment (e.g., the music is scary, the lighting changes, there's a storm). This formulaic approach keeps the viewer from becoming truly involved and may even make the experience humorous.

Stress to students that they will be assessed each time they are involved in speaking and listening (small-group or whole-class discussions, conferences, and presentations), reading and viewing, and writing and other ways of representing (completing an organizer or assignment). Be sure to discuss with them the concepts of assessment for learning and assessment of learning. (See Assessment and Evaluation, pp. 59–83.) Give them the copies of the Classroom Rating Scale for Speaking and Listening and the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing for their file folders, and explain to them how you will use these tools to record their performance throughout the unit. Encourage questions.

Note: Be sure, from this point, to constantly observe and assess students' performance with regard to the speaking and listening criteria for the unit. Point out to students that you are using your classroom checklist for speaking and listening, and be clear, with each class, which criteria you will be assessing. Communicate your observations and their grades to them promptly and regularly, especially during these first discussions, so they understand through experience what is expected and that you will be doing this throughout the unit.

Whole-Class / Explicit / Supportive Instruction

Show them the Student Assessment Record for Speaking and Listening and explain how they can use their copies of it and the Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing to keep track of the scores they receive during individual assessment events. It would be a good idea to use a projection of each to model for the class how they would record events and/or scores on each. Stress that these forms will help them to know, as they go, how they are achieving in all areas of assessment so that they can plan how to improve their work as they progress. Make it clear that because the point is to demonstrate that they have met the criteria by the end of the unit, low scores in the early stages of assessment for learning will not be counted once students demonstrate consistently and over time throughout the unit that they have met each criterion. Encourage questions.

Show them the Individual Report for Speaking and Listening and the Individual Report for Reading and Viewing and Writing and Other Ways of Representing. Explain that, often, when they are assessed on a learning experience, you will just give them their score and expect them to refer to your unit rubric to understand what the score represents but that, at times, they may be given an individual rating scale so that you can give them more individual descriptive feedback. Also mention that while they will be asked to do peer assessment during the unit, the purpose of this is only to give helpful feedback to their peers and that they will not be assigning marks. Encourage questions.

Whole-Class / Explicit / Supportive Instruction

Explain the organizational set-up for students' materials—that each student will have a folder and that all of these will be kept in a file box in the classroom so that their handouts, completed work, and assessment reports are always present when needed. Stress that early work will be helpful when it is time to complete later projects. Be sure that students understand that they will be responsible for placing all unit materials in this folder at the end of each class. It might be a good idea to have students glue their two assessment records (coloured sheets) to the front and back insides of their folders, for easy access.

Whole-Class / Explicit / Supportive Instruction

Prepare students to spend some time looking through the texts available in the classroom. Talk with them about how to choose their books: reading the front and back covers, reading a short section in the middle of the texts, and making sure that they are written at an appropriate reading level. (Remind them of the five-finger rule; see sidebar.) Each student should be looking for a text that really interests her or him and that has a protagonist who goes through some sort of journey or deep learning experience. Assist students as they "shop," and have them show you their choices before they begin to read. When they do this, check the books for suitability to the concept and for a reading level appropriate to each student.

Whole-Class / Explicit / Supportive Instruction

The Five-Finger Rule: Have a student read one page of a text, putting up a finger each time he or she does not understand a word on the page. At the end of the page, if there are one or two fingers up, the text may be too easy if three fingers are up, it is probably just right; if four or five fingers are up, it may be too difficult unless the student is highly motivated by the topic or style.

Whole-Class / Individual / Supportive Instruction

Adaptation: For students who struggle with reading, help them to choose texts at appropriate reading levels (what would be, for them, major texts), provide them with audio versions of their texts, and/or encourage them to read texts in common with others so that the small-group discussion will help their comprehension of the text.

Before reading begins, be clear about how long students will have to read their texts and how much of that time you will provide in class. During the time when they are reading, follow whatever procedures you feel are appropriate to document and report on their reading (e.g., reading logs or journals, conferences, class reports on reading, book talks). A copy of a Reading Log is included (p. 512).

Learning Experience 3

Whole-Class / Small-Group / Individual / Supported Instruction / Independent

Make student copies of the My Protagonist organizer (pp. 513-514) double-sided (OUTER on one side, INNER on the other). If possible, enlarge the form to fit on the two sides of a sheet of $11" \times 17"$ paper so that students have plenty of room to write. Make a copy for projection to use as a model.

Early in students' reading of their texts, use your model text and projection of the My Protagonist organizer to show students how you would use the first page and the first column on the second page to analyze the OUTER and INNER situation and character of the protagonist in your model text in the early stages of the story.

Whole-Class / Explicit / Supportive Instruction

Have students think about the situations and characters of their own protagonists.

Individual / Supportive Instruction / Independent

Adaptation: Students who have read the same text and who might struggle to do this alone may be allowed to work in pairs or small groups.

As a whole class, have a discussion of what students have noticed about their protagonists and their situations. Before the discussion, prompt students to listen for similarities and differences among the various stories. Have each student give a short explanation of what his or her novel is about and a short summary of what has happened so far; then share how that is reflected on his or her organizer by talking about one or two of the most significant aspects of the character and/or situation. After students have reported, discuss any differences and commonalities that the class notices. This discussion will broaden students' understanding of the wide variety of possible heroic protagonists as they hear descriptions of those in other texts. During the discussion, make an anchor chart of early character traits for later use. Collect the My Protagonist organizers to use as assessment for learning, and address any issues as appropriate.

Have students continue reading their individual texts both in and out of class. As they do so, have periodic short individual conferences with them to be sure that they are on track with their reading.

Whole-Class / Supportive Instruction

Learning Experience 4

When the reading of the texts has been completed, have students think about how their protagonists have changed. Using a projection of the My Protagonist organizer and the model text (or after showing the rest of *Star Wars*), show students how you would fill in the second column on the second side of the organizer. Partway through this process encourage them to help you.

Independent / Supportive Instruction

Extension: Have a student or students do the modelling for the class (thinking aloud, facilitating the class process, and filling in the organizer).

Hand back the My Protagonist organizer to students and have them fill in the second column of the second side of the organizer about their own texts in preparation for discussion. As they work, observe their work. Whole-Class / Explicit / Supportive Instruction

As a whole class, share the information on their organizers. Note any differences and commonalities in the kinds of character changes the heroes have experienced. During the discussion, make a class list of changes on an anchor chart of changed character traits for later use. Collect the My Protagonist organizers to use as assessment for learning, and address any issues as appropriate.

Individual / Supportive Instruction / Independent

Adaptation: Students who have read the same text and who might struggle to do this alone may be allowed to work in pairs or small groups.

Using the information raised in the two class discussions about the My Protagonist organizer (early and late), discuss as a class the qualities and experiences that make a person heroic. If the heroes discussed by students include unlikely ones (e.g., not beautiful, nobly born, male, warlike), draw attention to this. If students have discussed only likely heroes, stress the seeming unlikeliness of the hero in the model text and/or mention some commonly known unlikely and/or misfit heroes (e.g., Frodo Baggins and Sam Gamgee from *The Lord of the Rings*, Lyra in *The Golden Compass*, Johnny and Ponyboy from *The Outsiders*, and/or other examples with which students might be familiar).

Whole-Class / Supportive Instruction

Hand out the Heroes: Anticipation Guide and have students fill in the two right columns and the "After Reading" Evidence sections. Have a class discussion about how their thinking has changed, and address issues as appropriate. Collect the anticipation guides for assessment of learning. Revisit the concepts as appropriate.

Whole-Class / Explicit / Supportive Instruction

Individual / Whole-Class / **Supportive Instruction / Independent**

Adaptation: Students who have read the same text and who might struggle to do this alone may be allowed to work in pairs or small groups.

Whole-Class / Explicit / **Supportive Instruction**

Whole-Class / Explicit / **Supportive Instruction**

Check It Out

See Instructional Strategies Online (http://olc.spsd.sk.ca/ DE/PD/instr/strats/jigsaw) for a clear explanation of the jigsaw strategy.

Learning Experience 5

Read through page 9 and pages 11-28 of The Hero's Journey. Make student copies of

- "Food for Thought organizer" (p. 19)
- "Rituals and Rites of Passage" (pp. 22–25)
- "The Origin of the Buffalo Dance" (pp. 27–28)

Using the information on pages 11–17 to guide and supplement your discussion, introduce the concepts of ritual and rite of passage to your students, inviting questions and discussion throughout. Read together Rituals and Rites of Passage, making connections to the earlier discussion. Be sure, in your discussion, to address the roles of ritual (listed on page 15), eliciting as many as possible from students and completing the list (with an example of each) if necessary. Write this list on an anchor chart and save it for later use.

Using the information on pages 25–26 of The Hero's Journey to guide and supplement your discussion, read and discuss with students The Origin of the Buffalo Dance. Discuss how this story fits into the framework of the rite of passage and also how it relates to the lives of people today.

Extension: Have students read and discuss the booklet first in small groups, perhaps using a jigsaw structure. Then have a whole-class discussion.

Have students complete the "Food for Thought" organizer. Collect these to use as assessment for learning, using the answer key provided on page 18. Revisit the concepts as appropriate.

Teacher Resource: If you would like other examples, the following site has good short discussions of how a few major rites of passage have changed for immigrants to North America: www2.hsp.org/ exhibits/Balch%20exhibits/rites/reviving.html

Learning Experience 6

Make student copies of My Protagonist's Rite of Passage (pp. 515–516).

Ask students to think about whether and, if so, how the stories in the texts they have read fit the rite-of-passage format. Using your model text, show students how you would fill in the My Protagonist's Rite of Passage organizer. Early on, encourage them to help you. Then have them carry out the discussion of the model text with your support.

Have students fill in the My Protagonist's Rite of Passage organizer about their own texts, in preparation for discussion. As they work, provide help where necessary.

Extension: Have a student or students do the modelling for the class.

As a whole class, share the information on the organizer. Note any differences and commonalities. During the discussion, make a class list of challenges from the organizer on an anchor chart, for later use. If the challenges listed by students include inner ones (e.g., conquering the hero's fear or sense of inadequacy or greed or anger), draw attention to this. If students have listed only outer challenges, mention the inner ones of the heroic characters in your model text and have students contribute instances in their own texts where this is the case. Add these challenges to the list. Make it explicit that even challenges that seem outer (e.g., dragons, villains) have inner aspects because they make the hero face some conflict, fault, weakness, or bad habit in himself or herself (e.g., Mrs. Coulter reveals Lyra's willingness to give up almost anything to have a good parent). Be sure to discuss, as well, the benefits that come to the community when a rite of passage is completed successfully.

Have students return to their My Protagonist's Rite of Passage organizer and, if necessary, extend their lists of challenges to include the inner challenges beyond or represented by the outer challenges. Collect the My Protagonist's Rite of Passage organizers to use as assessment for learning, using the Individual Report for Reading and Viewing and Writing and Other Ways of Representing, and address any issues as appropriate.

Using their answers to question 4 on the "Food for Thought" organizer as starting points, brainstorm as a class a list of major changes that people in our society experience (e.g., birth, adolescence, divorce of parents, first love, break up, coming out, graduation, leaving home, starting work, getting a promotion, getting fired, going bankrupt, going to war, marriage, childbirth, miscarriage, divorce, major illness or wound, near-death experience, death). Try to elicit the list from

Individual / Independent

Whole-Class / Explicit / Supportive Instruction

Individual / Independent

Adaptation: Students who have read the same text and who might struggle to do this alone may be allowed to work in pairs or small groups.

Whole-Class / Explicit / Supportive Instruction

Individual / Independent

Adaptation: Students who have read the same text and who might struggle to do this alone may be allowed to work in pairs or small groups.

Check It Out

See http://changingminds. org/techniques/questioning/ socratic_questions.htm for a clear explanation of Socratic questioning.

Whole-Class / Explicit / Supportive Instruction

Whole-Class / Explicit / Supportive Instruction

Whole-Class / Explicit / Supportive Instruction

Extension: Have the students read and discuss the booklet first in small groups, perhaps using a jigsaw structure. Then have a whole-class discussion.

the students, using Socratic questioning (see Check It Out) rather than giving items to them; they may come up with ones you had not considered. Then add to the list yourself to broaden it. Record the list on an anchor chart, and keep it for later use.

Learning Experience 7

In preparation for the next section, read pages 31–52 of *The Hero's Journey*. Make the following copies:

- student copies of "Heroic Journey" (*The Hero's Journey*, pages 49–52)
- two sets of student copies of "The Hero's Journey: What Makes a Hero?" organizer (*The Hero's Journey*, page 33)
- "The Hero's Journey: What Makes a Hero?" organizer for projection

In class, make a segue between the simpler rite of passage and the more complex hero's journey. Based on pages 46–48, summarize for students some of the history of how mythologists recognized and classified the hero's journey process that was at the base of all myths. You may want to discuss all four mythologists or to concentrate on Jung and/ or Campbell. The detail in this summary may be adapted or extended to meet the abilities and needs of your students. Encourage students to contribute and ask questions.

Have students read "Heroic Journey" or read it with them. Using as much of the text on pages 36–43 as is appropriate for the students in your class, discuss the concepts.

Extension: Have the students read and discuss pages 46–48 first in small groups, perhaps using a jigsaw structure. Then have a whole-class discussion.

Using your model text (*Star Wars*, if you are using it), extend from the My Protagonist's Rite of Passage organizer to think aloud in more detail about the story of your hero: what she or he faced and how she or he responded. Using a projection of "The Hero's Journey: What Makes a Hero?" organizer, begin to fill in the events in the model text that correspond to the steps on the organizer. Encourage students to help in this process. (**Note:** At this point, if you are using *Star Wars*, refer to pages 34–35 for the correspondence between events and the steps in the journey.) Note aloud that not every heroic story has every step of the journey and also that sometimes the order of the steps may vary. If your model text has places where a step is missing or the steps are in a different order, point this out explicitly to the class and note these variances in the spaces between steps on the organizer (in parentheses).

As you work through this process, note aloud the devices that the writer or director has used to enhance the emotional effect and sense of importance at different points in the story (e.g., figurative language, sensory detail, colour, suspense, lighting, music). Encourage students to find and contribute others. With students, make a list of the types of devices that writers and directors can use. Post this anchor chart in a prominent place, and add to it as you and the students come across other effective devices throughout the course of the unit.

Whole-Class / Explicit / Supportive Instruction

Extension: Have a student or students do the modelling for the class.

Give students each a copy of "The Hero's Journey: What Makes a Hero?" organizer, and have them individually fill in the events in the texts they have read, inserting their protagonists' stories into the steps of the hero's journey and noting any variances from the standard journey in the spaces between steps (in parentheses). Also, ask them to make notes on a separate sheet of paper about the devices their writers used at different points and the effects they had on the text's emotional impact and sense of importance. As they work, provide help where necessary.

Whole-Class / Explicit / Supportive Instruction

Adaptation: Some students may need to have short definitions of these literary/directing devices provided.

In small groups, have the students share with one another how/whether the steps in their texts' stories match up with the steps in the hero's journey organizer and have them share their notes about literary/ directing devices. Have them work together to make their organizer as complete and correct as possible. Individual / Supportive Instruction / Independent

Adaptation: Some students may need individual or small-group assistance in working with this organizer.

Have each small group report to the whole class on the highlights of how their stories corresponded or didn't correspond with the classic format of the hero's journey and on especially effective uses of literary/directing devices. Have a whole-class discussion about the results. Collect the organizers to use as assessment for learning, and address any issues as appropriate.

Small-Group / Supportive Instruction

Learning Experience 8

In preparation for group work, make three separate packets, each with enough copies for one third of the students in your class. These packets will be based on chapters 3, 4, and 5 of *The Hero's Journey*, but the materials should be packaged differently:

Whole-Class / Supportive Instruction

- In each chapter, do not copy the first page Lesson Plan. You may use ideas from this later, as you facilitate group discussions.
- In each package, place the actual story first. (In *The Hero's Journey* it is at the end.)
- Follow this with all of the background information.
- Add a blank copy of the "Hero's Journey" organizer at the end.

 Make enough copies of the Chapter Presentation Anecdotal Assessment form (p. 517) so that you and each student will have one for each presentation.

Divide students into groups of three to five. Each group will work with the copied package related to one of chapters 3, 4, or 5. Depending on the size of your class, you may have more than one group dealing with each chapter. Explain that their goals will be to

- read the story and information provided
- come to an understanding of the story's significance
- look at the devices that the writer/director has used to enhance the emotional effect and sense of importance at different points in the story
- agree on how the story fits the hero's journey template
- fill in the organizer appropriately

Later, students will make a presentation to the whole class, summarizing and explaining their story and showing its relation to the hero's journey template. In preparation for their presentations, revisit the unit rubric together, reviewing the desired qualities of work at all levels of the rubric.

Before the groups begin their work, remind students that performances may include writing and other ways of representing. At this point, if you have done this unit before and have samples and exemplar presentations from former students (Learning Experience 10), share a few of these with your students. Together with them, come up with comments they might make on the Chapter Presentation Anecdotal Assessment form (p. 517) for the exemplary pieces. Also show them and explain the scores you would give these presentations based on the unit rubric.

As the groups begin to work, remind them that not every heroic story has every step of the journey and also that sometimes the order of the steps may vary. As students work, circulate among them, asking probing questions and facilitating when necessary. You may want to use the Lesson Plan pages that you deleted from the student packets to guide your facilitation. If you have a large class with more than one group working on each story, you may want to allow the smaller groups to work independently until they have completed the organizer and then have them join forces with the others dealing with the same chapter to achieve a consensus about the organizer and to plan and make the presentation. This way, there will be only one presentation about each story.

Adaptation: Place students in groups carefully. Homogeneous groups may allow you to spend most of your helping time with one or two groups; heterogeneous groups may allow students who struggle to gain greatly by working with peers for whom this task is easier.

Small-Group / Supportive Instruction

Just before the presentations are given, revisit the unit rubric with the whole class so that students will be prepared to do peer assessment of one another's presentations. Have students make their presentations to the class. At the end of each presentation, encourage class questions and responses. Then have all audience members fill in the Chapter Presentation Anecdotal Assessment forms immediately. As they do this, you will use the form to address the criteria that are being assessed for learning and the Individual Report for Reading and Viewing and Writing and Other Ways of Representing to address the criteria that are being assessed for assessment of learning. Collect the Chapter Presentation Anecdotal Assessment forms from the students. Have the next group present.

Small-Group / Supportive Instruction

Adaptation: Keep an eye on the groups that include students who might find this process difficult. At times, their peers may be able to give them sufficient guidance, but some might also need individual or small-group assistance from you.

When all presentations have been completed, have a class discussion about how looking at these three stories in detail has expanded their understanding of the hero's journey, what they have learned about making good presentations, and what they would do differently next time. Small-Group / Supportive Instruction / Independent

After you have read over the students' Chapter Presentation Anecdotal Assessment forms, the presenting groups can have the forms for assessment for learning to help with their final projects. Return these to each group, as well as the Individual Report for Reading and Viewing and Writing and Other Ways of Representing that you used to assess their work. Have a short conference with each group to be sure that they understand the implications of what has been said to them and what it might mean to their final presentations.

Whole-Class / Supportive Instruction

Learning Experience 9

Think of an "everyday" hero story that you could develop to model the next process for your students. This could be someone well known, like Terry Fox; someone less well known, like Barb Tarbox, the cancer victim whose campaign against smoking lasted until she died; someone you know of personally; or even yourself. Make a copy of the "Character: Journey Log" organizer (*The Hero's Journey*, p. 177) for projection.

Small-Group / Explicit / Supportive Instruction

Have a class discussion about how an awareness of the hero's journey can affect our understanding not only of literary heroes but also of our lives and the lives of other ordinary people. Begin by using the model story you have chosen. Project the Character: Journey Log organizer and tell students it is another way, other than the hero's journey organizer, to show how a story fits the hero's journey pattern. As you tell or develop your real-life story, use the projection of the Character: Journey Log organizer, filling in each step of the pattern as it happens in your story.

Teacher Resource: For a short video on Barb Tarbox, see www. albertahealthservices.ca/3044. asp.

If there are spots on the organizer that are unfilled at the end of your story, think aloud about whether you missed something in the story—and, if so, how you might research to discover those details—or whether that step simply did not happen in your story. Decide aloud whether you will leave those spaces blank, do more research, or choose to make your story historical fiction, adding or changing details where it seems effective to do so.

Whole-Class / Explicit / Supportive Instruction

Explain to students that they will now use everything they have learned about the hero's journey pattern to create hero's journey products of their own. These products may be non-fiction that is completely based on a real-life hero's journey experienced by themselves or someone they know. The products may also be historical fiction that is loosely based on a real story but with changes and/or embellishments that enhance its meaning. These heroes' journeys will be presented to the class when they are complete. (Note: Advise students to avoid disclosing very personal or sensitive information that may not be appropriate to share/publish.) Make it clear that they may be written as a narrative or represented in other ways (e.g., children's book, play script, memoir, dramatization, video, movie, audio play, comic strip, digital multi-genre composition). Encourage students to add to the list of possible forms that the project presentation could include, and put the list of possibilities on an anchor chart. Stress that students will be expected to use some of the literary or directing devices with which they have become familiar to enhance their products' emotional effectiveness and sense of importance.

Whole-Class / Explicit / Supportive Instruction

At this point, co-create with students the descriptors for the Final Project Rubric (p. 518). If you have done this unit before and have sample and exemplar heroes' journeys from former students, share a few of these with your students. Together with them, come up with comments you might make on the Final Project Anecdotal Assessment form (p. 521).

Learning Experience 10

Make student copies of:

- Create Your Own Hero's Journey (pp. 523–524)
- My Process and Strategies (pp. 525–526)
- "The Hero's Journey: What Makes a Hero?" organizer (*The Hero's Journey*, p. 33)
- "Character: Journey Log" organizer (*The Hero's Journey*, p. 177)

Before students begin work on their final projects, post on the wall the anchor charts you developed earlier of characters' early and late traits, the challenges they face, the changes they undergo, and the roles of ritual. Have a short class discussion, reminding yourselves of what they contain. Also, have students look back to their "The Hero's Journey: What Makes a Hero?" organizer for ideas. Students can refer to all of these resources for suggestions as they work on their projects.

Give students copies of Create Your Own Hero's Journey and blank copies of the "The Hero's Journey: What Makes a Hero?" and "Character: Journey Log" organizers—they can use whichever one works best for them or decide to proceed straight to drafting without using an organizer. Go through the "Create Your Own Hero's Journey" form with them, checking for their understanding of how the process will work. Have them choose a real-life hero's journey experienced by themselves, someone they know personally, or someone about whom they know. Have them fill in the first four steps of "Create Your Own Hero's Journey", clarifying the central changes and importance of the journey they are considering. As students do this, circulate and confer with them, checking to be sure that they are choosing suitable experiences and that they understand the implications of their stories.

Once you have conferred with them and are confident that they are ready to proceed, have students begin to outline their stories. If they do not know all of the detailed steps in the stories they want to tell, suggest that they do some reading or interviewing research outside of class in an attempt to fill in the blanks. It may be necessary to conduct a focus-lesson on research techniques at this point for either the whole class or identified students who require it. Another possibility is that they might decide to develop a piece of historical fiction, embellishing the real-life story with details that enhance its meaning and sense of completeness.

Whole-Class / Explicit / Supportive Instruction

Whole-Class / Explicit / Supportive Instruction

Individual / Supportive Instruction / Independent

Adaptation: For students who might find these organizers confusing, allow them to write their stories in point form (or whatever might work best for them) and then indicate where the steps of the journey fall in their stories later.

Extension: For students who have the ability and would rather, allow them to write their stories in prose as quick writes, indicating in parentheses where the steps of the journey fall.

Individual / Supportive Instruction / Independent

In small groups, have the students share their plans and organizers with one another. They should talk through how the steps in the stories match up with the steps in the hero's journey and discuss ways in which the stories could possibly be changed to fit the pattern better. Have them work together to make their organizers as complete and correct as possible.

Small-Group / Supportive Instruction

Have each small group report to the whole class on how their stories corresponded or didn't correspond with the classic format of the hero's journey. Have a whole-class discussion about the results. Collect the organizers for assessment for learning, and address any issues as appropriate.

Whole-Class / Small-Group / Supportive Instruction / Independent

Have students decide what forms their presentations will take, and confer with each student about his or her choice. During these conferences, try to help students align their choices with their talents and strengths.

Individual / Supportive Instruction / Independent

As students begin to draft their stories or presentations, remind them to be conscious of giving sufficient detail in their stories and of using literary or directing devices that will enhance meaning and importance. As they work, confer with them individually or in small groups to be sure that they are on track with the steps on "Create Your Own Hero's Journey" and are addressing the assessment criteria chosen by the class. Ask them to show you examples of details and devices that will make their presentations exciting and engaging. Note their progress on the Hero's Journey Drafting Checklist (p. 527) as assessment for learning, and adjust your teaching and guidance as needed. At various points in the process, have whole-class discussions about students' progress and what they are encountering/learning as they work. As they finish their first drafts, have them complete Part 1 of the My Process and Strategies organizer (p. 525). Collect these for assessment for learning using the Individual Report for Reading and Viewing and Writing and Other Ways of Representing.

Adaptation: Students who struggle with understanding prompts and narrowing topics might need individual or small-group assistance with deciding what type of assignment to do and making a plan for doing it. Checking in with them on a regular basis enables you to help them stay on track and achieve success.

Adaptation: Students who struggle with writing may be encouraged to choose another way of representing or may be given additional graphic organizers to help them through the processes of writing.

Extension: For very able students, suggest that they try using a form with which they are less familiar or that relates to a skill set that they would like to develop.

Have students work in pairs to assess each other's work using the Final Project Anecdotal Assessment form (p. 521). At the end of their conferences, hand back the My Process and Strategies organizers to students and have them complete Part 2 individually. Collect the Final Project Anecdotal Assessments, and copy a set for yourself to guide your facilitation in the next steps. Return the originals to students quickly so that they can use them as supports for their revisions. Collect the My Process and Strategies organizers as assessment for learning.

Whole-Class / Small-Group / Individual / Supportive Instruction / Independent

When the projects are complete, have students present their heroes' journeys to the class. At the end of each presentation, encourage class questions and responses. Then have all of the students fill in the Final Project Anecdotal Assessment forms immediately. As they do, evaluate the presentation using the Final Project Rubric (see Final Project Rubric—Sample, p. 519) as assessment of learning. As well, fill in a copy of the Final Project Anecdotal Assessment yourself or write your own detailed anecdotal comment on the presentation. Collect the Final Project Anecdotal Assessment forms from students.

Learning Experience 11

As you are assessing the heroes' journeys, look for student work that represents each level of your class rubric. If possible, find more than one at each level. Ask each of these students privately if he or she would be willing to have you use his or her work in the future, without a name on it, as a sample or an exemplar to show students in your classes what work at different levels looks like. Any time a student is willing to have his or her work used, have the student and/or parent (depending on the student's age) sign a Student Work Release Form. Keep this in your records permanently.

Have students write personal responses (as a final reflection) to the following prompts:

- I have learned that the purpose or importance of hero's journey stories is ... and is important because ...
- Learning about the hero's journey and creating a hero's journey of my own have changed my thinking about myself, people, and/or life in the following ways ... because ...
- Creating and presenting a hero's journey of my own has taught me ...

Have a class discussion based on whatever students would like to share. Collect the personal responses for assessment of learning using the Individual Report for Reading and Viewing and Writing and Other Ways of Representing.

Whole-Class / Individual / Supportive Instruction / Independent

Individual / Whole-Class / Supportive Instruction

Give each student copies of

- the Final Project Anecdotal Assessment filled out by their classmates
- the rubric and the Final Project Anecdotal Assessment and/or other anecdotal comments from you
- the Individual Report for Reading and Viewing and Writing and Other Ways of Representing for the personal responses

Our Inquiry Questions

What does it mean to be a hero?

How does a person become a hero?

Heroes: Anticipation Guide	
Name:	Date:

Directions

Before Reading: Read each statement carefully. Put a check mark in the appropriate column on the left, to show if you agree or disagree with each statement. Be ready to give reasons for your answer when we discuss this as a class.

After Reading: Reread each statement. Put a check mark in the appropriate column on the right, to show if you now agree or disagree. In the centre column, write evidence from the reading that supports your "After Reading" response.

Before Reading		Chatamant and Fridance		After Reading	
Agree	Disagree	Statement and Evidence		Agree	Disagree
		1. Heroes are less afraid than most of us.			
		"Before Reading" Evidence	"After Reading" Evidence		
		2. Only certain types of people can	2. Only certain types of people can be heroes.		
		"Before Reading" Evidence	"After Reading" Evidence		

Before Reading		Statement and Evidence 3. Heroic acts can be small and private.		After Reading	
Agree Disagree				Agree	Disagree
		"Before Reading" Evidence	"After Reading" Evidence		
		4. Entertainers, politicians, and ath	nletes are the greatest heroes.		
		"Before Reading" Evidence	"After Reading" Evidence		
	5. What makes a hero is different from time to time and place to place.				
		"Before Reading" Evidence	"After Reading" Evidence		

Individual Report for Reading and Viewing and Writing and Other Ways of Representing

Date:		
OR		
1		
Areas for Improvement		
What You Could Do to Improve Your Work on This Criterion Next Time		

Outcomes and Criteria

In this unit, students will be assessed according to both outcomes and criteria. An outcome is a very general statement, from our province's curriculum guide, of what students are expected to know and be able to do. A criterion is more specific and helps us to know what achieving the outcomes looks and sounds like. The following table outlines the Nova Scotia grade 10 outcomes and criteria that we will work toward in this unit.

Assessment Criteria	Outcomes			
Speaking and Listening				
Builds on the speaker's ideas to develop a concept further	10:1.1 examine the ideas of others in discussion to clarify and extend their own understanding 10:1.2 construct ideas about issues by asking relevant questions and responding			
	thoughtfully to questions posed			
Articulates, analyzes, and evaluates complex ideas and information	10:1.4 listen critically to analyze and evaluate ideas and information in order to formulate and refine opinions and ideas			
Asks open-ended questions to seek clarification	10:1.2 construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed			
Demonstrates critical thinking in responding to the ideas of others	10:1.1 examine the ideas of others in discussion to clarify and extend their own understanding			
	10:1.4 listen critically to analyze and evaluate ideas and information in order to formulate and refine opinions and ideas			
	Reading and Viewing			
Makes connections with the text to self and other texts, ideas, issues, and	10:6.2 respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending			
historical contexts	10:6.3 make thematic connections among print texts, public discourse, and media			
Identifies and compares codes and conventions in various media	10:6.3 make thematic connections among print texts, public discourse, and media			
	10:7.2 make inferences, draw conclusions, and make supported responses to content, form, and structure			
Reflects on the intent and purpose of the text	10:6.2 respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending			
	10:7.2 make inferences, draw conclusions, and make supported responses to content, form, and structure			
Conveys new understandings about self and others based on his or her	10:6.2 respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending			
interactions with the text	10:7.2 make inferences, draw conclusions, and make supported responses to content, form, and structure			

Assessment Criteria	Outcomes			
Writing and Other Ways of Representing				
Extends ideas to create new ideas	10:8.1 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			
Establishes the significance of events and of conclusions that can be drawn from those events	10:8.1 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			
Creates expectations through predictable structures	10:9.2 create an organizing structure appropriate for the purpose, audience, and context of texts - select the appropriate form, style, and content for specific audiences and purposes use a range of appropriate strategies to engage the reader/viewer			
Recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing)	10:10.1 demonstrate an awareness of what writing/representation processes and presentation strategies work for them in relation to the audience and purpose			

Assessing and Recording Students' Skills in Speaking and Listening

Note: In this unit, assessment of each activity is not a single score but rather a number of separate scores that reflect a student's level of success in meeting the unit criteria. Because this approach could be difficult to record in a standard "grade book," all of the teacher and student assessment record forms you may need for the unit are provided.

Classroom Rating Scale for Speaking and Listening

When students are involved in discussion—whether whole-class, small-group, student-teacher conferences, or presentations—teachers may use the Classroom Rating Scale for Speaking and Listening (p. 499) to observe and record students' achievement of the speaking and listening outcomes for the unit. This will not be specified each time a discussion or conference is suggested in the Instructional Plan and Learning Experiences section of this unit.

It is advisable to concentrate on no more than one or two criteria for any single assessment event and to let the students know ahead of time which ones they will be. It is also best to concentrate on only a few students (three to five) each class period. A classroom rating scale like the one that follows helps you to keep track of which students have and have not been assessed yet, for each criterion.

Using letter codes for the criteria being assessed helps to keep the classroom rating scale simple to use. The criteria you would be assessing in this unit are all listed at the top of the classroom rating scale. On any given day, you would fill in the date and the activity in which students are engaged and then circle the code(s) for the criteria being assessed. Then you would record the rating for each observed student's performance on each of those criteria.

The information from the classroom rating scale can be used as both assessment for learning and assessment of learning. (See Assessment and Evaluation, pages 59–83, for more detail on these practices.) Until a student achieves a top score in one criterion consistently throughout the unit, you are doing assessment for learning and will use the rating-scale scores to direct further whole-class, small-group, or individual instruction. Once a student has demonstrated consistent success with a criterion in a variety of situations, your scores will become an assessment of the student's learning. At this point, you will spend much

less time assessing that student's performance on that criterion and concentrate on those who are still working to meet it. Also at this point, early lower scores will be dropped in favour of those that reflect the student's successes.

Student Assessment Record for Speaking and Listening

When using assessment for learning to scaffold students' understanding and skills, it is important that both you and each student can see at a glance how he or she is performing over time. The classroom rating scale may be all you need as a teacher, but if you would like to keep individual student records, the Student Assessment Record for Speaking and Listening (p. 504) can serve this purpose.

Even more importantly, it can also become each student's personal record of how she or he is progressing. Provide each student with a copy of the form. Each time a student is assessed for speaking and listening, she or he should be expected to fill in the date and activity and then transfer the score for each criterion in that assessment event to the Student Assessment Record for Speaking and Listening. This form will show at a glance how the student's speaking and listening skills are progressing and can be a useful basis for student-teacher and teacher-parent conferences.

Individual Report for Speaking and Listening

In assessment for learning you want to provide specific and instructive feedback to students each time you assess their speaking and listening. In the simplest cases, students should be given their scores quickly and expected to compare them with the descriptors on the unit rubric cocreated by the class. But sometimes you may want to make more detailed anecdotal comments on what you observed of the students' work. The Individual Report for Speaking and Listening (p. 501) can help with this. After a class in which you have observed two or three students, you can give one or all of them a completed individual report. Over time, you may find that few students need individual reports on a regular basis.

Classroom Rating Scale for Speaking and Listening

Criteria to be Assessed: BSI: Builds on the speaker's ideas to develop a concept further AAE:

OEQ: Asks open-ended questions to seek clarification

1 = Areas for Improvement

3 = Satisfactory

5 = Exceptional

AAE: Articulates, analyzes, and evaluates complex ideas and information CT: Demonstrates critical thinking in responding to the ideas of others

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Student Assessment Record for Speaking and Listening

Name:	

Date	Learning Experience	er's			S,	lex	on				al	ing	rrs
		Builds on the speaker's	ор а	er er	Articulates, analyzes,	and evaluates complex	ideas and information	qeq	seek		Demonstrates critical	thinking in responding	to the ideas of others
		n the	ideas to develop a	concept rurtner	tes, aı	luates	ıd info	Asks open-ended	questions to seek	tion	trates	y in re	deas o
		ilds o	eas to	ncept	ticula	d eva	as an	ks ope	estior	clarification	mons	inking	the ic
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Individual Report for Speaking and Listening

Name:	Date:
Learning Experience:	

Speaking and Listening Criteria

- 1. Builds on the speaker's ideas to develop a concept further
- 2. Articulates, analyzes, and evaluates complex ideas and information
- 3. Asks open-ended questions to seek clarification
- 4. Demonstrates critical thinking in responding to the ideas of others

Scores				
5 Exceptional	4 Good	3 Satisfactory	2 Limited	1 Areas for Improvement

Criterion Number	Score	What Was Especially Well Done	What You Could Do to Improve Your Work on This Criterion Next Time
			WORK OIL THIS CITECTION NEXT THIC

Assessing and Recording Students' Skills in Reading and Viewing and Writing and Other Ways of Representing

Note: In this unit, assessment of each activity is not a single score but rather a number of separate scores that reflect a student's level of success in meeting the unit criteria. Because this approach could be difficult to record in a standard grade book, all of the teacher and student assessment record forms you might need for the unit are provided.

Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing

When using assessment for learning to scaffold students' understanding and skills, it is important that both you and the students can see at a glance how each of them is performing over time. Unlike the speaking and listening strand, where you need a classroom checklist to record grades as you observe students' performance in class, the reading and viewing and writing and other ways of representing strands allow you to record grades individually. The Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing (p. 508) can be your record of each student's performance. Rather than recording the whole class's scores on a grade-book page, you can keep a copy of the student assessment record for each student and record grades directly onto it.

A copy of this form can also become each student's personal record of how she or he is progressing. Provide each student with a copy of the form. Each time a grade or an Individual Report for Reading and Viewing and Writing and Other Ways of Representing is returned to students, they should be expected to transfer their score for each criterion to the student assessment record. This form will show at a glance how the student's skills are progressing and can be a useful basis for student-teacher and teacher-parent conferences.

Individual Report for Reading and Viewing and Writing and Other Ways of Representing

Each time students are involved in one of the learning experiences listed on the Instructional Plan and Learning Experiences, you will be assessing their achievement of the criteria as either assessments for learning or assessments of learning. In assessments for learning you want to provide specific and instructive feedback to students each time you assess their reading and viewing and writing and other ways

of representing. In the simplest cases students should be given their scores and a quick anecdotal comment and then be expected to compare them with the descriptors on the unit rubric created by the class. But sometimes you may want to make more detailed anecdotal comments on what you observed of the students' work. The Individual Report for Reading and Viewing and Writing and Other Ways of Representing can help with this. After grading a learning experience, you can give one or all of the students a completed individual report. This form gives students the scores they have achieved for each criterion on a simple rating scale but also enables you to give timely descriptive feedback that will help them to improve their work in the future. Over time, you may find that few students need individual reports on a regular basis.

Each time an Individual Report for Reading and Viewing and Writing and Other Ways of Representing is returned to the student, he or she should keep it so that the scores and comments on it can inform later work. In only a very few cases (during and after the chapter presentations and final projects) will other assessment tools be specified.

Student Assessment Record for Reading and Viewing and Writing and Other Ways of Representing	S.8:01 Six91noo la	tx91 9h1 To 9so	tx91 9H1 H1iw i		appropriate	u ok suspense,
Name:	Makes connections with the ter textext, ideas, issues, and historic 10:6.3)	Various media (10:6.3 / 10.7.2) Reflects on the intent and purp Reflects (10:6.2 / 10:7.2)	Conveys new understandings as based on his or her interactions (10:6.2 / 10:7.2) Extends ideas to create new ide	Establishes the significance of e conclusions that can be drawn (1.8:01)	Creates expectations through p structures (10:9.2) Recognizes and uses a range of	strategies (e.g., dialogue, tensio pacing (10:10.1)
The Hero's Journey: What Makes a Hero? Organizer (OF)						
Heroes: Anticipation Guide (left columns) (OF)						
My Protagonist organizer-Part 1 (OF)						
My Protagonist organizer—Part 2 (OF)						
Heroes: Anticipation Guide (right columns) (OF)						
Food for Thought organizer (OF)						
My Protagonist's Rite of Passage organizer (OF)						
Create Your Own Hero's Journey organizer—Step 7 (OF)						
Create Your Own Hero's Journey organizer—Step 8 (OF)						
Chapter Presentation Anecdotal Assessment (FOR)						
Create Your Own Hero's Journey organizer or Character: Journey Log organizer (0F)						
Hero's Journey Drafting Checklist (OF)						
My Process and Strategies—Part 1 (OF)						
Final Project Anecdotal Assessment (FOR)						
My Process and Strategies—Part 2 (OF)						
Final Project Rubric (FOR)						
Final response to unit (FOR)						

The Hero's Journey Unit Rubric—Sample Only

Speaking and Listening

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Builds on the speaker's ideas to develop a concept further	 Rephrases the speaker's central ideas clearly in his or her own words Develops them by adding several valid and important details, connections, qualifications, contexts, and/or counter-arguments 	 Rephrases some of the speaker's ideas in his or her own words Develops them by adding some details, connections, qualifications, contexts, and/or counter-arguments 	 Does not rephrase the speaker's ideas clearly Develops a few by adding details, connections, qualifications, contexts, or counter-arguments
Articulates, analyzes, and evaluates complex ideas and information	 States complex ideas and information with great clarity and precision Deeply examines complex information, its elements, and their relations; explains in a clear and simple way that peers can understand completely Evaluates the validity and importance of complex ideas and information and supports the evaluations with strong details 	 States complex ideas and information with acceptable clarity Examines complex information, its elements, and some of their relations; explains in a way that is fairly clear but sometimes too complicated for peers to understand completely Evaluates the validity and importance of complex ideas and information and attempts to support the evaluations with details 	 States complex ideas or information unclearly Examines complex information, its elements, and their relations; explains in a way that is too unclear for peers to understand Does not evaluate the validity and importance of complex ideas or information or support the judgments with details

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Asks open-ended questions to seek clarification	Asks questions from levels 1 and 3 but also ones that require the person to clarify his or her deepest thinking (Why?—making connections between the concrete and the abstract, questioning own assumptions, explaining own feelings) could elicit a wide range of responses	Asks questions from level 1, but also ones that require the person to clarify some of his or her thinking (How? What? When? Where?) could elicit a few possible responses	Asks questions that require only a yes or no or a straight factual response
Demonstrates critical thinking in responding to the ideas of others	In considering others' perspectives and positions identifies and completely assesses supporting data or evidence identifies and assesses key assumptions identifies and assesses conclusions, and what their consequences might be	In considering others' perspectives and positions identifies and assesses supporting data or evidence identifies and assesses conclusions but may not deal with their consequences	In considering others' perspectives and positions identifies supporting data or evidence but does not assess it identifies conclusions but does not assess them or deal with their consequences

The Hero's Journey Unit Rubric

Speaking and Listening

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Builds on the speaker's ideas to develop a concept further			
Articulates, analyzes, and evaluates complex ideas and information			
Asks open-ended questions to seek clarification			
Demonstrates critical thinking in responding to the ideas of others			

The Hero's Journey Unit Rubric—Sample Only

Reading and Viewing and Writing and Other Ways of Representing

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Makes connections with the text to self and other texts, ideas, issues, and historical contexts	Connections are wide-ranging and insightful, showing clearly how and why they are important	Makes some connections and gives some sense of why they are important	Makes very few connections and does not communicate clearly whether or why they are important
Identifies and compares codes and conventions in various media	Demonstrates a very detailed understanding of the aspects of the rite of passage and hero's journey and shows clearly how they are used or reflected in various texts	Demonstrates a basic understanding of the aspects of the rite of passage and hero's journey and shows some aspects of how they are used or reflected in various texts	Demonstrates a limited understanding of the aspects of the rite of passage and hero's journey and does not recognize them used or reflected in various texts
Reflects on the intent and purpose of the text	States, in a clear and detailed way, what an author or director is trying to do all through a text	States, in a fairly clear way, what an author or director is trying to do at some points in a text	Focuses on the plot of a text, not on what an author or director is trying to do
Conveys new understandings about self and others based on his or her interactions with the text	Sees self and others as complex people with good and bad points; understands their complicated reasons for speaking or acting as they do and recognizes that they can and often should change or develop	Sees self and others as straightforward people with good and bad points; may not always understand their reasons for speaking or acting as they do and/or may not recognize that they can and often should change or develop	Sees self and other people as quite simple or as stereotypes; does not really consider their reasons for speaking or acting as they do and does not recognize that they can or perhaps should change or develop
Extends ideas to create new ideas	Refers to or uses many of the ideas encountered in our earlier readings and discussions during the unit and goes beyond them to develop several equally complicated original ideas	Refers to or uses a number of the ideas encountered in our earlier readings and discussions during the unit and combines or goes beyond them to create a few original ideas	Refers to or uses a few of the ideas encountered in readings and discussions during the unit but does not go beyond them to create original ideas

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Establishes the significance of events and of conclusions that can be drawn from those events	Shows clearly that each event is important and why, both within the context of the work and in real life	Shows that some events are important and why, within the context of the work	Focuses on the plot rather than on the meaning of the events
Creates expectations through predictable structures	 Skilfully uses certain structures to help the reader or viewer sense what type of experience might be coming next at every point The originality of the writing or presentation brings the story to life, keeping it from feeling like it is following a formula 	Uses structures in a way that usually lets the reader have a sense of what type of experience might be coming next at any point; at times, though, a structure is used like a formula and keeps the story from coming to life	May not use a guiding structure; if so, it is loose and doesn't help the reader or viewer to know what type of experience might be coming at any point OR it is used like a formula that keeps the story from coming to life
Recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing)	 Recognition and use of literary or directing devices and their effects are detailed and skilful A wide variety of devices are consistently recognized and used 	A few literary or directing devices are recognized but not their effects; a small variety are used but not effectively.	Literary or directing devices are seldom recognized or used

The Hero's Journey Unit Rubric

Reading and Viewing and Writing and Other Ways of Representing

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Makes connections with the text to self and other texts, ideas, issues, and historical contexts			
Identifies and compares codes and conventions in various media			
Reflects on the intent and purpose of the text			
Conveys new understandings about self and others based on his or her interactions with the text			
Extends ideas to create new ideas			

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Establishes the significance of events and of conclusions that can be drawn from those events			
Creates expectations through predictable structures			
Recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing)			

Reading Log

Name:

Date	Pages Read (pp. X–X)	Detail/Event from Reading	On a 1–10 Scale, Rate Your Interest in Today's Reading	Give One Strong Reason for Your Rating

My Protagonist

Student's name:	udent's name: Protagonist's name:			
Text:				
Think of the protagonist in your text. Give an OUTER description of this person and his or her situation gender, age, family, home, town or area, conflicts that are clear already, other important facts).				
Gender:	Age:			
Appearance				
Family Situation				
School or Work Situation				
Town or Area				
Conflicts				
Other				

Make a list of adjectives that describe the INNER characteristics of your protagonist. List at least two traits in each box, and give an example for each.

	Early Character Development	Late Character Development
How does he or she think about himself or herself?	1.	1.
	2.	2.
How does he or she think about and treat other people?	1.	1.
	2.	2.
How does he or she deal with disappointment?	1.	1.
	2.	2.
How does he or she behave under stress?	1.	1.
	2.	2.
How does he or she see or think about life?	1.	1.
	2.	2.
What are his or her strongest values (ideas about what is most	1.	1.
important)?	2.	2.

My Protagonist's Rite of Passage

Student's name:	Protagonist's name:
Text:	
Separation	
What was this person's life like, and ho	ow did she or he feel about it, before the rite of passage?
What conflict(s) or challenge(s) took than swered / problem(s) to be solved / da	nis person out of his or her former situation (e.g., question(s) to be anger(s) to be avoided)?
Initiation/Transformation	
What conflict(s) or challenge(s) did this answered / problem(s) to be solved / da	s person have to face in the new situation (e.g., question(s) to be anger(s) to be avoided)?
	-

What died and what was born in the hero in this new situation?
Return
Was there community acceptance and celebration of the changed hero at the end? If so, how? If not, why not

Chapter Presentation Anecdotal Assessment

Drecenter:	Vecoccos:
FICSCIILCI	

Criterion	Two Things That Were Done	Two Things That Could Be Improved
Makes connections with the text to self and other texts, ideas, issues, and historical contexts	1.	1.
	2.	2.
Identifies and compares codes and conventions in various media	1.	1.
	2.	2.
Reflects on the intent and purpose of the text	1.	1.
	2.	2.
Conveys new understandings about self and others based on his or her interactions with the text	1.	1.
	2.	2.

Final Project Rubric

Note: Students work on a blank copy with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement.

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Conveys new understandings about self and others based on his or her interactions with the text			
Extends ideas to create new ideas			
Establishes the significance of events and of conclusions that can be drawn from those events			
Creates expectations through predictable structures			
Recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing)			

Final Project Rubric—Sample

Criteria	5 Exceptional	3 Satisfactory	1 Areas for Improvement
Conveys new understandings about self and others based on his or her interactions with the text	Characters are presented as complex people, with good and bad points. Their reasons for speaking or acting as they do are complicated but clear. They change and grow in important and believable ways over time.	Characters are believable at times, but at others they are flat and/or stereotyped. Their reasons for speaking or acting as they do are sometimes clear. They may change, but the changes may not be important or believable.	Characters are presented as stereotypes and/or as very limited. Their reasons for speaking or acting as they do are not clear. They stay pretty much the same from the beginning to the end.
Extends ideas to create new ideas	Many of the ideas encountered in our readings and discussions during the unit have been used in the presentation and transformed into something completely new and original.	Some of the ideas encountered in our readings and discussions during the unit have been used in the presentation. At times these are used in new ways.	Only a few of the ideas encountered in our readings and discussions during the unit have been used in the presentation. These are used almost exactly as they were in the originals.
Establishes the significance of events and of conclusions that can be drawn from those events	In the story there are no extraneous events—everything that happens is an important part of the journey. The meanings of these events are clear and become subtle over time.	Many of the events in the story are important parts of the story, but some are less important. The meanings of the important events are usually clear. Sometimes the connections are a little too obvious, "telling" the audience right away what to think about the events.	The story contains a mixture of important and unimportant events so that the sense of a journey is often lost. Events often seem to happen for no reason, and when they are important, the audience may be told what to think about them.
Creates expectations through predictable structures	The presentation contains the steps of the heroic journey. The structure lets the reader or viewer know that type of experience might be coming at any point, but the originality of the writing or presentation brings the story to life, keeping it from feeling like it is following a formula.	The presentation contains many of the steps of the heroic journey. The structure usually lets the reader have a sense of what type of experience might be coming at any point, but at times it is used like a formula and the story loses its sense of being alive.	The presentation may contain a few steps of the heroic journey. The structure is used loosely and doesn't help the reader or viewer to know what type of experience might be coming at any point or it is used like a formula that keeps the story from coming to life.

Criteria	5	3	1
	Exceptional	Satisfactory	Areas for Improvement
Recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing)	The use of literary or directing devices is skilful and consistent. Not only are individual events given a strong emotional impact and sense of importance, but also the reader or viewer has a constant sense of being on a very important journey with the hero.	The use of literary or directing devices quite often gives individual events an emotional impact and sense of importance.	The use of literary or directing devices once or twice gives individual events either an emotional impact or a sense of importance.

Final Project Anecdotal Assessment

Presenter: Assessor:		
[[CSC] [C]	Drocontor:	Vecoceok:

Criterion	Two things that were done	Two things that could be improved
Conveys new understandings about self and others based on his or her interactions with the text	1.	1.
	2.	2.
Creates expectations through predictable structures	1.	1.
	2.	2.
Establishes the significance of events and of conclusions that can be drawn from those events	1.	1.
	2.	2.
Recognizes and uses a range of appropriate strategies (e.g., dialogue, tension or suspense, pacing)	1.	1.
	2.	2.

Criterion	Two things that were done	Two things that could be improved
Synthesizes ideas from various sources	 2. 	1. 2.

When you have completed this form, give it to the peer whose final project draft you assessed. He or she will use your helpful comments in revising the project for final presentation.

Create Your Own Hero's Journey

Applying What You Know

You have studied rituals, rites of passage, and hero's journeys and have seen how the hero's journey appears in a variety of situations. Now you are going to tell the story of a modern real-life hero's journey.

Design Your Hero's Journey
Step 1: Think of a real-life story that involved you, someone you know, or someone whom you know who is facing a major transition. Write about the type of transition that was involved.
·
Step 2: List at least three reasons why this transition was important to the person involved.
Step 3: List two or three reasons why the community or society needed the individual to complete this hero's journey successfully.

en

Step 5: Confer with me to be sure that you are on track.

Step 6: Plot your hero's journey. For help in this process, you can refer to the following tools:

- the anchor chart on the classroom wall
- "The Hero's Journey: What Makes a Hero?" organizer from the beginning of the unit
- the Heroic Journey booklet, pages 49–52
- copies of "The Hero's Journey: What Makes a Hero?" organizer that you have filled out for other stories

Use either a new copy of "The Hero's Journey: What Makes a Hero?" organizer, the Character: Journey Log organizer, or your own organizer to begin laying out the steps of your story and matching them to the steps of the hero's journey.

- **Step 7:** Share your story plan and organizer with a small group of classmates. Help one another to make your story plans as complete and effective as possible and to make sure that they fit as well as possible into the hero's journey pattern.
- **Step 8:** Decide on the form you will use to present your hero's journey. Share your plan with me.
- **Step 9:** Begin drafting the full form of your story or script. As you do so, follow the steps in the hero's journey, but also remember to use effective literary or directing devices to make your presentation as effective and important as possible. Remind yourself of details and devices that made the hero's journey texts you saw and heard about earlier in this unit exciting and engaging.
- **Step 10:** When your first draft is complete, fill in Part 1 of My Process and Strategies.
- **Step 11:** Meet with a classmate to share your first draft. Using the Final Project Anecdotal Assessment form, give your classmate the most helpful advice you can on how he or she can improve her or his presentation. When each of you has completed the form, talk together and share your thoughts. The idea here is to try to make both presentations the best they can be.
- **Step 12:** Fill in Part 2 of My Process and Strategies, and use it to guide your revisions.
- **Step 13:** Present your final product to the class, and take questions and comments afterwards.
- **Step 14:** As your classmates present their final products, use the Final Project Anecdotal Assessment form to give them honest and helpful feedback that praises what went well and that will help them to do even better on their next presentation.

My Process and Strategies Part 1 The most important and complicated ideas, information, and experiences I want to communicate or represent in this final project are Connections I see between traditional heroes' journeys and [name other texts, ideas, issues, or stories] have affected my creation in the following way: I find that using the predictable structure of the hero's journey has had the following effect on my creation: I have used the following literary and directing devices to make my creation more effective for my readers or viewers: I hope my creation has the following effect on my readers or viewers:

Part 2

(Complete after Final Project Anecdotal Assessment by	a peer.)				
Peer assessment done by:					
After my peer assessment, I am most pleased to know the	nat I did the following things well:				
1					
2					
3					
4					
5					
5					
After my peer assessment, I will make the following cha					
What I Could Do Better	How I Will Improve				
1.					
2.					
3.					
4.					
5.					
6.					

Hero's Journey Drafting Checklist

Name	Significant experience chosen	3 reasons for importance of event or experience	2–3 reasons community or society needs this	3–4 ways protagonist's behaviours change and importance of each	Story fits the hero's journey pattern on the organizer	Form for presentation decided and approved	Appropriate physical location for the "other" world	Sense of mystery, danger, risk	Major challenges and activities make initiate aware of changes to be made	Actions and items symbolize the changes	Final step: symbols of acceptance of new role	Ritual of celebration and memento

Unit 6 Major Text: Understanding and Responding to Character Development in a Longer Work

Introduction

A major text is a longer work (e.g., novel, play, film) that may be studied in the following ways:

- (a) an anchor text set by the teacher to be studied by all students at the same time
- (b) several texts chosen by the teacher; each student selects one and is grouped with other students who have chosen the same text
- (c) individual study of a text chosen by a student and approved by the teacher

Traditionally, teachers have chosen option (a), and this may be an effective approach to the first major text a class undertakes: It allows the teacher to establish routines and expectations while getting to know what sort of guidance and assistance individual students will need as readers or viewers. However, it is important that students also have the opportunity to study major texts that align with their individual interests and needs. Options (b) and (c) provide students with a choice in their learning and introduce a wider range of literature into the classroom environment. (For suggested guidelines for selecting major texts at various course levels, see Selecting Texts, pages 162–164, and Appendix F6: Double-Entry Journal.

Regardless of the approach, students can participate in whole-class and small-group activities even if they are reading or viewing different major texts. The inquiry questions and key ideas of this unit provide a common, unifying focus.

For clarity's sake, the learning experiences for this unit are organized as an option (b) approach to a novel. However, modifications may be made to suit options (a) and (c) and to suit plays and films.

A major text requires a significant investment of time to read. Class time will be allotted to reading, however it is expected that English 12 students will devote other time to reading as well. During the time that students are reading, they will be involved in learning experiences

connected to their reading, but they will also be involved in other class experiences. Therefore, it is not expected that every class period will be devoted exclusively to the major text.

The major text could be one part of another unit of study. For example, A Thousand Splendid Suns, by Khaled Hosseini, could be read in the context of a unit on the issue of social justice for women; Three Day Road, by Joseph Boyden, could be read in the context of a historical or cultural exploration of war and remembrance. Students may be involved in developing their writing and representing for inclusion in a portfolio, in which case the reading and study of the major text could produce work that becomes part of an extended writing or representing project.

All student and teacher resources referred to in this unit are listed by the Nova Scotia Department of Education on the Authorized Learning Resources (ALR) database.

It is important to note that teachers must use professional judgment based on their knowledge of their students when deciding on which works to set as a major text. Some works, while being rich reading/viewing experiences for students, deal with sensitive and potentially controversial material, and teachers need to be ready to prepare and guide students.

Inquiry Questions

- How does the author develop characters over the course of a longer work?
- How do the author's choices affect our response to the characters?

Key Ideas

- A believable, memorable character exists within a "world" that the author has carefully created.
- Point of view is an important factor in shaping our response to characters.
- Authors often use other characters to emphasize important aspects of the main character.
- Characters change and develop through responding to difficult choices and situations.

Suggested Grade Levels and Courses

English 12 (can be adapted to other grade levels)

 $(C) = Conversation, \ (O) = Observation, \ (P) = Product$ $FOR = Assessment \ for \ learning \ event, \ OF = Assessment \ of \ learning \ event$

Assessment Plan

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	Focuses							
			Speaking and Listening	tening	Reading	Reading and Viewing	ing		Writing of Repre	Writing and Other Ways of Representing	er Ways
			Uses speaking and listening Speaks with an awareness of Speaks with an awareness of	Listens actively with sogest bns ytivitisnas	Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively stxsf dguordt
Various discussions (whole class / small-group) ongoing-during the unit (Learning Experience 3) Note: Depending on the purpose and content of the discussions, the teacher focuses on a few criteria and a few students at a time.	Peer Note- Taking for Group Discussion form Teacher/Self/Peer Checklist (O/C) Teacher Speaking and Listening Rating Scale (O/C) Teacher Reading and Viewing Rating Scale (O/C)	 supports statements with relevant details (12:2.2) articulates, analyzes, and evaluates complex ideas and information (12:1.3 / 12:1.4) demonstrates critical thinking in responding to the ideas of others (12:1.1 / 12:1.2) asks appropriate questions (12:1.2 / 12:3.1) makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts (12:4.4 / 12:6.1) 	FOR/ FOR/ OF OF	FOR/ OF	FOR/ OF	FOR/ OF	FOR/ OF	FOR/ OF			

FOR/ OF	FOR
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FOR/	
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FOR/ OF	
 interprets details and subtleties to clarify gaps or ambiguities in texts (12:6.2) explains his or her own processes of drawing conclusions and making judgments while reading or viewing (12:4.5) evaluates the impact of the author's choices on the text's meaning and the reader's/ viewer's response (12:7.2) 	 explains his or her own processes of drawing conclusions and making judgments while reading or viewing (12:4.5) makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts (12:4.4 / 12:6.1)
	Teacher Reading and Viewing Rating Scale (P/C)
	Exit Slip 1 (Learning Experience 6)

Exit Slip 2	Teacher Reading	makes connections within						
(Learning	and Viewing	a text and between a text						
Experience 10)	Rating Scale (P/C)	and self, other texts, ideas,						
		issues, and historical contexts						
		(12:4.4 / 12:6.1)		20	GOD	a C		
	•	explains his or her own		2	5	5		
		processes of drawing						
		conclusions and making						
		judgments while reading or						
		viewing (12:4.5)						

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	uses						
			Speaking and Listening		Reading and Viewing	ving		Writing of Repre	Writing and Other Ways of Representing	r Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	sensitivity and respect Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
Response Journal Sample #1 (Learning Experience 1) Note: One sample is not likely to meet all criteria; however, they are listed here to acknowledge the individual choices students make when responding to the text. Also, the teacher may ask for a sample that meets a few specific criteria.	Response Journal Rubric Teacher/Self/Peer Checklist (O/C) and Representing Rating Scale (O/C) Teacher Reading and Viewing Rating Scale (P/C)	 extends ideas to create new ideas (12:8.1) uses examples or illustrations to convey meaning (12:8.1) experiments with various possibilities, forms, and structures (12:9.2 / 12:10.1) makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts (12:4.4 / 12:6.1) interprets details and subfleties to clarify gaps or ambiguities in texts (12:6.2) 		FOR	POR	FOR	FOR	FOR	FOR	FOR

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FOR	POR
 explains his or her own processes of drawing conclusions and making judgments while reading or viewing (12:4.5) evaluates the impact of the author's choices on the text's meaning and the reader's/ viewer's response (12:7.2) 	 uses note-making strategies to learn and to represent understanding (12:8.2) extends ideas to create new ideas (12:8.1) uses examples or illustrations to convey meaning (12:8.1) makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts (12:4.4 / 12:6.1) interprets details and subtleties to clarify gaps or ambiguities in texts (12:6.2) explains his or her own processes of drawing conclusions and making judgments while reading or viewing (12:4.5) evaluates the impact of the author's choices on the text's meaning and the reader's/ viewer's response (12:7.2)
	Teacher/Self/Peer Checklist (O/C) Teacher Writing and Representing Rating Scale (O/C) Teacher Reading and Viewing Rating Scale (P/C)
	Double-Entry Note-Making #2 (Learning Experience 8)

			1	
	er Ways	Vləvitəəffə səfsəinummoD through texts	FOR	FOR
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	FOR	FOR
	Writing of Repre	Uses writing and representing to think, explore, and learn	FOR	FOR
		ot yllutthguodt to texts	FOR	FOR
	ving	Understands the craft of the author or creator	FOR	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR	FOR
	Reading	Reads and views with comprehension	FOR	FOR
Focuses	tening	Listens actively with sepect bis your fivitisines		FOR
ctional	Instructional Focuses Speaking and Listening	Speaks with an awareness of		FOR
Instruc		Uses speaking and listening to think, explore, and learn		FOR
Assessment Criteria (Outcomes)			(See above)	Specific criteria will depend on the focus of the conference. A conference may focus only on speaking and listening, reading and viewing, or writing and representing—or there may be a blend of some criteria from each strand.
Assessment Tool			(See above)	Conference Notes (C)
Assessment Event/Artifact			Response Journal Sample #2 (See above)	Student-teacher conference (Learning Experience 18)

FOR	FOR
FOR	FOR
 uses note-making strategies to learn and to represent understanding (12:8.2) explains his or her own process of drawing conclusions and making judgments while reading or viewing (12:4.5) evaluates the impact of the author's choices on the text's meaning and the reader's/ viewer's response (12:7.2) 	(See above)
Writing and Representing Rating Scale Reading and Viewing Rating Scale (P/C)	(See above) (P/C)
Notes Sample #3 (Learning Experience 13)	Response Journal Sample #3 (Learning Experience 13) (See above)

	S	through texts	
	er Way	Communicates effectively	OF
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing of Repre	Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to	OF
	ving	Understands the craft of the author or creator	OF.
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	OF
	Reading	Reads and views with comprehension	OF
Focuses	-ocuses	Listens actively with sepect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 uses examples or illustrations to convey meaning (12:8.1) makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts (12:4.4 / 12:6.1) interprets details and subtleties to clarify gaps or ambiguities in texts (12:6.2) explains his or her own process of drawing conclusions and making judgments while reading or viewing (12:4.5) evaluates the impact of the author's choices on the text's meaning and the reader's/ viewer's response (12:7.2)
Assessment Tool			Teacher Writing and Representing Rating Scale Teacher Reading and Viewing Rating Scale (P)
			Rat
Assessment Event/Artifact			Test (Learning Experience 20)

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extends ideas to create new ideas (12:8.1) uses example or illustrations to convey meaning (12:8.1) experiments with various possibilities, forms, and structures (12:9.2) makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts (12:4.4 / 12:6.1) interprets details and subtleties to clarify gaps or ambiguities in texts (12:6.2) explains his or her own process of drawing conclusions and making judgments while reading or viewing (12:4.5) evaluates the impact of the author's choices on the text's meaning and the reader's/ viewer's response (12:7.2)			
• • • • •			
Reponse journal rubric Student Self-Assessment End Notes (P/C)			
Response journal submitted (Learning Experience 20)			

Instructional Plan and Learning Experiences

Check It Out

In recent years the list of **Authorized Learning Resources** (ALR) for high school English language arts has been greatly expanded. Also, through **Department of Education** initiatives, teachers have received additional texts to develop classroom libraries. See The Classroom Library, page 169-171, for more information.

Introduction

Select several novels (four to six) that

- meet a range of interests and needs among your students
- enable students to address the inquiry questions and key ideas of the unit
- allow students to work toward achieving the specific curriculum outcomes for the unit, using the designated assessment criteria (See the Assessment Plan above and Outcomes and Criteria, p. 558.)

Prepare to give book talks that will help each student choose the novel best suited to him or her. Your talk should include the basic five Ws information (who, what, when, where, why) for each book as well as a short passage from each that is suitable to read aloud and that focuses on an aspect of the inquiry questions.

Prepare student handouts and assessment tools for the following learning experiences.

Learning Experience 1

The following pre-reading activity

- allows students to access prior knowledge
- helps to introduce students to the inquiry questions and key ideas of the unit in a concrete rather than an abstract way
- engages students in reflective writing, which will play a large part in their study of the major text

Whole-Class / Explicit / **Supportive Instruction**

Ask students to think of a book, film, or TV show that they have read or viewed in which there was a particularly memorable or interesting character. Students write for about 10-15 minutes, describing a character and focusing on two or three reasons why this character stays with them. Make sure that students understand that they are writing to collect their thoughts, not to produce an essay, and that no one will be made to read her or his writing out loud. Ask them to try to keep on writing during the time allotted, getting down as many details as they can remember and/or exploring why they felt a connection to the character.

Note: You write too—on the same topic and at the same time. This shows students that you value this writing and allows you to put yourself in the place of the students as they tackle the topic. Do not prepare this in advance. Students need to see you sharing the task.

Make a copy of the Bookmark (p. 560) for projection. After writing, project the Character Questions and review them with students. Explain that an important part of the unit involves thinking about the choices authors make to convey information about characters. Then slowly read aloud your own piece of writing, stopping occasionally to identify something in your writing that pertains to the listed items. Ask students to help you do this. It is important that you model what you are asking students to do, not that you emerge as the teacher-expert whose writing lines up with all of the items on the list. (Alternatively, a student volunteer could model this process.)

Students use the Character Questions as they silently reread what they have written so far. Students make note of where they see an item on the Bookmark that applies to their own writing. They can simply annotate their own writing, using the number of the character question on the list. Circulate to assist anyone who is struggling to see the connections. (Students could also be given the choice to work in pairs to annotate each other's writing.)

Survey students to identify strategies they were able to use in their writing. For example, you might say "How many of you mentioned a difficult choice or decision? How many introduced a second character to explain something about the first character?" Note the number of times a strategy/question is mentioned (and if something is not mentioned). Ask students to mention anything not already discussed.

Everyone, including you, now returns to the original writing and writes for another 10 minutes or so, to extend thinking. They could, for example,

- return to the item on the list that they found most relevant to what they had started to write and continue to discuss this
- choose an item they hadn't considered and see if they can now apply the item to the character
- consider the reasons they connect with, care about, or empathize with the character (if they hadn't done this earlier)

Students keep their writing for inclusion in their Response Journals. (See Learning Experience 3 below.)

Check It Out

Write Beside Them: Risk, Voice, and Clarity in High School Writing by Penny Kittle (Heinemann, 2008)

Introduce students to the selected books for this unit. Deliver the book talks. Tell students that they will have a few days to make their choices before work on this unit will begin. In deciding what is the best choice for them, students must take into account

- · their own interests as a reader
- their particular needs as a reader (e.g., the chosen book must be sufficiently challenging)
- how they will be assessed and how they will demonstrate learning (something you will be explaining in detail; see below)

Also make it clear that everyone must consult you about his or her book choice.

Whole-Class / Explicit / Supportive Instruction

Options:

Anchor text chosen by the teacher: There are many introductory activities to prepare students to read and view. See especially *Deeper Reading: Comprehending Challenging Texts*, 4–6, by Kelly Gallagher, pages 38–45, "Framing Activities to Use Before Reading a Major Work."

Individual study: After becoming familiar with what is expected in this unit, a student submits a written proposal describing the text to be studied and explaining how it will allow him or her to meet your expectations. A copy of the proposal is made available to the teacher. The teacher and student confer before the proposal is approved.

Learning Experience 3

During the time that students are making up their minds about book choices—and to help them do so—clarify what this unit entails, referring to their experience with the pre-reading, Learning Experience 1, as an illustration.

Post the inquiry questions and key ideas, making sure that students know these will focus their study of the major text and will provide a unifying concept even though they may be reading different books.

Distribute and discuss Outcomes and Criteria (pp. 558–559). This document will be referred to frequently as work progresses so that students can see that the learning experiences they engage in support the achievement of the outcomes.

Distribute Response Journal (pp. 561–563) and go over the expectations for its use. (Students' pre-reading activity writing becomes part of this journal.) The assessment tools include a Response Journal Rubric (p. 565). Give students a copy of this and go over it with them. You are encouraged to involve the students in co-constructing the rubric descriptors. Students need to know early on how they will be assessed.

Explain the difference between assessment for learning and assessment of learning so that students understand that they have a number of opportunities to show their achievement of the outcomes. Explain that the assessment for and of speaking and listening outcomes is not dependent on several distinct assessment events but is ongoing throughout the unit. Advise students that they will be getting regular feedback from you, over the course of the unit, regarding their progress in achieving the outcomes.

Explain that students will be asked to engage in self- and peer assessment. It is especially important to stress that whenever they are asked to do self- or peer assessment, they will not assign a mark or use a rating scale and their honest assessment and feedback will support their own and their classmates' learning.

Note: There are two assessment tools to assist students with self-and peer assessment. See Peer Note Taking for Group Discussion (p. 566) and Teacher, Self-, or Peer Checklist (p. 569). Make these available early in the semester so that students are clear about what to look for when they reflect on their own work or are called upon to give feedback to others.

Learning Experience 4

Once students have finalized their book choices, determine how they will be grouped for the duration of the unit. Ideally, each group will consist of three to five students, all of whom are reading the same book.

Options:

Anchor text: Students can still be assigned to a reading or viewing group to maximize opportunities for discussion and collaboration.

Individual study: Students can still form discussion groups to explore how the inquiry questions and key ideas pertain to their various texts.

See Assessment Experiences, pp. 109, 139, and 180.

See Co-Constructing Assessment Criteria, p. 74.

Check It Out

"103 Things to Do Before/ During/After Reading" by Jim Burke (www.englishcompanion. com/assignments/ reading/103readingactivities. htm)

Check It Out

Deeper Reading: Comprehending Challenging Texts, 4–12, by Kelly Gallagher, pp. 107–114, "Building Effective Groups" (Stenhouse, 2004)

Review Reading Comprehension Strategies (p. 568): By the English 12 level, students are expected to be conversant with explicit reading strategies; however, this cannot be taken for granted—explicit instruction may be necessary for some students. Review the strategies and supply students with tools to remind them as they read.

Distribute Reading Comprehension Strategies and Bookmark. Refer back to the Outcomes and Criteria handout and show students how Reading Comprehension Strategies gives concrete suggestions to help them meet the assessment criteria. Explain that while fluent readers

may use the strategies automatically, part of comprehension is knowing how you know what you know (metacognition). Remind them that one of their assessment criteria is "Explains his or her own processes of drawing conclusions and making judgments while reading or viewing." The bookmark is intended for use as students read, as a handy reminder. Note that the character questions on the bookmark were used for the pre-reading activity, Learning Experience 1, and will help them track

information to answer the inquiry questions.

Check It Out

Whole-Class / Explicit /

Supportive Instruction

When Kids Can't Read, What Teachers Can Do: A Guide for Teachers 6–12, by Kylene Beers: **Appendix C: contains Bookmark** Templates that may be copied for classroom use

The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession, by Jim Burke, pp. 88–99, "Strategies to Improve Reading Skills": contains Sample Bookmarks that may be copied for classroom use

See also Strategic Reading Resource Center: www.iptv.org/ pd/strategicreading

Use a mentor text to model a think-aloud. (See Sample Think-Aloud, pp. 567–568, for an indication of what this might consist of using Khaled Hosseini's novel A Thousand Splendid Suns.) The think-aloud can be used to

- review reading strategies
- · model an activity that students will use from time to time in their reading groups
- give students an understanding of the kinds of specific text information they will be noting in order to answer the inquiry questions

Note: Make sure that students are aware that you don't expect them to do think-alouds all the time or to annotate every page of the book. However, you do want them to be aware of strategies that help determine what is important as they read.

By now students have chosen their text and have begun to read. More fluent, dedicated readers may complete their initial reading within a week; others will have to be more closely monitored to ensure that the reading progresses steadily. There should be class time set aside to read but with the expectation that students will read independently outside of class. Students also need the opportunity to discuss the text during the reading process rather than waiting for everyone to finish reading. This is especially important as students begin to read the text. The first class devoted to the student texts could be as follows:

If there is a sufficient comfort level in the reading group at this stage and if students are roughly at the same point in their reading, have them take turns reading and thinking aloud about the first chapter (or designated number of pages). One member of the group acts as recorder, noting the questions and predictions that arise during the think-aloud. The recorder then dictates his or her notes so that everyone has a record of these initial questions and predictions.

OR

If more appropriate, depending on the students and texts, students can read the first chapter (or designated number of pages) independently or in pairs. Individuals or pairs generate and record initial questions and predictions, which can be shared with other members of their reading group.

Note: Make sure that students have access to sticky notes/flags, and direct them to flag pages when they note passages that need further attention, either for clarification or to refer to in the discussion.

About 10 minutes before the end of the class, each student individually fills out an exit slip (Exit Slip 1, p. 570) to submit before leaving.

Learning Experience 7

Review the exit slips before the next class. Use the Exit Slip (Teacher Thinking) grid, page 571 (one per group), to make notes. Use the Teacher Reading and Viewing Rating Scale, page 573, to track indicators of individual achievement of pertinent outcomes. Sort the exit slips and teacher thinking grids by groups.

Option: Anchor text: It may be suitable to use the opening of the text for the Think Aloud.

Adaptation: For students who need further explicit practice with reading strategies, see Teaching in Action, Grades 7–9: A Teaching Resource, p. 62.

Small-Group / Individual Instruction / Independent

Check It Out

In *Deeper Reading*, pp. 58–59, Gallagher outlines a "Twenty Questions" strategy to encourage students as they begin a major text.

Whole-Class / Small-Group / **Supportive Instruction**

At the beginning of the next class, briefly address commonalities within the whole class. Then have students return to their groups. Students continue or complete their discussion and sharing from the previous class while you visit each group and use information from that group's exit slips as a basis to confer. This means that your interaction with the group is determined by the issues they have raised, and your task is to encourage them by becoming part of the discussion. You will probably spend about 10 minutes with each group. Meanwhile, groups that have finished the previous day's activity can go on with their reading. (See the introduction to this unit.)

While conferring with each group, determine how much reading needs to be done before the next time they meet. Allow about three days during which there will be class time set aside to read and respond in the journal and during which reading or responding will be the chief homework expectation.

Learning Experience 8

locations.

Engage students in whole-class discussion using a mentor text that allows students to put some of the assessment criteria into a context.

- Evaluate the impact of the author's choices on the text's meaning and the reader's response.
- Make connections (in this case, connecting later information in a text to prior knowledge).
- Explain their own processes of drawing conclusions and making judgments while reading.

The following is based on two excerpts from Joseph Boyden's novel Three Day Road. The first excerpt is the novel's prologue (two pages); the second is the last two pages of the chapter entitled "Learning" (pp. 87–88 in the 2005 paperback edition). These two excerpts are parallel, involving the same two characters and told from the point of view of one of them but occurring some 10 years apart and in different

Have students read the prologue. Don't supply a context; instead, say, for example,

Read this short prologue. Obviously the writer thought this sequence was important enough to put it first and set it apart. Make a few notes about the setting, the two boys (Xavier and Elijah) and their relationship with each other and with their environment, and anything else you notice.

Whole-Class / Explicit / **Supportive Instruction**

Check It Out

Get It Written, Get It Right!, by Anne Ratchford, Chapter 4, "Novels: A Year in the Life": contains examples and activities that focus students on the author's craft

After the students have had the chance to think independently about what they have read, engage them in a discussion that brings out some of the details the author uses to convey place and atmosphere and what we can conclude about who these boys are and how they are different from each other. Draw students' attention to the fact that Boyden lets us form our own judgments about the boys by showing them, through speech and action, rather than by telling us what to think.

Draw students' attention to the first-person point of view. Ask students to think of alternative choices (e.g., third-person omniscient, third-person limited, Elijah rather than Xavier) and to suggest how this would have a different impact. Because of their limited knowledge of this text, students may not be able to articulate this; however, pointing it out prepares them to keep thinking about the author's choice of point of view in the novel they are reading.

Have students read the second excerpt. This time provide more context. For example,

The novel doesn't stay with Xavier and Elijah as boys but moves forward about eight to 10 years. They are now in the Canadian army in the trenches of Belgium during World War I. Their superior officers have noticed that their experience as Cree hunters from the bush of northern Ontario has given them the talents needed to be snipers. That is, it is their job to conceal themselves from the Germans and wait patiently for the chance to shoot soldiers manning the enemy trenches. This passage describes their first "kill." Read it again, and make some notes about what you observe about the setting, character, and point of view.

The discussion should now focus on the similarities and differences between the two passages, particularly on how the second passage confirms or changes our impressions of and attitudes toward Xavier and Elijah.

Ask students to select a few pages from the novel she or he is studying and to use double-entry note-making (Double-Entry Note-Making Form, pp. 575–576) to convey his or her thinking about the chosen passage. Ask students to pay attention to the impact of the author's choices and to make connections with prior knowledge of the text. The Double-Entry Note-Making form will be submitted as an assessment for learning.

On the day that the reading-group meetings resume, students do the following activity as a preparation for whole-class discussion. It may take up most of a class, which means that students won't get to the discussion until the next class. While some students might want to get straight to the discussion, the writing and the reading of one another's writing allow all students a chance to reflect and gather their thoughts, which should make the subsequent discussion more inclusive.

Small-Group / Supportive Instruction

Incorporating technology:

- Set up an online class discussion forum.
- Have students create blogs from the point of view of a character.

Students consult their Bookmark. Each member of the group selects a different Character Question from the list. In their Response Journal, students write for about 10 minutes, focusing on how and what they learn about a character in their novel through the lens of the Character Question they have chosen. Make sure that students know that this is reflective writing that is meant to explore and extend their thinking. (See Response Journal, pp. 561–563). Encourage them to support their ideas with examples and to ask questions in their writing. Remind them that it is a sign of thinking if they tackle ambiguities and that it is okay to express confusion. Let them know ahead of time, however, that other members in the group will read and respond to their writing.

After about 15 minutes, even if students are still writing, ask them to finish whatever sentence they are writing. Each student then passes his or her writing to the student to the right, so that everyone in the group has someone else's writing. Tell the students to read what has been written and to then continue the discussion in the writing. Students put their name in the margin of their classmate's paper at the point where they took over the writing. Point out that students may, for example,

- agree with something that has been written and offer an example of their own as support
- respectfully disagree and suggest a different interpretation
- ask questions and try to answer them (or try to answer questions that the writer has raised)
- introduce a new, but related, idea

This process continues until everyone in the group has had the chance to read and respond to everyone else's writing.

When students get back the piece they started, tell them to read from the top and to highlight three statements that they want to explore further in their writing and to discuss with the group. (They may, of course, have more to talk about; however, being asked to select the three that most strike them might lead to their reading carefully and focusing on what is most relevant.) Tell students that this material will be part of the basis of discussion during the next class.

At some point during class, meet briefly with each group to make sure that the reading is on track. This reinforces expectations that the reading is ongoing and should have reached a certain point by now. It is also a signal to anyone who is falling behind to consult you privately. Negotiate a reasonable amount of reading to be done for the next class. (Ask students who are reading ahead to keep in mind that for discussion purposes they should remember that not everyone has read as far.)

Learning Experience 10

At the beginning of the next class, give each student a copy of Peer Note Taking for Group Discussion (p. 566). Remind them that this is a way to support one another with honest feedback and will not translate into a mark.

Each group member takes a turn presenting one of the ideas that he or she highlighted from the previous day's writing, explains why it struck him or her, and asks for others' opinions. If time permits, after everyone has had a turn, they can go around again with another highlighted item. However, don't let this part of the discussion go on indefinitely.

Next, have the groups return to the questions and predictions they generated after reading the first chapter (or designated number of pages) of their novel. Together, they go through these to see what they have answered, or can answer, and whether any of their predictions have come true.

Sit in with each group to observe and, if necessary, facilitate. However, keep students aware that their discussion should be with one another and not centred on you.

Allow time for students to give feedback to individual group members based on the peer note taking.

Before leaving class, each student fills out and submits an exit slip. (See Exit Slip 2, p. 577).

Small-Group Instruction / Independent

Continue to set reading goals. Provide opportunities for students to write and represent regularly in their response journals. (See below for examples.) As specified in the Assessment Plan, assess journal samples at regular intervals and provide feedback. (See Response Journal Rubric, p. 565.) Also, provide regular opportunities for students to receive peer feedback. Teacher, Self-, or Peer Checklist (p. 559) will help with this, but students can also give more explanation of their assessment through writing or conferring.

Inform students that over the next several classes, while they continue to read, class learning experiences will focus on three areas: the world of the novel, point of view, and contrasting characters. Instruct each group member to select a few pages from his or her novel that have not yet been discussed and to prepare to read them aloud to the group and to lead discussion about them in a few days' time. Their discussion should focus on at least one of the three areas, but most likely they will touch on all three. Tell them to use Double-Entry Note-Making Form (pp. 575–576) and/or Compare-and-Contrast Chart (pp. 578–579) and Venn Diagram (p. 580) to help prepare for leading their discussion.

Learning Experience 12

This activity is designed to help students represent their understanding of a character's world (see Key Ideas, p. 531) through poetry (see Assessment Criteria: experiments with various possibilities, forms, and structures) (p. 559). It can be started fairly early in the reading and revisited as the students' knowledge of a character expands and they see how the character changes or grows through experience.

Give students a mentor text such as George Ella Lyon's "Where I'm From." (See Model Poem, p. 585, for a poem that was written using this model.) Explain that the speaker uses and combines detailed images from her life to convey a sense of what shaped her. (See www. georgeellalyon.com/audio/where.mp3.) Reread the poem out loud and explain any obscure references.

In pairs or triads, students (who are reading the same novel) read the poem out loud once more before there is any discussion. Ask students to make at least one observation about each of the following:

- content (e.g., How many specific details are there? What sort?)
- structure (e.g., Is it random or is there some rationale for the order? Why do the lines break where they do?)

Check It Out

In Deeper Reading, Gallagher outlines a strategy called "Character Charts" to help students track characters (pp. 60-61).

Small-Group / Supportive Instruction / Independent

Check It Out

Reading, Writing, and Rising Up: Teaching about Social Justice and the Power of the Written Word, by Linda Christensen, pp. 18-22 and 126-130 (George Ella Lyon's poem appears on p. 18)

Up Home by Shauntay Grant (Nimbus, 2009)

Wordplaygrounds: Reading, Writing, and Performing Poetry in the English Classroom by John S. O'Connor, Chapter 6

- poetic devices/techniques (e.g., alliteration, metaphor, repeated phrases)
- tone (e.g., How does the speaker feel about her world? How do you know?)

The pairs or triads then choose a character from their novel, agree on a particular point in the story, and brainstorm a list of specific details and observations about that character. Note that it does not have to be the main character.

Individually, each student uses the list they made together to craft a poem that the chosen character might write. Students can then share their efforts with one another and other members of their group. Individual efforts become part of a student's Response Journal. Later in the reading, a student could write another version or a sequel that includes details that have further shaped the character, thereby representing an understanding of how a character changes and grows through difficult choices and situations.

Technology Integration: Post the poems on an online forum or blog.

Learning Experience 13

Use a mentor text to conduct a focus-lesson on point of view. The following is based on a passage from Margaret Laurence's *The Stone Angel* (Chapter 4). It is about one and a half pages, beginning with "When the war came ..." and ending with "... his letters were always very badly spelled."

Give each student a copy of the passage and sufficient context, such as the following:

The story is told from the point of view of the main character, Hagar Shipley, who is an old woman remembering and trying to come to terms with her life. At this point, she is thinking back to World War I when her older son, Marvin, joined the army and was about to leave the small Manitoba town in which they lived to go overseas. In this passage she recalls the day he came to say goodbye. (She refers to her husband, Bram, Marvin's father, in the passage.)

Read the passage out loud and ask the students for their comments, particularly what they can conclude about Hagar from this passage alone. It's worth noting that the passage touches on a number of the items on the Bookmark (e.g., the past, strengths and weaknesses, relationships, defining moments). However, the focus should be on how the first-person point of view shapes a mixed reaction to Hagar. It moves us between the events of the past as Hagar saw them and Hagar's present thoughts and attitudes as she reflects on the past. But even as she

Whole-Class / Explicit Instruction

expresses regret at a lost, important moment with her son, she is harsh and dismissive: "He sent postcards from France, saying precious little." Such a statement reveals a great deal about her, and it is more effective coming from her own mouth than from, say, a third-person narrator's explanation. Students can also consider how a sympathetic response is created for Marvin. For example, Hagar dwells on Marvin's poor spelling, but we note that he faithfully wrote home once a month.

Tell students to experiment with point of view by selecting a passage from their novel and retelling it from a different perspective. For example, they might write a letter adopting the persona and voice of a secondary character. They should include this in their Response Journal, along with their observations about how a change in point of view can affect a text's meaning and a reader's response.

Learning Experience 14

Use a mentor text to conduct a focus-lesson on how a character is revealed through relationships and interactions with other characters. Put particular focus on contrasting characters. Students will also think about defining moments: how an author gives us flashes of insight into something essential about a character through his or her speech and actions. The following is based on the first 10 pages of *Lord of the Flies* by William Golding (from the beginning to the point when Ralph, directed by Piggy, first blows the conch shell).

Whole-Class / Small-Group / Explicit / Supportive Instruction

Have students read the excerpt independently, using a graphic organizer such as a Venn Diagram (p. 580) or Compare-and-Contrast Chart (pp. 578–579) to record what they notice about Ralph and Piggy. Tell them to take into account physical description, speech (both what they say and how they say it), attitudes (to each other and to the situation they are in), interests or preoccupations, what information we are given about their pasts, etc.

In groups (or in whole-class discussion) students share their ideas. Have students then choose some defining moments for each character and for the relationship between them. (For example, Ralph is intrigued by the conch's beauty and novelty; Piggy by its monetary value and potential usefulness. Their relationship is defined, however, by the fact that blowing the conch, thereby summoning the other boys, is a joint enterprise: Piggy isn't strong enough to blow the conch; Ralph is able to, but he needs Piggy's instruction.) Have students consider the effect of our being introduced to Ralph not only through his interactions with his environment but in the company of a contrasting character like Piggy.

Optional: Students can do some response writing on the topic of character foils by writing about how this technique is used in, for example, their favourite sitcom, drama, or soap opera.

Students select a passage from their novel and follow the same process as above to show how authors reveal characters through their interactions with others, particularly with contrasting characters. Their findings can be their contribution to the discussion in Learning Experience 15.

Note: This may be a good opportunity to rearrange groupings, giving students the chance to share insights with those not in their reading group.

Learning Experience 15

Groups meet for presentations and discussions, as assigned. Tell students that this time they will peer assess, using the speaking and listening and reading and viewing sections of Teacher, Self-, or Peer Checklist (p. 569).

Each student reads aloud the pages he or she has selected and uses his or her double-entry notes and/or graphic organizers as a basis for explaining his or her thinking. The others join in the discussion. Before moving on to another student, the first presenter adds to his or her notes any extensions of ideas or new ideas that came up in the discussion. This process continues until all of the students have presented.

Ask students to attach their peer assessments to their notes and submit them for assessment.

Learning Experience 16

When students are about midway through reading their novel (that is, at a point when they have sufficient basis for judgment), have each student independently write an answer to this question: How effectively has the author developed the characters so far? From their thinking about this, help students construct a rubric to apply to an author, using the three levels that are being used in their assessment: exceptional, satisfactory, and areas for improvement. As they continue to read, students can return to the author rubric and confirm, revise, and extend their insights about the author's craft.

Small-Group Instruction / Independent

Check It Out

In The English Teacher's Companion, Burke provides a Literature Circle Discussion Director (p. 60) that may be copied for classroom use.

Whole-Class / Supportive Instruction / Independent

Groups spend a class or two reading and giving written feedback to samples from the response journals. Tell them that they will also fill out peer assessment checklists, this time using the reading and viewing and writing and representing criteria on the Teacher, Self-, or Peer Checklist (p. 569).

Small-Group Instruction / Independent

Each student chooses two pieces of his or her own work for group members to read and respond to. One is a piece of reflective writing; the other is another form of writing and representing. Students can remove the relevant passages from their response journals and attach to each item a page for written feedback. Tell students to write at the top of the attached pages what specific feedback they are looking for. For example, a student who has written about an event from a particular character's point of view might ask for suggestions about how better to capture that character's voice. By specifying what they want to know about their own work, students are performing a kind of self-assessment while at the same time freeing the peer assessor to focus on the aspect of the work that they have been invited to comment on.

Students read or view their classmates' work and give descriptive written feedback. Some prompts could include

- something I like ...
- something I wonder ...
- something I suggest ...
- something that makes me think ...

Students fill out the peer assessment checklist and return it to the author, who includes it in his or her response journal.

Note: The feedback can take the form of a peer conference, using the same format as a student-teacher conference. See Conference Notes 3 (Writing and Representing), p. 590.

Learning Experience 18

During the next few classes, as students are finishing their reading and are involved in other learning experiences, conduct individual student-teacher conferences.

Decide on a focus for the conference. This may vary from student to student. For example, one student's conference might focus on speaking and listening, another's on reading and viewing, and another's on writing and representing. Or the focus could incorporate a few criteria from each strand. By using the Teacher, Self-, or Peer Checklist, each student can help determine what he or she thinks is the most important focus.

Direct each student to fill out the relevant Conference Notes form(s) (see pp. 586–591). This can be a basis for discussion, with the teacher adding his or her comments and recommendations.

During or immediately following the conference, add your own comments or recommendations, which the student can record on her or his copy.

Learning Experience 19

When students have completed the reading of their novels, their writing and discussion should focus on questions such as the following:

- What "tested" the characters? For example, when was a character called on to make a difficult choice or face a difficult situation? How did his or her actions affect our response to and understanding of him or her?
- To what extent did the character get "what he or she wanted"?
- How effective was the ending in solidifying our sense of the character? What were other plausible choices?
- How has the character changed? What contributed to the change?

Students revisit some of their earlier responses, questions, and predictions to discuss or write about how their thinking has developed or changed. In particular, they should return to their written assessment of the author's craft (above).

Students use the Bookmark to discuss or write about three strategies from the Character Questions that they believe are the most relevant in the development of the character(s) in their text.

Learning Experience 20

Students prepare for and/or complete the following final assessment events:

- Students write an in-class test that focuses on the inquiry questions and key ideas. (See Test on Assigned Passage, pp. 582–584.)
- Students submit their Response Journal, selecting items for particular attention and writing end notes (see End Notes for Response Journal, p. 592) in which they answer some questions to assist in their self-assessment.

Extension: Some of the work in the Response Journal can be developed and polished as a finished product as an assessment of learning. Representations can go on display and be the basis of short presentations to the class.

Individual / Supportive Instruction

Check It Out

In *Deeper Reading*, Gallagher outlines a strategy called "Shift Chart" for recording significant character "shifts" (pp. 60–62).

Outcomes and Criteria

In this unit, students will be assessed according to both outcomes and criteria. An outcome is a very general statement, from our province's curriculum guide, of what students are expected to know and to be able to do. A criterion is more specific and helps us to know what achieving the outcomes looks and sounds like. The following table outlines the Nova Scotia grade 12 outcomes and criteria that we will work toward in this unit.

Assessment Criteria	Outcomes	
	Speaking and Listening	
Supports statements with relevant details	12:2.2 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	
Articulates, analyzes, and evaluates complex ideas and information	12:1.3 articulate, advocate, and justify positions on an issue or text in a convincing manner, showing an understanding of a range of viewpoints 12:1.4 listen critically to analyze and evaluate concepts, ideas, and information	
Demonstrates critical thinking in responding to the ideas of others	12:1.1 examine others' ideas and synthesize what is helpful to clarify and expand their own understanding 12:1.2 ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information	
Asks appropriate questions	12:1.2 ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information 12:3.1 consistently demonstrate active listening and a concern for the needs, rights, and feelings of others	
Reading and Viewing		
Makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts	12:4.4 use the cueing systems and a variety of strategies to construct meaning in reading and viewing complex and sophisticated print and media texts 12:6.1 make informed personal responses to increasingly challenging print and media	
and instanced contexts	 texts and reflect on their responses make connections between their own values, beliefs, and cultures and those reflected in literacy and media texts 	
	analyze thematic connections among texts and articulate an understanding of the universality of many themes	
	demonstrate a willingness to explore diverse perspectives to develop or modify their points of view	
Interprets details and subtleties to clarify gaps or ambiguities in texts	12:6.2 articulate and justify points of view about texts and text elements • interpret ambiguities in complex and sophisticated texts	

Explains his or her own processes of drawing conclusions and making judgments while reading or viewing	12:4.5 articulate their own processes and strategies in exploring, interpreting, and reflecting on sophisticated texts and tasks
Evaluates the impact of the author's choices on the text's meaning and the reader's/viewer's response	 12:7.2 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
	Writing and Other Ways of Representing
Uses note-making strategies to learn and to represent understanding	 12:8.2 use note-making strategies to reconstruct increasingly complex knowledge explore the use of photographs, diagrams, storyboards, etc., in documenting experiences
Extends ideas to create new ideas	 12:8.1 use writing and other ways of representing to explore, extend, and reflect on their experiences with and insights into challenging texts and issues the writing processes and strategies they use their achievements as language users and learners the basis for their feelings, values, and attitudes
Uses examples or illustrations to convey meaning	 12:8.1 use writing and other ways of representing to explore, extend, and reflect on their experiences with and insights into challenging texts and issues the writing processes and strategies they use their achievements as language users and learners the basis for their feelings, values, and attitudes
Experiments with various possibilities, forms, and structures	 12:9.2 demonstrate an understanding of the ways in which the construction of texts can create, enhance, or control meaning make critical choices of form, style, and content to address the increasingly complex demands of different purposes and audiences 12:10.1 apply their knowledge of what strategies are effective for them as creators of various writing and other representations

Bookmark

Cut out the following table. Fold it lengthwise to create a double-sided bookmark. Use it as you read to remind you of reading strategies and to help you answer the inquiry questions.

Reading Strategies	Character Questions
Make Connections Think, "What does the text remind you of?" T-S (text to self) T-T (text to text) T-W (text to world)	1. THE PAST What details from the past have shaped or affected the character? 2. THE SETTING (e.g., time, place, atmosphere, culture, history) What do we learn from the character's
Visualize Create pictures and images in your mind. Infer Look for hints the author has left about the text.	interactions or connections with the setting? 3. POINT OF VIEW Whose perspective do we get and what impact does that have? What happens if you take another perspective?
Ouestion Ask questions about the text. Determine Importance Think about your purpose for reading. What are you trying to find out? Read for key information.	4. CONFLICT What does the character want most? What or who obstructs the character's progress? 5. STRENGTH/WEAKNESS What are the character's most significant traits, both positive and negative? Can a strength also be a weakness?
Analyze Look closely at the text. How is it written? What is it about?	6. RELATIONSHIPS What do we learn about the character through his or her important relationships? 7. CHARACTER FOIL
Synthesize Build new ideas. Think about what you already knew and how that knowledge fits with what you have just read.	Which character most contrasts with the main character (e.g., in terms of attitude, morals, behaviour)? How does this affect our response to the main character? 8. DEFINING MOMENT How does a difficult choice or situation reveal something essential about the character? 9. DEVELOPMENT When do you see signs of change or growth in the character as the story unfolds? 10

Response Journal

Use a binder as your Response Journal.

On most of the days that we are reading and viewing and discussing the text, you will write or represent your responses in your Response Journal. From time to time, you will be asked to submit your responses so that you can receive descriptive feedback. You will also have the opportunity to seek feedback from classmates. When we finish this unit, you will submit your Response Journal for a final assessment of learning.

The Response Journal will help you to demonstrate how well you have achieved the specific reading and viewing and writing and representing outcomes designated for this unit, particularly with respect to the unit's inquiry questions and key ideas. (See Sample Response Journal Rubric, p. 565, for specific assessment information.)

Reflective Writing

Included in your Response Journal will be some pieces of reflective writing in which you explore and extend your own thinking. I'll often give you prompts for this, but you don't have to wait for me if you have an idea of your own.

Teachers assess this kind of writing by looking at the substance and level of engagement. Substance is emphasized because one usually cannot explore in a few sentences; you might put down a good idea and then leave it before you have allowed yourself to take your thinking further. By pushing yourself to continue writing, you are giving yourself a chance to think. Engagement means that there is evidence of thinking—that is, you cannot just fill a page with words. Sometimes you may ramble a bit as you work your way toward an idea or insight. Sometimes you may change your mind about something as you write. (If this happens, never discard the paper and start again; it shows that you are thinking, that you are aware of complexities, and that you are open to considering other points of view.)

Reflective writing is not about taking a debater's position on something and defending that position to the exclusion of all else. It can work best when you don't feel you know everything but are willing to consider possibilities and various points of view. It is also a sign of thinking when you back up your observations and opinions with specific examples (from reading or from life).

Reflective writing should not be in point form. That works against the continuity of thought that grows from connecting ideas through sentences and paragraphs. Teachers do not expect this writing to be as free of mechanical errors as they would a final-draft writing. However, you should be sure that your work can be easily read.

The following are some suggestions to guide you:

- 1. Don't sit and look at the empty page as you try to work out what to say. Start somewhere. Remember that you are using the writing to think.
- 2. Ask yourself questions (in writing). Try to answer them, but allow yourself to admit when you can't arrive at a satisfactory conclusion. There is nothing wrong with words/phrases like "maybe" or "it could be" or "I wonder what the writer meant when …"
- 3. While liking or not liking something is a valid comment, leaving it at that is pretty basic. You can and should express your preferences, but this sort of writing should show a willingness to examine initial reactions and to try to understand the reasons for your personal responses.
- 4. It is often useful to try to articulate a point of view different from your own. This may or may not lead you to change your original view, but at least your opinion becomes more informed as a result of understanding other perspectives.
- 5. Invite a classmate to read and respond in writing to something you've written.
- 6. Revisit earlier pieces. You are bound to see something that sparks further thought.

Various Ways of Responding

One of our assessment criteria is "Experiments with various possibilities, forms, and structures." This means that you are required to use a range of methods, structures, and topics to show your responses to and understanding of the text. In addition to reflective writing, these could include, for example,

- anecdotes from your own life that relate to the text
- quotations and interesting words (e.g., what strikes you about the language in the text)
- additional information you have gathered to help extend and clarify the text
- poetry you write that is based on the text
- sketches, diagrams, storyboards, or mandalas that help illuminate the text or express your thinking

- music that you can imagine as the score in a film version of a text
- a letter to a character or to the author
- a letter that a character from this text might write, for example, to a character in another text
- a new ending or additional chapter or scene; a flashback or flashforward
- a retelling of an incident in the text from another point of view, especially from the point of view of a character who doesn't have much of a say
- a newspaper account of an event in the story

Reading Comprehension Strategies

This table outlines strategies used by fluent readers. You probably use some or most of these strategies automatically. However, the table helps us to understand how we make meaning as we read. Then, as we encounter challenging texts, we have greater confidence in our ability to meet the challenge.

Strategy		Looks Like
Connecting	Linking what is being read with personal experience, with what was previously read, and with a knowledge of the world to better understand what is being read	 This reminds me of a time when Oh. This part explains the part on page Something like this came up in history class when we discussed
Questioning	Asking questions about the text or the topic in order to better understand what is being read	 Before I started to read, I wondered I am confused because the story seems to jump around a lot. Why did the author do this? This part makes me wonder about Why did the author use more than one storyteller?
Inferring	Interpreting "clues" left by the author and combining this with prior knowledge to create meaning	 Based on what I am reading, I think the word means I think because it says This part combined with the part on page leads me to conclude
Visualizing	Picturing ideas and images based on the language and description used by the author.	 I can picture the part where it says I can imagine what it must be like to I like the way the author describes
Determining Importance	Knowing what is important and being able to identify key ideas	 This is about This is important because This information doesn't seem to add anything to the story. This sentence is in a paragraph by itself so it must be emphasizing something. The most important thing that happened in this chapter is
Analyzing	Examining parts or all of a text in terms of its content, structure, and meaning	 I notice the author used this technique or word choice I think the author tried to This doesn't fit with what I know. This would have been better if
Synthesizing	Building a new understanding by combining what is already known with what was read	 Now that I have read this, I am beginning to think differently about I already knew about but I didn't realize that Some of the details in this chapter add up to

Sample Response Journal Rubric

Note: Students work with the teacher to co-construct the descriptors in the categories of exceptional, satisfactory, and areas for improvement. See Co-Constructing Assessment Criteria (p. 74) for more information.

Assessment Criteria	Exceptional	Satisfactory	Areas for Improvement
Makes connections within a text and between a text and self/other text/ideas/issues/historical contexts.	Consistently makes insightful connections among various elements within the text, focusing on answering the Inquiry Questions and demonstrating mastery of the Key Ideas of this unit Consistently makes insightful connections between the text and self/other text/etc.	Makes relevant connections among various elements within the text focusing on answering the Inquiry Questions and exploring the Key Ideas of this unit Makes relevant connections between the text and self/other text/etc.	Needs to make more/clearer connections among various elements within the text, focusing on answering the Inquiry Questions and exploring the Key Ideas of this unit. Needs to make more/clearer connections between the text and self/other text/etc.
Interprets details and subtleties to clarify gaps or ambiguities in text.	Identifies and clarifies significant complexities/ambiguities, demonstrating understanding of how details/subtleties affect the text's meaning	Identifies and tackles some complexities/ ambiguities, demonstrating attention to how details/subtleties affect the text's meaning	Needs to pay more attention to details/ subtleties that affect the text's meaning
Explains own processes of drawing conclusions and making judgments while reading/viewing.	Clearly articulates both what he or she knows and how he or she knows it	Works to explain both what he or she knows and how he or she knows it	Needs to explain not only what he or she knows but how he or she knows it
Evaluates the impact of the author's choices on the text's meaning and the reader's and viewer's response	Discusses all of the Key Ideas in terms of the choices an author has made, explains the impact of the author's choices, and assesses the degree to which the author's choices are effective	Discusses some of the Key Ideas in terms of the choices an author has made and explains the impact of the author's choices	Needs more discussion of some of the Key Ideas in terms of how the author's choices create meaning and affect the reader/ viewer
Extends ideas to create new ideas	Consistently uses writing to extend and develop ideas discussed in class and to extend and develop own thinking. Persists when tackling complexities/ambiguities to arrive at a stronger understanding	Uses writing to extend and develop ideas discussed in class and/or to extend and develop own thinking	Needs to go beyond recording ideas from class discussion and/or mentioning ideas without exploring them
Uses examples and illustrations to convey meaning	Consistently supports and clarifies ideas by using a variety of examples/illustrations that show in-depth knowledge of the text and growing mastery of the Key Ideas	Usually supports and clarifies ideas with examples/illustrations that show knowledge of the text and exploration of the Key Ideas	Needs to support and clarify ideas with more specific examples/ illustrations that show greater knowledge of the text and exploration of the Key Ideas
Experiments with various possibilities, forms, and structures	Experiments with most of the "various ways of responding" outlined in the Response Journal handout (pp. 561–563) and/or includes additional possibilities	Experiments with several of the "various ways of responding" outlined in the Response Journal handout	Needs more experimentation with the "various ways of responding" outlined in the Response Journal handout

Peer Note Taking for Group Discussion

It is difficult to participate fully in a discussion while keeping track of information that will provide peer assessment feedback. The following table is intended to help you to make quick notes about your peers' participation without interrupting the flow of discussion. Simply make a brief note in the appropriate box of what was said and who said it. You don't have to fill in all of the boxes; nor do you have to say something about every group member in every discussion. (However, if you find you do not have feedback for a particular student, next time you can make a point to be especially attentive to what that student says.) At the end of a discussion, write up any relevant feedback and give that to the individual concerned.

A helpful new idea or insight	A good supportive detail or example
A clear connection with one of the key ideas	Something that cleared up confusion
A question that made me think	A question that helped me better explain what I was thinking

Sample Think-Aloud

Text: A Thousand Splendid Suns, by Khaled Hosseini, Chapter 1 (four pages)

Teacher to class: I am going to read you a few pages from the opening chapter of *A Thousand Splendid Suns*, a novel set in Afghanistan. From time to time I will stop and "think aloud" about what strikes me as I read. Have your Reading Comprehension Strategies handout ready as a reference. Help me to identify which of the reading strategies I am employing.

The text says	My thinking		
Mariam was five years old the first time she heard the word <i>harami</i> .	This is the first sentence of the novel, and it's set apart as a separate paragraph. This means it's important, so I wonder why the author didn't tell us the meaning of that word.		
the day when Jalil visited her at the kolba.	Who's Jalil? What's his relationship to Mariam? There's another word that the author doesn't explain. But the phrasing tells me it's a place, maybe a dwelling?		
"You are a clumsy little harami."	This is said by Mariam's mother (Nana) when she's angry, so <i>harami</i> is not a compliment.		
Jalil never called Mariam this name. Jalil said she was his little flower.	Jalil seems a lot nicer than Mariam's mother. We still don't know who he is, though. He's older, so maybe he's her father. But he doesn't live with them. We were told before that he visits.		
Herat, the city where Mariam was born, in 1959	This means Mariam would be five in 1964. The cover tells me that the story spans about 30 years. I wonder how the author figured out where and how to start.		
"He betrayed us, your beloved father He cast us out of his big fancy house like we were nothing to him"	So he is her father, but why did he cast them out? Since I now know that harami means illegitimate, then he wasn't married to Mariam's mother. I can understand why she sounds bitter. And yet he seems to care about Mariam, treating her kindly, telling her stories.		
Nana had been one of the housekeepers. Until her belly began to swell.	These two short sentences are placed alone in a separate paragraph. They really stand out because they come after a couple of paragraphs that fill in the missing information about Jalil, that he has three wives and nine legitimate children and that he is very rich. Actually, the second "sentence" is a fragment. The author could have made it part of the first sentence, but this way you really pay attention to how getting pregnant changed things for Nana.		
the collective gasp of Jalil's family sucked the air out of Herat.	That's a good image. I can imagine it as a cartoon of how they all reacted to the news of Nana's pregnancy. Also, the image is reported as something Nana said, which fits with her scornful attitude and makes her sound feisty.		

"I wish my father had had the stomach to sharpen one of his knives and do the honourable thing."	At first I thought "the honourable thing" was to fight Jalil. But then Nana says that it might have been better for Mariam to be "spared the grief of knowing what you are." I think now that "the honourable thing" would have been for her father to kill her and her unborn child! Does Nana believe this or is she being sarcastic about what others believe?
"Like a compass needle that points north, a man's accusing finger always finds a woman. Always. You remember that, Mariam."	This ends the chapter. I think it, too, is "a compass needle," telling us what to expect as a theme of the novel—that women get blamed for the failings of men.

Teacher to class: Now I'm going to pull together what I've noticed so far and see how this passage can be connected to the inquiry questions and key ideas for the unit and how it fits with our earlier discussion about how authors create memorable characters.

Connect

I think I understand some of the author's choices. He could have started with a lot of description of the setting and filled us in on background information about the culture. But by introducing us to the world of the novel through focusing on the experience of a small child in a particular place, the author makes it easier for the reader to relate. For one thing, no matter what place or time period we live in or culture we are part of, we can understand Mariam's response, at five years old, both to her mother's anger and her father's kindness. At the same time, the author has to introduce us to a place, time, and culture that we may not know much about. The use of the non-English words helps do this. It is a little bit like visiting a country and starting to become familiar with some of the expressions. I noticed that as the chapter goes on, the author fills us in on some of the history and geography of the region through references to the stories Jalil tells Mariam—again, keeping it on a level with her perspective and understanding at age five.

The author creates some questions in my mind that get answered as the chapter unfolds, so after only a few pages I know quite a bit about Mariam's parents and the circumstances that have led them to this point. At first I simply disliked Nana because of her harsh treatment of Mariam. By giving us important information from the past, however, the author makes it possible to feel great sympathy for her and to understand her bitterness without condoning her treatment of Mariam. I think that's part of why the author delayed giving us the details about Nana and Jalil's relationship. We are sort of set up to see Nana and Jalil as the five-year-old Mariam sees them. Then we find out that it's far more complicated than "bad Nana" and "good Jalil."

Question

Since we essentially get Mariam's perspective, why didn't the author use the first-person point of view?

Predict

I think Mariam will have to deal with many experiences that reinforce what Nana said about women getting blamed. I also think she will later have more interactions with her "legitimate" siblings. I think Jalil will find himself in a position to make up for his "betrayal"—but will he do so?

Teacher, Self-, or Peer Checklist

Student:			
Assessed by	/:		

Date:	Date:	Date:	Date:	Date:	
Activity:	Activity:	Activity:	Activity:	Activity:	
					Speaking and Listening
					Discusses complex ideas and information
					Supports ideas with relevant details or examples
					Considers new ideas and varying points of view
					Respectfully suggests a different interpretation
					Builds on own and others' ideas
					Asks others' opinions
					Asks questions to clarify
					Asks questions to provoke further thought
					Asks supportive questions to help others develop or express ideas
Date:	Date:	Date:	Date:	Date:	
Activity:	Activity:	Activity:	Activity:	Activity:	
					Reading and Viewing
					Makes connections among different parts of a text
					Makes connections between the text being studied and self, other
					texts, ideas, life issues, etc.
					Addresses ambiguities; tries to clear up confusion
					Explains own processes of drawing conclusions or making judgments
					Evaluates the impact of the author's choices
Date:	Date:	Date:	Date:	Date:	
Activity:	Activity:	Activity:	Activity:	Activity:	
					Writing and Representing
					Uses note-making strategies to prepare for or follow up on discussion
					Writes reflectively to extend thinking
					Shows an understanding of the key ideas in relation to the text
					Uses examples or illustrations to explain thinking and show knowledge of the text
					Experiments with various possibilities, forms, and structures
					Shows commitment to developing the Response Journal over the course of the unit

Exit Slip 1

Name:	Date:
Title of text:	
I have read to page	
A word or phrase that sums up the main character (so far) is	
One detail that led me to conclude this is on page	
Give a short quotation or explanation.	
I believe that this connects with the following key idea	6.11
☐ A believable, memorable character exists within a "world" that the author has	carefully created.
Point of view is an important factor in shaping our response to characters.Authors often use other characters to emphasize important aspects of the ma	in abaractar
☐ Characters change and develop through responding to difficult choices and si	
This is because	cuucions.
(Choose one and explain) I like / I dislike / I wonder / I predict	

Exit Slip (Teacher Thinking)

Class:			Date:	
Title of text:				
Group Participants:				
·				
		Comments	Actions	/ Next Steps
Details identified show an understanding of the character	Got it			
	Not Yet			
Examples and comments demonstrate an understanding of the key ideas	Got it			
	Not Yet			
Examples and comments demonstrate engagement with the text	Got it			
	Not Yet			

Teacher Speaking and Listening Rating Scale

The following rating scale is meant to assist the teacher when focusing specifically on an individual's speaking and listening of a major text.

It is not necessary for every learning experience to target each of the criteria to be assessed, as long as students get sufficient opportunity to demonstrate achievement of each. AAE: Articulates, analyzes, and evaluates complex ideas and information

Criteria to be Assessed: RD: Supports statements with relevant details

1 = Areas for Improvement

CT: Demonstrates critical thinking in responding to the ideas of others AAQ: Asks appropriate questions 3 = Satisfactory 5 = Exceptional

Name Date Learn							ľ				ŀ				ŀ				
Learn	e			Date				Date				Date				Date			
6	Learning Experience	xperie	ıce	Lear	Learning Experience	erience		Learning Experience	ıg Expe	rience		Learnir	Learning Experience	rience		Learning Experience	g Expe	rience	
RD	AAE	CT	AAO	RD	AAE	CT	AAO	RD	AAE	CT	AAQ	RD	AAE	CT ,	AAQ	RD ,	AAE	CT	AAQ
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Teacher Reading and Viewing Rating Scale

The following rating scale is meant to assist the teacher when focusing specifically on an individual's reading and viewing of a text. It is not necessary for every learning experience to target each of the criteria to be assessed, as long as students get sufficient opportunity to demonstrate achievement of each.

MC: Makes connections within a text and between a text and self, other texts, ideas, issues, and historical contexts Criteria to be Assessed:

ID: Interprets details and subtleties to clarify gaps or ambiguities in texts

OP: Explains his or her own processes of drawing conclusions and making judgments while reading or viewing

IAC: Evaluates the impact of the author's choices on the text's meaning and the reader's/viewer's response

1 = Areas for Improvement

3 = Satisfactory

5 = Exceptional

		4.	IAC									
		erience	0P									
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	Date	Learni	MC									
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			IAC									
		Learning Experience	0b									
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	Date	Learni	MC									
			IAC									
		Learning Experience	0P									
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	Date	Learni	MC									
			IAC									
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	Date	Learn	MC									
-	Name											

Teacher Writing and Representing Rating Scale

The following rating scale is meant to assist the teacher when focusing specifically on an individual's writing and representing of a major text. It is not necessary for every learning experience to target each of the criteria to be assessed, as long as students get sufficient opportunity to demonstrate achievement of each.

Criteria to be Assessed: NMS: Uses note-making strategies to learn and to represent understanding

UE: Uses examples or illustrations to convey meaning

EI: Extends ideas to create new ideas

EX: Experiments with various possibilities, forms, and structures

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		Learning Experience	NE										
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5 = Exceptional	Name												

Double-Entry Note-Making Form

Name:	Date:
Novel title:	
	e text and to record your thoughts, feelings, questions, etc. Let the okmark remind you of the kinds of comments you might make.
The Text Says (on page)	I Think Because
1.	
2.	
3.	
4.	
5.	
Connect the dots:	
1. Write a paragraph in which you synthesize so	ome of the information above.
	·····

2. Ask a question/questions.
3. Make a prediction/predictions.
4. Additional notes from group or class discussion (when applicable).

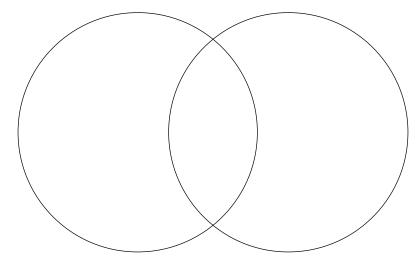
Exit Slip 2

Name:	Date:
Title of text:	
I have read to page	
During today's discussion, I found that I gained the most ins	ight into a character when/from
On my first Exit Slip I described the main character as	
☐ (EITHER) I still believe this because (new specific evidence	•
\square (OR) I've changed my mind (new specific evidence from t	text, p. #)
Exit Slip 2	
Name:	Date:
Title of text:	
I have read to page	
During today's discussion, I found that I gained the most ins	ight into a character when/from
On my first Exit Slip I described the main character as	
on my more zare sup i described the main character as	
☐ (EITHER) I still believe this because (new specific evidence	e from text, p. #)
\square (OR) I've changed my mind (new specific evidence from t	text, p. #)

Compare-and-Contrast Chart

1. What is the most significant similarity? Explain why.
2. What is the most striking difference? Give a specific example of where and how the author made you aware of this. Explain why the difference is important.
3. Additional ideas and insights following group or class discussion.

Venn Diagram



What is the most significant similarity? Explain why.
What is the most striking difference? Give a specific example of where and how the author made you aware of this. Explain why the difference is important.
Additional ideas and insights following group or class discussion (when applicable)

Test on Assigned Passage (Teacher Information)

Students know in advance that the focus will be on answering the Inquiry Questions and applying the Key Ideas. They are told to pre-select some passages, from various parts of the text, to which they will be able to refer (see especially Part 2); they may annotate these passages with sticky notes. However, they are also told that they will respond to a segment of the text chosen by you; they won't know what this segment is until the test.

During the test, students may refer to their own annotated text and their Bookmark (Reading Strategies and Character Questions).

You may prefer to have students answer on lined paper.

Inquiry questions: How does the author develop characters over the course of a longer work? How do the author's choices affect our response to the characters?

Key Ideas (Major Text Unit)

- A believable, memorable character exists within a "world" that the author has carefully created.
- Point of view is an important factor in shaping our response to characters.
- Authors often use other characters to emphasize important aspects of the main character.
- Characters change and develop through responding to difficult choices and situations.

Assessment criteria for this test:

- uses examples/illustrations to convey meaning
- shows an understanding of the key ideas in relation to the text
- · interprets details and subtleties to clarify ambiguities
- explains his or her own processes of drawing conclusions and making judgments
- makes connections among different parts of the text
- evaluates the impact of the author's choices

Test on Assigned Passage

Part 1

Read the assigned passage. Choose three statements from the passage that best help you to answer the inquiry questions.

Quotation 1 from Assigned Passage:	Key Idea(s):
Explanation: How does this quotation illustrate the key idea	(s)?
,	,
Quotation 2:	Key Idea(s) #:
Quotation 2.	ncy raca(s) ".
	() 2
Explanation: How does this quotation illustrate the key idea	(S)?
	Т
Quotation 3:	Key Idea(s) #:
Explanation: How does this quotation illustrate the key idea	(s)?

Part 2

Select a second passage from another part of the text and explain two significant ways in which the passage

Example 2:			
Level:	 	 	
Explanation:			
,	 	 	
Example 3:			
Level:	 	 	
Explanation:	 	 	

Model Poem

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(By B. J. Wilson, modelled on George Ella Lyon's poem "Where I'm From")
I am from ...
I am from a people who were free to roam this
native land,
but now must be reserved.
I am from a land that was rich in offerings;
now a land which resentfully
and unwillingly gives up her issue.
I am from great forests—trees, which reached towards
an open sky-once-but now are fallen sentinels,
uprooted and dragged from sacred places.
I am from animals of wild, vast plains, from places untamed—
but now; freedom spent,
barred and placed in cages—fenced-off, man-made havens.
I am from waters, flowing and ebbing, clear and clean—in oceans, lakes,
rivers, and streams; waters that now are infested,
Humanity-polluted, slimy, green.
I am from the air, fresh and refreshing, breath that invigorates
breath that is life—but now the air is tainted
stale, suffocating, choking-
strangling life.
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Conference Notes 1 (Speaking and Listening) Name: _____ Date: _____ Put a check mark in the left-hand column wherever you think an item describes you. Put a question mark if you are not sure or if you think you need to do more. **Teacher or Peer** Student Check Mark **Speaking and Listening** Discusses complex ideas and information Supports ideas with relevant details or examples Considers new ideas and varying points of view Respectfully suggests a different interpretation Builds on own and others' ideas Asks others' opinions Asks questions to clarify Asks questions to provoke further thought Asks supportive questions to help others develop or express ideas **Student Comments:** Strengths (Be as specific as you can in identifying your strengths. When possible, give an example.)

Areas for improvement (Identify areas you believe you need to improve, and describe what assistance you would like.)
Teacher or peer comments and recommendations:

Conference Notes 2 (Reading and Viewing) Name: _____ Date: _____ Put a check mark in the left-hand column wherever you think an item describes you. Put a question mark if you are not sure or if you think you need to do more. **Teacher or Peer Student Check Mark Reading and Viewing** Makes connections among different parts of a text Makes connections between the text being studied and self, other texts, ideas, and life issues, etc. Addresses ambiguities; tries to clear up confusion Explains own processes of drawing conclusions or making judgments Evaluates the impact of the author's choices **Student Comments:** Strengths (Be as specific as you can in identifying your strengths. When possible, give an example.) Areas for improvement (Identify areas you believe you need to improve, and describe what assistance you would like.)

Teacher or peer comments and recommendations:							

Conference Notes 3 (Writing and Representing) Name: _____ Date: _____ Put a check mark in the left-hand column wherever you think an item describes you. Put a question mark if you are not sure or if you think you need to do more. **Teacher or Peer Student Check Mark** Writing and Representing Uses note-making strategies to prepare for or follow up on discussion Writes reflectively to extend thinking Shows an understanding of the key ideas in relation to the text Uses examples or illustrations to explain thinking and show knowledge of the text Experiments with various possibilities, forms, and structures Shows commitment to developing the Response Journal over the course of the unit **Student Comments:** Strengths (Be as specific as you can in identifying your strengths. When possible, give an example.)

Areas for improvement (Identify anything you believe you need to work on, and describe what assistance you would like.)
Teacher or peer comments and recommendations:

End Notes for Response Journal

The last entry in your Response Journal will be your written self-assessment.

First, review the Response Journal Rubric. This will remind you of the areas I focus on to arrive at an overall evaluation.

The following questions/tasks are meant to help you do some self-assessment and explain your thinking about the work you have done. Whenever possible, give specific examples to support your comments. (The rubric should help you with this.) Use sticky notes or flags to label particular passages that you wish to bring to my attention.

- 1. Label the piece in the journal that you are proudest of. In what ways do you think this piece allowed you to demonstrate what you have learned?
- 2. Other than the piece mentioned in #1, select (and flag) two other pieces that you want to bring to my attention. One should be a piece of reflective writing, and the other should show an alternative way of responding. Give your reasons for selecting these two.
- 3. Can you find (and flag) evidence in the journal that shows you have dealt with all of the key ideas for this unit?
- 4. Where do you think you successfully tackled a complexity or ambiguity in the text? (flag, include annotation)
- 5. What role did peer or teacher feedback play in the development of the journal? For example, mention a suggestion that (a) you acted on and say how the suggestion affected your work or (b) you considered carefully but decided to take a different direction and say why and to what effect.
- 6. If you were to add one other statement to the key ideas for this unit, what would it be and why?
- 7. Anything else?

Proposal for Further Development

Select some aspect of the work you have done in the Response Journal that you will develop as a finished product for inclusion in your portfolio (or as part of another project). Explain what you have to do to make it publishable.

Unit 7 Author Study

Inquiry Question

• To what degree is it possible for an adult to write a realistic depiction of teenage life?

Key Ideas

Before students can take a critical approach to examining features of the author's craft or thematic issues found within a body of work, it is imperative that they are given explicit instructions regarding reading strategies to ensure that they have the critical reading skills to unlock the meaning found within texts. This unit will

- provide examples of how to give students opportunities to further develop their fluency and efficiency with using these reading strategies
- allow students to read widely from a single author's work
- allow students to consider how an author approaches an issue in multiple texts
- allow students to develop questioning skills while working in collaborative groups

Suggested Grade Levels and Courses

English 10; however, it would also be appropriate for English/ Communications 11 and English/Communications 12, with a few modifications.

Assessment Plan

 $(C) = Conversation, \ (O) = Observation, \ (P) = Product$ $FOR = Assessment \ for \ learning \ event \ OF = Assessment \ of \ learning \ event$

	er Ways	Communicates effectively through texts		
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts		
	Writing of Repre	Uses writing and representing to think, explore, and learn		
		Responds thoughtfully to		
	ving	Understands the craft of the author or creator		
	Reading and Viewing	Uses reading and viewing to think, explore, and learn		
	Reading	Reads and views with comprehension	FOR	FOR
Instructional Focuses	tening	Listens actively with sepect		
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose		
Instru	Speakin	Uses speaking and listening to think, explore, and learn		
Assessment Criteria (Outcomes)			 articulates specific strategies used to create meaning when interacting with difficult texts (10:4.3) articulates the process (metacognition) used to figure out meaning (10:4.4) 	 identifies the organization/ structure of a text (10:4.5) identifies how literary devices (such as flashback) affect a text (10:7.4)
Assessment Tool			Pre-assessment form	Anecdotal Notes (P)
Assessment Event/Artifact			Pre-assessment	Timeline for "Pull" (Learning Experience 1)

Journal response for "Pull"	Rubric for Journal	•	demonstrates thinking about the reasons for his or her						
(Learning Experience 1)	Responses (P)		personal responses to texts (10:6.1)						
		•	articulates an understanding						
			that a text is universal						
			and can teach vicariously						
			about our own and others'						
			humanity (10:6.2)		FOR	FOR	FOR	<u>~</u>	FOR
		•	extends ideas to create new						
			ideas (10:8.1)						
		•	integrates personal						
			experience into writing/						
			representing (10:8.1)						
		•	gives opinions and personal						
			responses to what has been						
			read (10:6.1)						
							-		

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	er Way	Communicates effectively through texts	
	nd Othe enting	Engages in processes to create a wide range of texts	
	Writing and Other Ways of Representing	Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to	
	ing	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	ening	Listens actively with snatsized toget	
tional I	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 employs various strategies to solve unknown words (10:4.4) uses "fix-up" strategies when decoding and meaning are breaking down (10:4.4) articulates specific strategies used to create meaning when interacting with difficult texts (10:4.3) articulates the process (metacognition) used to figure out meaning (10:4.4)
Assessment Tool			Word Solve Tracking Sheet (0)
Assessment Event/Artifact			Word Map (P) (Learning Experience 2)

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								FOR											
demonstrates thinking about the reasons for his or her	personal responses to texts (10:6.1)	articulates an understanding	that a text is universal and can teach vicariously	about our own and others'	humanity (10:6.2)	extends ideas to create new ideas (10:8.1)	integrates personal	experience into writing/ representing (10:8.1)	gives opinions and personal	responses to what has been read (10:6.1)	gives evidence from the text	or from personal experience	to support his or her responses (10:6.1)	considers the significance of	events and ideas (in texts or	in life) (10:7.6)	experiments with various	possibilities/forms in writing	,
•		•				•	•		•		•			•			•		_
Rubric for Journal	Responses (P)																		
Journal response for "Scars"	(Learning Experience 2)																		

	8	through texts	
	r Way	Communicates effectively	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing of Repre	Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to	FOR
	ving	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	tening	Listens actively with sepect	
ctional	Speaking and Listening	Speaks with an awareness of	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			makes connections between text and self, other texts, ideas, issues, and historical contexts (10:6.2) uses prior knowledge to construct meaning and can articulate this process (10:4.3) uses "fix-up" strategies when decoding and meaning are breaking down (10:4.4) employs various strategies to solve unknown words (10:4.4) identifies key points in a text (10:5.1) articulates questions about a text (10:6.2)
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Assessment Tool			Reading Strategy Tracking Sheet (0)
Assessment Event/Artifact			Group discussion, Chapter 1 of <i>The Space Between</i> (Learning Experience 4)

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FOR	FOR
 makes inferences based on clues left by the author and the reader's own knowledge (10:7.2) identifies the organization/ structure of a text (10:7.2) 	 makes connections between text and self, other texts, ideas, issues, and historical contexts (10:6.2) uses prior knowledge to construct meaning and can articulate this process (10:4.3) uses "fix-up" strategies when decoding and meaning are breaking down (10:4.4) employs various strategies to solve unknown words (10:4.4) identifies key points in a text (10:5.1) articulates questions about a text (10:5.1) makes inferences based on clues left by the author and the reader's own knowledge (10:7.2) identifies the organization/ structure of a text (10:7.2)
	Reading Strategy Tracking Sheet (P)
	Reading strategies Learning Experience 5)

	S	through texts		
	er Way	Communicates effectively		
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts		
	Writing of Repr	Uses writing and representing to think, explore, and learn		
		Responds thoughtfully to	FOR	
	ving	Understands the craft of the author or creator		FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR	
	Reading	Reads and views with comprehension		FOR
Instructional Focuses	tening	Listens actively with sepect		
ctional	Speaking and Listening	Speaks with an awareness of		
Instru	Speakin	Uses speaking and listening to think, explore, and learn		
Assessment Criteria (Outcomes)			 articulates questions about the text (10:6.2) distinguishes between points that are central and those that are peripheral (10:5.1) 	 makes connections between text and self, other texts, ideas, issues, and historical contexts (10:6.3) connects new information to previous understandings (10:6.2) makes inferences based on clues left by the author and the reader's own knowledge (10:7.2)
Assessment Tool			Literature Circle Tracking Sheet (P/0)	Anecdotal Notes—Making Connections: "The Test" (P/O)
Assessment Event/Artifact			Literature circle discussion, questions and flagged passages (Learning Experience 6)	Making connections "The Test" group discussions (Learning Experience 7)

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demonstrates thinking about the reasons for his or her personal responses to texts (10:6.1) articulates an understanding that a text is universal and can teach vicariously about our own and others' humanity (10:6.2) extends ideas to create new ideas (10:8.1) integrates personal experience into writing/representing (10:8.1) gives opinions and personal responses to what has been read (10:6.1) gives evidence from the text or from personal experience to support his or her responses (10:6.1) experiments with various possibilities/forms in writing (10:9.1)
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Rubric for Journal Responses (P)
Journal response for "The Test" (Learning Experience 7)

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	er Ways	Vləvitəəffə səfsəinummoD through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
		Uses writing and representing to think, explore, and learn	
		Responds thoughtfully to texts	OF.
	ing	Understands the craft of the author or creator	OF
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	OF
	Reading	Reads and views with comprehension	OF
-ocuses	ening	Listens actively with sepect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 makes connections between text and self, other texts, ideas, issues, and historical contexts (10:6.2) uses prior knowledge to construct meaning and can articulate this process (10:4.3) uses "fix-up" strategies when decoding and meaning are breaking down (10:4.4) employs various strategies to solve unknown words (10:4.4) identifies key points in a text (10:5.1) articulates questions about a text (10:6.2)
Assessment Tool			Co-Constructed Checklist/Rubric (P/C)
Assessment Event/Artifact			Text annotation (Learning Experience 8)

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		0F		
		0F		
		0F		
makes inferences based on clues left by the author and the reader's own knowledge (10:7.2)	identifies the organization/ structure of a text (10:7.2)	connects new information to previous understandings (10:6.2)	distinguishes between points that are central and those that are peripheral (10:5.1)	identifies how literary devices (such as flashback) affect a text (10:7.4)
•	•	•	•	•

	Ways	Communicates effectively through texts	OF.
	Reading and Viewing of Representing	Engages in processes to create a wide range of texts	
		Uses writing and representing to think, explore, and learn	90
		Responds thoughtfully to	-OF
		Understands the craft of the author or creator	OF
		Uses reading and viewing to think, explore, and learn	OF
	Reading	Reads and views with comprehension	
Instructional Focuses	tening	Listens actively with seapect	
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instru		Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 looks critically at what has been created, who created it, and how and when it was created (10:7.7) demonstrates thinking about the reasons for his or her personal responses to texts (10:6.1) articulates an understanding that a text is universal and can teach vicariously about our own and others' humanity (10:6.2) extends ideas to create new ideas (10:8.1)
Assessment Tool			Rubric for Journal Responses (P)
Assessment Event/Artifact			Final journal reflection entry (Learning Experience 8)

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 integrates personal experience into writing/representing (10:8.1) gives opinions and personal responses to what has been read (10:6.1) gives evidence from the text or from personal experience to support his or her responses (10:6.1) experiments with various possibilities/forms in writing (10:9.1)
•

Assessment Criteria (Outcomes)
articulates questions about a
uses clues in a text to make
predictions (10:4.3)
summarizes the main idea of a text (10:4.3)
connects new information
to previous understandings (10:6.2)
makes connections between
text and self, other texts, ideas, issues, and historical
contexts (10:6.2)
uses visualization techniques
to create meaning while
readıng (10:4.3)

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OF.	
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 uses "fix-up" strategies when decoding and meaning are breaking down (10:4.4) employs various strategies to solve unknown words (10:4.4) identifies how literary devices (such as flashback) affect a text (10:7.4) 	 articulates specific strategies used to create meaning when interacting with difficult texts (10:4.4) articulates the process (metacognition) used to figure out meaning (10:4.4)
	Self-assessment (P)
	Self-assessment (Learning Experience 8)

Instructional Plan and Learning Experiences

Pre-Assessment

Individual

It is always beneficial to get a sense of the prior experience that students have with a topic before beginning any unit. Have students complete the Pre-Assessment form (pp. 619–620) by rating their familiarity with 10 common reading strategies and their prior experience with any of Don Aker's novels and by completing a journal prompt or quick write based on the inquiry question for the unit. Further information about Don Aker and his work is available at www.umanitoba.ca/cm/profiles/aker. html.

Small-Group / Whole-Class Instruction

Once students have been given an opportunity to complete the journal prompt, have them first share their thoughts in small groups and then follow up with a whole-class discussion. Keep track of their main ideas on chart paper, which can be posted in the room for later reference.

Review student responses to determine which reading strategies should be the focus of explicit instruction during this unit. See Reading Strategies (pp. 653–654) for more information.

Learning Experience 1

Anchor Text 1: "Pull"

Reading Strategies: questioning, visualizing, inferring, and predicting

"Pull" is a brief short story that will provide students with a chance to read a text in common and practise implementing a few key reading strategies. Teachers should model these strategies through a think-aloud as the story is being read orally.

Different strategies can be stressed based on the students' pre-assessment results. The following learning experiences are only meant as a guide.

Begin reading the story aloud, but stop after the first line. Encourage students to ask questions, or model questions for them, such as What did he see? Why did Aker start like this? What type of story is this? Why did he give Adam's age? Did something happen when Adam was four? and Who is "them"? As you continue reading, pause and ask questions. Explain to students that it is important that they ask questions in their heads as they read any text to ensure that they are fully engaged with the text and that they are monitoring their own comprehension. To encourage students to start asking questions, find several stopping points and have students jot down a question that they have at these points.

Check It Out

See the Council of Atlantic Ministers of Education and Training's Cross-Curricular Reading Tools and Cris Tovani's Do I Really Have to Teach Reading?: Content Comprehension, Grades 6–12 for more detailed explanations of the strategies and some helpful graphic organizers.

Another key strategy for students to develop is the ability to read descriptive passages and create a picture of the scenes in their minds. An opportunity to practise visualizing with this text is to have the students create a quick drawing of the fishing scene. Encourage them to reread the passage and to circle the descriptive words or phrases in the text. Encourage them to try to incorporate in their drawings as many details from the text as possible. As students work on their drawings, you should move around the classroom to identify any students who seem to be struggling with this activity and help them attend to the specifics of the text. The point of this activity is to give the students practice with reading closely and visualizing. It is best to limit the activity to five to 10 minutes so the focus does not become the drawings themselves.

One of the more challenging reading strategies for students is making inferences. There are several opportunities in the first half of "Pull" to demonstrate to students how the reader has to read between the lines to fully understand the meaning of the text. Opportunities for making inferences include consideration of the following questions:

- Why did his father kill the eel Adam caught?
- Why was Erin turned off by Adam being a hockey player? (You should draw attention to what prior knowledge a reader needs to have to make this inference.)
- What does it mean when Adam sees an eel behind Erin?

To give students an opportunity to practise their predicting skills, stop reading at the break on page 625 (page 4 of the story) and ask students to work in pairs to explain what Adam's plan is. Have a quick class share to compare predictions.

You should draw students' attention to the narrative structure and sequence of this story. "Pull" makes use of several flashbacks and also skips ahead in time. Define **flashback** for students. How does it work? What does it add to the story? Is it effective? Students benefit from explicit instruction on how to keep track of the time in a story.

- Ask students, What is the purpose of the asterisks (***) in this story?
 How many times do they occur? Do they have the same meaning each time?
- Have students number the sections of the story from 1 to 4; then ask
 them to use a highlighter to mark any part from the first section that
 is not occurring in the present time of that section of the story (i.e.,
 a flashback). Students should see that there is a flashback or dream
 embedded in each section. Explore with students techniques for
 keeping track of complex narrative structures.
- Using all of the information from the last two steps, have the students construct a timeline of the story.

Check It Out

If students are struggling with this strategy, there is an excellent activity in Cris Tovani's I Read It, But I Don't Get It (p. 97), using Sherry Garland's picture book I Never Knew Your Name: Comprehension Strategies for Adolescent Readers that will give students additional practice with making inferences.

See the sample timeline for "Pull" on page 621.

As a final learning experience for this story, students will consider the following questions and write a journal response. Toward the end of the story, Adam tells Erin, "We just have to keep moving." Did Adam make the right decision? More importantly, does Adam have a moral obligation to tell people about the eels?

Learning Experience 2

Anchor Text 2: "Scars"

Reading Strategies: word study and problem solving

"Scars" is a challenging short story for English 10; students may find the language difficult to understand.

- Prior to reading the story, have students preview its vocabulary by completing the Word Sort for "Scars" (p. 642) activity.
- Students are to cut the words apart and sort them into three piles: words they have never seen before, words that look vaguely familiar, and words they can use confidently.
- Once the words have been sorted, students should try to write a brief definition of as many words as possible on the reverse side of the paper. Encourage them to make guesses for the less-familiar words by noticing any prefixes, suffixes, or roots. Discuss how difficult it can be to define words when they are presented out of context. Ask the question Why is it easier to understand words in context?

Extension: Students could practise their predicting skills by making predictions about the story based on the list of words.

Working in pairs, students should share their lists with each other. Encourage students to explain to each other how they know the meanings of the words with which they are familiar; then have students move newly understood words into the appropriate pile.

In their notebooks, have students make a three-column table with the following headings:

- Unfamiliar Words
- Vaguely Familiar Words
- Very Familiar Words

Ask students to record the words from their three piles in the table.

Read the story as a class. Have students signal their challenging words and discuss as needed; however, the emphasis for this reading should be on understanding the story. Model various word-solving strategies while reading, such as rereading, reading ahead, looking for context clues, skipping, substituting, and sounding out. Encourage students to use a highlighter to identify the vocabulary words. When the story has been

read, discuss it with the students to make sure that they understand it. Have a whole-class retelling of the story. Prompt students with questions such as Why did Dad stay in the car?

Have students draw another three-column table and sort and record the words again. Through reading the words in context and class discussion, more words should be familiar to the students. Have them re-sort their piles and move more words to the Vaguely Familiar Words and Very Familiar Words columns.

To encourage students to become aware of how they solved word meaning, it is important to have them annotate their second table by making notes beside any words that have changed columns. These notes should indicate how the student discovered the meaning of each particular word.

Work through a whole-class model of Word Map (p. 643) then have students select one or two words from the original list of which they are still unsure and create a Word Map for each word. When students are finished, have them share their words.

Observe and confer with students as they are working, and keep track of their progress on the provided Word Solve Tracking Sheet (p. 644).

As a final learning experience for this story, prompt the students to write a response to the following: Pretend you're the father sitting in the car outside the hospital and write a get-well card, apology, or poem explaining to your son why you stayed in the car. Use at least two vocabulary words from your list in your writing.

Learning Experience 3

Now that students are familiar with some of Don Aker's work and have practised using various reading strategies, they will apply those strategies to a novel. Over the next few classes students will read the first chapter of each of several different novels. This provides an opportunity to practise the reading strategies first as a class, then in groups, and, finally, individually. It will be helpful if the class devises a list of common symbols to represent the strategies. After the first chapters have been read, students will rank their preferences and can be placed in interest-based Literature Circles to continue reading. Ideally, students will be able to choose from several novels and work through their choice novels in a Literature Circle.

Whole-Class / Explicit Instruction

Make and distribute copies of chapter 1 of *Of Things Not Seen* (in accordance with Access Copyright guidelines). Encourage students to use a highlighter or other marking tool while reading.

Read the chapter aloud and model any reading strategies as they naturally occur. Have students make annotations on their copy. Areas of focus could include

- Title: What are its possible meanings? (making predictions)
- Quotation marks: Besides dialogue, quotation marks are used to distinguish the writing excerpt and the letter. (text features)
- Descriptive passages: Have students sketch the car-crash scene that begins the chapter and/or draw attention to the use of figurative language on page 3: "[the students launched] themselves missile-like towards the buses" and page 6: "his ears looked like dual stop lights." (visualization)
- Vocabulary: Possibilities for word study include vortex (p. 8), liberty (p. 9), euphoria (p. 10), and gilded (p. 11). (word solve)
- Foreshadowing: There are several phrases in chapter 1 that hint at a previous conflict. Draw students' attention to phrases such as "... as he'd lain on his bed trying not to hear what was happening in the kitchen or the livingroom or the bedroom across the hall."(p. 6) and "He didn't want to be reminded of his absence from school in December."(p. 10). (asking questions / making predictions)

At the end of chapter 1, have students work with a partner to develop a list of 20 questions they have about the novel so far. Record the list of questions on the board and review them with the whole class. Classify the questions: Which ones are the big questions? (Those students who ultimately choose to read this novel should return to the list after chapters 2 or 3 to update it with new questions and check off any questions that have been answered.) (identification of main ideas)

Nuts and Bolts

While creating 20 questions may seem daunting to some students at first, they are often surprised that as a class they can often come up with many more than this. It is also helpful to have a student (or two) help with recording the questions on the board.

Learning Experience 4

Following a similar pattern as for chapter 1 of *Of Things Not Seen*, have students work in small groups with chapter 1 of *The Space Between*. This will allow them to practise using the reading strategies with support from their peers. You should observe students as they work and make notes on their ability to use a variety of reading strategies on the Reading Strategy Tracking Sheet (p. 645).

Areas for students' focus:

- Title (making predictions)
- Font: Why are there two different fonts? What are the two different functions of italics? (text features)
- Vocabulary: expounds (p. 3), raucous (p. 4), harried (p. 5), dismay (p. 7), goading (p. 8) (word solve)
- Foreshadowing: "My older brother, Stefan, proved that." (p. 2); "And certainly not after what my mother has been through this past year." (p. 5); and "He needs me now even more ..." (p. 7) (asking questions / making predictions)
- Tone/perspective: How has the author created a casual or informal tone? What impact does it have on the storytelling? From whose perspective is the story told? What impact does this have on how the story is told? (making inferences)

When everyone has completed the chapter, generate 20 questions and record them as a class. Review the list and try to identify the big questions.

Learning Experience 5

Give a book talk on each of the remaining three novels: *Stranger at Bay, The First Stone*, and *One on One* (or limit this to one or two). Depending on students' needs for more supported practice, you can choose to have them read just one of these first chapters or have them read two or three. This time the students will be working independently to read the chapter(s) and demonstrate their ability to use a variety of reading strategies.

Develop symbols that everyone will use to mark places in the text where the reading became confusing or students found their mind wandering. As a starting place, students could place one symbol at the end of each paragraph: ? to note confusion, \checkmark to note comprehension, and ! to note important details.

Check It Out

See Kelly Gallagher's Deeper Reading: Comprehending Challenging Texts, 4–12, pp. 58– 59, for further explanation of this activity.

Small-Group / Supportive Instruction

Introduce one new strategy: monitoring for comprehension. Remind students that reading is an active process and that they need to constantly be monitoring their thoughts to watch for when they stop understanding what they are reading and instead are simply moving their eyes across the page.

Students are to keep track of the strategies used on the Reading Comprehension Strategies handout (pp. 653-654).

Nuts and Bolts

The Reading Strategy Tracking Sheet is designed to monitor students working in groups. Note that each column represents one group.

Collect and review their work and identify any students who may still be struggling with the reading strategies. There will be time during the novel study or literature circles to offer explicit instruction to these students. Continue to use the Reading Comprehension Strategies handout to record your observations.

At this point, you have three options for completing this unit, depending on the time available and the skill level demonstrated by the students.

Option A: Skip the novel reading in Learning Experience 6 and continue the unit with the short story "The Test," found in Learning Experience 7, and Final Products in Learning Experience 8.

Option B: Skip the novel reading in Learning Experience 6, but have students complete one of Don Aker's novels as an independent novel study. Continue the unit with Learning Experience 7 and Learning Experience 8.

Option C: Have students complete one of Don Aker's novels in a literature circle, as described in Learning Experience 6, and then finish the unit with Learning Experience 7 and Learning Experience 8.

Check It Out

See Cris Tovani's I Read It, But

I Don't Get It for examples of how to encourage students to

monitor for comprehension.

Check It Out

See Harvey Daniels' *Literature* Circles: Voice and Choice in **Book Clubs and Reading Groups** and Comprehension and Collaboration: Inquiry Circles in Action for further details.

Learning Experience 6

Literature Circles and Questioning Hierarchy

After previewing the first chapters of several of Don Aker's novels, have students rank the novels according to their reading preference. This will allow you to create interest-based groups (literature circles) of approximately four students each.

In groups, students should devise a schedule for daily readings so that all groups will be finished reading on an agreed-upon date.

Remind students of the inquiry question for this unit and ask them to continue to refine their original response to the question while reading.

As they are reading, students should continue to make use of reading strategies and to note these on sticky notes (although the goal is for students to begin to internalize these strategies). They should also look for passages that are confusing or that could be the basis of a good discussion.

The literature circle phase of each class should entail both group discussion and reading time.

To prepare for each class, students should have flagged a minimum of one key passage and prepared a discussion question. Explicitly teach students that questions can generally be classified according to one of three levels (as per the provincial exam): literal comprehension questions, non-literal questions dealing with the author's craft and figurative language, and critical response questions that require the student to synthesize and evaluate to answer. It would be helpful to revisit the lists of 20 questions that students generated in Learning Experience 3 and Learning Experience 4 and to practise sorting those questions according to their level as a whole class. For the literature circles, students should be required to move to the higher levels of questions as they progress through their chosen novel. Students should record these questions and key passages on index cards each day: discussion question, question level, and an explanation of how the question is an example of that level on one side and the key passage (quoted with the page number) and an explanation of why this passage was selected on the other side. These passages and questions will shape the discussion for each group.

Collect the index cards each day to quickly review the students' work. Sort the cards after class into three piles: struggling, satisfactory, and proficient. You should be looking for evidence that the students can identify meaningful questions and passages and that they can offer reasons for why they have selected those questions and passages. During the next class, offer direct support to the students who are struggling. (Refer to Literature Circle Tracking Sheet, page 646.)

Adaptation: For groups requiring more structure, each student could be assigned a different role in the literature circle for each day.

Extension: Students could be required to produce increasingly complex questions according to Bloom's taxonomy or Hillocks' hierarchy.

Small-Group Instruction

Small-Group/ Independent

Check It Out

For more information about Hillocks' hierarchy, see the November 2008 issue of English Journal for an article by Declan Fitzpatrick, "Constructing **Complexity: Using Reading** Levels to Differentiate Reading Comprehension Activities," and Jeffrey Wilhelm's Engaging Readers and Writers with Inquiry: Promoting Deep Understanding in Language Arts and the Content Areas with Guiding Questions, pp. 141-149.

Small-Group Instruction

Individual Instruction

Small-Group Instruction

Learning Experience 7

Anchor Text 3: "The Test"

Reading Strategy: Making connections

Students will be exploring the three different types of connections readers make: text to self, text to text, and text to world.

Arrange students in groups of four where everyone has read a different novel.

Have students read "The Test" either individually or aloud in their

After the reading, encourage the students to discuss with one another what type of teacher Daniel is. Remind students of the inquiry question, and have them discuss how realistic this portrayal of a teacher-student relationship is.

Text-to-Self Connections

Students should create a journal entry in their Writer's Notebook detailing a memorable (positive or negative) experience they have had with a teacher. Encourage the students to consider writing the response from the perspective of the teacher.

Text-to-Text Connections

Teachers have played important roles in almost all of Don Aker's writings for young adults. Looking back over his novels and short stories, encourage students to identify and classify the roles that these teachers play and record their findings on the Making Connections: "The Test" handout (p. 655).

Text-to-World Connections

Authors often rely on using stock characters in fiction to assist in moving the plot forward. Students should identify the "types" of teachers used in Don Aker's stories. Does he employ any stereotypes? How does he manipulate some of those stereotypes when creating his characters? This would be a good opportunity to explicitly teach static (flat/2-D) versus dynamic (round/3-D) characters. This conversation should lead into a discussion about stereotyping in general (i.e., What is wrong with stereotyping?)

Text-to-Self Connections

Individual

Building on the examples from Don Aker's writings and their earlier text-to-self journal entry, students will make connections to themselves and consider the impact that teachers have had on their life by completing a journal entry based on the prompt "Describe your interactions with one of your past teachers. (Advise students to use fictional names to protect the privacy of those involved.) Do you consider the impact of this teacher on your life to be positive, neutral, or negative?"

Learning Experience 8

Final Products: Text Annotations or Silent Think-Aloud (Options B and C)

At the conclusion of the novel reading, students in each group should identify the top five key scenes or passages of their text. Each student will then select a different passage to annotate.

Review with students the strategies that have been studied and practised, and co-construct a checklist or rubric for evaluating their text annotations. Ensure that this rubric is posted in the classroom and that students are given a copy of the rubric.

Then provide students with a photocopy of their self-selected most important passage and ask them to annotate that passage with symbols and written notes. Students are to demonstrate their use of as many reading strategies as possible. These notes should comment on the useful reading strategies for that passage and connect the passage to the inquiry question.

Journal Entry (Options A, B, and C)

Remind students of the inquiry question, and have them complete a journal entry addressing it. See Final Journal Reflection (p. 656) for further details.

See Assessment Tools for a sample checklist.

See Sample Annotated Text from "Scars" at the end of this unit (p.657).

Independent Novel Study Final Project (Option B)

In addition to any other work that you may assign (see Unit 6 for other ideas), students should complete the following components to demonstrate their ability to use a wide variety of reading strategies:

- Create five literal comprehension questions, four non-literal questions, and three critical response questions for the novel.
- Stop at the end of several chapters and make predictions for what is going to happen. Revisit the predictions to check for accuracy.
- Write a summary of the novel. The summary should be no more than two paragraphs. Be concise.
- Make connections to the novel. Describe one thing you have learned about yourself, the author, and life in general.
- Create an image to represent a visualization of a key descriptive scene, and be sure to include a quote and page reference.
- Select one word that you applied a word-solve strategy to and write a paragraph describing the steps you used to figure out its meaning.
- Identify the use of any of the following literary techniques: flashbacks, dynamic characters, and static characters.

Self-Assessment (Options A, B, and C)

As a final wrap-up for this unit, ask students to reflect on their use of and proficiency with the various reading strategies. Have them identify which strategies come most naturally to them, which ones they find most useful, and which ones they struggle to use. See Self-Assessment (p. 652) for further details.

Extension: Students could be asked to make a visual or mini-poster for a reading strategy that could be posted in the classroom for future reference.

Pre-Assessment

Reading Strategy	X	✓_	✓	√,
Uses prior knowledge before reading				
Sets a purpose or goal for reading				
Makes predictions about the text				
Visualizes what is being described				
Identifies the main ideas				
Monitors comprehension while reading				
		Ι		
Makes inferences about the text				
Problem solves for unfamiliar words				
		ı		
Makes connections to the text				

Texts to be Studied
Please indicate if you have read any of these novels by Don Aker: Of Things Not Seen
One on One
Stranger at Bay
The First Stone
The Space Between
I have not read any of these novels.
Journal Prompt
We will be studying the works of a local Nova Scotian writer over the next few weeks. Don Aker is a teacher who lives in the Annapolis Valley, and he has used his experiences as a teacher and a parent to write several novels and short stories for young adults. Write a couple of paragraphs exploring your thoughts about whether or not it is possible for an adult writer to realistically depict what it is like to be a teenager in modern society.

Sample Story Timeline for "Pull"

Section 1 Age 4

Flashback to fishing trip

Age 4

***(story jumps to teen years)

Section 2 Teenager

Flashback to meeting Erin

Teenager

***(story jumps to later that day)

Section 3 Teenager

Flashback to previous "eel" sightings

Teenager

***(story jumps to later that day)

Section 4 Teenager

Dream of first eels

Teenager

"Pull" by Don Aker

Published in *The Horrors: Terrifying Tales* (Red Deer Press, 2005), reprinted by permission from the author.

Adam was four when he first saw them. He was holding Gramma's hand as the two stood waiting for the "Walk" sign on Oakland Avenue. Or, more accurately, she'd been holding *his* hand, keeping him from darting across in front of traffic. They'd just emerged from the subway on their way to Waverley Zoo, and he'd been wound drum-tight with excitement ever since she'd told him where they were going.

The sudden bright after the gloom of the transit tunnel had made his eyes water, so he didn't see them at first. But even behind his tears, he could feel them. A pull. Like the way his skin puckered out when he put his hand over the nozzle of the vacuum, the suction tugging at him, drawing him in.

Wiping the wet from his eyes with his free hand, Adam saw them standing on the opposite side of the street. Waiting. But not like the others who stood watching the picture of the red hand above Adam's head. They were waiting for something else. Adam knew because they weren't looking at the hand. They were looking at the two people on the curb in front of them. A woman and a man. The woman was dressed in a suit and held a briefcase like the one Adam's father carried with him to work. The man beside her was dressed in shorts and a T-shirt, both dark with sweat. He wore headphones and he jogged on the spot, his sneakered feet keeping time with music that Adam couldn't hear.

"Look, Gramma," said Adam. He pointed at the two figures behind the woman and the man.

"I see," said Gramma.

But Adam knew she didn't. She thought he was pointing at the sign across the street, the one with the picture of the lion on it beside the words "Zoo Ahead." She knew he could read "zoo" because he always pointed to it in the book she'd given him last week when she'd come to visit. Zack Goes to the Zoo was now his favourite. Even better than The Cat in the Hat.

But that wasn't what he meant. "No," he said. "There." He pointed again at the two figures. "The eels." He felt the pull again and he suddenly shivered in the August sunshine.

"Eels?" asked Gramma, looking at him with raised eyebrows.

Of course, they *weren't* eels, but he had no other words for them. His father had taken him fishing earlier that summer when they'd gone to his uncle's cottage for the weekend. It was his first time in a boat, and his father had just been telling him how people never caught anything their first time out when Adam's small blue rod had bent nearly double. He remembered how the buckles on his life jacket had tightened as he shrieked with delight, making him feel like a balloon about to burst. That is, until his father had helped him reel in his fish.

The eel smashed the water when it surfaced, twisting furiously around the line, looping over itself in the air as his father swung it into the boat. Adam had shrieked again but this time in fear, and even his father had drawn back when it slapped the fibreglass bottom. Adam scrambled away from the creature writhing at his feet, tying and untying itself like wet ribbon, and he'd begged his father to toss it back. Grim-faced, his father had gripped the coiling body and tried to remove the hook, but the eel had swallowed it whole. He reached behind him for the dip net, held its metal handle like a hammer as he whacked the creature with it. Once. Twice. The eel stopped squirming, and his father cut the line with his jackknife and tossed it overboard. It was only when the creature was gone that Adam crept close to his father, crawled into the safety of his big arms.

Adam remembered the feeling of that rod in his hands, the sudden pull that drew it downwards. He felt that same pull now as he pointed to the figures across the street who stood motionless behind the woman and the man.

Motionless until now.

At exactly the same moment, they raised their hands and placed them on the shoulders of the woman with the briefcase and the man with the headphones. Neither seemed to notice. Instead, they stepped off the curb and into the crosswalk, heading toward Adam and his grandmother. But Adam and his grandmother didn't move, even though the red hand had become a green man. Instead, they watched an oncoming car swerve suddenly out of control, careening toward the crosswalk and the woman and the man. Gramma called out, but it was too late.

Adam still remembered the sounds of their bodies hitting the pavement. It was the same sound the metal handle of the dip net had made when it struck the eel. Wet and final.

* * *

Adam stood outside the biology lab waiting for Erin. As usual, she would be the last to leave. He peered over the heads of the other students streaming from the room, saw her talking to the teacher, pointing to

something under a microscope as she absently brushed a lock of yellow hair from her face. The teacher bent toward the microscope, looked through the lens, then straightened and said something in return. Erin grinned, and Adam felt a familiar wedge of emotion move through his chest. Her smile always did that to him, crowded out everything else, took his breath away. She'd laughed when he told her that once, accused him of watching too many reality shows where strangers fell in love with strangers between commercials.

But she was no stranger. He'd known her all his life. The mere fact that they'd met only last term when she'd transferred to Winslow High was a technicality. It was like they fit somehow. He'd felt it the moment he saw her across the cafeteria, felt his stomach bottom out and his heart hammer against his ribcage.

Of course, getting her to realize they belonged together hadn't been easy.

She'd hated him on the spot.

Well, maybe not "hated," but he was everything she wasn't looking for. "Hockey player," she'd said when she'd turned toward his "Hi" and seen the lettering on his jacket. "I don't like hockey."

Adam had stood clutching his cafeteria tray, groping for more words. He'd never had trouble talking to girls before. He was one of the most aggressive forwards on the Winslow Warriors, but off the ice he had a cool and easy manner that drew people to him, girls in particular. He was used to *them* starting conversations with *him*. His face flaming, he'd opened his mouth to say something else, anything else, but she'd already turned and moved off through the crowd.

Erin picked up her biology books and turned toward the door, saw Adam and smiled at him through the other stragglers. The wedge came again, and he fought the urge to push past the remaining students and kiss her. He thought of the first time they'd kissed, the evening she'd finally agreed to go out with him after a dozen curt refusals. "You're worse than a stalker," she'd frowned when he'd cornered her in the library with two tickets to the Whiteblade concert. But she'd gone with him, and that had been their beginning.

"Hey, Adam."

Adam turned to see Connor McAllister, the tall redhead who played defence for the Warriors. "Connor," he said, pointing to his teammate's sling. "How's the shoulder?"

"Dislocated. Doc says I gotta sit out the next week." Connor shook his head sadly. "No triple A tournament for me."

"Tough break," said Adam. He felt a tug and glanced over his shoulder to see if Erin had come out, and he froze.

His mind registered that Connor was still talking, sharing details of the car accident that had sidelined him, embellishing the story he'd probably told a dozen times already that day, but Adam heard none of it. All he could hear was the sudden rush of blood in his ears and the moan that came from deep inside him. Erin was nearly at the doorway of the lab, laughing at something Carla Peterson had just told her. Immediately behind her stood an eel.

* * *

"—and nobody else sees them?" asked Erin. She sat beside him on the bench at the bus stop, and her breath made quick exclamation points in the February air. A bus had already come and gone, but neither she nor Adam had noticed.

Adam shrugged. He was shivering, but not because of the cold. He was trying not to panic, trying not to give in to the fear he thought he'd put behind him. He hadn't intended to tell her. But she'd known immediately that something was wrong, could see it in his eyes, read it in the lines on his face. Could hear it in his voice as he'd greeted her, grasped her hand and led her quickly outside. She'd begged him to tell her what was suddenly so wrong.

He'd told her about the first time, that day with his grandmother near Waverley Zoo. And about some of the times after that. On the school playground in grade 2 just before Kaleigh Philips had fallen from the jungle gym and broken her neck. The Thanksgiving morning his grandmother had had the stroke that killed her. The day in junior high before his math teacher, Mr. Leighton, had gone home and flicked on his kitchen light, igniting the propane explosion that obliterated him and two friends.

He'd told her that the "when" was never the same. And it was never as immediate as that first time. Sometimes it was hours, sometimes days. Like his neighbour, Mrs. Rivers, who had an eel follow her to the end of her driveway on garbage day. She'd been rolling out her green compost bin, unaware of the ghostlike hand that found her shoulder as she positioned the bin at the curb. It was two days later that she slipped in her bathroom, and a full day after that when someone finally found her.

He didn't tell her everything. He didn't tell her about the countless times he'd seen the eels on buses, at movie theatres, in shopping malls, at McDonald's. What was the point? He hadn't known the people they stood behind. He only knew what happened to them. Eventually.

He told her about the therapists, though. The doctors his parents had taken him to see when, as a four-year-old, he couldn't explain why he was suddenly so afraid. He'd tried to tell them, but even then he knew they didn't understand, would never understand. At first, his talk of eels was the result of the trauma he experienced at witnessing the accident. When it continued, it was separation anxiety, dissociative disorder, a dozen other ailments and syndromes. Never "illness," though, and never "disease." Just growing pains a kid needed to work out.

And friends were no better. The few he'd told had laughed, kidded him about watching too many late-night thrillers. Even Kyle, his best friend since fifth grade, had looked at him like he'd suddenly grown two heads.

So he'd stopped talking about the things he saw. Turned a blind eye to his knowledge of the inevitable. And somehow it became easier. After Gramma, it was mostly people he didn't really know anyway. And sports helped. Soccer and hockey, especially. As the years passed, he found if he kept himself active, pushed his body to the limit, wore himself out, he didn't see the eels. Not as many, anyway. And when he was exhausted, it was easier to pretend not to see the ones he did.

But now there was Erin.

"No," he said softly. "Nobody else sees them."

She looked across the busy street, her eyes focused on some point outside herself, but he knew she was trying to keep from turning around, looking behind her. "But you're *sure* they're there?"

Surprisingly, there was no doubt in her voice, just a need for affirmation, and he was reminded of the feeling he'd had when he first saw her, how they fit together, like they were pieces of the same puzzle. He squeezed her hand, both fearful and grateful for her trust. "Not now," he said. There had been no eels since they'd left the school. He'd glanced behind them repeatedly, but each time he knew he'd see nothing. There had been no pull.

He felt her tremble, heard her draw a long, shuddering breath. She turned to him, her face an ashen mask, and he watched her force a thin smile. "Then everything's okay?"

He drew her close, folded his arms around her. Tried not to let her feel his fear.

* * *

"You're sure about this?" she asked.

Adam was sure of nothing. But if he could keep them from touching her, putting their hands on her, maybe he could stop it, somehow keep it from happening. It was a chance, anyway.

They had ridden the bus to the downtown terminal and switched to the subway, crisscrossing the city on the blue line and then the red. They'd stopped only once to withdraw some cash from a bank machine, using it to buy a bagful of tokens and some coffee and chocolate bars, the caffeine they needed to stay awake. Taking his bank card from the slot, Adam imagined the beginnings of a pull and he took Erin's hand and hurried her back onto the train, looking back only when they left the platform. But he saw nothing.

"I'm sure," he lied. "We can cheat them. I can tell when they're close. We just have to keep moving."

And they did. Afternoon stretched into evening and they continued to ride. Erin had already called her parents on her cell, told them some story about a missed deadline for a history project and having to work all night with her friend, Julia. Adam was surprised they'd believed her. Erin never missed deadlines. But, then again, she never lied.

He'd called his own parents, too, and they'd accepted his similar story. They never worried about him like they did his sister, Jen, who got the third degree whenever she was five minutes late. He was, after all, a Winslow Warrior.

Making that call, Adam had felt almost normal. Felt like a guy conspiring to spend all night with the girl he loved. For a moment, he wasn't fleeing, wasn't trying to outrun something that no one else could see. But then the moment passed and the fear was on him again, its taloned fingers clawing at the base of his spine, scrabbling up his back and sinking into the soft flesh of his neck. He'd pulled Erin close to him, breathed in the scent of her hair, felt her skin moist and warm against his. Held her tight.

Sometime during the night, despite the caffeine, he dozed off. He was climbing those subway stairs again with his grandmother, putting up his hand to block the sudden sun, still excited about the zoo. His grandmother was holding his other hand, her fingers entwined in his. Oddly, she was singing, her voice high and thin. But then he knew she wasn't singing. She was screaming. As bodies made wet and final sounds against pavement.

He woke with a jolt and his sudden movement startled Erin, nestled against him. "Wha—" she began, but he placed a finger on her lips.

"It's nothing," he murmured. "Just a dream." He looked down at her face, alternately dark and light as the subway train sped between fluorescent tubes along the tunnel. For the thousandth time he marvelled at how pretty she was. The dusting of freckles on her nose, the tiny white line in her eyebrow where she'd gotten stitches after falling from a bike, the speckle of brown in her otherwise startlingly blue eyes—all these imperfections only served to make her more beautiful. He bent toward her and kissed her, tasting chocolate and coffee and something else that was indefinably Erin.

Then he felt the pull.

He jerked his head upward, saw there was no one in front of them in the subway car. He looked back, and a sob tore at his throat.

"What's wrong?" Erin whispered, clutching at him. "What do you see?"

There were three people sitting behind them. A thin woman with a ripped parka, boots too big for her, a huge cloth bag in her lap. An elderly Chinese man with a felt hat and a red scarf wrapped several times around his neck. A man in his twenties, his spiked blue hair and pierced lips a vivid contrast to the London Fog overcoat he wore. And behind each of them was an eel.

But this wasn't what had turned Adam's veins to ice, his legs to liquid.

Eels sat behind both Erin and himself.

Beneath him, Adam felt the wheels of the subway train lock, heard them shriek against the rails. Smelled the friction in the air, tasted it like burnt toast in his mouth. Saw in his darkening mind's eye the stalled car on the track immediately ahead. But he was aware of only one thing. The hand on his shoulder, pulling.

"Scars" by Don Aker

Published in *The Landmarks Story Anthology* (ITP Nelson, 1996) and in *Dandelion Magazine* Vol. 18, No. 2, 1992 reprinted by permission from the author.

The scar didn't use to show. It's only now that I've grown older that the skin has lost its resilience and grown slack, creased above the bridge of my nose like trousers left lying in the hamper too long. The axe that made it was double-bitted. Looking back now, I think that should have been a warning—double-bitted: biting twice. First the metal of the old Volkswagen van and then the flesh and bone between my eyes.

My father bought old vehicles and bullied them back to life, cannibalizing parts from dump wrecks and infusing them and a strange mechanical spirit into the automobiles that ended up in our yard. I had none of this skill. I stood on the outside of these dinosaurs, in awe that they could run after their oily guts had been torn out and transplanted, and I watched. Sometimes I got tools for him, always having to ask if the Robertson screwdriver was the one with the square or the cross. Sometimes I held trouble-lights or steadied the block-and-tackle when a motor hung in transition. Sometimes I turned the ignition while he tinkered, coaxed, manipulated, coerced, threatened tired parts back into operation. But mostly I watched.

I was watching the day he dismantled the '57 Volkswagen van in the field below our house, its rusted hulk like an abandoned ship in a sea of timothy and dandelions. A strong man, my father used his axe to cut up the derelicts that were of no further use so he could haul them to the dump on the back of his old Fargo. The axe would flash above his head and then sing raucously into the metal, sparks arcing wildly as steel met steel. I always stood well back during these systematic mutilations, waiting for the carnage to be complete before loading the jagged pieces on the back of the truck.

On this particular day, the August air lay on us like a grey quilt, and I watched my father's green workshirt grow black with sweat as the axe pistoned up and down. The clang and crash of each swing punctuated the hot stillness and were joined by the *zzrrrrEEEEEEE* of a cicada and the plaintive song of a sweetweather bird, harbingers of the real heat that would bear down before noon. Working in it would be like wading through wool. I longed to slip away to the river for a swim, but I knew my father. We would stop when the job was finished, or when another of greater urgency interrupted.

He had started cutting up the van the previous Saturday, but the washing machine that he'd fixed twice before quit again, forcing him to drive into town to buy a part, a water-pump this time. I had offered to go get it for him on my bike, but he had gone himself. Even if I'd taken the pump with me, Mosher's Appliances and Repair probably wouldn't have been able to match it exactly and I'd have had to choose between one model and another. I had made such choices before, and always the wrong ones. Time was the tender most valued in our household, and my father saved much by doing these things himself. I stayed home to unload the clothes my mother had been washing when the machine broke. I could be trusted to do that right.

Sometimes I wondered why he asked me to help at all. Even loading the metal on the back of the truck was something I couldn't do alone. The pieces were always too large for me to carry by myself, although my father could lift them with ease.

I looked at the growing pile of scrap metal and felt the familiar burning of resentment work its way up my neck in hot waves. I hated being there. Not just because it was a Saturday and it was August, but because the work was a constant reminder of my brother's absence.

My brother, who could make kites out of bread bags Scotch-taped together, who could build a raft out of poplar saplings lashed side-by-side with bailer twine, who could fix the radio my father had given him out of the old Fairlane he'd junked last spring, and who could die in four months from a disease I still couldn't spell.

I hated being there.

"Daniel!"

It took me a moment to realize the axe sounds had stopped, and I turned to see my father staring at me. I could never read his eyes, as if when they were looking at me they were seeing nothing. "What?"

"I need the pinchbar."

His voice I could read. He seldom raised it, and more often than not he didn't use it. Like on Sunday mornings when my brother and I were little and we'd forgotten ourselves and made noise. It had been the jangling of my father's belt in my parents' bedroom that had silenced us, not his voice.

But I could read it, and there was irritation in it now. As I reached down into the mass of tools at my feet, I wondered if he was annoyed at the work, the heat, or at me.

"No, no, not the cat's paw, for Christ's sake! The pinchbar. The pinchbar!"

My hands darted from one meaningless implement to another until my father dropped his axe and strode over to pick up a useless-looking iron bar lying amid several others on the grass. Arranged with almost mathematical precision, his tools seemed to rise at his bidding, the one he wanted always in plain sight. My ears burned as I waited for the look and the silence. My father had a habit of staring at me for a moment when he was angry, saying nothing, as if nothing at all could be said. As if he couldn't quite believe that I and all my ineptness had sprung from his loins. Then he'd turn away, back to the work he'd been doing, that he was always doing. And we would go on.

I sometimes wonder now why he never explained to me the difference between a pinchbar and a cat's paw, between a Robertson and a Philips screwdriver. Maybe he did. I can't remember.

He used the pinchbar to pry off a door whose hinge had stubbornly resisted the pounding of the axe, and I moved closer to watch as he worked the metal bar back and forth. This was the only part I enjoyed, watching steel give way to steel, bending and groaning as it rippled and then tore apart in ragged smiles. And then, like all things, it was over and the axe again rose and clanged in the mid-morning heat.

My thoughts returned to the river, a meandering snake-like thing running along the western edge of my father's property that had worn its way through solid bedrock, the swirling action of countless spring runoffs carving natural pools in the granite ledge. The water came from springs and streams high up on the South Mountain, and even the slower water of August ran deep and cold, so cold that the only way to get used to it was to dive straight in. I thought of my brother, his slim body a white blade slicing the water of summers past.

Then the axe struck me.

I would learn later that the force of the final upward swing pulled it from my father's tired, greasy hands; that the metal-reinforced frame of the thick glasses I wore and hated saved my sight and quite possibly my life; that the sound I heard hadn't been made by dynamite at the gypsum quarry 10 miles away but rather the impact of brain against cranial wall.

But at that moment I knew nothing of the axe and its flight that ended with me. Amorphous thoughts of swimming now suddenly became real as I floated beneath a crimson sky, wet warmth bathing my face. I was at last in my river, held buoyant by green tufts of cow grass, and I remember beginning to sink before I was jerked into awareness by my father.

He ran up to the house with me in his arms, scaling a 20-foot embankment and a page-wire fence seemingly in one motion. He shouted my mother's name once. "Nora!"

Then all three of us were in our old Biscayne, my mother holding a dishtowel over my face while my father drove, and I remember wondering where we were going. My mother's hands smelled of cucumbers and I knew she'd been doing up pickles. Probably mustard. The rich yellow sauce would be in the kitchen for days despite my mother's scrubbing, a memory of its sticky presence on the faucet, the countertop, the doorknob, the floor. I liked the temporary feel of permanence the stickiness gave me, but she'd curse the feel of it and announce as she did every year that this would be the last time she made mustard pickles. My father would say nothing.

My father said nothing now, at least I think not. It seems inconceivable to me that my parents wouldn't have talked on the way to the hospital. Of course, what needed to be said? I had been standing too close. It had been my fault.

Gradually I became aware of what had happened, conscious of the injury and the purpose of the dishtowel over my face. Oddly, there was no pain. That would come later. In its place was sound, a thick blanket of ringing that began in my eyes and had no end. In the few minutes before the car skidded to a stop in front of the hospital, I remembered my glasses lying somewhere in the field below our house. Broken again, no doubt. My father had already paid for a new pair this year. I'd told him I smashed them playing floor hockey in gym class. He hadn't discovered my lie, although I had worried he would call Mr. LeBourgne, the phys. ed. teacher, to complain. But he didn't. And I had not had to tell him I'd broken them myself, enjoying the sound the plastic frames made as I twisted them between my hands. I had been crying, but the sound of their cracking and snapping had been louder.

My mother opened her door even before the car stopped moving and, keeping the towel pressed firmly over my face, she got out and guided me out behind her. "John?" she said as she closed the car door.

My father's voice seemed to come from far away, like at the end of the culvert my brother and I used to play in under the road near our house. We had known it was dangerous to be in there—my father had warned us we might get trapped inside if the old concrete tubes let go. But in the summer when the culvert was dry and we were still small enough to fit inside, we were drawn back to it, attracted by the thrill of lying inches beneath the vehicles that rumbled over us. We'd tell each other morbid tales about people who had mistakenly been buried alive and awakened

inside coffins to feel the weight of dark earth sealing them in. Death was charismatic, a mysterious stranger with secrets to tell. After my brother died, I went back to that culvert once. The Department of Highways had replaced it with a larger one made of corrugated steel. I sat inside it for hours, but it wasn't the same. It was too large and the car sounds were hollow and flat, like my father's voice was now.

"I'll park the car."

My mother hesitated for only a moment. Or maybe she didn't hesitate at all. In retrospect, it's difficult to determine what I remember people doing and what I think they should have done, must surely have done. She must have hesitated. Then, her arm around me, she turned and led me up the steps and through the large doors. Behind me, I could hear my father's Biscayne moving away.

The county hospital didn't have an actual emergency room, although the sign in the west driveway said EMERGENCY \rightarrow in big red letters. Emergencies were handled in the outpatients department, and this is where we stood as my mother gave the necessary details to the woman at the admitting desk, who buzzed for a nurse.

I remembered when we first brought my brother here, the time when he couldn't stop vomiting. He had been sick for days, but everybody thought it was the flu that had been going around, something with an Oriental name that was stronger and lasted longer, new and improved like New Ban Super-Dry Deodorant. But then he had started to throw up and there was nothing my mother could do except wipe his face with a cold cloth while he knelt over the toilet wretching and heaving. I remember lying in bed listening to the sounds, the strangled coughing followed by the inevitable splash, my own stomach churning and rolling in unison. Incredibly, my father slept—until my mother woke him to tell him about the blood. Then we had brought him here.

I heard footsteps made by shoes with soft soles approach. "Well, that's quite a mess you've got there," came a young woman's voice as she raised the cloth. Stiff with crusted blood, the dishtowel clung for a moment to my forehead until she gently eased it away. My eyelids were clotted nearly shut and I had to use my fingers to separate them. When I opened my eyes, everything except the nurse standing directly in front of me was a blur, and again I thought of my glasses lying in the field below the house. "How did this happen?" the nurse asked.

Before I could answer, my mother spoke from behind me. "It was an accident. He and his father were working with an axe. It slipped out of his father's hands."

So they had talked about it in the car.

"The bleeding's stopped. The doctor shouldn't be long, and I'll make sure he sees you next. You have a seat in the waiting room."

Directly across the hall, three other people sat waiting in what was less a room than a shallow indentation in the wall. My near-sighted eyes could make out only their forms but, as we drew closer, I could see one was a girl about my age and the other two a couple in their fifties or sixties. The girl flipped through a magazine she'd picked up from the table in the corner; the man and woman sat looking ahead, as if on a bus. No one spoke as my mother and I sat in two of the vinyl-and-chrome seats that spilled out into the corridor.

The hospital was sound and movement. From somewhere down the hall to our left a typewriter clattered, interrupted every few moments by the ringing of telephones. From our right came the rattle of heavy carts, and I knew lunch was being served in the wards although it wasn't yet noon. Voices echoed everywhere, crying and conversation knitted together by nurses bustling back and forth in front of us, their white stockings making sandpaper sounds as they trotted past. Above us on the wall to our left, a speaker hummed and quietly asked for doctors to call departments, nurses to pick up extensions, visitors to honour NO SMOKING signs, maintenance men to report to whatever scenes of mechanical defiance required them. I thought of my father, who still had not appeared.

"How does it feel?" My mother's voice was an unconscious whisper, the voice she used in church and at night.

"It doesn't hurt."

"That's shock. You'll feel it later."

"How does it look?" I hated sitting there, hated being on display. Like the Siamese twins I'd seen at the Hants County Exhibition when I was 11. Joined at the stomach, they'd been sitting face-to-face behind a two-way mirror, their limbs draped listlessly over each other. I'd looked away as I'd moved through the narrow passageway between the glass and the tent wall, but I could not shut out the voices of the people who snickered in the darkness.

My mother leaned over and pushed my hair back off my forehead. "It's swollen quite a bit," she said.

"A lot of blood?" I reached up and touched the place between my eyes and my fingers came away dark and sticky.

"Here," she said, and she pulled my hand away. "Let me. You might start it bleeding again." I heard a click—her purse. It was so like my mother to have grabbed it while running to the car. She went nowhere without her purse. She took something from it and got up and walked down the hall and around a corner. In a moment I could hear the *shir* of a water fountain and she returned carrying a wet cloth, which she rubbed gently over my eyes and face.

The cool wetness brought things into clearer focus. Hovering before me, my mother's face looked old and tired, lines like the branches of bare trees on her forehead and under her eyes. But it was the fear in her eyes that surprised me, made me glance away. I had seen that fear the night we brought my brother here. It was the first time I'd realized my mother could be afraid, that she couldn't make everything better. I needed to see everything made better, even now.

"Daniel—" my mother began but was interrupted by the return of the nurse.

"There's a room ready for you now," the nurse said. "Would you come with me, please?"

This time I was sure of my mother's hesitation. I turned to see her looking across the hall, her eyes fixed on the door through which we had entered. "You can wait here," I said. "I'll be all right."

"No." Her voice was firm. "I'll come with you."

The examining room was blue and hot like the inside of a small star, and it contained two high, narrow beds separated by a drawn curtain. From the second came voices, the doctor with another patient. They spoke in low tones as if sharing some secret that must go no further than the tiny space they occupied, but I had no desire to listen. My legs were trembling beneath me and my face was beginning to wake up, nerve endings whispering about the pain I would later feel. I suddenly thought I would throw up, but the balloon in my throat deflated and I could swallow again. My mother stood at the door.

The night we'd brought my brother here I wasn't allowed in the examining room, but I hadn't had to wait long for my parents to return led by a nurse pushing my brother in a wheelchair. The doctor had decided at once to admit him for tests, so my father went to fill out the necessary papers while my mother and I accompanied the nurse to the men's ward and the only available bed. I thought it would be better than the children's ward, but most of the men were old and feeble, their minds wandering as they called for people who weren't there and hadn't been there for a long time. Someone's grandfather occupied the

bed nearest my brother. He lay with his eyes closed and mouth open, his shrunken face reminding me of the apple dolls tourists bought at craft fairs in the fall. He was perfectly still from the waist up, his wrists strapped to the bed's metal side-rails making him look like an old Jesus on a white cross. But his legs were in constant motion, hilling and troughing the blankets as though he were walking away. For a long time I couldn't get out of my mind the picture of that old man, forever walking with his mouth open and eyes closed.

My brother had been too sick to notice. He lay on the bed fisting the starched cotton sheets while my mother undressed him and helped him into the hospital gown the nurse had provided. His face was drawn and grey, the colour of November, and sweat beaded his forehead. He had his eyes fixed on some spot on the ceiling, and I looked up and saw in the dim light that the ornamental tinplate found throughout the old hospital had been replaced here by new gypsum board. I had wanted to say something to him, wanted to tell him it would be all right, but all I could think about was that the gypsum board had probably been manufactured from gypsum mined only a few miles away. Many times my brother and I had watched black railroad cars heaped with the soft white rock rattle under the overpass outside of town, heading toward factories in Maine and New Hampshire. And now it hung in large sheets above my brother's head. Laughter had bubbled up inside me from nowhere and my ears roared with the rush of my own blood as I gripped the edge of his bed to keep from falling. It was then that I knew my brother was going to die. And four months later he did.

I don't know how long I lay on the bed in the examining room. I must have slept because one moment the doctor and his low tones were behind the curtain and then he was bending over me. I could smell his cologne, spicy and strong, and under it the quiet heaviness of perspiration just before it turns. When he spoke it was in the same low voice. "Well, Daniel, your mother tells me you had a run-in with an axe."

I turned my head and saw that someone had given my mother a chair. She was sitting near the doorway where she could see me and still watch people coming and going in the corridor. My father wasn't there. I wondered if he had come and gone while I slept. Somehow I knew he hadn't.

The doctor shone a light in each of my eyes, then made a note on a chart. "You've got a bad cut there that needs a few stitches. But first I have to disinfect it." He produced a pair of tongs from a tray beside the bed and used them to pick up pieces of soft cotton dipped in something orange. "You need to keep your eyes closed as I do this. Don't open them until I tell you to." As he began to swab the area, he added, "This will sting a bit."

My face slowly bloomed with pain as the wound, which until now had felt disconnected from the rest of my body, took root between my eyes and grew. It unfolded, opened, blocked out all else with bright red buds of fire. I squeezed my eyes tight, trying to keep the tears from slipping out, and clung to the bed while the doctor swabbed the area again and again.

Finally it was over. "You can open your eyes now."

When I did, I could see the nurse handing him a needle she had prepared. "Now I'm going to freeze the area so I can put the sutures in," he said and he leaned over me once more.

I shut my eyes again. It would be easier if I couldn't see. Like short-cutting through Mr. Baxter's orchard at night and imagining sounds behind me but not turning around. Like diving into the Moosehole for the first time from the big pine tree that leaned out over the river, my eyes closed against the grey fear I couldn't let anyone see. Like sitting in the vestibule of Blanchard's Funeral Home, refusing to enter the Slumber Room until they'd closed the lid of the casket over what had once been my brother.

This time the pain was immediate, yellow sunlight wrung to a white point under a magnifying glass. When the needle slid under the flesh between my eyes, my hands lost the sheets they'd been gripping and pawed the air until I forced them down onto the bed again, my fingernails digging into the soft meat of my palms. Liquid fire seared the spot the axe had sliced only a short while before. And then, slowly, there was nothing.

"We'll wait a few minutes to make sure it's completely frozen. We wouldn't want you to feel any of the stitching."

At this I wanted to laugh aloud, but I knew laughter wouldn't be the sound I'd make on that examining room bed. I turned to face the wall and waited.

It was quiet for a while. Then, "What were you doing with the axe?"

The question surprised me, made me feel I had been doing something wrong. I turned back to look at him. He was busy with more needles, these ones nothing like the first. They were smaller and curved like flattened U's or the humourless smiles painted on porcelain dolls, and each trailed a black thread. They had no handles; he was arranging them on the tray using a pair of pointed pliers.

"I was helping my father."

"Do what?"

"Junk a van."

He looked up. "With an axe?"

"We were cutting it up to take to the dump."

"You must be pretty strong to do something like that."

"My father is."

"Where's your father now?"

I had no answer for him, for this question. It made me think of Jimmie MacBurnie and his red yarn. Jimmie was the only special needs person I had ever seen. Thirty-some years old, he lived with his parents up on the South Mountain near Taylor Lake where my brother and I used to fish. Often we found pieces of bright red yarn tied to trees a few feet apart around the lake, and we'd asked my mother about them. "Jimmie puts them there so he can find his way in the woods," she'd said, then warned us not to touch them. She explained how a few years earlier some kids had untied and hidden several pieces of the yarn as a prank, and Jimmie had gotten lost. It had taken searchers all night and the following morning to find him curled up on the ground crying. I thought of Jimmie wandering about looking for that red yarn, knowing it had to be there but not being able to find it, like the answer to the question the doctor was asking me now.

My mother spoke from her chair by the door. "He went to park the car."

Yes. Except that by now he probably had the hood up and was cleaning the spark plugs or adjusting the carburetor or tightening the fan belt. Important things that needed doing.

I thought about how my father hadn't come up from the admitting office the first night we'd brought my brother here, although my mother and I had stayed in the men's ward nearly an hour.

I thought about when we'd gotten home from my brother's funeral, how I had lain listening to my mother crying in the next room while my father had gone outside to change the oil.

I thought about my mother sitting near the doorway of the examining room now, watching the corridor when she wasn't watching me.

And before I could stop myself, I was crying. Long, uncontrolled sobs that seemed to come from somewhere else, someone else. Ashamed, I tried to bury them in the pillow but, muffled, they resembled the sounds

my mother still made at night sometimes when she thought everyone was asleep. I cried even harder.

Then there were hands on my neck, stroking my hair, and my mother was bending over me.

"It's shock," I heard the doctor say.

My mother said nothing, just kept stroking my hair. I cried for what seemed a long time. And then I couldn't cry any more.

"The freezing should be ready now," the doctor said finally, more to my mother than to me, and he cleared his throat. "I don't think he'll feel anything now." As I wiped my face on the Kleenex the nurse had given me, I thought he was probably right.

The stitching didn't take long. I felt as though it were being done to someone else, the needles passing painlessly through the skin pulling the edges of the cut together like the laces of a boot. This time I kept my eyes open, watching the doctor's smooth hands move deftly over my face. They were nothing like my father's hands, which were thick and scarred, the nails always dark to the quick with grease or oil. These hands were soft and white against the room's blue walls, snowbirds in an October sky. They were like my hands, yet capable and sure. I wondered what my father would think of these hands.

"The sutures should stay in for at least a week," the doctor said when he'd finished. "By that time the cut should have sealed and you can come into outpatients to have them removed." He was talking to my mother again, perhaps afraid I'd burst into tears if he directed his comments to me. For some reason I didn't care. I just wanted it to be over.

And then it was. Ten minutes later, we were standing on the steps of the hospital shielding our eyes against the sudden sun, scanning the parking lot for the car.

"There it is." My mother pointed toward a group of vehicles parked under a tree. Without my glasses I couldn't tell whether the tree was maple or oak, but I knew which car was ours—the hood was up. As we made our way down the steps and over the loose gravel, I stumbled and silently cursed the stones under my feet. Then I cursed the car. And then my father.

As we approached the Biscayne, I could see his blurred form leaning in under the hood and I wondered without caring what he could possibly have found to fix this time. As we came closer, though, I didn't hear the

familiar tapping and creaking of wrenches, pliers, screwdrivers in the act of resurrection and repair. Instead came the cracking and snapping of something breaking.

I had never seen my father break anything, my father who only ever put together or took apart. Even the dismantling of the vehicles in the field below our house was purposeful and controlled. The sounds I heard as we walked across the gravel to the car were anything but controlled, like the ripping of paper when the crease isn't sharp enough to make it tear in a straight line. I knew I'd heard these sounds before but their meaning was unclear, blurred like my vision.

His back to us, my father was staring at something in his hands as if reading a book with one page, as if he'd been standing there like that for a long time. Sunshine filtered through the leaves above him and made a patchwork quilt of shadows and light on his green workshirt and my memory. Then he heard us coming and he straightened. Stepping back, he pushed the hood of the car shut, the sound heavy and final in the August heat. Without turning around, he shoved something in his pocket, but the flash of sun off the polished surface told me what he'd been holding, what he'd been breaking. As he got into the car, I remembered the sounds I'd heard.

I had been sitting in English class, everyone reciting the parts of speech ("A noun is the name of a person, place, or thing—Tom has a large box," *Tom* and *box* underlined with our voices) when Mr. Barkhouse, the principal, had come across the P.A. telling Mrs. Wheaton that my mother was in the office and that I was to meet her there at once.

"You may go, Daniel," the teacher had said.

But I didn't want to go, didn't want to hear what my mother had to tell me. Instead, I'd sat there looking at the page in my scribbler, wide-lined only in Mrs. Wheaton's class, wanting to crawl inside the safety of those rules that made people and things the same.

"I said you may go," she repeated, and there was nothing else I could do.

But I didn't go directly to the office. Once outside the room, I'd turned and run toward the sunlight at the end of the hall, flying out the door and across the driveway toward the woods at the back of the school.

Branches lashed my face and arms as I crashed moose-like through the trees but I kept running, plowing through jack pine, cat spruce, alder bushes until I tripped over something and fell headlong into damp humus that smelled of decay and cigarette butts.

When I got up, I wasn't wearing my glasses. I had to scratch and paw through leaves and pine needles to find them, unaware that I was crying. When my hands finally closed on them, I didn't put them on my face. Instead, I bent back one of the bows like a wishbone and listened to it crack, the brown plastic snapping cleanly in two.

My brother had stopped dying.

My brother was dead.

I bent the other bow—this time more slowly—and watched the plastic cloud before it broke. This time the crack and snap were almost simultaneous, almost one sound. It somehow seemed important that I could do this, that I could make this happen. It made it easier to be angry and afraid and alone.

These had been the sounds my father had made under the hood of the Biscayne, made with the glasses he'd gone back and found but would never give me.

I had expected to go on being hurt, expected to feel the anger swell in me like the tide on the Avon River, which the Windsor Chamber of Commerce proclaimed "The Highest in the World." But their tide wasn't the highest—I'd read somewhere that Greenland's was—and the anger I'd expected didn't come. I got into the back seat while my mother slipped into the front beside my father.

He started the car and backed it out of the shade into bright sunlight and we headed home.

Word Sort for "Scars"

Directions: Cut these words apart, and sort them into three piles:

- Pile 1: Unfamiliar words
- Pile 2: These words look vaguely familiar ...
- Pile 3: I feel confident that I know what these words mean!

cannibalizing	coerced	derelicts
raucously	mutilations	carnage
plaintive	harbingers	implement
ineptness	meandering	cranial
amorphous	buoyant	inconceivable
culvert	retrospect	defiance
sutures	resurrection	dismantling

Word Map

synony		opposite	
	WORD		
definition		variations	of
	quotation from text wit	h page number	
	new senten	nce	
	visual represen	tation	

Word Solve Tracking Sheet

Class:	Date:	
Class.	 Date.	

Use this form to collect data (from conferences and observations) on students who are early or transitional readers. See Appendix F2: Stages of Reading Development for characteristics of early, transitional readers.

Name: + ✓ – uses semantic cues + ✓ – uses syntactic cues + ✓ – uses graphophonic cues + ✓ – articulates process Comments:	Name: + ✓ – uses semantic cues + ✓ – uses syntactic cues + ✓ – uses graphophonic cues + ✓ – articulates process Comments:	Name: + ✓ – uses semantic cues + ✓ – uses syntactic cues + ✓ – uses graphophonic cues + ✓ – articulates process Comments:
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Notes

Semantic cues: Students reread a passage or read ahead to use the context to determine what makes sense. **Syntactic cues:** Students use their knowledge of word order and grammar to help determine what type of word makes sense in a passage.

Graphophonic cues: Students sound out the unfamiliar word based on known sound-letter patterns. **Articulation:** Students can verbally articulate the process used to figure out the meaning of unfamiliar words.

Reading Strategy Tracking Sheet

Class:		Date:	
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Observe and confer with students as they are working. Record your observations for each student below.

Group 1	Group 2	Group 3
Name: + ✓ - uses prior knowledge + ✓ - sets purpose + ✓ - makes predictions + ✓ - visualizes + ✓ - identifies main ideas + ✓ - monitors comprehension + ✓ - makes inferences + ✓ - uses word-solve strategies + ✓ - makes connections + ✓ - paraphrases or summarizes	Name: + ✓ - uses prior knowledge + ✓ - sets purpose + ✓ - makes predictions + ✓ - visualizes + ✓ - identifies main ideas + ✓ - monitors comprehension + ✓ - makes inferences + ✓ - uses word-solve strategies + ✓ - makes connections + ✓ - paraphrases or summarizes	Name: + ✓ - uses prior knowledge + ✓ - sets purpose + ✓ - makes predictions + ✓ - visualizes + ✓ - identifies main ideas + ✓ - monitors comprehension + ✓ - makes inferences + ✓ - uses word-solve strategies + ✓ - makes connections + ✓ - paraphrases or summarizes
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Name: + ✓ - uses prior knowledge + ✓ - sets purpose + ✓ - makes predictions + ✓ - visualizes + ✓ - identifies main ideas + ✓ - monitors comprehension + ✓ - makes inferences + ✓ - uses word-solve strategies + ✓ - makes connections + ✓ - paraphrases or summarizes	Name: + ✓ - uses prior knowledge + ✓ - sets purpose + ✓ - makes predictions + ✓ - visualizes + ✓ - identifies main ideas + ✓ - monitors comprehension + ✓ - makes inferences + ✓ - uses word-solve strategies + ✓ - makes connections + ✓ - paraphrases or summarizes	Name: + ✓ - uses prior knowledge + ✓ - sets purpose + ✓ - makes predictions + ✓ - visualizes + ✓ - identifies main ideas + ✓ - monitors comprehension + ✓ - makes inferences + ✓ - uses word-solve strategies + ✓ - makes connections + ✓ - paraphrases or summarizes
Comments for group:	Comments for group:	Comments for group:

Literature Circle Tracking Sheet

Struggling	Satisfactory	Proficient
Date:		
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Date:		
Date:		
Date:		
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Date:		

"The Test" by Don Aker

Published in *Canadian Living* (December 1990), republished by permission from the author

Daniel is annoyed to see he's been doing it again, writing his name on scrap paper in carefully executed loops and whorls and then scratching it out, his pen a divining rod in reverse. Ann asked him about it one day before she'd left and he'd scoffed at the notion, denying he'd ever done such a thing. When she produced receipts, grocery lists, and THINGS TO DO TODAY pages from a memo pad all bearing the same art nouveau fingerprints, he had shaken his head and laughed. Later, though, he had gone back to those pieces of paper, his fingers tracing the unconscious deletions of himself. It was a revelation that might have bothered him if he'd let it.

The beeping of his watch brings him back to himself. He presses the *cancel* button and looks up at the students sitting before him, their faces bowed, their pens chasing thoughts across loose-leaf. "Two minutes left," he says. They raise their heads as one and then lower them again to write furiously, reminding Daniel of the waves at Risser's Beach. He used to go there every summer before moving to the Annapolis Valley seven years ago; he rarely swam—even in July and August the water was numbingly cold—but he liked to wade in the breakers that rolled up and over the beach, liked the way the waves swept the sand clean, erased his name he'd written with a stick, a rock, his toe. The water made it all new again, like a baptism.

The blatting of the noon buzzer makes everyone, including Daniel, jump. Even when he expects it, the sound startles him, like the pop of the toaster he watches every morning. "Please make sure your name is on your work," he says through his half-smile. "Place your scrap paper on the bottom of your test and staple all your papers together in the top left-hand corner." His students have heard these instructions many times but still he gives them. There are things that require doing, even if their reason can't be explained. Like always putting Shredded Wheat biscuits in the cereal bowl curved side up. Always.

As the hallway outside the door swells with people and noise, Daniel's students shuffle papers and file quietly to the front, stapling their tests and placing them in the appropriate folder. Unconsciously, Daniel braces himself as someone opens the door and noise floods the classroom. His students don't leave as much as become absorbed by the organism that is the hallway, their bodies swept up and pushed along its locker-lined artery.

Daniel dislikes the chaos of the corridor. No one, least of all the hall monitor, is in control out there. People jostle, shout, swear in the anonymity of the crowd until, gradually, they get where they want to be: with friends, by lockers, in bathrooms, out exits. In here, everything is as Daniel desires it. The desks are arranged in neat rows of six where students sit alphabetically so Daniel can take attendance in seconds and, more importantly, separate potential problems—the "divide and conquer" trick he learned at Teacher's College. Taped on each desk is a file-card with five names on it, one student from each of the classes Daniel teaches; if moved, the desks are easily restored to their proper order, discouraging students from marking on their smooth white surfaces. On the wall by the door hangs the list of rules he dictates to his classes at the beginning of each year, rules like "Raise your hand to speak" and "Late assignments will not be accepted." And all around the room are the Educational Media posters he bought his first year teaching and took down only once when the west wing was repainted. They returned to the same spots as soon as the paint dried, proclaiming the versatility of the comma, the importance of the opening paragraph, the magic of parallelism and subordination. Daniel is comfortable here.

"I didn't finish."

Daniel looks up at the boy in front of him. Hardly a boy, he thinks. Raymond Barkhouse is nearly six feet tall, lean and hard from the woods. He has the Barkhouse look—wide face, dark skin and hair, a perpetual smirk on his lips. Daniel imagines he looks this way asleep as well as awake.

"The time is up." Daniel reaches for Raymond's paper.

"I said I didn't finish." He grips the test in his big hands and Daniel knows not to try to pull the paper from them. Two years ago he made that mistake with Raymond's older brother, Lester; he will not repeat it.

"You had the same time as everyone else. They've passed their tests in, haven't they?" He nods toward the empty seats.

"They didn't need more time. I do."

Yes. Just like your brother, always wanting just a little bit more. A few more minutes to finish a test. A few more days to complete an assignment. A few more points to pass the year. Daniel shakes his head. "Raymond, it wouldn't be fair if I gave you more time than they had, now would it?" Why am I bothering to explain it? It's a rule. It's on the list by the door.

"They had the time they needed."

Daniel sighs, knowing the *You're-out-to-get-me-just-like-you-got-my-brother* line is only moments away. "Raymond, pass your test in now."

"Just five more minutes. That's all I want."

And all Daniel wants is for this to be over. He stands up, his chair barking against the tile floor. "I have things to do, Raymond. Either pass it in now or put it into the waste basket. The time is up." He waits for the inevitable explosion.

But it doesn't come. Raymond continues to stand in front of him, his face building an expression that as yet has no form, the muscles in his cheeks tightening and letting go, tightening and letting go. His knuckles bulge as he holds the test, and Daniel thinks of the older Barkhouse boy in a similar pose, his hands gripping the desk that, moments later, he'd thrown across the room. "Lester's swan-song" they'd called it in the staffroom, Geordie MacKenzie clapping Daniel on the back. "Keep weedin' the garden!" Geordie had boomed in his big Cape Breton voice. The staffroom had rung with laughter while Daniel's hands, shoved inside his pants pockets, had continued to shake.

What comes is spoken so softly that Daniel can, if he wishes, pretend he hasn't heard it, saving him a trip to the office and an incident report. "You prick," Raymond whispers through clenched teeth, then balls the paper up in one quick motion and flings it at the waste basket. It hits the rim and bounces away, sliding across the floor.

Daniel watches as Raymond strides out into the hallway, bumping into a girl and sending her books flying. "Jerk!" she cries, but Raymond doesn't stop, pushes his way through the milling crowd and out the exit door. For a moment Daniel watches the girl on her hands and knees gathering up books, scribblers, calculator, pencil case while others stream by. Then he turns to gather up his own things, hoping to get to the photocopier before the line-up forms.

Before he leaves, he looks for Raymond's test—he does not like to leave things lying on the floor, even though the janitors will get them when they sweep at the end of the day. Daniel knows they joke among themselves about him—one even asked if Daniel was bucking for his job—but Daniel cannot abide disorder. He would not even make love to Ann until they'd folded their clothes and hung them over the chair by the dresser.

He spies the test under a seat, a white fist on the grey tile. Pushing the desk aside, he picks up the crumpled paper, then straightens the desk so its two right legs again rest on the line formed by the tiles' edges. Raymond's last choice, he thinks as he walks back to the waste basket. The boy cannot pass English now.

He intends to drop the test into the metal can, intends to open his fingers and let it fall in among the scrap paper, pencil shavings, chewed erasers—parts of things like the parts of sentences he routinely asks his students to isolate and name. But he pauses, curious, and unfolds it like a reluctant flower, smoothing it between his hands.

There is more on the paper than he expected. The wrinkles make it difficult to read but the handwriting is Raymond's, dark and square. Daniel can feel the Braille of bumps and ridges on the back of the paper caused by a pen pushed along by hands more accustomed to axes and chain-saws than the fine-points Daniel requires in his classroom. Looking more closely, he reads an answer, the sentences short and uneven as if fired from a gun at a moving target:

Eliza was right to leave Profesor Higgins. Higgins was a person that needed to be in control. He liked making her feel like garbige. Probaly because this made him feel more important then her. He probaly didn't have any freinds when he was a kid, he probaly studied languages because he didn't have anything else to do. No one to do it with. Maybe he wanted to make everyone feel as bad as he did. This would make him feel better. He made Eliza feel bad all the time. Like garbige. If Eliza stayed, he will always treat her this way. People aren't garbige. But they can start to think they are when someone makes them feel like it all the time. People shouldn't be able to make other people feel this way. Its like they have there hand inside a person, squeezing him. Making him smaller then he is. Eliza was right to go.

Daniel stands looking at a memory, hearing words much like these flung over Ann's shoulder as she'd slammed the door behind her for the last time. He remembers the humiliation that rose in him like phlegm, remembers the anger that had no ending, only a beginning and a middle and nowhere to go. He remembers cleaning the house for two days afterwards, finding and throwing out what things she'd left behind—toothpaste she'd refused to roll from the bottom up, the Boston fern she never rotated so it grew one side up toward the sun. The marriage certificate that didn't quite fit inside the envelope that had held both wills. And a few other things that didn't seem to add up to the four years they represented. All had fit neatly into the cardboard box he left at the end of the driveway on garbage day.

He hesitates above the waste basket like someone testing the water, waiting for the first wave to curl around his ankles, waiting for the shock and the numbness, the non-feeling that comes as the sand rushes out from beneath his feet, heels sinking back and down. He stands there for nearly a minute, not seeing the paper, his hands, the waste basket,

the tiled floor. What he sees, instead, is that carton at the end of the driveway, the limbs of the Boston fern waving in the backwater of the passing cars.

He allows himself to say her name only once, his voice a low moan in the hollowness of his classroom. Then, placing Raymond's test in the folder with the others, he leaves, making sure the door clicks shut behind him.

Self-Assessment

Name:				
Throughout our study of Don Aker's works we have been focusing on the various reading strategies that good readers use to make meaning from text. In particular, we have focused on these 10 key strategies:				
• uses prior knowledge				
• sets purpose				
makes predictions				
• visualizes				
• identifies main ideas				
 monitors comprehension 				
• makes inferences				
• uses word-solve strategies				
• makes connections				
• paraphrases or summarizes				
Take a moment to take a critical look back over your work and then answer the questions below. Remember that the purpose of a self-assessment is to document evidence of your abilities and growth, so the more detailed you are the better.				
Which strategies come the most naturally to you? Why do you find these ones easy to use?	Which strategies do you find the most useful? Explain and give details.			
3. Which strategies do you still struggle with using?	4. Which text (short story or novel) do you feel represents your best use of the reading strategies? Explain.			

Reading Comprehension Strategies

Novel:			
In the spaces below explain how you used the reading strategies. Be sure to include page number references.			
Strategy	Example		
Uses prior knowledge			
Sets purpose			
Makes predictions			
Visualizes			
Identifies main ideas			

Strategy	Example
Monitors comprehension	
Makes inferences	
Uses word-solve strategies	
Makes connections	
Paraphrases or summarizes	

Name:				
which your eyes just see the text. This means you are thi and connecting what you are	words on the page. To be a nking about what you are re reading with other texts yo	nappens because reading is n successful reader you must a eading; asking questions about have read or viewed (text- to the world at large (text-to-	actively engage with the ut what you are reading; to-text connections), your	
text-to-text connections, let' texts and consider if these to impact. Place the teachers' in example (i.e., What are the	s identify the different teach eachers had a positive impact names in the appropriate cold differences between Ms. Bra	ches and mentors) as characters that have appeared (direct on the main character, a net dumn for each text. Some text adford and Mr. Sanderson in the how you classified each teach	ctly or indirectly) in the eutral impact, or a negative ts have more than one The Space Between?)	
Text	Negative Impact	Neutral Impact	Positive Impact	
"The Test" The First Stone				
Of Things Not Seen				
Stranger at Bay				
The Space Between				
One on One				

Making Connections: "The Test"

Final Journal Reflection

Name:	

Notes on an interview with Don Aker:

"Having taught high school students for over 20 years," Don says, "I have been privileged to always be around young people." It is not surprising, then, that young people are the focus of much of his writing. What subjects does he choose to write about? "Things that bother me that don't go away," he says. Don wrote his first novel, Of Things Not Seen, after a student shared with him in her journal that she was being physically abused by her father. "I was horrified and, of course, morally and professionally obligated to report her abuse, but betraying a student's confidence was one of the most difficult things I've ever had to do." Of Things Not Seen tells the story of 16-year-old Ben Corbett, who, along with his mother, is physically abused by his domineering stepfather. The idea for Don's second novel, Stranger at Bay, also grew out of his experience with students. "Every June at my school's closing ceremony, I see people come up to the stage to accept academic awards, and some of the winners look embarrassed, almost ashamed of having done well. That reaction has always bothered me because, as a teacher, I want students to be proud of their academic achievements. I began wondering why a person might react that way to winning such an award, and this, in turn, made me want to explore how it might feel to be a gifted student." That gifted student became Randy Forsythe, the main character in *Stranger at Bay*.

(Source: www.writers.ns.ca/Writers/daker.html retrieved September 11, 2011)

We started this unit by asking the question to what degree it is possible for an adult to write a realistic depiction of teenage life? Considering Don Aker's novels and short stories, how well do you feel his writing reflects the experiences of teens you know? Are some aspects of teen life more accurately portrayed than others in his work? What are the obstacles adult writers have to overcome when writing texts for a young-adult audience? Write a response by reflecting thoughtfully on these questions. Be sure to include lots of details from all of the texts you have read and discussed.

Sample Annotated Text from "Scars"

On this particular day, the August air lay on us like a grey quilt, and I watched my father's green workshirt grow black with sweat as the axe pistoned up and down. The clang and crash of each swing punctuated the hot stillness and were joined by the zzrrrrEEEEEEE of a cicada and the plaintive song of a sweetweather bird, harbingers of the real heat that would bear down before noon. Working in it would be like wading through wool. I longed to slip away to the river for a swim, but I knew my father. We would stop when the job was finished, or when another of greater urgency interrupted.

He had started cutting up the van the previous Saturday, but the washing machine that he'd fixed twice before quit again, forcing him to drive into town to buy a part, a water-pump this time. I had offered to go get it for him on my bike, but he had gone himself. Even if I'd taken the pump with me, Mosher's Appliances and Repair probably wouldn't have been able to match it exactly and I'd have had to choose between one model and another. I had made such choices before, always the wrong ones. Time was the tender most valued in our household, and my father saved much by doing these things himself. I stayed home to unload the clothes my mother had been washing when the machine broke. I could be trusted to do that right.

Prior Knowledge/Connection Visualization

Word Solve Effective Simile/Imagery

Monitoring Comprehension

Inference/Prediction

Line 2: Prior Knowledge/Connection

"my father's green workshirt"

Reminds me of watching my grandfather work on his motorcycles in his barn.

Lines 3-6: Visualization

Use of the senses of light and sound.

Line 5: Word Solve

"harbingers"

Word doesn't look familiar— I need to look it up. harbinger def: a person or thing that announces or indicates the approach of something

Line 6: Effective Simile/Imagery

"like"

I can imagine how difficult it would be to wade through wool!

Line 10: Monitoring Comprehension

"He had started cutting up the van"

Not sure what he is working on here —is it still the van?

Line 19: Inference/Prediction

"I could be trusted ..."

Seems like the son is constantly disappointing his father—will this time be different, or is his father impossible to please?

Main Idea

Son is trying to work with his father but is unsuccessful.

Questions

- Why does the father act this way?
- Why doesn't the father just show the son how to do something the right way rather than do everything himself?
- How does his father treat his mother?

Sample Assessment Criteria / Checklist for Text Annotations

Co-construct assessment criteria with students.

Reading Strategies Assessment Criteria:

- makes connections between text and self, other texts, ideas, issues
- uses prior knowledge to construct meaning and can articulate this process
- uses "fix-up" strategies when decoding and meaning are breaking down
- · employs various strategies to solve unknown words
- · articulates specific strategies used to create meaning when interacting with difficult texts
- identifies key points in a text
- summarizes the main idea of a text
- connects new information to previous understandings
- articulates questions about a text
- makes inferences based on clues left by the author and the reader's own knowledge
- articulates the process (metacognition) used to figure out meaning
- · identifies the organization structure of a text

Reading Strategies Evaluation

9–10	Excellent Student consistently demonstrates efficient and effective use of most (if not all) of the reading strategies
7–8	Proficient Student demonstrates efficient and effective use of most of the reading strategies
5-6	Acceptable Student demonstrates effective use of a core group of reading strategies
3-4	Limited Student demonstrates ineffective use of a limited number of reading strategies
1-2	Not Yet Developed Student does not demonstrate appropriate use of reading strategies

Inquiry Question Assessment Criterion

• Looks critically at what has been created, who created it, and how and when it was created

Inquiry Question Evaluation

5	Proficient Student is able to critically examine the creation of the text and is able to clearly articulate his or her conclusions
3-4	Acceptable Student shows an acceptable level of critical awareness about the creation of the text
1–2	Limited Student demonstrates a critical awareness of the text in a limited way if at all

Sample Annotated Text from "Scars"—Handwritten Notes

On this particular day, the August air lay on us like a grey quilt, and I watched my father's green workshirt grow black with sweat as the axe pistoned up and down. The clang and crash of each swing punctuated the hot stillness and were joined by the zzrrrrEEEEEEE of a cicada and the plaintive song of a sweetweather bird, harbingers of the real heat that would bear down before noon. Working in it would be like wading through wool. I longed to slip away to the river for a swim, but I knew my father. We would stop when the job was finished, or when another of greater urgency interrupted.

He had started cutting up the van the previous Saturday, but the washing machine that he'd fixed twice before quit again, forcing him to drive into town to buy a part, a water-pump this time. I had offered to go get it for him on my bike, but he had gone himself. Even if I'd taken the pump with me, Mosher's Appliances and Repair probably wouldn't have been able to match it exactly and I'd have had to choose between one model and another. I had made such choices before, always the wrong ones. Time was the tender most valued in our household, and my father saved much by doing these things himself. I stayed home to unload the clothes my mother had been washing when the machine broke. I could be trusted to do that right.

Rubric for Journal Responses

Name:	

Assessment for Learning Scale ✓+ exceeds expectations	Assessment fo	or Learning				Assessment of Learning
 ✓ meets expectations ✓ - approaches expectations ✓ does not meet expectations Assessment of Learning Scale 4: proficient 3: acceptable 2: limited 1: not yet developed 	Pre-Assessment Journal (Inquiry Question)	"Pull" Journal (Moral Obligation)	"Scars" Journal (Father's Perspective)	"The Test" Journal #1 (Teacher's Perspective)	"The Test" Journal #2 (Impact of Teacher)	Final Journal (Inquiry Question)
	General Journ	al Assessment C	riteria			
Demonstrates thinking about the reasons for his or her personal responses to texts						
Articulates an understanding that a text is universal and can teach vicariously about our own and others' humanity						
Extends ideas to create new ideas						
Integrates personal experience into writing/representing						
Gives evidence from the text or from personal experience to support his or her responses						
Considers the significance of events and ideas (in texts or in life)						
Gives opinions and personal responses to what has been read						
	Specific Journ	al Assessment C	riteria			
Experiments with various possibilities/forms in writing.						
Total mark for each journal entry						

Note: The first five journal entries are examples of assessment for learning. The final journal entry is assessment of learning and should be the only one used when determining a mark for the student.

Independent Novel Study Final Project: Rubric

The purpose of the final project is to demonstrate evidence presented in the final project to determ there use of the following reading strategies:					
GCO 4: Students will be expected to select, read, media, and visual texts.	and view with u	nderstanding a ra	ange of literature	, information,	
10:4.3 Students will be expected to seek meaning i prior knowledge, analyzing, inferring, predicting, so		•	gies such as cuein	g systems, using	
Assessment Criteria	No Evidence 1	Superficially 2	Effectively 3	Skilfully 4	
Uses clues in a text to make predictions					
Summarizes the main idea of a text					
Uses visualization techniques to create meaning while reading					
10:4.4 Students will be expected to use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust their reading and viewing rate (e.g., skimming, scanning, reading/viewing for detail) according to the purpose.					
Assessment Criteria	No Evidence 1	Superficially 2	Effectively 3	Skilfully 4	
Uses "fix-up" strategies when decoding and meaning are breaking down					
Employs various strategies to solve unknown words					

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

10:6.2 Students will be expected to respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending.

Assessment Criteria	No Evidence 1	Superficially 2	Effectively 3	Skilfully 4
Articulates questions about a text				
Connects new information to previous understandings				
Makes connections between text and self, other texts, ideas, issues, and historical contexts				

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

10:7.4 Students will be expected to recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism).

Assessment Criterion	No Evidence	Superficially	Effectively	Skilfully
	1	2	3	4
Identifies how literary devices (such as flashback) affect a text				

Unit 8 Historical Geographical/ Cultural Exploration: War and Remembrance

Inquiry Question

· How do people respond to issues of war?

Key Ideas

- People from diverse cultures respond to issues of war in a variety of ways.
- Each genre has its own elements and features that are used to communicate a response and evoke one in others.
- Our responses are influenced by place and time.
- Responses are constructed by those who experience war and by those who observe and reflect on it.
- Some responses are created for personal benefit, while others are public and persuasive in nature.
- Some responses have the potential to cause social and political action.

Suggested Grade Level and Course

English 11

Advanced English 11 Extension

This unit could be extended to accommodate students in Advanced English 11 by completing the following extended learning experience at the end of the unit:

Through the course of this unit you have been exposed to a variety of ways that people respond to issues of war, including visual art, poetry, song, personal letters, film, and non-profit information-based websites. What method of response do you feel is the most effective in terms of communicating the human war experience? Write a personal essay in which you express and support your opinion using examples from the unit as well as any examples you wish to bring in from other sources.

Assessment Plan

(C) = Conversation, (O) = Observation, (P) = Product FOR = Assessment for learning event, OF = Assessment of learning event

	r Ways	Communicates effectively through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing and Oth of Representing	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	FOR
	ving	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
Instructional Focuses	tening	Listens actively with sopect	
ctional	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 conveys new understandings about self and others based on his or her interaction with the text (11:6.1) identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) connects new information to previous understandings; questions the text (11:6.2) draws conclusions and makes judgments while reading or viewing (11:7.6)
Assessment Tool			Group discussions / written reaction (C/P)
Assessment Event/Artifact			"Dulce et Decorum Est" (Learning Experience 1)

FOR	
FOR	
FOR	
FOR	
FOR	
	FOR
	FOR
	FOR
conveys a perspective on the topic or issue (11:1.3) supports a judgment by referring to personal knowledge (11:1.3)	 asks the speaker for clarification (11:1.2) builds on the speaker's ideas to develop a concept further (11:1.1) demonstrates critical thinking in responding to the ideas of others (11:1.4) lets listeners participate by asking and inviting questions and by asking for feedback (11:2.3) plays a variety of roles in group discussions (e.g., discussion leader, facilitator, responder) (11:3.3) demonstrates recognition and acceptance of the importance and relevance of accents, idioms, and cultural language (11:3.1)
•	Group/class discussion (C/O)
	"Dulce et Decorum Est" (Learning Experience 1)

Assessment A Event/Artifact T	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	nses						
			Speaking and Listening		Reading and Viewing	ving		Writing of Repre	Writing and Other Ways of Representing	r Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	sensitivity and respect Reads and views with	comprehension Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Vləvitəəftə effectively through texts
> = 	Written reactions (C/P)	 conveys new understandings about self and others based on his or her interaction with the text (11:6.1) identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) connects new information to previous understandings; questions the text (11:6.2) draws conclusions and makes judgments while reading or viewing (11:7.6) conveys a perspective on the topic or issue (11:1.3) supports a judgment by referring to personal knowledge (11:1.3) 		FOR	POR	FOR	FOR	FOR		

OR R
POR
FOR
asks the speaker for clarification (11:1.2) builds on the speaker's ideas to develop a concept further (11:1.1) demonstrates critical thinking in responding to the ideas of others (11:1.4) lets listeners participate by asking and inviting questions and by asking for feedback (11:2.3) plays a variety of roles in group discussions (e.g., discussion leader, facilitator, responder) (11:3.3) demonstrates recognition and acceptance of the importance and relevance of accents, idioms, and cultural language (11:3.1)
Discussion of art comparison (C/O)
"Bombing Casualties: Spain" and Guernica (Learning Experience 2)

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	Focuses							
			Speaking and Listening	tening	Reading	Reading and Viewing	ng		Writing and Oth of Representing	Writing and Other Ways of Representing	r Ways
			Uses speaking and listening Speaks with an awareness of Speaks with an awareness of	Listens actively with snatsizings	Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
Kamikaze Letters (Learning	Group/class discussion (C/0)	 asks the speaker for clarification (11:1.2) 									
Experience 3)		 builds on the speaker's ideas 									
		to develop a concept further (11:1.1)									
		 demonstrates critical thinking in responding to the ideas of others (11:1.4) 		, (
		 lets listeners participate by asking and inviting questions and by asking for feedback (11:2.3) 	X	<u> </u>							
		• plays a variety of roles in group discussions (e.g., discussion leader, facilitator, responder) (11:3.3)									

	FOR
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 demonstrates recognition and acceptance of the importance and relevance of accents, idioms, and cultural language (11:3.1) 	 conveys new understandings about self and others based on his or her interaction with the text (11:6.1) identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) connects new information to previous understandings; questions the text (11:6.2) draws conclusions and makes judgments while reading or viewing (11:7.6) conveys a perspective on the topic or issue (11:1.3) supports a judgment by referring to personal knowledge (11:1.3)
	Written reaction (C/P)
	The Ballad (Learning Experience 4)

	Writing and Other Ways of Representing	Vləvitəəftə effectively through texts	FOR
	Writing and Oth of Representing	Engages in processes to create a wide range of texts	F0 R
	Writing of Repr	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	FOR
	ing	Understands the craft of the author or creator	FOR
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
Focuses	cening	Listens actively with sepect	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instru	Speakin	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 demonstrates an understanding of how subtleties and ambiguities in a text affect his or her understanding (11:6.6) identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) includes relevant narrative details (e.g., scenarios, definitions, examples) (11:10.4) extends ideas to create new ideas (11:8.3) establishes a situation, plot, setting, and conflict (11:8.3) includes appropriate facts and details (11:10.5)
Assessment Tool			Student ballad (C/P)
Assessment Event/Artifact			The Ballad (Learning Experience 4)

		FOR			
		FOR			
conveys new understandings about self and others based on his or her interaction with the text (11:6.1)	identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5)	connects new information to previous understandings; questions the text (11:6.2)	draws conclusions and makes judgments while reading or viewing (11:7.6)	conveys a perspective on the topic or issue (11:1.3)	supports a judgment by referring to personal knowledge (11:1.3)
•	•	•	•	•	•
Written reaction (C/P)					
"Gulf War Song" (Learning Experience 5)					

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	uses						
			Speaking and Listening		Reading and Viewing	ng		Writing and Oth of Representing	Writing and Other Ways of Representing	r Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	sensitivity and respect Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
"Gulf War Song" (Learning Experience 5)	Group discussion (C/O)	 asks the speaker for clarification (11:1.2) builds on the speaker's ideas to develop a concept further (11:1.1) demonstrates critical thinking in responding to the ideas of others (11:1.4) lets listeners participate by asking and inviting questions and by asking for feedback (11:2.3) plays a variety of roles in group discussions (e.g., discussion leader, facilitator, responder) (11:3.3) 	FOR	PO _R						

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 demonstrates recognition and acceptance of the importance and relevance of accents, idioms, and cultural language (11:3.1) 	 conveys new understandings about self and others based on his or her interaction with the text (11:6.1) identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) connects new information to previous understandings; questions the text (11:6.2) draws conclusions and makes judgments while reading or viewing (11:7.6) conveys a perspective on the topic or issue (11:1.3) supports a judgment by referring to personal knowledge (11:1.3)
	Written reaction (C/P)
	Film Study (Learning Experience 6)

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	S						
			Speaking and Listening	Reading	Reading and Viewing	ng		Writing and Oth of Representing	Writing and Other Ways of Representing	Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose Listens actively with sensitivity and respect	Reads and views with comprehension	Uses reading and viewing to think, explore, and learn	Understands the craft of the author or creator	Responds thoughtfully to	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
Film Study (Learning Experience 6)	Transactional letter (C/P)	 advances a judgment that is interpretive, analytic, evaluative, or reflective (11:9.2) anticipates and addresses reader concerns and counter-arguments (11:9.3) asserts an opinion about a controversial issue (11:9.1) articulates the reasons for his or her attitudes (11:9.2) includes appropriate information and arguments (11:10.5) 		FOR	FOR		FOR	FOR		

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 conveys new understandings about self and others based on his or her interaction with the text (11:6.1) identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) connects new information to previous understandings; questions the text (11:6.2) draws conclusions and makes judgments while reading or viewing (11:7.6) conveys a perspective on the topic or issue (11:1.3) 	 supports a judgment by referring to personal knowledge (11:1.3)
Written reaction (C/P)	
Child Soldiers (Learning Experience 7)	

	er Ways	Communicates effectively through texts	
	Writing and Other Ways of Representing	Engages in processes to create a wide range of texts	
	Writing of Repre	Uses writing and representing to think, explore, and learn	FOR
		Responds thoughtfully to	FOR
	ving	Understands the craft of the author or creator	
	Reading and Viewing	Uses reading and viewing to think, explore, and learn	FOR
	Reading	Reads and views with comprehension	FOR
ocuses-	ening	Listens actively with snatsizings	
Instructional Focuses	Speaking and Listening	Speaks with an awareness of audience and purpose	
Instruc	Speaking	Uses speaking and listening to think, explore, and learn	
Assessment Criteria (Outcomes)			 advances a judgment that is interpretive, analytic, evaluative, or reflective (11:9.2) anticipates and addresses reader concerns and counter-arguments (11:9.3) asserts an opinion about a controversial issue (11:9.1) articulates the reasons for his or her attitudes (11:9.2) includes appropriate information and arguments (11:10.5)
Assessment Tool			Letter to PM (C/P)
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Assessment Event/Artifact			Child Soldiers (Learning Experience 7)

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 conveys new understandings about self and others based on his or her interaction with the text (11:6.1) 	 identifies and explains an author's craft (e.g., symbolism, allusion) (11:4.5) connects new information to previous understandings; questions the text (11:6.2) draws conclusions and makes 	 judgments while reading or viewing (11:7.6) conveys a perspective on the topic or issue (11:1.3) supports a judgment by referring to personal knowledge (11:1.3)
All work and three choices to be marked (P)		
Final portfolio—teachers will collect all work and mark three	of the student's choices	

Assessment Event/Artifact	Assessment Tool	Assessment Criteria (Outcomes)	Instructional Focuses	nses						
			Speaking and Listening		Reading and Viewing	ס	> 0	Writing and Other Ways of Representing	nd Other enting	Ways
			Uses speaking and listening to think, explore, and learn Speaks with an awareness of audience and purpose	sensitivity and respect Reads and views with comprehension	Uses reading and viewing to think, explore, and learn Understands the craft of the	Responds thoughtfully to	stxst	Uses writing and representing to think, explore, and learn	Engages in processes to create a wide range of texts	Communicates effectively through texts
Final speaking and listening mark	(C/O)	 asks the speaker for clarification (11:1.2) builds on the speaker's ideas to develop a concept further (11:1.1) demonstrates critical thinking in responding to the ideas of others (11:1.4) lets listeners participate by asking and inviting questions and by asking for feedback (11:2.3) plays a variety of roles in group discussions (e.g., discussion leader, facilitator, responder) (11:3.3) 	0F 0F	OF.						

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	•	demonstrates recognition							
		and acceptance of the							
		importance and relevance of	0F	0F	OF				
		accents, idioms, and cultural							
		language (11:3.1)							

Instructional Plan and Learning Experiences

This unit is a portfolio-based assessment. Students will engage in a number of learning experiences, both independently and collaboratively. All work will be included in a final remembrance portfolio. Students will select the three pieces that they feel are the strongest representations of their work to be evaluated. These three pieces should be edited and proofread to final draft. They must include one initial response, one poem, and one selection of their own choice from within their daily portfolio. Either a marking-criteria guide co-created with students (see Sample of Co-Created Class Discussion Criteria p. 685), or the provincial marking rubric used for the Nova Scotia Provincial Exams will be used to evaluate student work. Speaking and listening outcomes may also be assessed and evaluated.

Introduction

Much of this unit deals with responding to texts. In particular, each time students are introduced to a new piece of text, they are given an opportunity to respond personally in a freewrite before any discussion occurs. Because of this, an initial lesson must be given in which you and the students co-create the criteria for such a response. (See Sample of Co-Created Class Discussion Criteria, p. 685). Choose a piece of text that you will not be including in the unit and model the process of composing an initial-response freewrite. Show students other samples of initial-response freewrites and have them assess each one, both independently and collaboratively, on the basis of the co-created criteria. Then have them create a practice reaction of their own. This will prepare them for much of the work to come. Because there will be a fair bit of repetition of the same type of writing task, it is essential that students receive quality feedback on their writing throughout the process.

Whole-Class / Supportive Instruction / Individual

Students will also spend a good deal of time engaging in group discussions throughout this unit. Discuss the elements of effective group participation and discussion and co-create criteria accordingly. Be sure to make notes on how students are doing in relation to the criteria in order to gauge student improvement.

Whole-Class / Supportive Instruction

The concept of a portfolio must be discussed in depth as well. It is a good idea to go through the process of co-creating criteria for portfolios. Be sure to discuss that the portfolio will contain both final copies and first drafts of work.

Learning Experience 1

"Dulce et Decorum Est"

Distribute a poem such as Wilfred Owen's "Dulce et Decorum Est." Begin with a reading of the text. It is best practice to hear poems read aloud three times, in three different voices.

Give students time to write an initial personal reaction to the poem. This should be an unstructured freewrite in which students use writing to develop their thinking.

Have a class forum in which students discuss and compare their reactions to the poem.

Have students divide into pre-decided groups of three or four to discuss and respond to some guiding questions. (See "Dulce et Decorum Est" Guiding Questions, p. 686.) Following the group work, each group should report to the class.

Following the class, assign further individual work to allow students to reflect on their new understanding of the poem and the issues at hand. (See page 686.)

Learning Experience 2

"Bombing Casualties: Spain" and Guernica

Distribute a poem such as Sir Herbert Read's, "Bombing Casualties: Spain" and have students complete the same tasks as outlined in the Introduction and on p. 687. The final task on page 687, in which students draw their own visual representation of the poem, is important to prepare them for the next step.

Using a projector, show Picasso's painting *Guernica* to the class. Encourage students to get out of their seats and walk about the room, viewing the image from various angles.

Complete the same group process used in Learning Experience 1. (See page 688). You will need to see what students already know about the situation to which the artist and poet were responding and fill in gaps as appropriate.

Discuss and have students reflect on the process of using art and poetry to respond to the events of a war and to recognize how the same event can spawn works of art in multiple genres. Guide students in making the connection between their visual representations and Picasso's.

Check It Out

"Dulce et Decorum Est" can be found at the following links:

- www.english.emory.edu/ LostPoets/Dulce.html
- www.youtube.com/ watch?v=c49tRpIMh-Y

Whole-Class Instruction

Whole-Class / Supportive Instruction

Individual Instruction / Independent

Individual Instruction

Whole-Class / Small-Group / Individual / Supportive Instruction

Whole-Class / Small-Group / Individual / Supported Instruction

Learning Experience 3

Kamikaze Letters

Whole-Class / Supportive Instruction

Students may need a bit of preparation for this lesson as the subject matter is quite serious. Inform them that they are about to undertake a difficult experience that may be uncomfortable for them and that will require them to be serious and to concentrate. Give them the option of not participating if they feel uncomfortable.

Whole-Class / Small-Group / Individual Instruction

Present students with the situation that follows: They are all soldiers who have been chosen to go to battle tomorrow to fight in defence of Canada against an evil foe who is threatening our homes, families, and way of life. They must leave right away and give the ultimate sacrifice so that our primary forces may have time to prepare a winning fight. This is an honourable cause, and they will be giving their lives to protect all that they love. They only have 15 minutes to write one letter. They must decide to whom they will write and what they will have to say.

Check It Out

Kamikaze letters can be found at http://ymarsaKar.wordpress.com/2006/02/20/japanese-letters-from-the-kamikaze-special-attack-forces

Following the writing, have students either read parts of their letter or tell about what they wrote. Students who feel their writing is too personal need not contribute to the discussion. Then distribute copies of letters written by actual kamikaze pilots from *The Divine Wind: Japan's Kamikaze Force in World War II*, by Rikihei Inoguchi, Tadashi Nakajima, and Roger Pineau. (See Kamikaze Letters, p. 689.) Have the letters read out loud. Ask the students to work on the Group Discussion Questions and Individual Writing Experience (p. 690). Finally, discuss the entire process and encourage students to make connections between their letters and those of the kamikaze pilots.

Learning Experience 4

The Ballad

Hand out the lyrics and play ballad songs such as "Belleau Wood" performed by Garth Brooks (www.azlyrics.com/lyrics/garthbrooks/belleauwood.html) and "Christmas in the Trenches" performed by John McDermott (www.lyricstime.com/mccutcheon-john-christmas-in-the-trenches-lyrics.html). Give the students time to write their initial reactions in a freewrite.

Whole-Class / Small-Group / Individual / Supportive Instruction

Have a discussion about their reactions and about the history behind the story of the Christmas truce of WWI.

Examine the songs and have students use them to co-create the criteria for writing ballads. Also, discuss the history of ballads and traditional ballad forms. (See pp. 691–692.)

Have students create their own ballad using a current war story from the news (e.g., Afghanistan).

Learning Experience 5

"Gulf War Song"

Distribute the lyrics and listen to a recording of "Gulf War Song" by Moxy Fruvous. (See www.elyrics.net/read/m/moxy-fruvous-lyrics/gulf-war-song-lyrics.html.)

Give students time to write an initial personal reaction to the song. This should be an unstructured freewrite in which students use writing to develop their thinking.

Instruction

Whole-Class / Small-Group / Individual / Supportive

Have a class forum in which students discuss and compare their reactions to the song.

Divide students into groups to discuss and respond to some guiding questions. (See "Gulf War Song" Guiding Questions, p. 693.) Following the group work, each group should report to the class.

A focus of the song is how the media tries to control public perception of wars. An additional learning experience could be to have students bring in current examples of selective information dissemination in the media.

Learning Experience 6

Film Study

Show any documentary or film on war, if you have a site licence or permission. The information found on page 694 is based on a viewing of *Lord of War*.

Following the viewing, give students time to write an initial personal reaction to the film. This should be an unstructured freewrite in which students use writing to develop their thinking.

Have a class forum in which students discuss and compare their reactions to the film.

Following the class discussion, hand out copies of the *Lord of War* Individual Learning Experience (p. 694). Have students complete the Individual Writing Experience.

Learning Experience 7

Child Soldiers

Refer to the following website for information on child soldiers: www.un.org/works/goingon/soldiers/stories.doc. Another similar themed article or piece of media may also be used (www.un.org/works/goingon/soldiers/lessonplan_soldiers.html).

Whole-Class / Individual Instruction

Following the reading and viewing, give students time to write an initial personal reaction to what they have seen/heard. This should be an unstructured freewrite in which students use writing to develop their thinking.

Whole-Class / Small-Group / Individual Instruction

Have student groups research children used as child soldiers.

Assign each group the question, What can Canada do to help rid the world of child soldiers? Each group should brainstorm possible courses of action for Canada to take.

Have each student draft a letter to the Prime Minister of Canada, outlining action that he or she feels Canada should take on the matter of child soldiers.

Extension: GCO 5 can be addressed, assessed, and evaluated as well, through the use of an annotated bibliography and/or explicit instruction around note taking and source evaluation.

Sample of Co-Created Class Discussion Criteria

This type of feedback table/organizer can easily be adapted, through the addition of numerical values, for use in evaluation as well as assessment.

Criteria	Details	
Content	is well prepared for discussions	
	contributes correct information	
	supports opinions with details	
	makes points that are on topic—not random	
	contributes to discussions	
	elaborates on the ideas of others	
Listening	respects the ideas of others and responds	
	accepts the ideas of others	
	asks clarifying questions	
	examines both sides of an issue	
	stays on topic	
	does not repeat the ideas of others	
	takes turns	
	responds and elaborates on the ideas of others	
Language choice	explains thoughts clearly	
	uses appropriate elocution and volume	
	uses words appropriately	
	uses proper grammar	
	uses appropriate language (formal and informal)	

"Dulce et Decorum Est" Guiding Questions

Group Learning Experience

Discuss the following questions with your group. Each person in the group must record the answers in his or her own binder.

- There are many examples of imagery in the poem. Find five such
 examples and indicate which of the five senses correlates with each
 image. (The term **imagery** refers to any words or phrases that relate
 to any of the five senses. For example, describing something as sweet
 would be taste imagery.)
- Why did the poet include these images in the poem? How do they help get his point across?
- Try to translate the Latin words into English. What might they mean? What statement do you think they are making about war?
- Based on this poem, how do you think the poet views war? Explain your opinions by using specific examples from the poem.

Individual Learning Experience

Respond to the following guiding questions in writing.

- How can you be sure if your country is telling the truth about wars and events in foreign countries?
- What would it take for you to be willing to fight and die for your country?
- If a soldier doesn't think a war is good or moral, what should he or she do?
- Can there ever be a moral war?

"Bombing Casualties: Spain"

Read the poem "Bombing Casualties: Spain" by Sir Herbert Read (1893–1968). This poem can be found at http://oldpoetry.com/opoem/31117-Sir-Herbert-Read-Bombing-Casualties--Spain.

Group Learning Experience

- Why does the author compare children to dolls?
- Find all of the examples of alliteration in the poem. What effect does the alliteration have on the poem? Why do you think the poet chose this poetic device?
- If you do not know the meanings of the following words, discuss them with your group (without using a dictionary) and try to figure out their meanings: bleb, tousled, tresses, wanly.

Individual Learning Experience

- Based on the poem, draw a picture of the scene described. Try your best to be artistic and creative in your representation of the poem.
- The poet uses many descriptive words and phrases. Pick your favourite descriptive line and do one of the following:
 - Use the line you pick as the first line in a free-verse poem. Now create additional descriptive lines, using the style of the original poem as your model.
 - Why is the line you picked your favourite line? Why do you think the poet chose these particular words in the line? What does this line mean to you? What is its significance to the poem?

Alliteration: Repetition of similar consonant sounds at the beginnings of words—also, a <u>series</u> of <u>successive sounds</u>

Guernica

Group Learning Experience

- Discuss your initial reactions to the painting. Take turns reading from what you have written about it. Make sure each person has the chance to speak uninterrupted.
- What might the painting be about? Is it a painting of hope or despair? Why?
- The painting contains many images. What might the bull represent? What might the horse represent? The figure on the bottom has severed arms and a broken sword. Why? Look for other interesting images in the work and discuss what they might represent.
- Make a list of the emotions presented in the painting. State the emotions each figure is portraying and explain why you think this.

Individual Learning Experience

Think of several (at least 10) questions you would like to ask Picasso about the images in this painting. Create an interview with the artist. How do you think Picasso would answer your questions? You must ask thoughtful questions that delve into the emotion and meaning behind the painting. You must also take the roll of Picasso and answer your own questions as you think Picasso might have answered them.



Kamikaze Letters

October 28, 1944

Dear parents:

Please congratulate me. I have been given a splendid opportunity to die. This is my last day. The destiny of our homeland hinges on the decisive battle in the seas to the south where I shall fall like a blossom from a radiant cherry tree. I shall be a shield for His Majesty [the emperor] and die cleanly along with my squadron leader and other friends. I wish that I could be born seven times, each time to smite the enemy. How I appreciate this chance to die like a man! I am grateful from the depths of my heart to the parents who have reared me with their constant prayers and tender love. And I am grateful as well to my squadron leader and superior officers who have looked after me as if I were their own son and given me such careful training. Thank you, my parents, for the twenty-three years during which you have cared for me and inspired me. I hope that my present deed will in some small way repay what you have done for me. Think well of me and know that your Isao died for our country. This is my last wish, and there is nothing else that I desire. I shall return in spirit and look forward to your visit at the Yasukuni Shrine. Please take good care of yourselves. How glorious is the Special Attack Corps' Giretsu Unit [Isao's unit] whose Suisei bombers will attack the enemy. Our goal is to dive against the aircraft carriers of the enemy. Movie cameramen have been here to take our pictures. It is possible that you may see us in newsreels at the theatre. We are sixteen warriors manning the bombers. May our death be as sudden and clean as the shattering of crystal. Written at Manila on the eve of our sortie.

Isao

Soaring into the sky of the southern seas, it is our glorious mission to die as the shields of His Majesty. Cherry blossoms glisten as they open and fall.

Group Discussion Questions

- How did Isao feel about his mission? How is this different from the way the other pilots feel?
- Look at the dates of the letters you have chosen to read. Why might the dates be relevant to the different attitudes of the pilots?

Individual Writing Experience

In what circumstances would you support sending kamikaze pilots into battle? Why? Under what circumstances would you disagree with sending them? Why?

The Ballad

The ballad is a form of narrative poetry. Ballads date back to the Middle Ages, when travelling minstrels would roam from town to town singing heroic stories based on real occurrences. These stories were often compiled by several authors and were passed through the generations orally rather than in written form. The ballads had regular rhyme and rhythm patterns and were, therefore, an easy way for people who could not read or write to remember folk stories.

Ballad Characteristics

- It often consists of typical ballad stanzas with four lines of alternating iambic tetrameter and iambic trimeter, and with a rhyme scheme of abcb.
- The incident told is usually part of a larger story.
- There is often a refrain (like a chorus in a rock song).
- There is often word and phrase repetition.

Narrative Poetry: Poetry that tells a story. Narrative poems don't have to be ballads, but ballads have to be narrative poems.

Writing a Ballad

Using an event you have chosen, write an original ballad of at least 16 lines.

You may use some or all of the following steps to create your ballad:

- 1. Make a list of the main facts and points from your event. These pieces of information will be important to include in your ballad.
- 2. Make a list of characters and record a few characteristics about each one.
- 3. Try to find a rhythm and rhyme with which you feel comfortable. The typical ballad stanza is probably the easiest one to use.
- 4. Write a draft. Don't worry if you can't find exactly the right words; you can go back and revise later.
- 5. Be aware of rhyme choices so the flow is natural and not forced.

6. Checklist
☐ The events flow logically and make sense to the reader.
The rhythm is consistent. You may need to mark the syllables with accents to see if the pattern is regular.
The rhymes seem natural, not forced, and stay in the pattern you have chosen for each stanza.
You've used strong, active verbs and avoided the verb "to be" (is, was, were).
You've used figures of speech to add depth to your ballad.
You've checked spelling and punctuation for accuracy.
7. Write additional drafts and revise, edit, and proofread for sharing and publishing.

"Gulf War Song" Guiding Questions

Group Learning Experience

- Explain the lines "I would fight you for me" and "Us would fight them for we."
- Examine the two choruses. What message do they give? Why is the word "liberty" changed to "Texaco" the second time?
- How do you know when a war is worth fighting for or worth fighting against? When does something become worth fighting for? What has to be at stake?
- The song makes an indirect but strong statement about the quality of the news during a war. Discuss this and provide current examples of propaganda news.

Individual Learning Experience

• Comment on the final question in the song. Is that how it always will be? Why or why not?

Lord of War Individual Learning Experience

Introduction

You have been offered a job with International Implement Distributors, Inc., that would pay you more than you ever imagined earning. You have been offered the job of helping to provide weapons to warlords, governments, and private armies across the world. There are a couple of problems with the job that may prevent you from wanting to take it, though. As a direct result of your job, innocent people could be hurt or killed. These would not be people that you know but people in a country far away. Also, you couldn't tell anyone in your family what your job was, and there is a chance that you could get sent to jail for a long time if anyone found out what you were doing.

Individual Writing Experience

Write a letter of about 350 words to the company offering you the job in which you clearly explain whether or not you are taking the job and why or why not. You must give several reasons for your choice, whatever choice you have made. Hand in this letter at the end of class. It will be given back to you so that you may include it in your portfolio and may choose it as your third good copy to be marked.

Group Discussion Rubric (Assessment for Learning)

Name:	Date:
Group Discussion Topic:	

Attribute	Emerging	Competent	Exemplary
Active listening	Occasionally recognizes and responds to others' speaking	Uses and practises listening processes regularly	Habitually uses listening processes
Non-verbal communication: eye contact, body language, facial expressions, voice	Understands some information from non-verbal cues	Draws accurate conclusions from body language and facial expressions	Able to recognize and use subtle non-verbal communication cues
Co-operation	Sometimes shows ability to wait to give appropriate verbal and non-verbal responses	Usually shows ability to wait to give appropriate verbal and non-verbal responses	Habitually shows ability to wait with openness and awareness to give appropriate verbal and non-verbal responses; encourages others to contribute
Participation: communicates thoughts, feelings, and ideas so others understand	Rarely talks during the discussion or talk is off the subject; offers few ideas to the discussion	Shares freely and explains with details; makes connections to what others say	Talk inspires others; supports and leads others in discussion

Writing Rubric

(Based on the Nova Scotia Provincial Examination Writing Guide)

	Insufficient 0	Unsatisfactory 1-2	Limited 3-4	Acceptable 5-6	Proficient 7-8	Excellent 9-10
Thought and detail	No evidence of attempt to write essay	Unsupported ideas and details do not develop topic or theme	Superficial ideas weakly supported; some material may not be relevant to topic or theme	Relevant ideas supported by appropriate evidence and/or details	Thoughtful ideas supported by appropriate evidence and/or details or conventional ideas supported by purposely chosen evidence and/ or details	Insightful ideas supported by carefully considered and selected evidence and/ or details
Organization	No evidence of attempt to write essay	Introduction, if present, does not relate to rest of essay; controlling idea lacking; topic not developed coherently or at all; inappropriate or unconnected closing, if present	Introduction, if present, relates minimally to rest of essay; controlling idea lacking or not sustained; idea development faltering, uncertain, or inadequate; closing does not unify essay or vaguely relates to opening	Introduction provides general direction; controlling idea or theme evident and development generally clear though coherence or unity may falter; closing related functionally to idea or theme	Introduction competently constructed to provide direction; controlling idea or theme generally sustained and development clear and coherent; closing related effectively to idea or theme	Introduction skilfully constructed to provide direction and/ or provoke further reading; focused controlling idea or theme sustained and developed in a purposeful manner; closing related thoughtfully and effectively to idea or theme

Matters of correctness	no evidence of attempt to write essay	Lack of control of correct sentence construction and/ or jarring errors in usage and/or mechanics seriously impede or prevent communication	Faltering control of correct sentence construction and/or errors in usage and mechanics blur clarity of communication	Satisfactory control of correct sentence construction, usage, and mechanics; may be minor errors but communication clear	Competent control of correct sentence construction, usage, and mechanics; minor errors acceptable and understandable	Confident control of correct sentence construction, usage, and mechanics; relative absence of errors, impressive
Matters of choice	no evidence of attempt to write essay	Diction over- generalized or inadequate; syntax confusing or uncontrolled; writing unclear; lack of language choices results in poor essay	Diction imprecise or inappropriate; syntax frequently awkward or immature; writing vague, redundant, or unclear; inadequate repertoire of language choices contributes to limited essay	Diction adequate but may be lacking in specificity; syntactical structures generally straightforward, but attempts at more complex structures may be awkward; stylistic choices contribute to conventional essay	Diction specific and appropriate; syntactical structures generally effective; stylistic choices contribute to competent essay	Diction precise/ effective; syntactical structures effective/ sometimes polished; stylistic choices contribute to skilful and confident essay

Appendices

Appendix A1: Key Terms for Grades 4-6

- abbreviation
- · action verb
- actor
- adjective
- adverb
- advertisement
- affix
- animation
- antonym
- apology
- apostrophe
- · appendix
- asking permission
- atlas
- author's purpose
- audience
- audiotape
- autobiography
- · bibliography
- biography
- · body of the text
- bold
- brainstorm
- business letter
- · card catalogue
- · cause and effect
- CD-ROM
- · central idea
- · chapter title
- · character trait
- chart
- checklist
- children's literature
- chronological order
- climax
- · closing sentence
- colon
- comma
- command
- commercial
- common noun
- compare and contrast

- complete sentence
- · concluding statement
- conclusion
- connection
- construct meaning
- content-area vocabulary
- · context clue
- contraction
- contrast
- cue
- · current affairs
- cursive
- custom
- decode
- definition
- description
- descriptive language
- detail
- diagram
- diary
- · direct quote
- · directions
- director
- discussion leader
- · double negative
- draft
- drama
- edit
- email
- encyclopedia
- ending
- essay
- example
- · exclamation mark
- explanation
- expression
- · eye contact
- fable
- · facial expression
- fantasy
- first person
- form

- friendly letter
- genre
- glossary
- grammar
- · graphic organizer
- graphics
- greeting
- guide words
- · heading
- headline
- homonym
- · how question
- humour
- illustration
- imagery
- indentation
- index
- inference
- Internet
- · interrogative sentence
- introduction
- investigate
- invitation
- irregular plural noun
- italics
- journal
- · key word
- · learning log
- legend
- letter of request
- linking verb
- listening comprehension
- literature
- logs
- meaning clue
- media
- memory aid
- minor character
- miscue
- mood
- motive
- multimedia presentation

- multiple drafts
- multiple sources
- musical
- mystery
- myth
- narrative
- negative
- news
- news broadcast
- news bulletin
- newspaper section
- notes
- noun
- novel
- numerical adjective
- object
- opinion
- oral presentation
- oral report
- organization
- outline
- pamphlet
- paragraph
- passage
- past tense / present tense
- peer review
- pen pal
- personal letter
- personal pronoun
- persuasive writing
- phone directory
- phonetic analysis
- phrase
- plot
- plot development
- point of view
- posing a question
- possessive noun
- possessive pronoun
- posture
- predicate
- preface
- prefix
- preposition

- prepositional phrase
- preview
- prior knowledge
- pronoun
- pronunciation
- proofread
- prop
- proper noun
- publication date
- punctuation
- question mark
- quotation
- quotation marks
- radio program
- rating
- reading strategy
- reading vocabulary
- regular plural noun
- regular verb
- report
- request
- revise
- rhyming dictionary
- role-playing
- root word
- rules of conversation
- scan
- science fiction
- second person
- self-correction
- sensory image
- sentence structure
- sequential order
- setting
- short story
- signature
- singular noun
- skim
- skip
- slang
- sound effect
- source
- special effect
- spoken text

- stay on topic
- story element
- story map
- story structure
- subject
- subject-verb agreement
- suffix
- summarize
- summary
- summary sentence
- supporting detail
- suspense
- syllable
- symbolism
- synonym
- table
- tall tale
- tense
- text
- theme
- theme music
- thesaurus
- third person
- timeline
- tone
- topic sentence
- typeface
- usage
- verb
- voice
- volume
- website
- when question
- where question
- why question
- word choice word search
- written directions
- written exchange

Appendix A2: Key Terms for Grades 7–9

- abstract nouns
- acronym
- · active voice
- allegory
- allusion
- analogy
- analyzing
- · anecdote
- antagonist
- argument
- artifact
- ballad
- bias
- bibliography
- broadcast
- camera angle
- · camera shot
- censorship
- character development
- · choral montage
- chronology
- · citation
- clarify
- clause
- cliché
- close-up
- · collective nouns
- · colloquialisms/slang
- · complex sentence
- compound sentence
- concrete nouns
- conflict
- connotative/denotative
- convention
- · counter-argument
- · credibility
- criteria
- criticism
- · cross-reference
- dash
- declarative sentence
- derivation

- dialect
- document
- documentary
- editorial
- elaboration
- ellipsis
- · enunciation
- epilogue
- episode
- essay
- etymology
- euphemism
- evidence
- excerpt
- exclamatory sentence
- explicit/implicit
- exposition
- external/internal conflict
- · extraneous information
- facilitator
- feature article/story
- feedback
- fictional narrative
- figurative language
- figure of speech
- · film director
- flashback
- footnote
- foreshadowing
- formal language
- format
- gender
- · generalization
- gesture
- · historical fiction
- hyperbole
- hyphen
- idiom
- imagery
- imperative sentence
- inconsistency
- informal language

- information source
- interjection
- · Internet research
- interpretation
- interrogative sentence
- intonation
- irony
- · irregular verb
- jargon
- layout
- lecture
- · linking verb
- literal phrase
- literary device
- logic
- main clause
- mass media
- mechanics (language)
- metaphor
- metre
- modifier
- monologue
- multimedia
- mythology
- non-verbal cue
- objective view
- · omniscient
- onomatopoeia
- oral tradition
- overview
- oxymoron
- pacing
- parallels
- paraphrase
- parenthesis
- parody
- · passive voice
- periodical
- personal narrative
- personification
- · perspective
- physical description

- plagiarism
- · political cartoon
- · political speech
- possessive
- preface
- preposition
- prepositional phrase
- present/past/future tense
- · primary source
- producer
- prologue
- propaganda
- protagonist
- proverb
- pull-down menu
- questionnaire
- recurring theme
- reference
- relative pronoun
- relevant detail
- rephrasing
- representation
- · research paper
- resolution
- resumé
- rhyme scheme
- rhythm
- run-on sentence
- salutation
- sarcasm
- satire
- science fiction
- scriptwriter
- second person
- secondary source
- semicolon
- sentence combining
- sentence fragment
- simple sentence
- singular/plural
- software
- special effects
- · special interests
- stanza

- stereotype
- style
- subjective pronoun
- subjective view
- subject/predicate
- subject/verb agreement
- · subliminal message
- supporting character
- syntax
- synthesize
- technical language
- tempo
- tension (in a story)
- · text structure
- · textual clue
- time lapse
- transition
- translation
- verbal cue
- viewpoint
- visual text
- word origin
- · word play

Appendix A3: Key-Terms Planning for a School with English Language Arts, Grades 10–12

English 10 Plus	English 10

English/Communications 11	English 11	Advanced English 11

English/Communications 12	English 12	Advanced English 12
	English 12: African Heritage	

Appendix B1: School Planning Chart for English Language Arts, Grades 10-12

	Grade 10	Grade 11	Grade 12
	English 10	English/Communications 11	English/Communications 12
	English 10 Plus	English 11	English 12
		Advanced English 11	English 12: African Heritage
			Advanced English 12
Approaches	Genre Study:	Genre Study:	Genre Study:
to instruction	• Issue:	• Issue:	• Issue:
	• Theme:	• Theme:	• Theme:
	• Project:	• Project:	• Project:
	Workshop:	• Workshop:	Workshop:
	• Concept:	Concept:	• Concept:
	Major Text:	Major Text:	Major Text:
	Author Study:	Author Study:	Author Study:
		-	
Essential terms / vocabulary			

1

Appendix B2: Grade 10 Teacher's Chart for Aligning Units of Study with Specific Curriculum Outcomes

	£.E.01				
	2.8.01				
	1.5.01				
	4.2.01				
S	10.2.3				
come	2.2.01				
ig Out	1.2.01				
stenin	4.1.01				
Speaking and Listening Outcomes	8.1.01				
king a	2.1.01				
Spea	1.1.01				
	Unit of Study	Unit 1			

	8.7.01				
	7.7.01				
	9.7.01				
	3.7.01				
	4.7.01				
	£.7.01				
	2.7.01				
	1.7.01				
	4.3.01				
	£.8.01				
	2.8.01				
ıes	1.6.01				
ıtcon	1.3.01				
า0 bเ	3.4.01				
Reading and Viewing Outcomes	4.4.01				
	£.4.01				
	2.4.01				
Rea	1.4.01				
	Unit of Study	Unit 1			

	Writi	ing an	d Oth	Writing and Other Ways of Representing Outcomes	ys of	Repre	sentin	ig Out	come	S	
Unit of Study	1.8.01	2.8.01	£.8.01	1.6.01	2.6.01	£.6.01	1.01.01	2.01.01	6.01.01	4.01.01	3.01.01
Unit 1											

Appendix B3: Grade 11 Teacher's Chart for Aligning Units of Study with Specific Curriculum Outcomes

		pek	11:E0 3.2				
		Extended	1.8 03:11				
			£.£.11				
		mes	2.8.11				
	6003	Outcomes	1.5.11				
			11:E0 2.4				
			11:E0 2.3				
		papı	2.2 03:11				
		Extended	1.2 03:11				
			4.2.11				
			11.2.3				
	2	Outcomes	2.2.11				
	GC0 2	Oute	1.2.11				
			3.1 03:11				
			₽.ſ 0∃:ſſ				
utcomes			11:E0 1.3				
		Extended	2.1 03:11				
		Exte	เ.เ 03:เเ				
		Outcomes	4.1.11				
			£.1.11				
ing 0	-		2.1.11				
isten	GCO 1		1.1.11				
Speaking and Listening Outcomes			Unit of Study	Unit 1			

Reading and Viewing Outcomes	wing	y Out	come	S-3																					
	GC0 4	4								GCO 5						9 009									
	Outc	Outcomes				Extended	pap			Outcomes	Extended	ded				Outcomes	mes				Ext	Extended			
Unit of Study	1.4.11	2.4.11	£.4.11	4.4.11	3.4.11	1.4 03:11	2.4 O3:11	11:EO 4.3	4.4 O3:11	1.2.11	11:E0 5.1	11:E0 5.2	11:E0 5.3	11:E0 5.4	11:E0 5.5	1.3.11	2.3.11 E.3.11	4.9.11	3.9.11	9.9.11	1.9 03:11	2.9 O3:11	11:EO 6.3	4.8 O∃:11	3.8 O3:11
Unit 1																									

				1			
		7.7 O3:11					
		9.7 O3:11					
		11:E0 7.5					
		11:E0 7.4					
		11:E0 7.3					
	papı	2.7 03:11					
	Extended	1.7 03:11					
		8.T.II					
		<i>L.</i> T.11					
		9.T.II					
		3.7.11					
		₽. 7.11					
2 009		£.7.11					
	Outcomes	Z.T.11					
	Outc	1.7.11					
		Unit of Study	Unit 1				
		Ō					

			11:EO 10.3				
		Extended	2.01 03:11				
		Exte	1.01 03:11				
			9.01.11				
			3.01.11				
			4.01.11				
			5.01.11				
	10	Outcomes	2.01.11				
	GCO 10	Outc	1.01.11				
			3.6 O3:11				
			4.6 O∃:11				
			11:EO 9.3				
		Extended	2.6 O3:11				
		Exte	1.6 O3:11				
			٤.9.11				
	6	Outcomes	2.9.11				
	6 009	Outc	1.9.11				
			9.8 O∃:11				
			11:EO 8.5				
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f Repr	8	Outcomes	2.8.11				
ays o	8 OO9	Oute	1.8.11				
Writing and Other Ways of Representing Outcomes			Unit of Study	Unit 1			

Appendix B4: Grade 12 Teacher's Chart for Aligning Units of Study with Specific Curriculum Outcomes

		Extended	12:E0 3.2			
		Ú	12:50 3.1			
			12.3.4			
		ıes	12.3.3			
	eco 3	Outcomes	12.3.2			
)9	10	1.2.3.1			
			12:E0 2.5			
			12:E0 2.4			
			12:E0 2.3			
		Extended	12:E0 2.2			
		Ext	1.2 03:21			
			12.2.5			
			12.2.4			
			12.2.3			
	2	omes	12.2.2			
	GC0 2	Outcomes	12.2.1			
		Extended	12:EO 1.2			
		Exte	1.1 O3:21			
utcomes			12.1.4			
utcc			12.1.3			
ng C	1	Outcomes	2.1.21			
teni	GCO 1	Outc	1.1.21			
Speaking and Listening Ou			Unit of Study	Unit 1		
Sp			D	Ωn		

		Extended	12:E0 7.2			
		Exter	1.7 O3:21			
			£.7.21			
	7	Outcomes	2.7.21			
	2 009		1.7.21			
		Extended	12:EO 6.1			
		mes	12.6.2			
	9 009	Outco	1.6.1			
		nded	12:E0 5.2			
		Exte	12:E0 5.1			
	9 009	Outcomes Extended Outcomes	12.5.1			
			12:50 4.4			
			12:E0 4.3			
		Extended	12:E0 4.2			
		Exte	1.4 O3:21			
			12.4.5			
nes			12.4.4			
ıtcor		Ş	12.4.3			
10 bi	GC0 4	Outcomes	12.4.21			
ewin	09	On!	12.4.1			
Reading and Viewing Outcomes			Unit of Study	Unit 1		

		Extended	2.01 O3:21				
		Exte	1.01 O3:S1				
			12.10.5				
			12.10.4				
			12.10.3				
	10	Outcomes	12.10.21				
	GCO 10	Oute	12.10.1				
		Extended	12:EO 9.2				
		Exter	12:EO 9.1				
			12.9.3				
	6	Outcomes	2.6.21				
S	6 009	Oute	1.6.21				
come			12:EO 8.4				
0ut			12:EO 8.3				
nting		Extended	12:EO 8.2				
Ways of Representing Outcomes		Exte	1.8 O3:21				
of Re			12.8.3				
ays (8	Outcomes	12.8.21				
	8 009	Oute	1.8.21				
Writing and Other			Unit of Study	Unit 1			

Appendix B5: Studying English in Nova Scotian Post-Secondary Institutions

A sample of post-secondary institutions in Nova Scotia that offer studies related to English are below. Refer to the website or contact the university for up-to-date program information.

Acadia University (http://english.acadiau.ca)

Bachelor of Arts

- · Major in English
- · Honours in English
- Major in Women's and Gender Studies
- Honours in Women's and Gender Studies
- Minor in Women's and Gender Studies
- Honours Thesis in Creative Writing
- Theatre Studies with a Major in Performance or Design and Production

Connections: First-Year Option

Cape Breton University (www.cbu.ca)

Bachelor of Arts

- General
- Major or Honours

Bachelor of Arts Community Studies

- General
- Major

Dalhousie University (www.dal.ca)

Bachelor of Arts

- Concentration in English
- Major/Double Major in English
- Honours/Combined Honours in English
- Concentration in Theatre
- Major/Double Major in Theatre
- Honours/Combined Honours in Theatre
- Minor in Journalism
- Minor in Film Studies

Mount Saint Vincent University (www.msvu.ca)

Bachelor of Arts

- Major in English
- · Advanced Major in English
- · Advanced Major Certificate in English
- · Honours Degree in English
- · Honours Certificate in English
- · Certificate in Professional Writing and Rhetoric in English
- Minor in English
- Interdisciplinary Bachelor of Arts in Women's Studies

Bachelor of Public Relations

Nova Scotia College of Art & Design University (www.nscad.ca)

- Bachelor of Fine Arts, Major in Film
- Minor in Film Studies (Metro Halifax Universities Consortium)

Nova Scotia Community College (www.nscc.ca)

- Applied Communication Arts
- English for Academic Purposes
- · Office Administration
- Public Relations
- Radio & Television Arts
- Screen Arts
- Tourism Management (Multi-discipline and Ecotourism options)

St. Francis Xavier University (www.stfx.ca)

Bachelor of Arts

- English Major Program
- English Advanced Major and Honours Programs
- English Honours with Subsidiary Subject or English as Subsidiary Subject

Saint Mary's University (www.smu.ca)

Bachelor of Arts

- Major Program
- Honours Program
- English Minor, Creative Writing Minor
- Minor in Film Studies
- Major and Honours in Women's Studies

University of Kings' College (www.ukings.ca)

- Foundation Year Programme
- Bachelor of Journalism (Honours)
- One-Year Bachelor of Journalism
- Honours programs in Contemporary Studies, Early Modern Studies, and History of Science and Technology

Appendix B6: University English Courses

This appendix is intended to be a working document to communicate with high school students about what they can expect in first-year English courses at Acadia University. It should be noted that post-secondary institutions will have unique course offerings, course structures, and course expectations.

The purpose of this document is to provide an outline of the requirements and expectations for anyone planning to enrol in or who is enrolled in a first-year English course. The FAQ (frequently asked questions) section is followed by a chart outlining university writing criteria, particularly for the literary-analysis essay.

FAQ about First-Year University English Courses at Acadia University

A. The Basics

- Q: Who takes first-year English courses?
- A: All Arts students must take six hours of English. Science students can choose between six hours of English or another language.
- Q: When should I take a first-year English course?
- A: As there is considerable focus on learning to write well, it is a good idea to take a first-year English course in your first year.
- Q: Is there only one first-year English course?
- A: No, there are two kinds: composition and literature.
- Q: Who would take composition courses?
- A: Composition courses are primarily designed for students who wish to focus on their basic writing skills and are not interested in taking further English courses. Engl 1213 and 1223 are the two one-term courses for native speakers, and Engl 1306 is the full-year course for English Additional Language Learners (EAL).
- Q: Who would take the literature course?
- A: Writing and Reading Critically (Engl 1406 or 1413/1423) is the only first-year literature course and serves as the prerequisite for all other English courses. It is the course most students take to meet their six hours of English requirement.
- Q: What is the difference between a course and a class?
- A: Courses can be one term (usually 13 weeks, three credit hours) or full year (meaning for two consecutive terms, six credit hours). A course consists of one, two, or three classes a week. Once-a-week classes are three hours (usually night courses); twice-a-week classes are 80 minutes each; and three-times-a-week classes are 50 minutes each.

- Q: Is the content of every section of a course the same?
- A: No. There are multiple sections of these courses, and every instructor designs her or his own course content. Readings and assignments vary. Read the course descriptions to choose the courses that suit you best, keeping in mind that the scheduling of some course offerings may conflict with your other course requirements.
- Q: Where can I find the course descriptions?
- A: Go to the English and Theatre Department website (http://english.acadiau.ca), click on "Courses" in the left margin, and then choose "First-Year English Courses" under the heading "Course Descriptions & Reading Lists."

B. Course Content and Expectations for Engl 1406 or 1413/1423

- Q: What kinds of literature are covered in Writing and Reading Critically?
- A: First-year English courses cover poetry, prose (short fiction, the novel, and sometimes the essay), and drama.
- Q: Is there a creative-writing component?
- A: Creative writing is not typically a component of first-year courses—there are upper-level courses specifically on creative writing.
- Q: What mark do I need to achieve to take an upper-level course?
- A: You need a minimum grade of C⁻ or higher in Engl 1406 or 1413/1423 to take other English courses.
- Q: How much will I need to read?
- A: The number and length of reading assignments varies by instructor. For any given day it could range from a single short poem to an entire novel. Assigned readings must be completed in full on the day for which they are assigned, unless otherwise specified.
- Q: How much will I need to write?
- A: For first-year English courses (1406 or 1413/1423) you will typically write two or three literary-analysis essays per term.
- Q: How long can I expect these essays to be?
- A: Essay length typically ranges from three to eight pages, usually beginning with shorter essays and building toward longer ones, which can include research.
- Q: What other kinds of assignments can I expect?
- A: These vary by instructor and can include grammar activities, quizzes, tests, mid-terms, draft work, paragraphs, in-class essays, presentations, peer editing, etc.
- Q: Will I have to write an exam?
- A: One-term courses include a three-hour final exam; full-year courses include a two-hour mid-session (Christmas) exam and a three-hour final exam.
- Q: What should I do if I have a question that isn't on this list?
- A: Check the website (http://english.acadiau.ca). If you can't find an answer there either, contact the department's administrative assistant or call 902-585-1502.

Applicable High School Criteria from the Nova Scotian Grade 12 English Exam	riteria ade 12 English Exam		Additional Criteria	
Organization (presentation and structure)	Correctness and Choice (usage and grammar)	Thought and Detail (ideas and use of evidence)	Content and Understanding (knowledge of text and quality of argument)	Literary and Rhetorical Matters (literary vocabulary and quality of literary analysis)
 informative, interesting title clear introduction engages and focuses attention, provides sufficient detail, includes a thesis statement body paragraphs are developed, and topic sentences contain key idea progress in coherent and logical order and help develop the thesis concrete evidence to support interpretive claims use effective transitions conclusion reinforces main ideas (and does not merely restate introductory material) suitable overall length 	choice: • language and tone appropriate for the subject and audience • proficient use of rhetorical strategies correctness: • handling of syntax, punctuation, spelling, apostrophes, capitalization • citations and documentation style (MLA or Chicago) • academic integrity:	thought: • relevant and convincing ideas • explication of text(s) • synthesis of secondary sources detail: • handling of analytical and evaluative skills: - support in the form of appropriate and integrated quotations - follow-up commentary on quotations to exemplify and advance argument	 topic suitable and sufficiently focussed perceptive treatment of topic knowledge: able to identify and extract relevant references from the text to develop the argument / answer the question understanding of primary source(s): ideas regarding text(s) are relevant and persuasive ideas demonstrate awareness of / insight into subtleties of the text(s) 	 awareness and analysis of rhetorical matters, such as figurative language: imagery, simile, metaphor, personification, hyperbole, metonymy, symbolism, denotations, connotations, irony, parody, satire sound: rhythm, rhyme, alliteration, assonance, consonance, repetition essay structure: narrative, argumentative, expository awareness and analysis of literary matters, such as literary elements: plot, character, setting literary matters, none, speaker, narrator subject, theme, tone, speaker, narrator style: diction, syntax context: genre (literary form), literary period, theoretical perspective/position

Appendix C1: Student-Created Report with a Focus on Writing Skills

Student name.	
Reporting period: Fromto)
So Far in Class	
So far in class we have (read, discussed, viewed, experienced)	So far we have focused on the following writing skills:

Table of Scores So Far				
	Assessment Crit	teria		
Assignments	Thought and Detail	Organization	Matters of Correctness	Matters of Choice
Prose #1 (Thought and Detail)				
Prose #2 (Organization)				
Prose #3 (Matters of Correctness)				
Prose #4 (Matters of Choice)				
Remembrance Day Essay/Poem				
Holocaust Unit Essay				
Demand Response: Novel—Night				
Demand Response: Independent Novel				
Average Score for Assessment Criteria				

Bar Graph of Writing Assessment Crit	eria			
	Assessment Crit	eria		
	Thought and	Organization	Matters of	Matters of
Average Score	Detail		Correctness	Choice
4				
3				
2				
1				

2			
1			
Student Observations:			
Writing goals and time frame:			
writing goals and time frame.			
Domont/overdien signatures			
Parent/guardian signature:	 	 	

Appendix D1: Technology Resources in the Senior High English Classroom

At the senior high school level English language arts students will use the following to achieve English language arts learning outcomes:

Classroom Computers and Peripherals

- four or more current classroom-based computers with CD-RW (Macintosh [M] or Windows [W]), preferably on wheeled tables (At least one of the computers must be capable of video production and multimedia authoring, with fire wire and a DVD burner.)
- shared access to a classroom-purpose printer
- school shared access to a digital still camera, video camera, microphones, microphone boom, and tripod
- school shared access to an image scanner

- four or more Internet access connections and sufficient electrical outlets
- multi-classroom shared access to an LCD projector (minimum recommended is one LCD per five teachers)
- USB web cameras (two per four computers)
- headphones with microphone (one per computer)

Secure, Blended Learning Environment under Teacher Direction

Supported and recommended option is Nova Scotia Virtual School Moodle. Each environment contains (as a minimum)

- · discussion forums
- wikis

- blogs
- galleries (databases)

Classroom Productivity, Research, and Representation Software *Shared laptops should host a copy of each software title selected for classroom installation.	Platform	Copies/ Classroom	Free Utilities	Platform	Copies/ Classroom
Concept mapping software Inspiration	W/M		EDnet IMP webmail account for each student and teacher (This ID is used to access additional resources and services such as the LifeWork Portfolio, NSVS, and ImagesProject.)	M/M	1:student 1:teacher
Word processor (select 1) AppleWorks	Σ	1:computer	Electronic LifeWork Portfolio	W/M	Accessed via browser
☐ Lotus Notes (Straight Board)	W				
MS Office	M/M				
Open Office	W/M				
Desktop publishing (optional but very useful)—select 1		2:classroom	Web browser (select 2 or more)		2 browsers minimum per computer
☐ Publisher	M/M				
InDesign	W/M		Internet Explorer	M	
			Safari	M	
			☐ Firefox	M/M	
			Other		

Visual Thesaurus (thesaurus and dictionary)	M/M	1:computer	Adobe Acrobat Reader		1: computer
Still image editing (select 1) Photoshop Elements Macromedia Studio 8—FireWorks	M/W	2:classroom of 4 computers	MP3 Players		1: computer
Image editing (less functional but effective image editors for basic crop and few adjustments—select 1)				M/W	
☐ iPhoto	Σ	1:computer			
☐ IrFanView	M		Flash		
GIMP	M/M				
☐ Photoshop	M/M				
☐ Picassa	M/M		Windows Media Player	M	1: computer
Audio recording (OS [Accessories – Audio Recording] minimum level of functionality)	W/M	1:computer	QuickTime Player	M/M	1: computer
Audio recording and editing software (preferred for Windows computers) Audacity 1.2.6 with LAME MP3 encoder	M/M	1:computer (free)	CD-burning software— built into the OS is sufficient	M/M	1: computer
Garage Band for Macintosh computers	Σ	1:computer	DVD-burning software—on computers with Pinnacle Studio or iMovie	M/M	1: compatible computer

Classroom Productivity, Research, and Representation Software *Shared laptops should host a copy of each software title selected for classroom installation.	Platform	Copies/ Classroom	Free Utilities	Platform	Copies/ Classroom
Multimedia development software (select 2)		1:computer	Basic level PDF-creator software	W/M	1: computer
Keynote	Σ		Cute PDF	M	
☐ PhotoStory	W		PDF Writer	M	
☐ PowerPoint	W/M		iTunes	M/M	
Web authoring (select 1)			Zotero (browser-installed	M/M	1: browser
Macromedia Studio 8—Dreamweaver	W/M		research tool that helps students gather, organize,		
☐ Microsoft Expression Web designer	W		and analyze sources and then share the results of		
FrontPage Pro	M		their research)		
Basic video editing	W/M	1:computer	PhotoStory	M	1: computer
Movie Maker (comes as part of the Windows OS)					
Digital video editing preferred software that supports reasonable functionality (select 1)		1–2 copies per classroom minimum	Video conference software (See requirements and recommendations	MM	1: computer
☐ iMovie	Σ	1:computer	concerning web cameras and headphone		
Pinnacle Studio	W		microphones above.)		
Premiere Elements	W/M				

Spreadsheet	W/M	1:computer
 Excel preferred 		
 Appleworks (Mac only) 		
Full Adobe Acrobat Creation Software	W	1:4 computers
 Adobe Acrobat (full version on at least 1 computer/classroom) 		
Windows computers required purchase		
Built-in functionality in Macintosh current OS		
Scriptwriting	W/M	1:computer (free)
 Celtx (screenplay and scriptwriting software) 		
EBSCO periodical database	M/M	Each computer with access via
		the web
Graphic novel/poster	W/M	1:4 computers
 Comic Life (comic and graphic novel layout software) 		
Animation Software		
• Frames	W/M	1:4 computers
• iStop Motion	M	1:4 computers

Appendix E1: Speaking and Listening Survey

Name:

Record your understanding of your listening skills by placing a check mark to indicate the level of agreement
or disagreement that is closest to your feelings about each statement.

When I listen, I	Always	Almost Always	Unsure	Sometimes	Never
avoid interrupting and offering advice					
check to make sure i have understood the speaker					
can ignore distractions					
give my full attention to the speaker					
stay calm, even if the speaker is not					
try to see the world from the speaker's perspective					
ask questions					
paraphrase					
smile and nod					
listen for powerful word choices					
listen for colloquialisms					
try to figure out how much the speaker knows					
try to deduce the speaker's assumptions					

Record what you enjoy the most (or what is most like you) by ranking each column in order, with 1 as your favourite and 12 as your least favourite.

Rank	My Preferred Experiences	Rank	My Reasons for Speaking	Rank	My Reasons for Listening
	Listening to a speech		To be theatrical		To change my own point of view
	One-on-one conversation		To be understood		To listen for how language is persuasive
	Small-group conversation		To present my point of view		To connect with my life
	Full-class conversation		To paraphrase others		To connect with others
	Speaking to the whole class		To ask questions		To verify my understanding
	Presenting in a small group		To think through ideas		To learn about the world
	Role-playing		To speak up for something I believe is important		To prompt my thinking
	Dramatization		To make a difference in the world		To learn about someone else
	Working in class with a close friend		To try and persuade someone else of my point of view		To honour someone else's experiences or point of view
	Working in class with someone I do not know well		To inspire or help others		To learn new ideas
	Listening to a guest speaker		To pass along information		To be sensitive to the speaker
	Being a guest speaker		To bring people together		To listen for errors in logic or accuracy

Appendix E2a: Sample Task—Podcasting

Context

Have students prepare for small-group discussions about a key text, common experience, or controversial issue. Students will be using technology to record their discussions and will then be expected to listen to the recordings and find evidence of their demonstrating specific curriculum outcomes. Prior to conducting this activity, students will have learned about effective speaking and listening skills as modelled in class and practised in pairs. Before beginning the podcasting tasks, students will have engaged in activities involving the instructional focus of using speaking and listening to think, explore, and learn and for listening actively with sensitivity and respect. Students will also need to be familiar with the software Audacity and how to technically create a podcast. (See Appendix E2b.)

Process

Pre-discussion

- Part 1: Have students individually identify the specific skills that they will focus on during their podcasting.
- **Part 2:** Arrange the students in groups of three to four and provide them with the common text, experience, or controversial issue that will be discussed.
- **Part 3:** In their groups, the students determine how they will prepare for their podcast. For example, they may wish to assign specific roles to students to facilitate their discussion or they may agree upon how much of the text they will read for the podcast or how they will prepare for their discussion (e.g., conduct research, prepare questions, select passages to discuss).
- **Part 4:** In their groups, students should also determine if they have the necessary technological knowledge to connect a microphone to the computer, operate Audacity, and distribute the completed audio file.
- **Part 5:** Assign times and places for the students to complete their podcast (e.g., one per week over four weeks to discuss a major text).

During Discussion

Have students record their discussion by using an omnidirectional microphone.

Post-discussion

- **Part 1:** Have the students distribute digital copies of the recordings to members of the group in a timely manner.
- **Part 2:** Have students listen to the podcast individually and identify the use of the targeted skills. Students may design a form like the one below to record evidence of the specific skills they demonstrated.
- **Part 3:** Students should refine how they focus their attention on specific speaking and listening skills in a subsequent podcast.

Part 4: Students submit their paperwork to the teacher, who reviews their evidence, progress, and learning goals. The teacher should discuss the students' progress and offer suggestions as appropriate.

Final Podcast

Individually, students can cut and paste their sound files to create a podcast that illustrates their speaking and listening skills. Such a podcast allows students to provide commentary on specific skills that they have developed and to include "sound bites" of evidence from their previous recordings to support their claims.

Sample Planning Sheet

Whensaid	d It was evidence ofbecan	use
Keaton soid that Plato was using the cave to educate others about human nature.	ag, because he understood who Plato was trying to convey in his message about the cave this produced more powerful communication on his part	in il
when Laura said that people are afraid of change because of human nature.	3e. because this was her undo about why people are afraid change.	estan
Keatin asked if we thought of ourselves as prisoners—Laura said yes, in a way we are prisoners.	ad. because lawa was evaluating what keaton sold and she go her point across. From what keaton sold you picture is actual prisoners and	st Lt
	what course is trying to it is that we imprison our sit by not stepping out of that combit level that we have surrounded ourselves in.	elve

Whensaid	It was evidence of	because
When said	It was evidence of	because
Whensaid	It was evidence of	because

Appendix E2b: How to Create a Podcast

Podcast scripting and production tutorials, resources, links, and sample scripts are available within the Nova Scotia Virtual School (NSVS) Moodle course "DOE ICT PD" located under the Teacher PD heading (http://nsvs.EDnet.ns.ca/m19).

Podcasting

Private or public broadcasting agency programming is usually available to the public through a broadcasting metaphor. The broadcaster determines when programming will be available and an audience tunes in at that time or records the broadcast program and time shifts the access. Increasingly, programmers are creating podcasts that allow large, small, and individual producers to make their content available to a broad or narrow audience at very little cost, at any time of the day or night, and for an extended availability over the Internet.

Radio and video content no longer requires expensive infrastructure to create and distribute, nor must it appeal to a broad audience to recoup production costs and generate a profit. Audiences interested in non-commercial and non-mainstream ideas and perspectives now have the opportunity to communicate and share their ideas by using a narrow-casting strategy called podcasting. As a result, regular and new programmers are placing their ideas in a publicly accessible forum at little cost. Audiences are becoming increasingly aware that journalistic standards may not be in place. The audience must, of necessity, be critically literate and think for itself when it accesses podcast audio.

The technology infrastructure required for podcasting is generally available to schools. Teacher guidance and leadership ensure that student-developed podcasts engage students' interests, meet curricular requirements, and engage students with authentic audiences.

The process of developing a podcast includes the following basic steps:

- Research and develop content that will use the power of audio and/or video to communicate to an identified audience.
- Record, edit, and critique the programming prior to publication.
- Host the content in an Internet environment accessible to the audience.
- Market and assess the impacts of the content on the audience.

Recording, Editing, and Formatting Audio Files for a Podcast

If using a Windows or Macintosh computer, students have a number of audio recording and editing options. Current Macintosh computers are equipped with Garage Band, iLife, and iWeb software. Other Macintosh or Windows computers will require the installation of free software to support podcast development.

Audacity 1.2.6 is open-source free software used to record audio on a computer. This free product will serve many basic recording and sound-editing needs on Windows computers and Macintosh computers not equipped with Garage Band, iLife, and iWeb software. Audacity's companion product, LAME MP3 encoder, will convert an audio recording to MP3 format for distribution as a podcast.

Audacity 1.2.6 is the current recommended stable version of Audacity. Audacity 1.3.10 is in beta and recommended only for advanced users. Both Audacity 1.2.6 and LAME MP3 encoder may be downloaded as free software available from the Audacity link at the *SourceForge* website (http://audacity.sourceforge.net/download).

Schools with current Macintosh computers will prefer to use Garage Band, iLife, and iWeb to create podcasts. Macintosh computers not equipped with this software may use the Macintosh version of Audacity and LAME MP3 encoder as a no-cost option for podcast development.

Installation of Podcast-Development Software on Classroom Computers

Teachers whose classroom computers require software installation should complete a School Board Technology Department Work Order, available from the school principal.

Learning to Use Audacity Software (Macintosh or Windows Versions)

Audacity Tutorials

Audacity, a free software program, does make a number of tutorials available on its website. It is recommended that a few students with existing technical ability be provided time to try the tutorials, experiment, and teach themselves to use the software. They may then serve as Audacity tutors to other students in the class. These students may benefit from creating their own user-friendly tutorials for their peers. Student-created tutorials would explain, from an educational perspective, how to use the software to create the kinds of curriculum-learning products valued in the classroom.

Some school boards have subscribed to *Atomic Learning*, a website containing software tutorials. Teachers should contact their board technology department about possible access to a board licence for Atomic Learning.

Podcast Equipment and Computer Specification

Macintosh Computer with OS X

Current Macintosh computers with licensed Garage Band, iLife, and iWeb software are ready for podcast creation and publication and have a microphone (built in, external, or both).

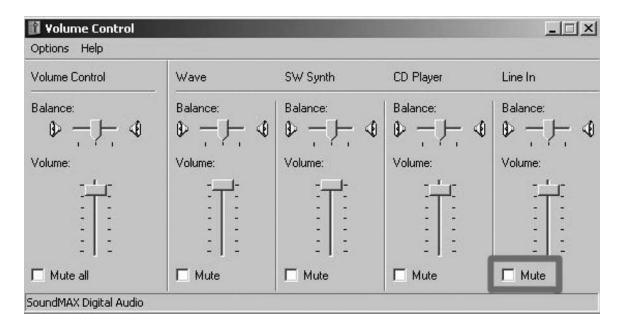
Windows Computer with XP

Current Windows XP computers are equipped with a microphone (built in, external, or both).

Windows Computers: A Quick Check of Microphone Settings

Check that the Line In input is not muted. Go to the lower right corner of your screen to locate this graphic:

Double-click the graphic to open the sound settings for the computer. Ensure that the volume levels are high as shown in the graphic below and that the Line In (sound input) is not muted.



Check that the audio-in cable for the monitor is connected from the monitor to the computer box. Launch Audacity and attempt to record your voice. If a recording is obtained, the built-in microphone is working. If a recording is not obtained and a built-in microphone on the monitor cannot be identified, the school will need to obtain an external microphone.

Schools may want to invest in several audio headsets with microphones. Students may then individually record a podcast and play back the recording without disrupting students engaged in other classroom activities. In situations where multiple student voices will be included in the podcast, an external microphone that may be shared by students and a quiet corner of the classroom are the recommended minimum set-up.

Developing a Podcast Script

Audacity and Garage Band both support multiple audio tracks. Students may wish to include their own original music and sound effects, in addition to their recorded voices, when writing original scripts. Sample scripts and script formats are available for review at *BBC Writersroom* (www.bbc.co.uk/writersroom/insight/script_archive.shtml).

John Hewitt's book *Air Words: Writing for Broadcast News*, 3rd edition, is a recognized resource for radio broadcasting, of which podcasting is a subset.

See Podcasting Script Storyboard on page 740.

Recording an Audio File

Once students' scripts have been developed and approved, the Audacity or Garage Band software is installed, and the microphone situation has been sussed out, students are ready to record and edit their podcast scripts and to save the audio files as MP3 files by using the LAME MP3 encoder.

Once the audio files in MP3 format have been completed and approved by the teacher, they may be transferred to a school-determined web space accessible to potential listeners. Teachers are encouraged to add a podcast section to their teacher web space, work with the school's web master to locate the podcast on the school web, or provide students with individual student web space.

Once the web-publishing location has been determined, the MP3 audio files should be placed in a "Podcast" folder on the website. A podcast web page with hyperlinks to the individual audio files provides public access to the podcasts. Visitors may choose to play the audio podcast on the computer screen or download the file to their computer and then move it to an MP3 player for more portable use.

Below is a sample podcast display on a web page.



RSS Feeds

Some students or classes will be interested in letting an audience know when they have created a new podcast and added it to the class collection. Your audience will automatically receive word of your new podcast's availability if you create an RSS feed. RSS stands for Really Simple Syndication. Your audience will use a computer code that you post on your web page in order to subscribe to your podcasts and will receive word of any new podcasts as they become available.

Students with an advanced understanding of web-page development or who have the patience and time to learn more about RSS feeds may be interested in implementing an RSS service.

Podcasting News Website

For more information, see "Understanding RSS News Feeds" at the *Podcasting News* website (www.podcastingnews.com/articles/Understanding_RSS_Feeds.html).

Podcast Equipment and Computer Specifications—Macintosh Computer with OS X

For Audacity software tutorials, see the *Atomic Learning* website (www.atomiclearning.com/audacity_mac).

"Podcasting Workshop: An Introduction to Audio Podcasting" (www.atomiclearning.com/podcasting)

Atomic Learning, a subscription tutorial website, also hosts an extensive array of podcast-development tutorials that are available only by subscription. Check with your school board technology coordinator for possible board-based licensed access to the site.

Podcasting and the Law

As with any research, writing, and representation project, students own the products of their minds and creativity. A student's work may not be published by the school without the student's written consent. For students under 18 years of age, the school also requires the permission of the student's parents or guardians to publish his or her work. A Sample Student Model and Work Release Form can be found on page 741. Schools are encouraged to address intellectual-property and copyright-clearance questions early in the school year each year.

Students' use of copyrighted and public-domain information is subject to Canadian copyright law. Teachers are encouraged to review the booklet *Copyright Matters!*, available for download at www.cmec.ca/publications/lists/publications/attachments/12/copyrightmatters.pdf. The booklet, developed by the Canadian Teachers' Federation and the Council of Ministers of Education in Canada, provides a succinct outline of intellectual-property use in an educational context.

Podcast Script Storyboard

Podcast Script:		
Draft #:	Page #:	
	Dialogue/Narration	Sound Effects/Music

Sample Student Model and Work Release Form

Permission Form for Students	18 Years of Age and Under
Parent/Guardian's Name:	
Student's Name:	
Teacher's Name:	
School:	
Purpose:	
☐ I give permission for images that include my child used for non-commercial purposes for [name of some of the images/work will be used for the above purposes will not appear.	school] print, website, and display materials
I give permission for images that include my child used for non-commercial purposes for other [nadisplay materials. I understand that my child's na	me of school] print, website, and display
☐ I do not give permission for images that include produced, to be used for non-commercial purpos and display materials.	
Parent/Guardian's Signature	Date

Appendix E3: Rating Scale

Rating Scale				
Criteria	4	3	2	1
asks appropriate questions				
willingly offers his or her own ideas				
demonstrates sensitivity to others' ideas				
grapples with new ideas				
Comments:			'	,
Rating Scale				
Criteria	4	3	2	1
asks appropriate questions				
willingly offers his or her own ideas				
demonstrates sensitivity to others' ideas				
grapples with new ideas				
Comments:			·	
Rating Scale	Student: Date:			
Criteria	4	3	2	1
asks appropriate questions				
willingly offers his or her own ideas				
demonstrates sensitivity to others' ideas				
	+			

Appendix E4: On My Way Rating Scale

(On My Way	Student: Date:			
		Just Starting Out	On the Road	Almost There	Made It!
	asks appropriate questions				
	willingly offers his or her own ideas			\bigcirc	
	grapples with new ideas				
	Comments:				
	On My Way	Student:			
	On My Way				Made It!
	On My Way asks appropriate questions	Date: Just Starting			
		Date: Just Starting			
	asks appropriate questions	Date: Just Starting			

Appendix E5: Speaking and Listening Rating Scale

DI = Detailed Instructions AP = Audience, Purpose AL = Active Listening 5 = Exceptional 3 = Acceptable 1 = Areas for Improvement Class: _

Name Date Date <t< th=""><th></th><th></th><th></th><th></th><th></th><th></th><th></th><th></th><th></th><th></th></t<>										
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Name	Date	Activi	DI							
Name										
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	Name									

Appendix E6: Speaking and Listening Report

lame:	_ Dates:		to		
he following represents your highest assessment result for each criterion.					
Assessment Criteria	5	4	3	2	1
Give and follow detailed instructions and respond to complicated ones thoughtfully.					
See and demonstrate how different audiences and purposes involve different language and non-verbal communication.					
Show active listening and respect for the needs, rights, and feelings of others.					
Speaking and Listening Report					
	Dates:		to		
Name:	_ Dates:		to		
Name:	_ Dates:	4	to	2	1
Name:		I	I		I
Name: The following represents your highest assessment result for each criterion. Assessment Criteria Give and follow detailed instructions and respond to complicated ones		I	I		I
Name:		I	I		I
Name:		I	I		
he following represents your highest assessment result for each criterion. Assessment Criteria Give and follow detailed instructions and respond to complicated ones thoughtfully. See and demonstrate how different audiences and purposes involve different language and non-verbal communication. Show active listening and respect for the needs, rights, and feelings of others.		I	I		I
Give and follow detailed instructions and respond to complicated ones thoughtfully. See and demonstrate how different audiences and purposes involve different language and non-verbal communication. Show active listening and respect for the needs, rights, and feelings of others.		I	I		I

Appendix E7: Recommended Podcasts for Senior High **English**

- Alan Watts Podcast: www.alanwattspodcast.com
- And Sometimes Y: www.cbc.ca/andsometimesy/index.html (This tackles big questions facing the English language. The show's host is Russell Smith. Teacher preview is recommended prior to use.)
- Barack Obama: 2004 Democratic National Convention Keynote Address: www.americanrhetoric.com/ speeches/convention2004/barackobama2004dnc.htm
- *Ideas*: www.cbc.ca/ideas
- Elie Wiesel's speech "The Perils of Indifference": www.historyplace.com/speeches/wiesel.htm
- The Governor General of Canada's speeches, while not in podcast format, can be found in print form at http://gg.ca/documents.aspx?sc=5 (Students could practise transforming these print texts into audio formats that emphasize the purpose of the speech, the intonation, and the sound effects.)
- The Mercury Theatre on the Air: www.mercurytheatre.info (includes "The War of the Worlds")
- Sounds Like Canada: www.archives.cbc.ca/programs/664 (This podcast features stories from CBC's morning show Sounds Like Canada.)
- ThoughtCast: www.thoughtcast.org
- Todd Park Mohr Philosophy: www.mohrphilosophy.blogspot.com
- University Teaching Podcast: www.brocku.ca/ctlet/publications/podcast
- Wired for Books: www.wiredforbooks.org ("For many years, most of the best writers of the English language found their way to Don Swaims' CBS Radio studio in New York. The one-on-one interviews typically lasted 30 to 45 minutes and then had to be edited down to a two-minute radio show.")

Appendix F1: Reading/Viewing Interest Inventory

Name: ___

Record your reading/viewing interests by placing a che-	ck mark to	indicate y	our level of	agreement	or		
disagreement with each statement.							
	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree		
Reading/viewing is an activity I enjoy.							
I like to choose my own texts to read/view.							
I read/view only when I have to.							
I read/view mainly for enjoyment.							
I read/view mainly to get information.							
I like to go to the library (school or community).							
Reading/viewing in school is harder than reading at home.							
I'd rather read the book than watch the movie.							
I'd rather view a movie than read a book.							
I find talking about books/movies helps me understand them better.							
I enjoy being read to.							

Record the kind of reading that you enjoy the most by numbering each column from 1 to 14, 1 being your favourite and 14 your least favourite.

Rank	Type of Text
	Comic or cartoon books
	Emails
	Essays
	Graphic novels
	Information books
	Magazines
	Newspapers
	Novels
	Personal letters
	Poetry
	Scripts or screenplays
	Short fiction
	Speeches
	Websites, blogs, wikis, or forums

Rank	Genre of Text
	Adventure
	Autobiographical
	Biographical
	Expository
	Fantasy
	Historical fiction
	Informational
	Memoir
	Messaging text
	Mystery
	Realistic fiction
	Romance
	Science fiction
	Traditional literature

Rank	Reading Reason
	For a change in my point of view
	For a character's change
	For accurate information
	For connecting to my life
	For connecting with others
	For emotional responses
	For escapism
	For learning about the world
	For prompting my thinking
	For shock appeal
	For the ideas
	For the plot
	For the rich description
	For the writing style

The major text I am reading/viewing now is:

My favourite major text ever is:

Appendix F2: The Stages of Reading Development

Learning occurs in stages. The stages of reading development as outlined in the Atlantic Canada English language arts curriculum guides are described as emergent, early, transitional, fluent, and extended fluent. Readers will progress through these stages, but each will develop at his or her own pace.

Learning to read is a developmental process, just like learning to speak or learning to walk. There are, however, similarities in the ways in which students grow as readers. Reading is developmental and improves over time. With practice, the repertoire of concepts, skills, and strategies increases and the reading process becomes more and more sophisticated. It is a continuous and lifelong process.

Emergent

Readers at the emergent stage of reading development

- · understand that print and visual texts convey a message or a story
- use pictures to predict the text
- · role-play reading, relying on memory to reread familiar stories
- recognize that text has directionality
- are able to recognize some words in various contexts
- predict unknown words by using visual information and meaning
- are able to discuss what is happening in a text as well as what is likely to happen

Early

Readers at the early stage of reading development

- are knowledgeable about most print conventions
- use context and letter-sound cues to make approximations
- take risks
- are able to self-correct
- read familiar texts with confidence
- make personal connections
- are beginning to question and comment on texts

Transitional

Readers at the transitional stage of reading development

- are characterized by a growing sense of independence in selecting texts, identifying their purpose, and making meaning of print through a growing repertoire of strategies
- read longer pieces of text that are not necessarily supported by illustrations
- are able to make inferences from words and illustrations
- are able to respond personally
- are developing the ability to respond critically and aesthetically

Fluent

Readers at the fluent stage of reading development continue to do all of the above and

- · automatically integrate all cueing systems
- have developed an extensive vocabulary
- are resourceful at constructing meaning when confronted with an unfamiliar text
- will select and respond personally, critically, and aesthetically to a wider variety of textual materials

Extended Fluent

Extended fluent refers to those readers who are reading at a more advanced level and who are able to process very complex texts. It recognizes those readers who are able to read very sophisticated texts with a high degree of proficiency. These readers

- · typically read often
- have a wide repertoire of skills that they use flexibly and intuitively
- are thoughtful and reflective about the texts that they read and are able to employ a range of strategies in the event that they get stuck or that meaning breaks down
- read critically, evaluating what they have read and challenging the assumptions or position of the author

Appendix F3: Reading Log for Completed or Abandoned Texts

Name: _

Rating Genre Author Title (indicate C or A) Date Completed or Abandoned Date Begun

M: Mystery **Codes for Genres** A: Adventure

Mem: Memoir

AB: Autobiographical

B: Biographical E: Expository

SF: Science fiction TL: Traditional fiction

Codes for Rating

4 औ= Must read

 $3 \approx$ Pretty good read

 $2 \stackrel{A}{\sim} = So-so$

Mes: Messaging text RF: Realistic fiction

1 A = Not for me

HF: Historical fiction I: Informational

F: Fantasy

Appendix F4: Sample Daily Tracking Reading Log

Month:_

)ate	Title	Pages	Minutes	Were You into It?	Did You Understand It?
				© = I was hooked.	✓ = I got it.
				\odot = It sometimes got my attention. $ $? = I have some questions.	? = I have some questions.
				© = I wasn't into it.	x = 1 did not understand it.

Name: _

Appendix F5: Sample Reading Conference Log

Name:	Date:
Focus of the conference (wh	at I want to see or learn from this conference):
 oral reading fluency 	 overall comprehension
 accuracy 	 comprehension strategies used
 word-solving strategies 	 appropriate selection of texts
Title of book:	

Retelling Observations Narrative Text Informational Text summarizes the main idea • is able to identify the topic includes main characters in the retelling summarizes the main idea uses a logical sequence when retelling includes key vocabulary in the retelling identifies the conflict and the resolution as part of the · uses a logical sequence when retelling retelling refers to and correctly interprets charts, diagrams, maps, makes connections graphs, visuals, etc. asks questions · makes connections makes inferences asks questions assesses the overall effectiveness of the story makes inferences comments on the writer's craft draws conclusions comments on the writer's craft

Goals and recommendations for future reading:

General observations:

Appendix F6: Double-Entry Journal

Appendix F7: Major Texts Organized by Grade Level (Sample)

Using major texts in the classroom is one of several instructional approaches that can be used in designing an English language arts program. Major texts can be read as an entire class, in small groups, or independently. The following table provides suggested guidelines for choosing the number of major texts used in an English language arts program.

Suggested Guidelines for Using Major Texts					
Course	Read by the Entire Class	Read in Small Groups	Read Independently	Total Number of Major Texts Read	
English 10 Plus (220 hours)	1–3	1–2	2-3	4-8	
English 10	1–2	1-2	1-2	3-6	
English Communications 11	1–2	1–2	1–2	3-6	
English 11	1–2	1–2	1–2	3-6	
Advanced English 11	1–3	2–4	2-3	5–10	
English Communications 12	1–2	1–2	1–2	3-6	
English 12 / English 12: African Heritage	1–2	1–2	1–2	3-6	
Advanced English 12	1–3	2-4	2-3	5-10	

To assist program planning within a school, teachers can work together to determine which major texts are available within their school and for which courses they might best be suited. Sample grouping of major texts organized by grade level follow. For an up-to-date list of all major texts available to Nova Scotian schools by grade level, see the Authorized Learning Resources (https://edapps.ednet.ns.ca/nssbb/).

English 10	 A Midsummer Night's Dream Bad Boy Black Mirror Crabbe Fault Line In Odd We Trust 	 In Spite of Killer Bees Julius Caesar Lightning and Blackberries The Alchemist The Fifth Rule 	 The Hobbit The Kingfisher Tale The Man in the Iron Mask The Space Between Touching Spirit Bear
English 10 Plus	 After the Rain Artemis Fowl (graphic) Cowboys Don't Cry Hoops Hope Was Here 	 Night Hoops Rumble Fish Saving Grace Smoke and Mirrors Tears of a Tiger 	 That Was Then, This Is Now The Rifle There Will Be Wolves Wave Watch The Spider Bites
English 11	 A Forest for Calum As You Like It Butterbox Babies Daughter of War: A Novel Fahrenheit 451 	 Grl2grl Obasan One Good Story Romeo and Juliet The Chrysalids 	 The Giver The Merchant of Venice The Perfect Storm The Return of the King The Two Towers
Advanced English 11	 A Fine Balance Blindness Blink Coriolanus Disgrace Dracula 	 Fugitive Pieces I Know This Much Is True Life of Pi Maus (graphic) Oryx and Crake Not Wanted on the Voyage 	 Persepolis (graphic) The House of Sand and Fog The Kite Runner The Red Tent Sylvanus Now Midwives
English Communications 11	 Alexandria of Africa Blue Bloods Dairy Queen Fluke God and I Broke Up Hard Love 	 Hear Us Out! In the Garage Megan Mead's Guide to the McGowan Boys Pretties The Breadwinner 	 The Five People You Meet in Heaven The Giver The Learning Game The Wave The Will of the Empress

	A Raisin in the Sun	• Macbeth	• The Crucible
2	• Deadline	 No Great Mischief 	• The Divine Ryans
English 12	• Glace Bay Miners' Museum	• Ophelia	• The Handmaid's Tale
ingli	• Guilt about the Past	 Othello 	 The Shipping News
ш	• Hamlet and Ophelia: A Novel	• Strong Hollow	• The Stone Angel
	• Lives of Girls and Women	• The Book of Eve	• The White Bone
2	A Fine Balance	Girl, Interrupted	• The Attack
ish 1	A Thousand Splendid Suns	• Halo	• The Memory Keeper's Daughter
ingl	• At the Mountain of Madness	• Kit's Law	• The Penelopiad
Advanced English 12	• Day	• Night	• The Road
vano	• Extremely Loud and Incredibly	 Pride and Prejudice 	• The Space between Us
Ad	Close	• Sophie's World	Three Day Road
12	After Tupac	Guilt about the Past	The Handmaid's Tale
ons	• Cry the Beloved Country	 Heart of Darkness 	• The Healing Time of Hickeys
icati	• Cut	• Lord of the Flies	• The Last Lecture
nnu	Flowers for Algernon	 Monster 	• The Stone Angel
omr	• Game	• The Book of Eve	• Touch the Dragon
English Communications 12	Glace Bay Miners' Museum	• The Cunning Man	
ge	A Raisin in the Sun	Native Son	The Hanging of Angelique
rita	Any Known Blood	Not without Laughter	• The Middle Passage
n He	 Dreams from My Father 	• Post Secret	The Origin of Waves
rica	 Fiction of Toni Morrison 	• Pursuit of Happyness	 Things Fall Apart
2: A1	Gifted Hands	• The Book of Negroes	 Warriors Don't Cry
ih 12	 I Know Why the Caged Bird 	• The Colour Purple	• Whylah Falls
English 12: African Heritage	Sings	30.04 4., p. c	,
- 1			

Appendix F8: Genres at a Glance

Non-fi	ction	
Code	Genre	Definition
1	Informational	Informational text provides information, facts, and principles related to physical, natural, or social topics or ideas.
E	Expository	Expository text explains or provides direction.
В	Biographical	A biography is an account of a person's life.
AB	Autobiographical	An autobiography is a biography written by the subject of the book.
Mem.	Memoir	A memoir is an account or reflection of a particular event, time, or period in a person's life.
Mes.	Messaging text	Computer-mediated language is now referred to as the fourth language-based medium of communication that people have invented. The first three are spoken, written, and sign language. Computer-mediated language is presented in a range of text-messaging formats and resembles typed speech, or "text talk," a phrase coined by John Suler, author of the online book <i>The Psychology of Cyberspace</i> (Suler 2003). Electronic text messages are conversational in tone. Because they are usually not written in real time, the writer generally takes time to think, reflect on, and evaluate what he or she will "say" before communicating.

Fiction		
Code	Genre	Definition
TL	Traditional literature	Traditional literature began with oral stories passed down throughout history. It includes folk tales (including fairy tales), myths, legends, and epics.
F	Fantasy	Fantasy contains unrealistic or unworldly elements. It includes science fiction.
SF	Science fiction	Science fiction contains unworldly elements or phenomena. It may be set in distant places or times, involve alien or superhuman characters, and use technologies currently unavailable to us.
RF	Realistic fiction	Realistic fiction often focuses on universal human problems and issues. Although it comes from the writer's imagination, it is true to life, or realistic.
HF	Historical fiction	Historical fiction is a fictional account of events created by the author but true to life in some period of the past.
M	Mystery	Mystery offers the reader suspense and wonder as the author reveals the plot and characters bit by bit. Central to this genre is the element of the unknown and the reader's attempt to solve the mystery by using the clues provided by the author.
A	Adventure	Adventure provides the reader with the opportunity to explore circumstances in which characters experience new situations, overcome adversity, and grow as individuals. The plot is often fast-paced and exciting.

Note that some genres may be either fiction or non-fiction, such as graphic novels, poetry, plays, speeches, web comics, fan fiction, blogs, and social media.

Appendix G1: Learning Experiences—Persuasive Essay, Short Story, and Poetry

The following sample learning experiences suggest the process of teaching students how to write a persuasive essay, a short story, and poetry. You can use these examples for creating similar learning experiences.

Learning Experience 1: Persuasive Essay

Context

Have students write a persuasive essay showing that the lessons portrayed in Paulo Coelho's *The Alchemist* are still relevant today. This essay will be evaluated by the teacher. Prior to writing this essay, students will have completed reading the novel and, as a group, examined the characters and lessons they encountered. Before beginning the essay-writing process, students will have engaged in writing activities focused on improving sentence construction and gaining an understanding of the key elements of a well-written essay (thought and detail, organization, matters of correctness, and matters of choice).

Process

Pre-writing

Part 1: Have students brainstorm the lessons found in Coelho's novel.

Part 2: In groups of no more than five, have students choose three or four lessons that they feel are particularly relevant today and connect their chosen lessons from the novel to personal experiences and/or world events.

Part 3: Review with students the key elements of a well-written persuasive essay. Co-create or provide students with a rubric that will be used to assess their essays.

Part 4: Teach students how to create a thesis statement.

Part 5: Have students create their own thesis statements and, working one-on-one, assist students with editing the thesis statement.

Part 6: Have students use a graphic organizer or point form to organize supporting arguments and examples for their essay.

Drafting: Have students complete a first draft of their essay and, working one-on-one, assist them with editing the thesis, providing specific and descriptive feedback to them as the essay develops.

Revising: Have students revise their essay according to the key elements discussed.

Editing: Have students work in pairs to share editing suggestions for each other's work.

Proofreading: Have students proofread their work, checking carefully for errors in spelling, grammar, usage, and mechanics.

Sharing/Publishing: After revisions have been incorporated into a final copy, have students share their essays with a range of audiences, such as peers, family, and the school community, in a variety of ways, such as print, podcast, and online forum.

Response to Audience: When students publish their work online, they may seek feedback from readers or viewers through reader response forums. In such instances the author is then charged with a further responsibility to respond to the readers, especially in an online environment where immediacy can have a large impact on author credibility.

Key Elements of a P	ersuasive Essay
Thought and detail	 effective adherence to the task (format and topic) development of the thesis or unifying idea use of evidence and/or selected details to support the thesis or underlying idea
Organization	 development of a focused and ordered discussion use of transitions* and logical paragraphing development of individual paragraphs establishment and maintenance of a controlling idea/theme developed and concluded discussion of the idea/theme
Matters of correctness	 sentence construction grammar usage mechanics (i.e., punctuation)
Matters of choice	 contribution of diction* and syntax* choices to the effectiveness of the composition contribution of stylistic choices to the creation of voice

*Note:

Transitions: Transitions establish logical connections between sentences, paragraphs, and sections of a paper. They can be single words, guick phrases, or full sentences.

Diction: A writer's choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning. Formal diction consists of the dignified, impersonal, and elevated use of language.

Syntax: The ways in which words are put together to form phrases and sentences.

(Adapted from the Nova Scotia Provincial Examination Writing Guide)

Check It Out

An interview with author Paulo Coelho about *The Alchemist*: www.worldmind.com/Cannon/Culture/Interviews/coelho.html

Hamilton Writing Center: *Persuasive Essays, the Basics*: www.hamilton.edu/writing/Effective_essays.html

Assessment Criteria for a Persuasive Essay

(Based on the Nova Scotia Provincial Examination Writing Guide)

Criteria	Insufficient 0	Poor 1-2	Limited 3–4	Acceptable 5–6	Proficient 7-8	Excellent 9-10
Thought and detail	No evidence of an attempt to write the essay	Unsupported ideas and details do not develop the topic or theme	Superficial ideas weakly supported; some material may not be relevant to topic or theme	Relevant ideas supported by appropriate evidence and/ or details	Thoughtful ideas supported by appropriate evidence and/ or details OR conventional ideas supported by purposely chosen evidence and/ or details	Insightful ideas supported by carefully considered and selected evidence and/ or details
Organization	No evidence of an attempt to write the essay	Introduction, if present, does not relate to rest of essay; controlling idea lacking; topic not developed coherently or at all; inappropriate or unconnected closing, if present	Introduction, if present, relates minimally to rest of essay; controlling idea lacking or not sustained; idea development faltering, uncertain, or inadequate; closing does not unify essay or vaguely relates to opening	Introduction provides general direction; controlling idea or theme evident; development generally clear though coherence or unity may falter; closing related functionally to idea or theme	Introduction competently constructed to provide direction; controlling idea or theme generally sustained; development clear and coherent; closing related effectively to idea or theme	Introduction skilfully constructed to provide direction and/ or provoke further reading; focused controlling idea or theme sustained or developed in a purposeful manner; closing related thoughtfully and effectively to idea or theme

Criteria	Insufficient 0	Poor 1-2	Limited 3–4	Acceptable 5-6	Proficient 7-8	Excellent 9–10
Matters of correctness	No evidence of an attempt to write the essay	Lack of control of correct sentence construction and/or jarring errors in usage and/ or mechanics seriously impede or prevent communication	Faltering control of correct sentence construction and/or errors in usage and mechanics blur clarity of communication	Satisfactory control of correct sentence construction, usage, and mechanics; may be minor errors but communication clear	Competent control of correct sentence construction, usage, and mechanics; minor errors acceptable and understandable	Confident control of correct sentence construction, usage, and mechanics; relative absence of errors impressive
Matters of choice	No evidence of an attempt to write the essay	Diction over- generalized or inadequate; syntax confusing or uncontrolled; writing unclear; lack of language choices results in poor essay	Diction imprecise or inappropriate; syntax frequently awkward or immature; writing vague, redundant, unclear; inadequate repertoire of language choices contributes to limited essay	Diction adequate but may be lacking in specificity; syntactical structures generally straightforward but attempts at more complex structures may be awkward; stylistic choices contribute to conventional essay	Diction specific or appropriate; syntactical structures generally effective; stylistic choices contribute to competent essay	Diction precise or effective; syntactical structures effective or sometimes polished; stylistic choices contribute to skilful and confident essay

Learning Experience 2: Short Story

Context

Have students write a short story based on a "turning-point moment" in their own lives. Students may use a story map (see Appendix G3) and story planner (see Appendix G4) to develop their ideas.

Students will follow the writing process as introduced by the teacher, keeping in mind that it is highly individual and that the steps and order of steps may vary from person to person.

Process

Pre-writing Part 1: Use a variety of short stories involving individual turning points in class as mentor texts to analyze the short-story form and the variety of ways in which good writers work within it. Use the gradual release of responsibility by teaching a few stories explicitly, having students work with some in small groups and then asking for individual analyses. Be sure to look in detail at the authors' use of setting, point of view, plot, and character. Consolidate students' understanding of the short-story structure by showing them how to, and then having them, use a story map (see Appendix G3) to summarize some of the stories studied in class. Co-create or provide students with a rubric that will be used to assess their short stories.

Pre-writing Part 2: Have students identify "turning-point moments" in their own lives. You may use a guided visualization process to help students identify and re-experience these moments in order to make them vivid and immediate before writing.

Pre-writing Part 3: Have students use both the story map (see Appendix G3) and the story planner (see Appendix G4) to complete outlines of their stories. Use these forms as the basis for pre-writing conferences between you and individual students.

Drafting: Have students complete first drafts of their stories and collect a writer's memo from the students to guide your feedback.

Revising: Review with students the important components of a short story (from the pre-writing steps). Remind students of how these were used in some of the mentor texts they studied in class. Have students peer and/or self-assess their drafts for the inclusion of, and skilful use of, these components. Have students revise their drafts accordingly.

Editing: Have students edit their own drafts and then peer edit with their classmates, using common editing marks. Encourage them to use dictionaries and thesauruses during editing. You may ask peer editors to complete peer-editing forms as they work.

Proofreading: Have students proofread their own and classmates' work at the word level for errors in capitalization, spelling, grammar, usage, and mechanics.

Sharing/Publishing: After revisions have been incorporated into a final copy, have students share their short stories with a range of audiences, such as peers, family, and the school community, in a variety of ways, such as print, podcast, and online forum.

Rubric for a Short Story (Option #1)

Name:	Date:
Title of Short Story:	

Criteria	5	4	3	2	1
Thought and detail	Insightful theme supported by carefully considered and selected details	Thoughtful theme supported by appropriate details OR conventional theme supported by purposefully chosen details	Conventional theme supported by appropriate details	Theme not adequately supported	Theme must be developed and supported
Organization	Skilful introduction provokes further reading Theme is sustained and developed in a clear, purposeful manner Closing is related thoughtfully and effectively to the theme	 Competent introduction provides direction for the reader Theme is focused and generally sustained; its development is clear and coherent Closing is related effectively to the theme 	 Introduction provides a general direction for the reader Focus of the theme is clear, but coherence may falter Closing is related functionally to the theme 	 Introduction, if present, is related in a minimal way to the rest of the piece Focused theme is lacking or not maintained; ideas must be clearly developed Closing does not unify the whole or only vaguely relates to the theme 	 Introduction must relate to and control the story Focussed theme is lacking; topic must be developed Closing must be connected to the story

Criteria	5	4	3	2	1
Matters of correctness	 Confident control of sentence construction, grammar, and mechanics Relative absence of errors is impressive considering the complexity of the response and the length of the piece 	 Competent control of sentence construction, grammar, and mechanics Minor errors are acceptable and understandable considering the length of the piece 	 Satisfactory control of sentence construction, grammar, and mechanics May have occasional lapses and/or minor errors; however, the communication remains clear 	 Faltering control of correct sentence construction, grammar, and mechanics Range of errors blurs the clarity of the communication 	Lack of correct sentence construction, grammar, and mechanics Communication is impeded or prevented by many errors
Matters of choice	 Skilful, fluent, and confident composition Diction precise and specific Syntax effective and sometimes polished 	 Considered and competent Diction specific and effective Syntax generally effective 	 Conventional and clear Diction adequate but not specific Syntax generally straightforward; more complex structures may be awkward 	 Not adequate Diction must be precise and appropriate Syntax frequently awkward or immature Vague, unclear, and/or redundant 	 Diction overgeneralized and/or not adequate Syntax confusing Communication seriously impeded or prevented

Rubric for a Short Story (Option #2)

lame:			Date:		
itle of Short Story:	ıry:				
Criteria	.c	4	က	2	-
Title	Title intriguing and related to theme	 Title interesting and related to theme 	Title related to theme	Title must connect to theme	Title does not and must relate to theme
Structure and organization	 Short-story structure used confidently Gripping hook in opening 	 Short-story structure used competently Effective hook in opening 	 Short-story structure used satisfactorily Satisfactory hook in opening 	 Uncertain control of short-story structure Hook attempted but not effective 	Lack of control of short-story structureHook not evidentStory ends abruptly
	 Ending powerful and provocative 	 Ending effective 	 Ending appropriate 	 Ending is present but must offer resolution to story 	·
Setting and description	 Insightful use of sensory detail makes setting essential to the plot Details used 	Purposeful use of sensory detail makes setting important to plot	Consistent use of sensory details makes setting supportive to plot	Inconsistent use of sensory detail makes setting loosely related to plot	 Lack of sensory detail makes setting unrelated to plot Few details
	consistently, but none are extraneous	 Details used often; very few are extraneous 	 Details used often; some are extraneous 	 Details used seldom some not relevant 	
Point of view	Powerful voice creates a very complex, believable persona	Effective voice creates a persona that is usually complex and mostly	Satisfactory voice creates a persona that is seldom complex but	Faltering voice creates a persona that is limited but sometimes	Weak voice creates a persona that is limited and seldom believable
	 Gripping and/or subtle 	oellevaole	mostly believable	oellevaole	 Tone or mood is not

appropriate and/or not

evident in the story

or mood not always Appropriate tone

Appropriate tone or mostly believable

Effective tone or mood

Gripping and/or subtle tone or mood always usually evident

evident

mood sometimes

evident

evident

Tone or mood is not

Criteria	5	4	3	2	1
Plot	 Confidently establishes the significance of events Conflict(s) developed very subtly and deeply Confident control of suspense and pace 	 Competently establishes the significance of events Conflict(s) developed with some subtlety and depth Competent control of suspense and pace 	 Satisfactorily establishes the significance of events Conflict(s) developed clearly, and with some depth Satisfactory control of suspense and pace 	 Falters in establishing the significance of events Conflict(s) developed with some clarity Faltering control of suspense and pace 	 Significance of events is not established Conflict(s) undeveloped and unclear Lack of control of suspense and pace
Character	 Characters complex and believable Characters confidently developed through consistent dialogue, action, and thoughts 	 Characters usually complex and mostly believable Characters competently developed through frequent dialogue, action, and thoughts 	 Characters seldom complex but mostly believable Characters satisfactorily developed through action and occasional dialogue and thoughts 	 Characters limited but sometimes believable Characters falteringly developed through action but little dialogue and few thoughts 	 Characters limited and not really believable Characters developed through action only, dialogue is not evident
Matters of correctness	 Confident control of sentence construction, grammar, and mechanics Relative absence of errors impressive given the complexity and length 	 Competent control of sentence construction, grammar, and mechanics Minor errors acceptable and understandable given the length 	Satisfactory control of sentence construction, grammar, and mechanics Occasional lapses and/ or minor errors, but communication remains clear	 Faltering control of correct sentence construction, grammar, and mechanics Range of errors blurs the clarity of communication 	 Lack of correct sentence construction, grammar, and mechanics Communication seriously impeded or prevented by many errors
Matters of choice	 Skilful, fluent, and confident Diction precise and specific Syntax effective and sometimes polished 	 Considered and competent Diction specific and effective Syntax generally effective 	 Conventional and clear Diction adequate but not specific Syntax generally straightforward; more complex structures may be awkward 	 Limited and not adequate Diction imprecise or inappropriate Syntax frequently awkward and/or immature Vague, unclear, and/or redundant 	 Little evidence Diction overgeneralized and/or inadequate Syntax confusing and uncontrolled Communication seriously impeded or prevented

Rubric for a Short Story (Option #3, Student-Friendly Language)

Criteria	5	4	3	2	1
Title	My title will grab the reader and is strongly related to my story.	My title will interest the reader and is related to my story.	My title is related to my story but not very interesting to the reader.	My title is barely related to my story.	My title is not related to my story.
Structure and organization	 My story includes all parts of the short-story structure, used in a very original way. The hook in my opening will make the reader anxious to read more. My ending ties up the story perfectly. It will resonate with the reader for a long time. 	 My story includes all parts of the short-story structure, used in an interesting way. The hook in my opening will make the reader want to read more. My ending ties up the story quite well. It will leave the reader with strong feelings. 	 My story includes all parts of the short-story structure, used in a standard way. The hook in my opening will encourage the reader to read more. My ending fits with the story and will leave the reader with some feelings. 	 My story includes most parts of the shortstory structure, but sometimes I lose control of it. The hook in my opening may not encourage the reader to read more. My ending fits with the story but will not leave the reader with feelings. 	 I had trouble making my story fit into the shortstory structure. I didn't use a hook. I don't have a real ending. My story just stops when the events seem over.
Setting and description	 I used many sense details, and every one adds something crucial to the story's meaning. 	Lused many sense details. Most of them are important to the story's meaning, but a few might not be.	Lused quite a few sense details. Some of them add to the story's meaning, but some do not.	 I used a few sense details. A few of them add to the story's meaning, but most do not. 	I used a few sense details, but they really don't add to the story's meaning.
Point of view	 My speaker talks in a way that makes him or her seem like a real, complicated person at all times. My story's tone or mood is constantly gripping. 	 My speaker talks in a way that makes him or her seem like a real, complicated person most of the time. My story's tone or mood is strong most of the time. 	 My speaker talks in a way that makes him or her seem like a real but not really complicated person most of the time. My story's tone or mood is effective at times. 	 My speaker talks in a way that makes him or her seem like a real person sometimes but is not complicated at all. My story's tone or mood is weak when it is there at all. 	 My speaker talks in a way that makes it hard to see him or her as a real, complicated person at all. My story has almost no tone or mood.

Criteria	5	4	3	2	1
Plot	 Every event in my story is crucial to the whole story's meaning. I show clearly and deeply how the conflict(s) in the story develops. I carefully control how fast everything happens and use suspense skilfully to draw the reader into the story. 	 Most of the events in my story are important to the whole story's meaning. I show clearly and sometimes deeply how the conflict(s) in the story develops. I usually control how fast things happen and use some good suspense to draw the reader into the story. 	 Some of the events in my story are important to the whole story's meaning, but some are not. I usually show clearly how the conflict(s) in the story develops. I sometimes control how fast things happen and use a little suspense to draw the reader into the story. 	 Some of the events in my story are important to the whole story's meaning, but most are not. I sometimes show clearly how the conflict(s) in the story develops. A few times, I control how fast things happen or use suspense to draw the reader into the story. 	 Most of the events in my story do not add to the whole story's meaning. I do not really show clearly how the conflict(s) in the story develops. I don't really control how fast things happen or use suspense.
Character	 My characters seem like real, complicated people at all times. I develop them by having them speak, act, and think aloud all the time. 	 My characters seem like real, complicated people most of the time. I develop them by having them speak, act, and think aloud often. 	 My characters seem like real but not really complicated people most of the time. I develop them by having them act and sometimes speak and think aloud. 	 My characters seem like real people sometimes but are not complicated at all. I develop them by having them act, but they hardly ever speak or think aloud. 	 My characters are not real, complicated people at all. I develop them only by having them act.

Criteria	5	4		3	2	-
Correctness	 I am great at controlling sentence construction, grammar, and mechanics. My writing contains very few small mistakes. For such a long, complicated piece of writing, it's excellent. 	 I am good at controlling sentence construction, grammar, and mechanics. My writing contains some small mistakes, but for such a long and complicated piece of writing, it's good. 	ection, ains hees, mg and ce of	I am average at controlling sentence construction, grammar, and mechanics. My writing contains some small mistakes. Sometimes I lose control for a bit, but my communication remains clear.	I don't always manage to control sentence construction, grammar, and mechanics. I make different kinds of mistakes that blur the clarity of my communication.	 I can't seem to get control of sentence construction, grammar, and mechanics. My serious mistakes make it hard or impossible for a reader to understand what I write.
Choice	 I write as well, smoothly, and confidently as I talk. I use words that are precise and specific. I use phrases and sentences that are effective and sometimes polished. 	 I write thoughtfully and quite well. I use words that are specific and effective. I use phrases and sentences that are usually effective. 		 I write in a clear, ordinary way. I use words that are correct but sometimes not specific. I do well using phrases and sentences that are ordinary, but more complicated ones may be awkward. 	 I do not write clearly. I use words that are not specific or appropriate. My writing is often simple and awkward. I use phrases and sentences that are unclear and/or repetitive. 	 I do not write in a clear, ordinary way. I use words that are very general and/or incorrect. I use phrases and sentences that are hard to understand.

Learning Experience 3: Poetry

Context

Have students write a portfolio of six poems about situations, feelings, issues, or conflicts that are of overriding importance to them—each so important that it feels as if the poet's life depends on it. From this portfolio each student will choose three pieces to publish in a class poetry anthology.

This learning experience works best if it takes place periodically over a number of weeks or months so that students have time to internalize what they read and transform that into improved writing of their own.

Process

Pre-writing Part 1: It is common for students coming into high school to have a great deal of experience with poetry in specific forms, many including rhyme and set rhythmic patterns. Locate and expose students to a wide variety of poetry that includes a preponderance of free verse. You may find this poetry in anthologies in your school or in collections online.

Use the chosen poems as mentor texts to analyze the variety of ways in which good poets write. Use the gradual release of responsibility by doing read-alouds of a few poems yourself, then having students work with some in small groups, and finally asking for individual analyzes or responses.

Check It Out

Atwell, N. Naming the World: A Year of Poems and Lessons (Heinemann, 2006): A book of poems designed so that a class would read one or more poems every day of a school year.

Poetry 180 website (www.loc.gov/poetry/180): A US Library of Congress collection of 180 poems for high school students, selected by the former U.S. Poet Laureate Billy Collins. Poems have been chosen to be accessible and engaging to adolescent readers/writers

Pre-writing Part 2: Teach explicitly or have students study the various aspects of and issues involved in writing poetry. Especially concentrate on the idea that the best poetry is visceral—the impulse for it comes from our hearts, not our heads.

Check It Out

Poetry Magic (www.poetrymagic.co.uk/index.html): A "resource centre for the theory and craft of writing poetry." Its language and the speed at which concepts are discussed make it suitable for academic or advanced classes.

PoeWar (www.poewar.com/articles) (follow the Poetry link): A blog site by a professional writer, John Hewitt, dedicated to the craft of writing. It includes two annual series (2009 and 2010) both called "30 Poems in 30 Days," which discuss all aspects of writing poetry and give readers daily assignments. He and his readers submit their own writings and discuss the submissions. Its language is chatty and engaging and would appeal to a variety of readers.

Drafting: As students learn about what is involved in writing poetry, have them begin to write poems of their own. Students may choose to make their portfolios thematic or to write six completely individual poems.

Revising: Review with students the important aspects of a poem. Remind students of these aspects in some of the mentor texts they studied in class. Have students peer and/or self-assess their drafts for the inclusion and skilful use of these aspects. Based on these assessments, have each student choose the three pieces to be included in the class anthology and revise their three drafts.

Editing: Have students edit their own drafts and then peer edit with their classmates, using common editing marks. Encourage them to use dictionaries and thesauruses during editing. You may ask peer editors to complete peer-editing forms as they work.

Proofreading: Have students proofread their own and classmates' work at the word level for errors in capitalization, spelling, grammar, usage, and mechanics.

Publishing and performance: Have students incorporate all revisions, editing, and proofreading into final copies of their three poems. Final digital text should be provided for inclusion in the anthology. Have the class work together to produce the anthology. This will include designing covers, writing an introduction and table of contents, possibly including writer biographies and photographs, and doing final layout and binding of the pages. Students may all be given copies of the book and may also choose to donate copies to the local and/or school library. Students might also read their poems to students in other classes or post them online. Students may create performances of their poetry such as audio podcasts, spoken word, film releases, or presentations at school assemblies and events.

Rubric for Poetry

single idea, feeling, or hears, feels, or thinks Reader not involved poet's feelings and Lack of focus on a Emotion is evident, not communicated about a subject as emotionally; sees, Form unsuited to related to theme Title not closely Use of form is uncontrolled viscerally or experience before ideas well. Focus on a single idea, Title barely related to feeling, or experience to poet's feelings and hears, feels, or thinks or emotionally; sees, about a subject in a Form barely related but communicated involved viscerally Reader somewhat slightly new way **Emotion evident** is inconsistent Use of form is inconsistently inconsistent theme ideas hear, feel, and/or think Form related to poet's Focus on a single idea, drawn to specific lines Title related to theme feeling, or experience about a subject in a somewhat new way; encouraged to see, feelings and ideas **Emotion intensely** always effectively involved viscerally or emotionally; falters at times communicated Reader usually Use of form is felt but not competent Date: focus on a single idea, feeling, or experience involved viscerally or Title interesting and about a subject in a Form well-suited to helped to see, hear, new way; drawn to poet's feelings and feel, and/or think related to theme intensely felt and **Quite** consistent **Emotion usually** Reader strongly communicated Use of form is specific lines emotionally; confident ideas Reader deeply involved Exceptional focus on a for poet's feelings and single idea, feeling, or drawn to reread poem emotionally; made to Form perfect vehicle see, hear, feel, and/or think about a subject Title intriguing and in a totally new or more potent way; intensely felt and deeply related to viscerally and/or **Emotion always** or specific lines communicated Use of form is sophisticated experience theme ideas • • Impact on reader Fitle of Poem: Content Name: Form Title

Clear and detailed at times confusing or May be overused, underused, or inappropriate to the poem's meaning poem's meaning	Personal voice present at times but evident inconsistent	Faltering control of correct sentence construction, grammar, and and mechanics The range of errors blurs the clarity of communication errors e Lack of correct sentence construction, grammar, and mechanics e Communication seriously impeded or prevented by jarring errors	Weak, limited, and inadequate Diction imprecise or inappropriate Syntax frequently awkward and/or immature Very weak • Diction overgeneralized and/or inadequate Syntax confusing and uncontrolled immature • Communication Vague, unclear, and/or seriously impeded or prevented
 Usually clear, detailed, and specific Frequency of use is appropriate, supporting the poem's meaning 	 Personal and distinct voice usually present 	 Satisfactory control of sentence construction, grammar, and mechanics Occasional lapses and/or minor errors, but communication remains clear 	 Conventional and clear Diction adequate but not specific Syntax generally straightforward; more complex structures may be awkward
 Usually clear, vivid, detailed, specific, and concrete Frequency of use is excellent, strongly supporting the poem's meaning 	 Personal, honest, and distinct voice almost always present 	 Competent control of sentence construction, grammar, and mechanics Minor errors acceptable and understandable given the complexity 	 Considered and competent Diction specific and effective Syntax generally effective
 Always clear, vivid, detailed, specific, and concrete Frequency of use is masterful, enhancing the poem's meaning 	 Deeply personal, honest, and distinct voice throughout 	 Confident control of sentence construction, grammar, and mechanics Relative absence of errors impressive given the complexity 	 Skilful, fluent, and confident Diction precise and specific but also rich, imaginative, and evocative Syntax effective and sometimes polished
Sensory detail / figurative language / sound devices	Voice	Matters of correctness	Matters of choice

Appendix G2: Performances and Products/Projects Wheels

activities • announcements
anthems • apologies • ballads • beauty tips
campaign speeches • character sketches • charades
classroom maps • commercials • conferences
co-operative learning group activities • dances • debates
demonstrations • discussions • dramas • exercise routines • experiments
explanations • fashion shows • field trips • interactive book reviews
introductions • jingles • job interviews • jump-rope rhymes M What can **Performances** laboratory experiences • person-on-the-street interviews • news reports oral histories of events • pantomimes • plays • presentations psychomotor skills • puppet shows • reports • role-plays • sales pitches sociograms • songwriting to fit a topic • speeches • spoofs storytelling • surveys • tongue twisters

TV talk shows • verbal comparisons warnings • weather reports

What do

ads • advice columns

artifacts • audio cassettes • autobiographies
banners • blueprints • book reviews • books
brochures • bulletin boards • cartoons • case studies
collages • computer creations • costumes of characters
crossword puzzles • databases • diaries of historical periods
directories • displays • drawings • foods of a country or time period
games • graphs, charts, or diagrams • graphic organizers • handbooks
how-to books • in-class group essays • job applications • job descriptions
journals • lab reports • learning centres • learning logs

Products/Projec

"me bag" for introductions • mobiles • models • movie reviews newspapers for historical periods • pamphlets • parenting job descriptions patterns • peer editing critiques • pen-pal letters • photographs picture dictionaries • portfolios • posters • product descriptions • projects parodies tests oducts hat do proposals • protest letters • questionnaires • research centres research papers • results of surveys • resumés reviews of TV programs • scrapbooks • short stories simulation games • slide presentations • soap-opera parodies Londos Mir. story illustrations • student-kept charts • tests timelines • travel folders • videotapes

want ads • work products

writing portfolios

Appendix G3: Story Map

WHERE? (setting/location)
WHO? (characters / groups involved)
WHEN? (era / century / year / time of day)
WHAT was the turning point? (climax / main decision point)
WHAT was the conflict? (question to be answered / problem to be solved)
WHAT events led to and followed the turning point? (Fill in the boxes, starting at the bottom left, up to the top, then down the right side.)
HOW did it end? (Was the conflict resolved? If so, how?)
WHY? (What did it mean to those involved? What did it mean to us? What is the theme of the story?)

Appendix G4: Story Planner

My turning-point moment (something so important that it really changed the way ourself, about other people, or about life; something that gives you a new and impafter which nothing is ever quite the same):	
My feeling in that moment (not just the name of the feeling but how it felt in you aching heart, butterflies):	r body—e.g., tight throat,
The setting and sensory details in that moment (where you were; what you rem touching, smelling, and/or tasting in that moment, especially the sensations that and details that "take you back"):	
Seeing	
Hearing	
Touching	
Smelling	
Tasting	

Conflict (the tension that led up to and ended in your turning-point moment—it could be a conflict between you and another person or people, between you and the world, or within yourself):
Signpost events that led to that moment (events that show what things were like before that moment changed everything or that hint that the moment might be coming):
Characters (the people who were most important in your turning-point moment and in the events leading up to it):
Character traits (Don't "tell" what they are like; instead, you have to "show" what they are like. In "showing," we use things a person says or does to reveal what he or she is really like inside. Sometimes the things that show who someone really is inside are not big—they don't hit us over the head. Often they are very small, more like hints):

Getting inside the characters (Think about the people who were most important to your turning-point moment and try to put yourself into their shoes, seeing things as they might have seen them. Do this even with the people who did things you didn't like. Try to understand why they might have spoken and acted as they did. Show how complicated they are):
Getting outside yourself (Look at yourself from the outside, as if you were just another character in the story of your turning-point moment. We don't often do this—think about ourselves from the outside—but when we do, it helps us to understand ourselves better and to see us the way other people see us. Although we usually think that we are right and others are wrong, maybe that is not always the case. See your words and actions through the eyes of the other characters):
Point of view (Think for a few minutes about how you would want your listener to respond to the story about your turning-point moment and decide, based on that, what point of view you would use to tell the story—e.g., first person, third person limited omniscient, third person omniscient, objective):

Chronology (Usually when we tell or read or watch a story, it starts at a beginning point and moves to an ending point in the order that things happen in real life. But this isn't always the case. All of us have seen movies or read books where time isn't a straight line, where you start at a point in time and then go back and forth between it and the past. Directors and writers do this for important reasons. Indicate which chronology you plan to use and explain why):
Hook (Every great story begins with a sentence or paragraph that "hooks" the reader, making it impossible for him or her to stop reading. Think of possible hooks for the opening of your story—words and sentences that will pull the reader quickly into your story and make him or her want to stay):

Glossary

- **Active Readers:** A Nova Scotia Department of Education literacy project that focuses on reading instruction at the grades 7–9 level. The emphasis is on effective assessment and instruction in reading across all content areas.
- **Active Young Readers:** A Nova Scotia Department of Education literacy project that focuses on reading instruction at the primary to grade 6 level. The emphasis is on explicit reading instruction and comprehension.
- assessment: The systematic process of gathering information on student learning.
- background knowledge: The knowledge that a student brings to the learning situation.
- **classroom writing centre:** A collection of reference materials for use in writing, including dictionaries, rhyming dictionaries, content-specific dictionaries, thesauruses, posters, etc.
- **conventions:** Common practices with regard to writing (e.g., spelling, punctuation, grammar).
- **critical literacy:** Involves questioning assumptions and looking at how language is used to construct particular historical, social, cultural, political, and economic realities. Also involves looking at how language and power are related. It is a goal of critical literacy to address the issues of social justice and equity in an effort to facilitate positive change.
- **curriculum map:** A framework that outlines the key outcomes, concepts, and topics that make up the curriculum for a particular grade and subject area. Curriculum maps that show how the curriculum builds from one year to the next are helpful in ensuring balance.
- **differentiation:** The practice of using a range of instruction and assessment practices that meet the specific needs of the learner and reflect his or her learning-style needs and preferences. It may include establishing different expectations for different learners.
- **embedded instruction:** Instruction and student learning that occurs as a result of the design of the learning opportunities.
- **evaluation:** The process of analyzing, reflecting on, and summarizing assessment information and making judgments or decisions based on the information collected.
- **explicit instruction:** Teaching something very specifically and overtly rather than embedding the concepts within the overall learning experience.
- **form:** How the writing is presented (e.g., book, pamphlet, article).
- **general curriculum outcomes (GCOs):** The overall expectations of learning from primary through grade 12. The GCOs for English language arts are organized into three categories: speaking and listening, reading and viewing, and writing and other ways of representing.
- **genre:** The type or kind of writing (e.g., mystery, autobiography, memoir, informational).
- grading (grade): Assigning a final indicator for reporting purposes, usually a letter or a numerical value.

guided reading: Identifying a specific focus for reading instruction and working with a small group of students. It includes discussing and establishing a purpose for reading, followed by the students reading the text, and another discussion as follow-up. Generally the teacher listens to each student read aloud for a brief period of time and may give feedback to the student.

ideas: The substance of what the writing is about.

independent reading: Students read and do reading-related activities (e.g., selecting texts, responding to texts, discussing texts) on their own with texts that are at their independent or instructional level.

informational literacy: Having the necessary skills to effectively access, interpret, evaluate, organize, select, produce, and communicate information that is available through books, CD-ROMs, the Internet, electronic bulletin boards, etc.

just-right text: A text that a student can read independently without difficulty and with a high degree of comprehension.

lecture: An oral direction or explanation about a topic or concept.

lifting text: The teacher chooses a short piece of text or an excerpt that is shared with the whole class (e.g., showing it on a projection or on chart paper). Often, the teacher talks through the piece or models a particular reading strategy.

marking (mark): The evaluation of an assessment event by assigning indicators of success.

media literacy: Looking critically at how popular cultures and lifestyles—as portrayed by mass media (e.g., TV, radio, film, magazines, the Internet)—are affected by us and we are affected by them. It includes developing the skills necessary to analyze and evaluate what we view, read, and hear.

organization: How text is arranged (sequence, form, structure) to effectively communicate ideas and information.

photo essay: A series of photographs that tells a story or evokes an emotional response from the viewer. It is often accompanied by a written text, which may range from simple captions to a formal essay.

portfolio: A collection of student works developed over a period of time. A portfolio documents the student's learning experiences, what he or she has learned, and what he or she can do. Portfolios can be either text- or web-based. The two main types of portfolios are growth portfolios and product portfolios.

- A growth portfolio is used as an assessment for learning. It contains all of the student's
 works, most of which have been assessed previously, and may serve as a starting point for a
 student-teacher conference.
- A product portfolio is used as an assessment of learning. It contains the works that best show a student's progress at the end of a term. The contents of a product portfolio may be teacher-directed or chosen by the student.

presentation: How the text is arranged on the page. It includes the use of colour, white space, layout, etc.

proofreading: Checking (at the word level) for and marking typographical errors and formatting errors in a proof or document that is in its final form for publishing. It is the final stage before publication.

read-aloud: An oral presentation of a text, often by the teacher, modelling effective reading (e.g., expression, phrasing, rate of reading).

- **reading strategies:** The things readers do when reading in order to make meaning from print, including making predictions, questioning, visualizing, making inferences, monitoring reading, and/or rereading for understanding.
- **revision:** The process of making content, organization, and language changes that affect the substance of a piece of writing. This could include adding to, omitting, or changing information. The emphasis of revision is on improving the clarity of the message.
- scaffold: A temporary but necessary support without which a task cannot be accomplished.
- **sentence fluency:** The use and arrangement of a variety of sentences, both in type and length, to create a piece of writing that is clear and pleasing to the ear.
- **shared reading:** The teacher and students reading a text together. The teacher may take the lead, but the students participate where possible.
- **specific curriculum outcome (SCO):** A specific expectation for learning at a particular grade level in a given discipline. Together, SCOs reflect a continuum of learning.
- **text:** Includes anything that can be read, interpreted, or created in order to convey meaning. Includes print texts such as books, magazines, articles, and newspapers as well as media texts such as radio broadcasts, TV, video, or visual texts (e.g., ads, posters, charts, graphs, maps, diagrams).
- **visual:** A representation of meaning predominantly through the use of pictures, colour, and symbols rather than words.
- **visual literacy:** The ability to respond to a visual image. It includes understanding any information and ideas conveyed by the visual image, how the author or artist created it, and how the reader or viewer felt about it.
- voice: The aspect of writing that makes a piece sound like the person who created it.
- web-based research: The gathering of information from the Internet.
- word choice: The selection of words that convey as precisely and effectively as possible the author's intended ideas.
- **Writers in Action:** A Nova Scotia Department of Education literacy project that focuses on explicit instruction and effective assessment in the craft of writing across all genres.

Web Resources

Description	URL
Articles, Periodicals, Poetry	
"A Bullet's Impact," Mitch Albom, <i>Detroit Free</i> Press	http://apse.dallasnews.com/contest/2000/writing/over250.feature. first.html
"Barbie Doll," Marge Piercy	www.poemhunter.com/poem/barbie-doll/
"Bombing Casualties: Spain," Sir Herbert Read	http://oldpoetry.com/opoem/31117-Sir-Herbert-Read-Bombing- CasualtiesSpain
Child Soldiers	Child Soldiers Stories: www.un.org/works/goingon/soldiers/stories. doc Lesson Plan on Child Soldiers: www.un.org/works/goingon/ soldiers/lessonplan_soldiers.html
Don Aker, Brief Biography	www.writers.ns.ca/writers/A/akerdon.html
"Dulce Et Decorum Est"	www.english.emory.edu/LostPoets/Dulce.html www.youtube.com/watch?v=c49tRpIMh-Y
George Ella Lyon's "Where I'm From"	www.georgeellalyon.com/audio/where.mp3
"Ignoring Life's Lessons: 'Teach Your Children': Well, Parents?" commentary by Leonard Pitts	www.entrepreneur.com/tradejournals/article/103796526.html
James Duthie, sportswriter for TSN	www.tsn.ca/columnists/james_duthie/?id=columnists-james_ duthie
"Knock Knock," by Daniel Beaty	http://aapci.posterous.com/knock-knock-24
Mitch Albom, journalist and author of several books, including Tuesdays with Morrie	Archive of Free Press articles: (www.freep.com/section/search?cx= 000717386087086100666%3Aqx5f4i99qjg&tcof=FORID%3A11&tie =UTF-8&tq=mitch+albom+articles&tsa=SEARCH#1582)
	Archive of all of his journalism and also his sportswriting for ESPN: mitchalbom.com/journalism
PoeWar	www.poewar.com/articles
Poetry 180	www.loc.gov/poetry/180
Poetry Magic	www.poetrymagic.co.uk/index.html
Poetry Out Loud	www.poetryoutloud.org
The World War II Letters of William Wellington Taylor, Jr.	http://taylorletters.blogspot.com/
The Walrus: Magazine Archives	www.walrusmagazine.com/archives

Description	URL
"View from a Suburban Window," Phyllis McGinley	http://buriedtreasurebooks.com/weblog/?p=1900
ZMagazine, Lydia Sargent, "We'd Like a Woman President But" (April 2008, Volume 21, Number 4)	www.zmag.org/zmag/viewArticle/17042
Educational Associations	
Association of Teachers of English of Nova Scotia (ATENS)	http://local.nstu.ca/web/atens
International Reading Association (IRA), Meetings and Events	www.reading.org/general/conferences.aspx
National Council of Teachers of English (NCTE), Annual Convention	www.ncte.org/annual
Nova Scotia Teachers Association for Literacy and Learning (NSTALL)	http://nstall.nstu.ca
Music and Lyrics	
"Belleau Wood"	http://www.cowboylyrics.com/lyrics/brooks-garth/belleau- wood-5027.html
"Christmas in the Trenches"	www.lyricstime.com/mccutcheon-john-christmas-in-the- trenches-lyrics.html
"Gulf War Song"	www.elyrics.net/read/m/moxy-fruvous-lyrics/gulf-war-song-lyrics.
Gary Lamb	www.garylamb.com
Nova Scotia Department of Education Resources	
Authorized Learning Resources database (ALR)	https://edapps.ednet.ns.ca/nssbb/
Junior High Literacy Assessment	http://plans.EDnet.ns.ca/jhla
Nova Scotia Department of Education homepage	www.EDnet.ns.ca
Nova Scotia LifeWork Portfolio	http://lifework.EDnet.ns.ca
Nova Scotia Virtual School (includes Moodles)	http://nsvs.EDnet.ns.ca/m19/
Public School Network Access and Use Policy (English and French)	www.EDnet.ns.ca/pdfdocs/internet/english/internet.pdf www.EDnet.ns.ca/pdfdocs/internet/french/internet.pdf

Description	URL
Podcasting	
Alan Watts Podcast	www.alanwattspodcast.com
And Sometimes Y	www.cbc.ca/andsometimesy/index.html
Atomic Learning, "Podcasting Workshop – An Introduction to Audio Podcasting"	www.atomiclearning.com/podcasting
Ideas	www.cbc.ca/ideas
The Mercury Theatre on the Air	www.mercurytheatre.info
ThoughtCast	www.thoughtcast.org
Mohr Philosophy	www.mohrphilosophy.blogspot.com
"Understanding RSS News Feeds"	www.podcastingnews.com/articles/Understanding_RSS_Feeds. html
University Teaching Podcast	www.brocku.ca/ctlet/publications/podcast
Wired for Books	www.wiredforbooks.org
Writers in Electronic Residence	www.wier.ca
Post-Secondary Institutions	
Acadia University, English and Theatre Department	http://english.acadiau.ca
Acadia University, Writing Centre: Resources for Writers"	http://writingcentre.acadiau.ca/resources-for-writers.html
Cape Breton University	www.cbu.ca
Dalhousie University	www.dal.ca
Dalhousie University Libraries, "How Do I"	www.library.dal.ca/how
Mount Saint Vincent University	www.msvu.ca
Nova Scotia College of Art & Design University	www.nscad.ca
Nova Scotia Community College	www.nscc.ca
Saint Mary's University	www.smu.ca
St. Francis Xavier University	www.stfx.ca
University of Kings' College	www.ukings.ca

Description	URL
Professional Resources	
Partnership for 21st Century Skills	www.21stcenturyskills.org
	21st Century Skills Map, English: www.p21.org/documents/21st_century_skills_english_map.pdf
	MILE Guide Chart: www.p21.org/images/stories/otherdocs/p21up_ MILE_Guide_Chart.pdf
	Online Mileguide Assessment: www.p21.org/index. php?option=com_content&task=view&tid=68&tItemid=60
	21st Century Readiness Guides: www.p21.org/index.php?option =com_content&task=view&tid=504&tItemid=185#guides
Copyright Matters!	www.cmec.ca/publications/lists/publications/attachments/12/ copyrightmatters.pdf
Creative Commons (legal and technical infrastructure that maximizes digital creativity, sharing, and innovation.)	http://creativecommons.org
Don Aker, Profile	http://www.umanitoba.ca/cm/profiles/aker.html
Instructional Strategies Online, jigsaw strategies	http://olc.spsd.sk.ca/DE/PD/instr/strats/jigsaw
Socratic Questions	http://changingminds.org/techniques/questioning/ socratic_questions.htm
Strategic Reading Resource Center	www.iptv.org/pd/strategicreading
Instructional Strategies Online, Think-Pair-Share	http://olc.spsd.sk.ca/DE/PD/instr/strats/think
Reading Activities	
"103 Things to Do Before/During/After Reading," Jim Burke	www.englishcompanion.com/assignments/ reading/103readingactivities.htm
Google Lit Trips	www.googlelittrips.org
John Suler, <i>The Psychology of Cyberspace</i> (online book)	http://www-usr.rider.edu/~suler/psycyber/psycyber.html
Religious Studies	
BuddhaNet	www.buddhanet.net
Buddhist Monasteries	Cape Breton: www.gampoabbey.org
	Tatamagouche: www.dorjedenmaling.org
	Halifax: www.dorjedenmaling.org

Description	URL
"God's Green Earth: Religion and Ecology" Tapestry	http://www.cbc.ca/tapestry/episode/2009/06/07/ gods-green-earth-religion-and-ecology
"Islam and Ecology"	www.crosscurrents.org/islamecology.htm
Sisters of St. Martha, Antigonish (Bethany Motherhouse)	http://www.themarthas.com/beth_motherhse.shtml
Research Topics	
Aviva Community Fund	www.avivacommunityfund.org
Barbara Tarbox: A Life Cut Short by Tobacco (video)	http://www.albertahealthservices.ca/3044.asp
Crop Diversity, Cary Fowler	www.croptrust.org/main
Doctors Without Borders	http://doctorswithoutborders.org
Editorial Cartoon Analysis	www.readwritethink.org/lesson_images/lesson794/analysis.pdf
El Sistema	http://elsistemausa.org
"El Sistema" 60 Minutes, CBS	www.cbsnews.com/video/watch/ ?id=4011959n&tag=related;photovideo
Encyclopedia of Community, "Introduction"	http://www.sagepub.com/upm-data/3622_Introduction.pdf
Fora.tv	http://fora.tv
Free the Children	www.freethechildren.com
"Gender Inequality" The Centre for Social Justice	www.socialjustice.org/index.php?page=gender-inequality
Global Fund for Women	www.globalfundforwomen.org "Challenging the Traditional Model of Philanthropy:" http:// academicearth.org/courses/global-fund-for-women-challenging- the-traditional-model-of-philanthropy
Global Leadership Adventures	www.experiencegla.com
Gustavo Dudamel CBS	www.cbsnews.com/video/watch/ ?id=3841774n&tag=related;photovideo
Habitat for Humanity	International website: www.habitat.org Canadian website: www.habitat.ca
Dr. Philip N. Howard "Four Types of Evidence"	http://depts.washington.edu/methods/evidencetypes.html
Immigration, Reviving Rites of Passage in America	www2.hsp.org/exhibits/Balch%20exhibits/rites/reviving.html
Intentional communities	www.ic.org.

Description	URL
Jean Kilbourne	http://jeankilbourne.com
L'Arche communities	History, stories, and videos: www.larche.ca/en/larche Wolfville: www.larchehomefires.org Halifax: http://www.larchehalifax.org Antigonish: www.larcheantigonish.org Cape Breton: www.larchecapebreton.org
Ode Magazine	www.odemagazine.com
Planet Friendly's "The Community Page	www.planetfriendly.net/community.html#intro
Project YES	www.project-yes.org
"Resources for Change," Jean Kilbourne	http://jeankilbourne.com/?page_id=49
Richard Baraniuk	www.ece.rice.edu/~richb/ Connexions: http://cnx.org Other videos: http://video.google.com/ videoplay?docid=6852287090518403675# More information: www.edutopia.org/richard-g-baraniuk
Rick Reilly, sportswriter for <i>Sports Illustrated</i> , then for ESPN	http://sportsillustrated.cnn.com/inside_game/archives/rick_reilly http://sports.espn.go.com/espnmag/archive?name=reilly_rick
Safety on Community Streets (Safe St and Safe Streets Coalition)	www.safest.org www.safestreetscoalition.com/index.html
Saving orangutans and the rain forest, Willie Smits (ODE Magazine and National Geographic)	www.odemagazine.com/doc/60/ willie-smits-hanging-around-with-orangutans http://news.nationalgeographic.com/ news/2000/12/122800orangutans.html
"Social Justice: Useful Definitions," Community Foundations of Canada	http://tamarackcommunity.ca/downloads/vc/SJ_Defs.pdf
Sounds Like Canada	http://archives.cbc.ca/programs/664/
Statistics Canada, "2006 Census Release Topics" (Date modified: December 17, 2009)	www12.statcan.ca/census-recensement/2006/rt-td/index-eng.cfm
Statistics Canada, "Median 2005 Earnings" (Date modified: May 1, 2008)	www12.statcan.ca/english/census06/data/highlights/earnings/ Table804.cfm?Lang=E&T=804&GH=4&SC=1&SO=0&O=A)
The Free Child Project	www.freechild.org
Third World Small Business Funding, Acumen Fund works	www.acumenfund.org

Description	URL
Tinkering School	www.tinkeringschool.com
TOMS Shoes	www.tomsshoes.com
Volunteering on Organic Farms (WWOOFing)	http://wwoof.org/index.asp www.organicfacts.net/wwoof/wwoof-organizations/ wwoof-canada.html www2.macleans.ca/2009/09/17/ weed-your-way-around-the-world
"What are Advertisers Really Selling Us?" Jean Kilbourne	http://jeankilbourne.com/?page_id=12
Wiser Earth	www.wiserearth.org
Women's social justice cartoons	http://bp1.blogger.com/_qOzb-IDDxmQ/R9WfS2JPq7I/ AAAAAAAAAag/ZWuf3PMrPow/s1600-h/cartoon_large_03.gif http://www.cartoonstock.com www.claybennett.com/pages/wage_gap.html www.claybennett.com/pages/justice.html
World Changing	www.worldchanging.com
World Trade Centre Attack, 9/11	www.archive.org/details/nbc200109110954-1036
X PRIZE	www.xprize.org
YouthActionNet	www.youthactionnet.org
Youth Literacy (Once upon a School and 826 National)	http://onceuponaschool.org http://826national.org
YouthXChange	www.youthxchange.net/main/home.asp
Software Programs and Tutorials	
Apple's Garage Band, iPhoto, and iWeb tutorials	http://www.apple.com/ilife/video-showcase/
Audacity (software)	http://audacity.sourceforge.net/download
Audacity software tutorials (Windows and Macintosh) AutoSummarize a document, Microsoft Office	www.atomiclearning.com/audacity_pc www.atomiclearning.com/audacity_mac http://audacity.sourceforge.net/manual-1.2/tutorials.html www.microsoft.com/Education/autosummarize.aspx
2007	
Test Your Document's Readability, Microsoft Word 2007	www.office.microsoft.com/en-us/word/HP101485061033.aspx

Description	URL
Audacity download site	http://audacity.sourceforge.net/download
Speeches and Talks	
America Rhetoric: Online Speech Bank, Barack Obama: 2004 Democratic National Convention Keynote Address	www.americanrhetoric.com/speeches/convention2004/ barackobama2004dnc.htm
Cameron Sinclair, Co-founder, Architecture for Humanity (blog and information)	www.cameronsinclair.com http://architectureforhumanity.org http://openarchitecturenetwork.org
Elie Wiesel's speech "The Perils of Indifference"	www.historyplace.com/speeches/wiesel.htm
John Doerr, VC firm Kleiner Perkins Caufield & Byers, investing in green technology	www.usatoday.com/tech/news/ 2006-04-10-green-venture-capitalist_x.htm http://news.cnet.com/8301-11128_3-9917408-54.html
Paulo Coelho (An interview with author about <i>The Alchemist</i>)	www.worldmind.com/Cannon/Culture/Interviews/coelho.html
The Governor General of Canada's speeches	http://gg.ca/documents.aspx?sc=5
TED Talks	
Cameron Sinclair: Co-founder, Architecture for Humanity on open source architecture	www.ted.com/speakers/cameron_sinclair.html
Cary Fowler on crop diversity	www.ted.com/talks/cary_fowler_one_seed_at_a_time_ protecting_the_future_of_food.html
Dave Eaggers on youth literacy	www.ted.com/talks/dave_eggers_makes_his_ted_prize_wish_ once_upon_a_school.html
David Logan on tribal leadership	www.ted.com/talks/david_logan_on_tribal_leadership.html
Gever Tulley, Tinkering	www.ted.com/talks/gever_tulley_on_5_dangerous_things_for_kids.html
	www.ted.com/talks/gever_tulley_s_tinkering_school_in_ action.html
Jacqueline Novogratz, Third World Small Business Funding	www.ted.com/speakers/jacqueline_novogratz.html www.ted.com/talks/jacqueline_novogratz_invests_in_ending_ poverty.html www.ted.com/talks/jacqueline_novogratz_on_patient_ capitalism.html
	www.ted.com/talks/jacqueline_novogratz_on_an_escape_from_ poverty.html

Description	URL
John Doerr, VC firm Kleiner Perkins Caufield & Byers on green technology	www.ted.com/talks/john_doerr_sees_salvation_and_profit_in_ greentech.html
	www.ted.com/speakers/john_doerr.html
Jose Antonio Abreu's acceptance of TED prize for his work as a maestro	www.ted.com/speakers/jose_antonio_abreu.html
Ken Robinson, Tinkering Schools	www.ted.com/talks/ken_robinson_says_schools_kill_ creativity.html
Teresa Carreno Youth Orchestra conducted by Gustavo Dudamel, El Sistema's most famous graduate	www.ted.com/speakers/the_teresa_carreno_youth_orchestra.html
Willie Smits on saving orangutans and the rain forest	www.ted.com/talks/willie_smits_restores_a_rainforest.html
Writing Resources	
"A Widow's Plea for Non-Violence," Amber Amundson (essay)	www.commondreams.org/views01/0925-06.htm
BBC Writers Room, Sample radio scripts	www.bbc.co.uk/writersroom/insight/script_archive.shtml
Barbara Kingsolver (essays)	www.commondreams.org/views01/0923-03.htm
Canspell, National Spelling Bee	www.canada.com/canspell/index.html
CommonDreams.org (essays)	www.commondreams.org/archives
"God Is God because He Remembers" by Elie Wiesel	http://thisibelieve.org/essay/41283/
Grammar Bytes!	www.chompchomp.com/menu.htm
Hamilton Writing Center: Persuasive Essays, the Basics	www.hamilton.edu/writing/Effective_essays.html
Jim Hall's Blog, Maybe Dats Youwr Pwoblem Too	http://jameswhall.blogspot.com/2008/01/ maybe-dats-your-pwoblem-too.html
Kamikaze letters	http://ymarsaKar.wordpress.com/2006/02/20/japanese-letters- from-the-kamikaze-special-attack-forces
Language Log	http://itre.cis.upenn.edu/~myl/languagelog
Links Library by Diana Hacker	http://bcs.bedfordstmartins.com/rules6e/Player/pages/main.aspx
Virginia Montecino "Creating an Effective PowerPoint Presentation" (Education and Technology Resources, July 1999)	http://mason.gmu.edu/~montecin/powerpoint.html

Description	URL
Paul Graham, biography	www.paulgraham.com/bio.html
Personal essays for college applications	www.indiana.edu/~wts/pamphlets/personal_statements.shtml http://owl.english.purdue.edu/owl/resource/642/01/ http://collegeapps.about.com/od/essays/a/essay_tips.htm http://collegeapps.about.com/od/essays/a/EssayPrompts.htm
"September 12, 2001: We'll go forward from this moment," Leonard Pitts Jr. (essay)	www.miamiherald.com/2001/09/12/374188/sept-12-2001-well-go-forward-from.html
"The Age of the Essay," Paul Graham	www.paulgraham.com/essay.html
The Blue Book of Grammar and Punctuation	www.grammarbook.com
The Globe and Mail essays	www.theglobeandmail.com/news/opinions
This I Believe	http://thisibelieve.org/dsp_GetDownloadInfo. php?doc=ThislBelieveCurriculum.pdf&tdocname=Curriculum http://thisibelieve.org www.cbc.ca/thisibelieve/essays.html www.cbc.ca/thisibelieve/about.html www.cbc.ca/thisibelieve/tips.html www.cbc.ca/thisibelieve/contribute.html

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