

Atlantic Canada  
Canadian Literature Curriculum



Canadian  
Literature

Grade 12

CURRICULUM

**Atlantic Canada Curriculum  
Canadian Literature 12**

## Canadian Literature 12

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# Table of Contents

<b>Introduction</b>	Background .....	1
	The Role of Literature .....	1
	The Role of Canadian Literature .....	2
	Canadian Literature 12 .....	3
<b>Course Design</b>	Flexible Modular Structure .....	5
	Organizational Approaches .....	5
	Sequential .....	5
	Concurrent .....	5
	Combination .....	6
	Planning for Learning .....	6
	Role of the Teacher .....	7
	Role of the Student .....	7
	Links to Other Disciplines .....	7
	Resources .....	8
<b>Curriculum Outcomes</b>	Using an Outcomes Framework .....	9
	Linking Canadian Literature 12 to the Essential Graduation Learnings .....	10
	Overview of General and Specific Curriculum Outcomes .....	12
	Specific Curriculum Outcomes	
	Atlantic Canada Identity Module .....	13
	Cultural/Regional Perspectives Module .....	23
	Focussed Study Module .....	33
Canadian Voices Module .....	43	
<b>Assessing and Evaluating Student Learning</b>	Assessing and Evaluating Student Learning in Canadian Literature 12 .....	53
	Using a Variety of Assessment Strategies .....	53
<b>Appendices</b>	Appendix 1: Singers, Song Writers, and Musicians of Atlantic Canada to Support a Study of Folklore and Song for the Atlantic Canada Identity Module .....	57
	Appendix 2: Literature for the Atlantic Canada Identity Module .....	58
	Appendix 3: An Excerpt from “The Role of Critical Literacy” .....	59
	Appendix 4: Suggested Literature to Support Study of the Sea in the Atlantic Canada Identity Module .....	60
	Appendix 5: Suggestions for Issue-based Study .....	61

Appendix 6: Additional Teaching/Learning	
Suggestions Pertaining to the Interpretation of Texts .....	62
Appendix 7: Sample Interpretation of Text .....	63
Appendix 8: Additional Possible Teaching/Learning	
Suggetions: Pursuit of Dreams .....	64
Appendix 9: Resources that Illustrate the	
Diverse Relationships that People Have with the Land .....	65
Appendix 10: Literature Resources to Support	
a Search for Self and Diversity of Voice .....	66
Appendix 11: Sample Assessment Rubrics .....	67
Appendix 12: Student-Teacher Conference .....	69
Appendix 13: Peer Assessment or Self-Assessment .....	70

# Introduction

## Background

Canadian Literature 12 is an elective course within the discipline of English language arts. This course is based on the framework provided by the Atlantic Canada essential graduation learnings and the *Foundation for the Atlantic Canada English Language Arts Curriculum*, and builds on previously developed curricula for Canadian literature studies. It is intended to be an academic course, challenging in terms of its requirements but flexible enough to accommodate the needs and interests of a range of students.

## The Role of Literature

The study of literature increases students' interpersonal skills, aesthetic appreciation, and critical judgement. It promotes the development of strong communication skills, and intellectual discipline, and prepares students for the world of work and lifelong learning.

The exploration and examination of a broad range of literature offers students opportunities to

- appreciate the close association between pleasure and understanding in the experience of literature
- develop reading preferences
- develop habits of mind in reading literary texts
- extend their knowledge of and appreciation for cultural diversity in literature and in society
- extend their knowledge of and appreciation for the craft of writing
- develop as confident, active, and critical readers who question what they find as they read
- develop the ability to challenge the ideas or values embedded in texts when appropriate
- identify and examine the socially constructed values texts reveal
- extend their problem-solving abilities through examining a range of issues and engaging in the dynamic processes of sharing, negotiating, and reformulating perspectives

Literature is a live tradition that students can enter into and renew, not a fixed body of information about specific texts, authors, and terminology. The pivotal/central value of reading literature is the aesthetic experience itself—the satisfaction of the lived-through experience, the sense of pleasure in the medium of language, the complex interaction of emotion and intellect as the reader responds to the images, ideas, and interpretations evoked by the text.

Wide reading of literature also provides exemplary models for students' writing as they internalize the structures and conventions of particular genres, get ideas for themes and topics, and notice interesting techniques they can try out in their own writing. Reading literature helps students to develop a sense of the importance of craft and awareness of audience in their own writing.

In the years since literature as a discrete area of study was first introduced to public school programs, there has been substantive change in the teaching of literature in secondary classrooms. Innovations in literary theory, classroom practices and teaching strategies, text selection, and assessment have influenced the teaching of literature.

The emphasis in literary theory has shifted from the "correct" interpretation of text to reader-based construction of meaning. Effective classroom practices include those in which students are encouraged to construct meaning through multiple readings and through social interaction (discussion, booktalk, literature circles, reading conferences) with their peers and with adults.

## The Role of Canadian Literature

*For the members of a country or a culture, shared knowledge of their place, their here, is not a luxury but a necessity. Without that knowledge we will not survive.*  
Margaret Atwood

*Literature is to the nation what memory coupled with intelligence is to the person.*  
Desmond Pacey

*All stories are one story: the story of loss and recovery of identity.*  
Northrop Frye

The study of Canadian literature offers students opportunities to examine and appreciate a rich literary heritage. The literature of a country is a fountain from which flows the experiences, real and imaginary, of all its writers, past and present. Canada has many fine writers, past and present, whose works give pleasure to the reader, pleasure that satisfies both intellectually and aesthetically.

Canadian literature is a live and vibrant body of literature that students can experience and share. Literature is part of what shapes a culture. Canada's cultural identity and its literature are distinctive: the essence of Canadian Literature 12 is the exploration of that distinctiveness.

There has been tremendous growth in the body of Canadian literature: Canada has a wealth of authors who invite readers to explore its literary landscape, vibrant and rich in its diversity.



## Canadian Literature 12

Canada is a young country. A multiplicity of peoples has shaped the nation: this shaping continues with each new generation. Canadian Literature 12 focusses on Canada's writers; their work; and the ideas, values, and experiences that have motivated Canadians through succeeding generations.

Canadian Literature 12 offers students the opportunity to

- participate actively in discussion as members of a variety of groups
- respond in a range of modes to in-class and out-of-class reading and to read aloud
- study texts written by and about a wide array of people, events, and phenomena
- see themselves reflected in literature and identify with characters, settings, and situations
- reflect on their own and others' processes of building meaning
- explore the reality of Canada's diverse society
- reflect on and analyse societal forces that impact differently on the aspirations and life experiences of Canadians of various backgrounds
- enhance their understanding of Canadian identity, community, and culture and help them to develop personal, social, cultural, historical, and national awareness and identity
- discover a deeper understanding of themselves as readers of literature as a form of aesthetic expression
- enhance their understanding of themselves as readers, as learners, and as members of Canadian communities
- reflect on what it is about themselves as individuals and members of communities that contributes to their responses

Drawing on recent advances in theory and practice, which have shown the important relationship between the reader, the text, and the context, Canadian Literature 12 crosses borderlines between text-centred and reader-centred approaches to the study of literature, and provides opportunities for both personal and critical response. This course brings Canadian authors, texts, and readers closer together.

# Course Design

## Flexible Modular Structure

Canadian Literature 12 has been developed in a flexible modular structure incorporating compulsory and optional components. The learning modules comprise

- Atlantic Canada Identity module (compulsory module)
- Cultural/Regional Perspectives module
- Focused Study module (This module may be taken more than once.)
- Canadian Voices module

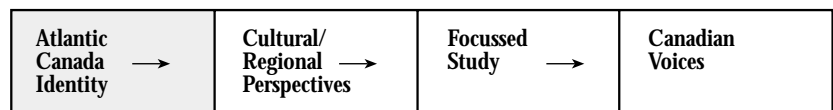
As a half-credit course, students are required to complete two modules; as a full-credit course, students are required to complete four modules. For both the half-credit and the full-credit courses, one of the modules must be the Atlantic Canada Identity module.

## Organizational Approaches

In order to facilitate the special needs of students and schools and to accommodate school timetabling variations, this course may be delivered in a number of ways; sequentially, concurrently, or through a combination of half and full credits.

### Sequential

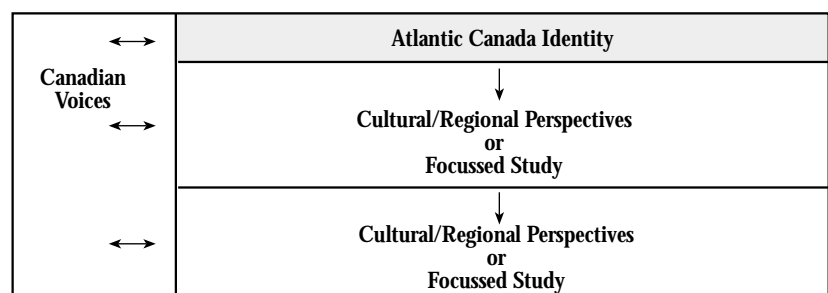
Students follow a pre-determined sequence of modules.



When taking the course in this manner students would move from module to module in the order in which they appear in the guide. For a half credit, students would complete the first two modules.

### Concurrent

Students work on one module throughout the course while working on other modules one at a time.



When taking the course in this manner students would work at the Canadian Voices module for the duration of the course as they move to the compulsory Atlantic Canada Identity module and to optional modules.

**Combination**

Students take one compulsory module and select one other for a half credit, or three others for a full credit.

Canadian Voices		Cultural/Regional Perspectives
	Atlantic Canada Identity	
Focussed Study		Focussed Study

When taking the course in this manner students would take the Atlantic Canada Identity module and the other appropriate number of modules. This module offers the greatest flexibility in terms of course design.

**Planning for Learning**

All the modules provide choice of curriculum content, teaching/learning and assessment strategies, and include opportunities for whole-class, small-group, and independent study. The optional modules may extend the range of students' choices even further. A fundamental principle of this course is that students assume responsibility for designing their own program with the assistance of the teacher. Since this concept may be new to many students, teachers should take time at the beginning of each module to talk about ways of organizing; to brainstorm ideas for themes, issues, etc.; and to direct students toward texts that would support selected topics. (Within each module there are various ways of organizing learning experiences, even when using the same themes/issues.) For additional information pertaining to planning for instruction, see pp. 118–122 in *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*.

## Role of the Teacher

The teacher, as a member of the classroom learning community, is a model of what it means to be a learner, a reader, a writer, a risk taker, and a critical thinker. The Canadian literature teacher should have knowledge of a broad range of Canadian writers and their works as well as knowledge of how one can acquire information about authors and the body of Canadian literature. The teacher must be prepared to assume responsibility for

- structuring and organizing learning experiences and/or negotiating their structure
- selecting appropriate teaching strategies
- providing an appropriate level of direct instruction, knowledgeable guidance, and access to learning resources
- monitoring, assessing, evaluating, and reporting on student learning
- identifying their own learning needs and seeking opportunities for professional growth
- facilitating the collaboration of school and community

## Role of the Student

Students should be prepared to accept significant responsibility and ownership for their own learning in the course. This involves

- sharing responsibility with the teacher for the selection and use of resources to support their learning interests and needs
- assuming responsibility for planning independent and small-group projects
- reflecting on and evaluating their own learning

Students need to have significant choice as well as direction. They should be able to exercise choice in the texts they read and the modes of response, including decisions about the content, form, and style of responses.

## Links to Other Disciplines

Students should be encouraged to find strategies to link their learning in this course to their studies in other courses, especially in English language arts, social studies, and fine arts. This might be accomplished, for example, through interdisciplinary research or presentations, independent study courses, co-operative workplace experiences, or community service.

## Resources

It is important that students have access to, and are encouraged to make use of, a wide range of resources in a variety of forms. While specific resources will vary from community to community, teachers should develop strategies to exchange and share resources. They should encourage students to look beyond the classroom for opportunities to enhance their learning by visiting libraries, archives, community theatres; by viewing newspapers, magazines and Web sites; and by talking with local writers, musicians, and historians.

# Curriculum Outcomes

## Using an Outcomes Framework

Canadian Literature 12 has been developed in an outcomes framework. There are three general curriculum outcomes for this course and several specific curriculum outcomes for each general curriculum outcome. These outcomes are repeated for each module; however, the teaching/learning suggestions, the assessment suggestions, and the notes and vignettes differ for each instructional module. Teachers should feel free to interchange the teaching/learning suggestions and the assessment suggestions should they wish to do so, and when appropriate. There is not always a one-to-one relationship between the outcomes and the suggested teaching/learning and assessment strategies; rather, these have been noted as suggestions only and teachers are encouraged to modify, adapt, and reorganize them in order to best meet the needs of the particular students in their classes. All outcomes support the essential graduation learnings; however, teachers will note that Canadian Literature 12 outcomes have stronger connections with some essential graduation learnings than they do with others because of the nature of the course.

For additional information on using an outcomes framework, teachers can refer to the *Atlantic Canada English Language Arts Foundation Document* (pp. 5–9) and the *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12* (pp. 16–22).

## Linking Canadian Literature 12 to the Essential Graduation Learnings

### Essential Graduation Learnings

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

#### Aesthetic Expression

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

#### Citizenship

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

#### Communication

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

### Canadian Literature 12 General Curriculum Outcomes (GCOs) and Specific Curriculum Outcomes (SCOs) and Related Learnings

*GCO Outcome 2* (p. 14)

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

*SCO Outcome 1.3* (p. 14)

Students will be expected to demonstrate knowledge about the geographical, historical, social, and cultural context of literary texts.

*GCO Outcome 3* (p. 14)

Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

*GCO Outcome 1* (p. 14)

Students will be expected to select and read, with understanding, a range of Canadian literature.

*SCO Outcome 1.1* (p. 14)

Students will be expected to select and read a range of Canadian literature including texts that support their special interests.

*SCO Outcome 1.2* (p. 14)

Students will be expected to experience poetry, short and long prose, and drama in Canadian literature.

## Linking Canadian Literature 12 to the Essential Graduation Learnings

### Personal Development

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

*SCO Outcome 1.1* (p. 14)

Students will be expected to select and read a range of Canadian literature including texts that support their special interests.

(The notion of being a lifelong learner is addressed in this guide through the inclusion of popular adult genres such as sports writing, mystery literature, and biography and through the many opportunities that are provided for independent study and the pursuit of personal interests.)

### Problem Solving

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

*GCO Outcome 2* (p. 14)

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

*SCO Outcome 2.2* (p. 14)

Students will be expected to articulate and justify points of view about texts.

*SCO Outcome 2.6* (p. 14)

Students will be expected to describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts and genres.

### 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.

*GCO Outcome 3* (p. 14)

Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

(While primarily a text-based literature course, students' search for texts will include electronic searches, and their production of texts will provide them with many opportunities to use a variety of technologies, and to improve their own technological competence.)



## Overview of General and Specific Curriculum Outcomes

### **1. Students will be expected to select and read, with understanding, a range of Canadian literature.**

Students will be expected to

- 1.1 select and read a range of Canadian literature including texts that support their special interests
- 1.2 experience poetry, short and long prose, and drama in Canadian literature
- 1.3 demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts

### **2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.**

Students will be expected to

- 2.1 explore and reflect on personal connections to Canadian literature
- 2.2 articulate and justify points of view about texts
- 2.3 examine how responses and interpretations reflect different reader perspectives
- 2.4 reflect on what their own responses reveal about their personal values and attitudes
- 2.5 examine how texts work to reveal and produce values, identities, and positions
- 2.6 describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts and genres

### **3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.**

Students will be expected to

- 3.1 identify recurring themes, values, and attitudes in texts
- 3.2 examine the reasons for and effects of a particular point of view
- 3.3 explore texts by entering imaginatively into the lives and situations of characters
- 3.4 explore and examine characters' development and characters' understanding of themselves

## Specific Curriculum Outcomes

### Atlantic Canada Identity Module

#### *Rationale*

This module, which is the only compulsory module in Canadian Literature 12, helps students to develop an expanding sense of personal and cultural identity. Through learning experiences that focus on local, provincial, and regional texts, students move toward the achievement of the essential graduation learnings, especially those related to citizenship, communication, and personal development. Since this emerging awareness of personal and cultural identity evolves outwardly from community to province to region, it is an excellent place for students to begin their study of Canadian literature. (However, as a modular course, it is not a requirement for students to begin with the Atlantic Canada Identity module.)

#### *Organizing Student Learning*

Learning experiences should be structured keeping in mind the principles of learning articulated in *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12* (p. 3) to ensure that they

- are meaningful
  - within each student's experiences
  - in a wider social and cultural context
  - in using the processes of language in an integrated way
  - in developing fluency over time
- integrate assessment
- occur in an environment that is participatory, interactive, collaborative, and inclusive

Students should be encouraged to develop a sense of inquiry that is relevant to them in their personal and regional contexts. Students should be encouraged to focus on both the historical and the contemporary issues that arise in their own regional context, and to make connections with provincial issues and the issues characteristic of Atlantic Canada. All the modules provide choice of curriculum content, teaching/learning and assessment strategies, and include opportunities for whole-class, small-group, and independent study. A fundamental

principle of this course is that students assume responsibility for designing their own program with the assistance of the teacher. Since this concept may be new to many students, teachers should take time at the beginning of each module to talk about ways of organizing; to brainstorm ideas for themes, issues, etc.; and to direct students toward texts that would support selected topics. (Within each module there are various ways of organizing learning experiences, even when using the same themes/issues.) For additional information pertaining to planning for instruction, see pp. 118–122 in *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*.

### *Organizing Learning Experiences*

In order to ensure that students develop ideas and insights that give significance to their experiences within the social and cultural contexts of Atlantic Canada, learning experiences may be organized in a variety of ways.

*Themes:* Learning experiences may focus on a central idea, for example, the cultural diversity within and among regions, the relationship between Atlantic Canada and other areas of Canada, the influence of the sea on Atlantic Canadians' values, thinking, and writing.

*Issues:* Students can be encouraged to organize their learning around a specific perspective, experience, or value, for example, native rights, the exploitation of resources, or urbanization. A study of the poetry of Milton Acorn or Frank Ledwell can be used in an issues-based approach.

*Genres:* While it may be appropriate to focus a specific learning experience on a single genre, for example, short stories, poetry, biography, or non-fiction, it is desirable for students also to have experience with a range of genres in order to develop a comprehensive view of the writing of Atlantic Canada.

*Central Text:* Students' learning can be organized as extensions from a detailed examination of a text. For example, a study of Thomas Raddall's *Roger Sudden* can be extended to examine the relationship between the English and French or the growth of Halifax as a commercial and cultural centre, or Bernice Morgan's *Random Passage* can be used as a central text in a study of immigrant hardships in a new land.

*Author:* Students can explore the writing of a range of Atlantic Canada writers, but may also choose to focus on the work of a specific writer. For example, a study of the poetry of E.J. Pratt can be extended to include his regional or historical context or the relationship between Atlantic Canadians and the sea, or the stories of Alistair MacLeod or David Adams Richards can provide a focus for study on rural Atlantic Canada.

*Historical/Geographic/Cultural Exploration:* Students can focus on the experiences of a particular cultural group within Atlantic Canada, for example, African Canadian, Acadian, or First Nations writers. After reading the work of a number of Atlantic Canada writers, students can explore both the common and unique influences that have shaped their writing.

*Links to/Support for the ELA Classroom*

The Atlantic Canada Identity module provides opportunities to extend the learning in English language arts classrooms.

*Information Literacy:* Students should be encouraged to examine local and regional information sources, including archives, public records, libraries, and on-line resources in their exploration of the cultural and social contexts of texts.

*Media and Visual Literacy:* In their use of supplementary materials and extensions to the texts being studied, students have opportunities to access, interpret, evaluate, organize, select, produce, and communicate ideas and information using the broad range of local and regional sources.

*Critical Literacy:* The examination of the multiplicity of voices in regional texts gives students opportunities to understand and to apply the power of language to explore social, historical, cultural, political, and economic contexts.

*Oracy:* Students should be encouraged to explore the connections among oral traditions, dialects, and texts in regional, cultural, and social contexts, as well as in formal and informal contexts. Classroom practice should provide the opportunity for students to respond to literature and to share their responses with others in a variety of oral forums.

# 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

## Outcomes

Students will be expected to

- 1.1 **select and read a range of Canadian literature including texts that support their specific interests**
- 1.2 **experience poetry, short and long prose, and drama in Canadian literature**
- 1.3 **demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts**

## Suggestions for Teaching and Learning

It is important that teachers

- understand and help students to articulate the influence the Atlantic region has and has had on its writers
- provide a wide range of texts for students to choose from, not only from traditional sources, but also from recent writing as well as non-print sources
- make available lists of additional texts not on the provincial authorized list
- support collaborative group examination of texts with the goal of constructing a mosaic that identifies Atlantic Canada as a region within Canada

Students can

- explore a range of genres that relate the Atlantic Canadian condition, including not just poetry, drama, and prose forms but also songs/poems/stories from the folk/oral tradition
- seek out resources to explore the geographical, historical, social, and cultural contexts of their chosen texts

Students can also, in small groups or individually,

- examine the portrayal of a region and its people within Atlantic Canada by a chosen author
- discover and read other authors who have written in a variety of genres about the region
- observe the depiction of the region over different time periods
- determine how literary trends (e.g., romanticism, social realism) during different time periods influence an author's approach to the material
- compare the perception of the region that one gets from literature with the perception one gets from other sources (e.g., the media, film, songs, jokes)
- share their discoveries about their chosen regions with other groups in written and/or oral presentations
- read local newspapers
- seek out and interview, or invite to class where practicable, authors, storytellers, and songwriters from their own regions
- in a literature circle, talk with other students about their reflections on texts that they have read
- create collections of their own writing that identify their own communities and interests
- write reflectively in journal responses or in learning logs about their perceptions of what they have read
- converse with Atlantic Canadian authors on the Internet

## 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

### Suggestions for Assessment

Students will articulate an understanding of Atlantic Canada's literary distinctiveness through

- written reflections about their reading
- the range of authors they have selected
- the range of genres they have read

In addition, they will articulate through the above a perception of what it means to be an Atlantic Canadian, both in a historical sense as well as in a contemporary one.

Collaborative group work should be assessed on the basis of roles taken within the group (facilitator, mediator, leader, recorder, researcher, etc.) as well as on the basis of the quality of the product that is generated. This is also a good opportunity to conduct peer editing of essays/drafts.

Where relevant, assessment of the group's oral or written presentation should consider how well students have examined

- the works of their focal authors
- the range of authors available for their chosen community
- different time periods
- the author's purpose
- the author's audience
- the influence of literary trends
- social and economic conditions in the region
- the impact of historical events
- the influence of social/cultural belief systems
- the effect of geography
- the particular and the universal concerns of the people

Teachers should regard reflective writing, such as journal responses or learning logs, as on-paper musings or first-draft writing that should be assessed for the "thinking" in them and not as final-draft products.

### Notes/Vignettes

The importance of folklore and song to the Atlantic Canadian literary tradition can not be understated. A regional investigation of this can be undertaken. See Appendix 1, p.57, for suggestions.

Possible cross-curricular links can be made with social studies through graveyard studies or the examination of epitaphs.

Non-fiction writing can be examined through a study of newspaper articles from local daily newspapers. An extension of this would be to have students write fictional versions of the texts, create their own headlines, etc.

Students can explore the relationship between a filmic and a print version of a text as well as explore the relationship between song and story. They can also compare two different text versions of the same story, for example, Sheldon Currie's novel and Wendy Lil's play, *The Glace Bay Miner's Museum*.

An important focus for this module could be the creative/destructive force of the sea, its influence economically and socially on Atlantic Canadians. See Appendix 2, p. 58, for suggested texts.

## 2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.

### Outcomes

Students will be expected to

- 2.1 explore and reflect on personal connections to Canadian literature
- 2.2 articulate and justify points of view about texts
- 2.3 examine how responses and interpretations reflect different reader perspectives
- 2.4 reflect on what their own responses reveal about their personal values and attitudes
- 2.5 examine how texts work to reveal and produce values, identities, and positions
- 2.6 describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts and genres

### Suggestions for Teaching and Learning

#### Personal Response

It is important that teachers

- encourage student response
- model good listening and respond positively to students' ideas in order to provide a safe environment in which students can comfortably share their responses

It is important that students

- reflect on their reading
- listen and respond thoughtfully when their peers share their views in class
- respond critically to their own biases

Students can, for example

- respond personally to selected texts
- engage in group sharing of responses to selected texts
- compare their responses to those of their group members to see that perspectives may differ
- explore the reasons for the differing perspectives

#### Critical Response

It is important that students

- engage in close reading of text to interpret character and action
- focus on language and its intent, for example, to entertain, to persuade, to describe, etc.
- focus on a selection of texts, perhaps by the same author or within the same genre or interest area, and examine some of the literary criticism that has been written about these texts
- compare texts dealing with specific issues that interest them
- make critical judgments of selected texts, perhaps organizing that criticism into essay form
- explore the use of figurative language in poetry and prose to convey meaning and impression

It is important that teachers assist students in understanding that text is constructed, used, and manipulated in powerful ways to influence others; text is constructed with a specific audience and a specific purpose in mind and yet can have multiple readings.

See Appendix 3, p. 59, for the role of critical literacy.

## 2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.

### Suggestions for Assessment

In their personal responses, students should

- demonstrate their understanding of character and motivation
- make connections between their reading and their own lives
- reflect on their affective response to their reading
- show they understand literature to be a mirror of the human condition

Small-group and whole-class discussions are essential as part of the process of sharing ideas. Common values, identities, and positions from a variety of texts can be discussed. Once discussed, students can then select a more focussed study of a narrower range of texts based on personal interest. They should be encouraged to compare their personal observations with the texts they read as part of assessing the authenticity of texts.

In their critical responses, students can be expected to

- demonstrate understanding of language choices to achieve particular effects
- show a knowledge of the effect of choice of genre on writing
- assess the accuracy and validity of the texts they read
- show awareness of purpose and audience
- justify their interpretations of text
- analyse, compare, and critique different presentations of the same ideas
- detect and evaluate bias

Through reading a broad range of texts, students can be expected to

- question the purpose and context of texts, as well as their interpretation of them
- understand the multiplicity of messages, themes, and issues layered within texts, as well as their impact on audience
- recognize and analyse inferences and assumptions within texts

### Notes/Vignettes

Responses to selected texts can be done in a double-entry journal with a two-column format. The left side can be used to respond to selections read, while the right can be used to reflect on those responses. Students may explore the nature of their reflections and examine the reasons they respond in certain ways to their reading.

As part of their management of their reading for this module, students can prepare an annotated bibliography that can contain information such as title, author, publisher and publication date, location of selection if anthologized, and a brief summary of content, level of difficulty, and entertainment value. This bibliography can become part of the classroom resources.

A variety of Atlantic Canadian texts from different genres can be collated according to themes or issues such as the sea, rural life, the urban experience, poverty, and racism, and studied in small groups. (See Appendix 4, p. 60, for possible literature to support this outcome.)

Students can research the narrative songs of Atlantic Canadian musical groups and compare them with stories found in Atlantic Canadian literature.

Newspaper articles, short stories, and articles in regional magazines can be used to discuss points of view pertaining to regional issues, for example, natural resources, technical expertise, and economic refocussing.

See Appendix 5, p. 61, for possible literature to use to support this outcome.



**3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.**

**Outcomes**

Students will be expected to

- 3.1 identify recurring themes, values, and attitudes in texts**
- 3.2 examine the reasons for and the effects of a particular point of view**
- 3.3 explore texts by entering imaginatively into the lives and situations of characters**
- 3.4 explore and examine characters' development and characters' understanding of themselves**

**Suggestions for Teaching and Learning**

Learning experiences require a wide range of texts from different genres with a variety of themes, values, issues, and points of view.

Teachers can encourage students to

- explore the diversity of values, characters, situations, and actions they encounter
- examine their attitudes and behaviours relating to Atlantic Canada's cultural identities and diversities
- develop their own fictional characters and fictional character conflicts so that they can identify with the community around them

Teachers can model language and attitudes that will benefit students as they search for new ways to express and appreciate diversity.

Appropriate learning experiences for students can include, for example,

- presenting their ideas in a text that is meaningful to them and to their audience
- using writing and other ways of representing to clarify their thinking
- responding to their own texts as well as to those of their classmates
- group and whole-class discussions
- class presentations
- community research projects
- the creation of texts such as scripts, poetry, stories, songs, videos, and collages reflecting varying Atlantic Canadian voices, themes, and perspectives
- generating projects, the terms of which to be negotiated with teachers
- classroom visits from writers and storytellers to reflect the diversity of many communities

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Suggestions for Assessment

In the activities relating to this outcome, students

- demonstrate a recognition of diversity in ways of thinking, values, and attitudes
- make connections among texts with similar themes, values, and attitudes
- are explicit in their understanding of the effect of point of view
- show understanding of character growth and development
- make connections among themselves and characters and situations they read about, where appropriate
- show respect for diversity of voices, values, and points of view
- show a recognition that some attitudes and values are destructive to the fabric of society as a whole

Assessment tools can include

- peer assessment
- self-assessment
- teacher observation
- performance tasks

See Appendix 11, p. 67, for suggested criteria for assessment tools.

It is important that students

- examine critically their own biases, values, and beliefs in a personal and a global perspective
- understand that everyone has a point of view and a voice that must be acknowledged
- make the effort to explore alternative voices and points of view so as to better appreciate them
- understand how prior knowledge influences the interpretation of text
- make connections to understand the role of various texts in communities and cultures

#### Notes/Vignettes

Students can choose among a variety of investigative journalism texts to explore the notions of identity and voice.

Every locality has its own collection of books such as poetry, anecdotes, personal narrative histories, and essays that are either self-published or published by small local presses. Students can seek these out, interview the writers, if possible, about why they undertook to be published, and examine the texts for their contribution to the local “voice.” They can then develop a project such as a collection of previously unpublished local writing or writing of their own, for example.

Students can examine texts with the same issues, themes, or voices written in several genres to explore the difference that genre makes to point of view.

Students can read texts that deal with sensitive issues such as racial/ethnic/gender disparagement or cruelty to children or spouses, and explore the points of view, voices, and attitudes portrayed in them. Discussion can focus, for example, on how such attitudes and behaviours develop.

Students can rewrite portions of text in points of view that differ from the original to explore the importance of point of view.

## Cultural/Regional Perspectives Module

### *Rationale*

In this module, students will examine cultural and regional perspectives in Canadian literature. Students will develop an awareness of time, place, and cultural context in literature. As students examine both the past and the present from the vantage points of Canada's various regions and cultures, they will acquire a growing understanding of the similarities and the differences in the work of Canadian writers. Through learning experiences that focus on texts arising from cultural groups both within and among the various regions of Canada, students move toward the achievement of the essential graduation learnings, especially those related to citizenship, communication, and personal development. Students will extend their emerging awareness of personal and cultural identity.

### *Organizing Student Learning*

Learning experiences should be structured keeping in mind the principles of learning articulated in *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12* (p. 3) to ensure that they

- are meaningful
  - within each student's experiences
  - in a wider social and cultural context
  - in using the processes of language in an integrated way
  - in developing fluency over time
- integrate assessment
- occur in an environment that is participatory, interactive, collaborative, and inclusive

Students should be encouraged to develop a sense of inquiry that is relevant to them in their personal, cultural, and regional contexts. Students should be encouraged to focus on both the historical and the contemporary issues that arise in Canada's cultural and regional contexts, and to make connections among them and with the issues in their own cultural/regional contexts. All the modules provide choice of curriculum content, teaching/learning and assessment strategies, and include opportunities for whole-class, small-group, and independent study. A fundamental principle of this course is that students assume responsibility for designing their own program with the assistance of the teacher. Since this concept may be new to many students, teachers should take time at the beginning of each module to talk about ways of

organizing; to brainstorm ideas for themes, issues, etc.; and to direct students toward text that would support selected topics. (Within each module there are various ways of organizing learning experiences, even when using the same themes/issues.) For additional information pertaining to planning for instruction, see pp. 118–122 in the *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*.

A central concept in this module is an examination of both the diversity and the commonality of cultural experiences expressed in Canada's literature. The module provides an excellent opportunity for students to explore within the context of the small group the literature of a region/culture and then share their discoveries.

### *Organizing Learning Experiences*

In order to ensure that students develop ideas and insights that give significance to their experiences within the social and cultural contexts of Canada, learning experiences may be organized in a variety of ways.

*Themes:* Learning experiences can focus on central ideas, for example, the experiences of young people or immigrants or the challenges of rural or urban life.

*Issues:* Students can be encouraged to organize their learning around a specific perspective, experience, or value, for example, the influence of the USA on Canadian history, media, and culture.

*Genres:* While it may be appropriate to focus a specific learning experience on a single genre, for example, short stories, biography, or non-fiction, it is also desirable for students to have experience with a range of genres in order to develop a comprehensive view of the writing of Canadians.

*Central Text:* Students' learning can be organized as extensions from a detailed examination of a novel; for example, students might expand a study of *Thirty Acres* and/or *Two Solitudes*, which might lead to an examination of the similarities and differences of French and English Canadians.

*Author:* Learning experiences can focus on the work of a specific writer, for example, Margaret Atwood, Alice Munro, Mavis Gallant, Thomas Raddall, Margaret Laurence.

*Historical/Geographical/Cultural Exploration:* Students can focus on the experiences of a particular cultural or regional group, for example, First Nations, African Canadian, or Canadians of Scottish, Irish, Asian, or Ukranian origin. Students can examine the literature that emerged from specific historical events such as the world wars, the Depression, the '60s. Students can also focus on the distinctive dialects and cultural icons of Canada's regions.

*Links to/Support for the ELA Classroom*

This module provides opportunities to extend the learning in English language arts classrooms.

*Information Literacy:* Students should be encouraged to examine regional and national information sources including archives, public records, libraries, and on-line resources in their exploration of the cultural and social contexts of texts.

*Media and Visual Literacy:* In their use of supplementary materials and extensions to the texts being studied, students have opportunities to access, interpret, evaluate, organize, select, produce, and communicate ideas and information using the broad range of regional and national sources and ethno-cultural contexts.

*Critical Literacy:* The examination of regional texts gives students opportunities to understand and to apply the power of language to explore their social, historical, cultural, political, and economic contexts and those of Canadians in other regions and of other cultural groups and races.

*Oracy:* Students should be encouraged to explore the connections among oral traditions, dialects, and texts in regional and national cultural and social contexts, as well as in formal and informal contexts. Classroom practice should provide the opportunity for students to respond to literature and to share their responses with others in a variety of oral forums.

# 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

## Outcomes

Students will be expected to

- 1.1 **select and read a range of Canadian literature including texts that support their special interests**
- 1.2 **experience poetry, short and long prose, and drama in Canadian literature**
- 1.3 **demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts**

## Suggestions for Teaching and Learning

As a starting point, in group and whole-class discussion, students can

- identify the main geographic regions of Canada
- brainstorm main ideas/themes/associations they connect with these geographic regions
- examine regional diversity in the context of language, politics, and geography
- assemble representative literature from selected areas
- select a specific regional area and do an in-depth study of its literature

Appropriate learning experiences for students can include

- independently studying the literature of an area of choice
- selecting a particular time period within a region such as Quebec between the wars, late nineteenth century Ontario, Depression-era in the Prairies, and conducting a cross-genre study of the literature of this region
- exploring a wider range of literature using small-group discussion to support interpretations and understandings within the group
- preparing a time line for the texts for a specific region and explore the ways in which styles in one or more genres have changed
- exploring texts within a region that derive from specific cultural contexts

Teachers are encouraged to

- help students grasp the vastness and regional nature of the country
- help students understand the geographic features that have given rise to the differences among these regions, for example, the separation of the Prairies from British Columbia by the Rocky Mountains
- help students appreciate how the experiences (perhaps social, political, or religious) of Canadian regions have given rise to different concerns and issues
- encourage students to make cross-curricular connections with social studies courses with a Canadian focus

Students need to

- examine the social and geographical contexts of texts and the representation of Canada within a global world
- be able to discern influences of geographical location on experiences reflected in texts
- read and view texts, examining the historical contexts of the texts

## 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

### Suggestions for Assessment

Students can keep learning logs of their reading. On one side of the page they can note a personal response; on the other they can note geographical, historical, and cultural information that they have found in the texts that they are reading.

Students can create a time line where they can note historical events and the publication dates of books that they have read. Representative pictures and symbols can be included in this time line.

Assessment can be based on the quality of response, the quantity and variety of texts read, and students' individual progress and risk taking.

In their responses, students can demonstrate an understanding of

- the prevailing social and economic concerns of people in the region
- the particular attitudes, beliefs, values, or habits that appear to be dominant or widespread in the regions or time periods studied
- the forces (for example, materialism, Calvinism) that influence the characters
- the effect of geography on the lives of people
- historical events that affect the plot in any of the texts

Groups can be assessed according to the participants' particular roles (for example, recorder, leader, mediator, researcher) and through the assessment of the resulting product, which could be a written paper, an oral presentation, a seminar, a visual display, a multimedia presentation, etc.

See Appendix 11, p. 67, for sample rubrics for assessment of group work, oral presentation, seminar, and multimedia presentation.

Students can demonstrate

- their understanding of the concept of regionalism and cultural differences in the literature studied
- their comprehension of the changing social factors of specific regions as expressed in their literature

See Appendix 11, p. 68, for helpful suggestions on how to manage small-group learning and the study of several novels, themes, or issues within the larger classroom.

### Notes/Vignettes

Students can determine the characteristics of romanticism and realism through discussion in small groups. Alternatively, the teacher can provide a checklist of characteristics and students can provide examples of these literary trends to support the characteristics that they have identified, through the literature that they have studied.

Students can select a time period and a region in Canada to investigate (e.g., post 1960s, Ontario). For whichever approach students take to their study of literature in this module, they should read sufficient material (at least one novel and a number of shorter works) to be able to speak knowledgeably about it. Students can orally present their observations, with the presentations following in a chronological sequence.

For a shorter project, students can present imaginary interviews with authors from several time periods, cultures, or regions.

Pairs of students can present conversations between two characters from different works in different time periods, cultures, or regions.

## 2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.

### Outcomes

Students will be expected to

- 2.1 explore and reflect on personal connections to Canadian literature
- 2.2 articulate and justify points of view about texts
- 2.3 examine how responses and interpretations reflect different reader perspectives
- 2.4 reflect on what their own responses reveal about their personal values and attitudes
- 2.5 examine how texts work to reveal and produce values, identities, and positions
- 2.6 describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts and genres

### Suggestions for Teaching and Learning

The teacher can make available texts that enable students to

- explore racism, ethnocentrism, and regionalism
- gain an accurate understanding of cultural groups
- view the experience of immigrants

#### Personal Response

Students can, for example,

- write journal entries from the points of view of particular characters and share them in small groups or whole-class discussion
- rewrite a section of a text from the point of view of a different character
- create an alternative scene, for example, an interior monologue for one of the characters
- present psychological profiles of literary characters
- role-play in pairs a conversation between literary characters who have sharply contrasting points of view
- present a dramatic interpretation of the text, for example, a TV news reporter interviewing a character, a mock trial
- in small groups, identify the common elements of the immigrant experience and compare early experiences/problems with present day ones
- explore the use of dialect and regional expressions in narrative and dialogue of selected texts
- develop a task/assignment of their own that encourages them to respond to a selected text

#### Critical Response

Students can also

- explore how the intended audience influences the choices an author makes in creating texts
- explore how language is used in texts to convey tone, atmosphere, and point of view
- explore author's voice and the difference between it and character voice, where appropriate



## 2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.

### Suggestions for Assessment

Students who are role-playing, responding to, or interpreting literary characters can

- notice details that are subtly presented
- use textual references to explain a character's motives
- recognize character types and archetypes
- recognize and acknowledge any personal bias that can interfere with character interpretation
- be aware of the impact that conflict between characters can have
- take into account influences such as time period, social class, ethnicity, gender, and education
- focus on key attitudes, ideas, and qualities
- make the characterizations consistent with the text
- use body language and voice to convey feelings and attitudes, where appropriate

Sample assessment tools can include

- checklists
- self-assessment
- peer assessment
- student-teacher conferences
- learning logs

See Appendix 11, p. 67, for sample criteria for assessment tools.

### Notes/Vignettes

To understand the alternative points of view of regional, racial, or ethnic groups, students can examine the portrayal of such groups in texts. Half the class can assume the membership of one group and examine the portrayal from its perspective. The other half of the class can examine the portrayal from the perspective of non-members of the group or from the perspective of another group.

Following the reading of a range of student-selected texts, students can plan a traditional feast for some of the characters in that selection. Students can research rituals and types of food to be served. A comparison can be made with the students' own feasting traditions, for example, Ukrainian Old Christmas, Passover, Thanksgiving.

A teacher shares this vignette:

*The independent novel responses have produced interesting and often powerful results. The only limit set on the responses is that there be no traditional book reports. The results have included: short stories, painting, sculptures, monologues, poetry and personal readings. Students have proven that there are other ways of representing their own experiences with texts.*

*One day a student came to class with a suitcase and left it for the rest of the class to discover. Inside the suitcase were clothes, postcards, letters and poems all belonging to Hugh Selwyn Mauberley, from Findley's Famous Last Words. The student had chosen the clothes that reflected the character and had written letters from other characters addressed to Hugh. The poetry all reflected Hugh's inner state and external experience. This was a powerful response to an equally powerful piece.*

Selections that treat multiple issues are especially useful; for example, Henry Kreisel's "Two Sisters in Geneva" describes two British sisters who emigrated in their youth, one to Italy and the other to Alberta. They meet again in later life. This text demonstrates, through a third character, a Canadian from Toronto, how a country/region shapes a person's character and exemplifies the alienation of immigrants, after years of living in a new country, from their country of origin.

A comparison can be made between the experiences of immigrants in Canada and the experiences of an immigrant in another country as in, for example, M.G. Vassanji's *The Book of Secrets*, which explores the state of living in exile from one's home and from oneself.

Other texts that deal with this same theme are *Fugitive Pieces* and *The Concubine's Children*.

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Outcomes

Students will be expected to

- 3.1 identify recurring themes, values, and attitudes in texts
- 3.2 examine the reasons for and effects of a particular point of view
- 3.3 explore texts by entering imaginatively into the lives and situations of characters
- 3.4 explore and examine characters' development and the characters' understanding of themselves

#### Suggestions for Teaching and Learning

It is important that teachers

- provide assistance to students in selecting appropriate texts to both meet their interests and support the outcomes
- guide students toward the realization that people have much in common as well as many differences

Students can

- explore characterization in an attempt to identify the values and attitudes held in common by people, for example, love of family, home, hopes, ambitions
- make connections between the traits of fictional characters and traits that they observe in themselves, in their community, and globally
- explore the literature of selected regions to observe the changing nature of Canadian population in terms of, for example, gender, age, and nation of origin
- rewrite a passage in which a character is portrayed in a negative light so that his/her perspective becomes the narrative point of view
- compare a selection of texts from a given region or culture to determine the similarities in themes and values
- create flow charts or time lines of incidents and attitudes to determine how characters/narrators changed and what influenced them to change
- examine attitudes and beliefs that characters/narrators hold to determine how they acquired them
- use role-play activities to enter imaginatively into a character's identity
- work in groups to brainstorm recurrent themes and attitudes in texts that can be displayed in posters around the classroom
- note strong points of view or diverse voices in their response journals; toward the end of this module, they can compare and contrast these points of view in essays

When students are determining why they identify with a literary character, they can ask themselves:

- Have I ever been in a similar situation?
- If the circumstances that the character is in are far removed from my situation, then why am I able to recognize the character's feelings?
- What has the author done to make me identify with the character's feelings?
- Is this a universal situation, that is, one that most people would experience? If so, what about it specifically is universal?

Character development hinges extensively on characters' growth of personal awareness. Students can explore the concept of epiphany in Brian in W.O. Mitchell's *Who Has Seen the Wind?* The "failed" epiphany is well-portrayed in Hugh Garner's "A Manly Heart."

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Suggestions for Assessment

In working toward achieving this outcome, students will

- demonstrate a recognition of diversity in ways of thinking, values, and attitudes
- make connections among texts with similar themes, values, and attitudes
- be explicit in their understanding of the effect of point of view
- show understanding of character growth and development
- make connections between themselves and characters and situations they read about, where appropriate
- show respect for diversity of voices, values, and points of view
- recognize that some attitudes and values are destructive to the fabric of society as a whole

Some assessment tools can include

- peer assessment
- self-assessment
- teacher observation
- performance tasks

Students can evaluate the work of class group posters according to an assessment rubric that has been developed by the class.

Compare-and-contrast essays can be evaluated according to a holistic scale. See Appendix 11, p. 67, for a sample scale.

Role-play can be used to assess students' abilities to identify with characters that they come across in their reading.

Role-plays can be assessed by peers through written responses pertaining to their personal interpretations when viewing the role-plays.

#### Notes/Vignettes

*The Stone Angel* provides a good text to engage in "time travel" throughout a novel. Students can identify the times Hagar returns in the novel and explain her motives at that stage and how they change in different places in the novel. This can be divided into roles: daughter, sister, wife, mother. *Alias Grace* is another good text for similar treatment.

After reading Diane Schoemperlen's "The Red Plaid Shirt," students (and the teacher) can bring in articles of clothing that have "memories" or special places in their hearts. Using the second person narration that models "The Red Plaid Shirt," students then share these "memories." This is a powerful writing or speaking experience.

Early in this module, students can draw/trace a map of Canada on bristol board and divide it into literary regions. When selecting the region/culture they wish to explore through literature study, students can be encouraged to sign up for regions so that Canada as a whole is well represented by the class (perhaps with less emphasis on the Atlantic region). As they read, students attach flags with the authors' names to the appropriate areas of the map. At the end of the module, a literature circle presentation would allow students to share with the class authors they have read, and their ideas/impressions of these authors, so that a national picture of Canada's literature would emerge.

## Focussed Study Module

### *Rationale*

This module offers students an opportunity to explore, in some depth and detail, a specific aspect or aspects of the Canadian literary experience through focussed study. The unit can be undertaken more than once during the course, allowing students, even more than in the other modules, to pursue individual interests, to take advantage of special local resources, and to make decisions about their own learning.

Through learning experiences that focus on a specific issue, author, or genre, students move toward the achievement of the essential graduation learnings, especially those related to citizenship, communication, and personal development.

### *Organizing Student Learning*

Learning experiences should be structured keeping in mind the principles of learning articulated in the *Atlantic Canada English Language Arts Curriculum: Grades 10–12* (p. 3) to ensure that they

- are meaningful
  - within each student's experiences
  - in a wider social and cultural context
  - in using the processes of language in an integrated way
  - in developing fluency over time
- integrate assessment
- occur in an environment that is participatory, interactive, collaborative, and inclusive

Students should be encouraged to work independently and to develop research strategies that can lead them to a broad range of resources in a variety of media.

A central and overarching concept for this unit is the consideration of story and of how our stories express our culture and shape our perception of ourselves. All the modules provide choice of curriculum content, teaching/learning and assessment strategies, and include opportunities for whole-class, small-group, and independent study. A fundamental principle of this course is that students assume responsibility for designing their own program with the assistance of the teacher. Since this concept may be new to many students, teachers should take time at the beginning of each module to talk about ways of organizing; to brainstorm ideas for themes, issues, etc.; and to direct students toward text that would support selected topics. (Within each module there are

various ways of organizing learning experiences, even when using the same themes/issues.) For additional information pertaining to planning for instruction, see pp. 118–122 in *Atlantic Canada English Language Arts Curriculum: Grades 10–12*.

### *Organizing Learning Experiences*

This module reflects the study of literature at its most diverse. Its flexibility supports the broad range of particular interests of students, whether those interests are author related, or genre or issue based. Such flexibility encourages students to select texts to pursue their individual special interests or, where interests are held in common, to work together in small groups. In either case, individual choice is a key factor as students explore texts in order to construct new understandings about their chosen focus.

In order to ensure that students develop ideas and insights that give significance to their experiences within their own social and cultural contexts, as well as those of other Canadians, learning experiences should be organized in a variety of ways.

*Themes:* Learning experiences may focus on a central idea, for example, sport, immigration, war.

*Issues:* Students can be encouraged to organize their learning around specific perspectives, experiences, or values, for example, age, resettlement, animal rights, gender, death, or the relationship between ethnic or racial groups and the dominant culture.

*Genres:* Students can focus a specific learning experience on a single genre, for example, short stories, poetry, biography or non-fiction, and theatre; or sub-genres such as myths, legends, humour, satire, and editorials.

*Central Text:* Students' learning can be organized as extensions from a detailed examination of a text; for example, a study of Timothy Findlay's *Famous Last Words* can be extended to examine issues related to World War II, or Wayne Johnston's *The Story of Bobby O'Malley* can be used as a central text in a study of coming of age.

*Author:* Learning experiences can focus on the work of a specific writer.

*Historical/Geographical/Cultural Exploration:* Students can focus on the experiences of a particular cultural group or can study the literature on Canada's North with a focus on someone like Bartlett, the great Canadian explorer.

*Links to/Support for the ELA Classroom*

These modules provide opportunities to extend the learning in English language arts classrooms.

*Information Literacy:* Students should be encouraged to examine local, regional, and national information sources including archives, public records, libraries, and on-line resources in their exploration of the cultural and social contexts of texts.

*Media and Visual Literacy:* In their use of supplementary materials and extensions to the texts being studied, students have opportunities to access, interpret, evaluate, organize, select, produce, and communicate ideas and information using the broad range of local, regional, and national sources.

*Critical Literacy:* The examination of the multiplicity of voices in regional and national texts gives students opportunities to understand and to apply the power of language to explore their social, historical, cultural, political, and economic contexts, as well as those of other Canadians.

*Oracy:* Students should be encouraged to explore the connections among oral traditions, dialects, and texts in regional, cultural, and social contexts, as well as in formal and informal contexts. Classroom practice should provide the opportunity for students to respond to literature and to share their responses with others in a variety of oral forums.

# 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

## Outcomes

Students will be expected to

- 1.1 **select and read a range of Canadian literature including texts that support their specific interests**
- 1.2 **experience poetry, short and long prose, and drama in Canadian literature**
- 1.3 **demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts**

## Suggestions for Teaching and Learning

Students are expected to

- work independently and in small groups

It is important that teachers

- provide students with assistance in finding texts
- encourage students to look outside the classroom for texts
- guide students in developing an infrastructure to give meaning to their study

Students can

- respond creatively or artistically to texts
- maintain a reading log for their chosen focus
- research outside the classroom materials for their chosen focus to determine its depth and breadth, thus placing their reading in context
- prepare annotated bibliographies of resources
- establish criteria for the evaluation of texts
- assess the relevance/value of texts within their chosen focus
- create their own anthologies of poetry and explain how and why these selections would represent a “range” of poetic voices
- examine various rites of passage that characters undergo at different stages in their lives such as puberty, marriage, old age, dying

Study units can consist of, for example,

- an issue-based collection such as Canadians abroad; Canadians at war; Canadian youth issues; racial issues; poverty; age; gender; conflict between ethnic, linguistic, or religious groups
- a literary genre, traditionally either novel, short story, poetry, or drama
- non-fiction such as biography, essay/article, investigative writing
- a non-traditional, content-based genre such as fantasy, science fiction, sports literature, mystery, travel and tourism, heroic/adventure fiction, animal/environment literature, historical fiction, humour and satire
- an author set, for example, selected works by a specific author of interest (Refer to Appendix 5, p. 61, for a list of authors and their works. Note that this list is not exhaustive.)

## 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

### Suggestions for Assessment

Assessment strategies can include, for example,

- learning/reading logs
- student-teacher conferences
- checklists
- teacher observation

Where students opt to work in small groups, assessment can include co-operative learning attitudes and practices.

Students should be able to demonstrate

- independent work skills
- resourcefulness in searching out texts, especially from non-conventional sources
- critical thinking in the evaluation of texts

In their study of an issue-based collection, students should also demonstrate

- understanding of the local/national context of the issue
- comprehension of how literary texts reflect issues in Canadian life

In their study of a specific genre, students should be able to demonstrate

- initiative in the selection of texts to support their chosen genre
- understanding of the key characteristics of their selected genre
- comprehension of the contexts of the works selected

In their study of content-based genres, students should demonstrate

- understanding of the distinguishing characteristics of the genres they have selected
- comprehension of the cultural, social, geographical, and historical contexts of their selected texts

In their study of author sets, students should demonstrate

- familiarity with a range of a particular author's works
- an understanding of key themes/concepts appearing in the work
- an appreciation of the historical, geographical, social, and cultural contexts of the work

### Notes/Vignettes

A teacher shares this vignette:

*Students have been viewing Canadian films on the only double period that I have in the cycle. Their comments are very positive. After viewing the films, we have a major discussion on Canadian films.*

*What made me happiest were the comments:*

*"We make films that look like the way Canadians write."*

*"I used to think that all Canadian films were boring and were in black and white. Canadians made these films!"*

*"I never thought I would see a movie with an all Native cast, but look, a movie about me."*

*"We kicked butt with 'The English Patient' last Oscars, wait 'til they see 'The Sweet Hereafter'."*

*It is interesting that the students have started to refer to anything produced by Canadians as "ours" or "we did it." I think that it is rare that students identify intensely and possessively with academic material.*

Suggestions for issue-based study can be found in Appendix 5, p. 61.

Why in this country that is so consumed with sports is there so little sports fiction? When writers write in this genre, what do they write about and why?

For many adults, mystery stories are their favourite leisure-reading genre. How can this love of lifelong reading be nurtured? What is different about pulp mystery and mystery genre that gets more critical acclaim.

Canada has a significant number of strong women writers. Students may wish to explore the work of some of these writers, the themes/issues that they write about, and the diversity/commonality of their concerns.



**2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.**

**Outcomes**

Students will be expected to

- 2.1 explore and reflect on personal connections to Canadian literature**
- 2.2 articulate and justify points of view about texts**
- 2.3 examine how responses and interpretations reflect different reader perspectives**
- 2.4 reflect on what their own responses reveal about their personal values and attitudes**
- 2.5 examine how texts work to reveal and produce values, identities, and positions**
- 2.6 describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts**

**Suggestions for Teaching and Learning**

**Personal Response**

Students can

- write in reading logs or response journals
- participate in group discussions about texts
- hold a debate about a text
- stage a debate between characters within a text
- research and role-play a situation in a text that is unfamiliar to them to gain a better understanding of its point of view
- rewrite texts from the perspective of different characters
- write letters to characters in texts they read

See appendices 6 and 7, pp. 62–63, for additional teaching and learning suggestions pertaining to the interpretation of texts.

After students have read two or more novels, structure can be examined. Students can list and describe the various structural forms that a narrative can take. Groups of students can each select one type of narrative structure and choose a specific novel with which to work. One group may devise a graphic representation of the novel's structure and present it on a poster, while another group may give an analysis of the author's handling of structure in the novel.

**Critical Response**

Students can

- write critical interpretations of texts
- compare texts dealing with related ideas
- in the study of non-fiction or historical fiction, research other sources to verify texts
- research issues presented in texts to gain other perspectives on them
- explore characteristics of a literary genre or sub-genre
- explore trends in the writing of a particular author

**2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.**

**Suggestions for Assessment**

Assessment modes can include

- reading logs
- checklists
- posters
- compare and contrast essays
- literature discussion groups that are taped and assessed later
- performance tasks
- response journals
- student-teacher conferences or interviews

When students are analysing narrative structure, look for evidence that they have considered

- the reasons for a non-linear time order
- the devices used to make transitions between sections clear
- the methods used to interweave different narrative threads
- innovative techniques
- the effect created by structure

**Notes/Vignettes**

After hearing Alden Nowlan's "Survival" read aloud several times, students can write their individual interpretations. Volunteers can pantomime the actions of Og, the companion, and the lion. Following one or more visual interpretations, students may wish to revise their written interpretations. Interpretations can be compared through small- or large-group discussions. The analysis can be concluded by determining what Nowlan may be suggesting by the fates of Og and the companion.

Before students begin activities on narrative structure, they should read some novels with non-traditional structure such as the following:

Atwood, Margaret. *The Handmaid's Tale*

Hospital, Janette Turner. *Borderline*

Major, Kevin. *Thirty-six Exposures*

Morgan, Bernice. *Random Passage*

Ondaatje, Michael. *In the Skin of a Lion*

Richler, Mordecai. *Joshua Then and Now*

Van Herk, Arthur. *No Fixed Address*

An example of the effect created by structure can be found in John Moss' analysis of Mordecai Richler's *Joshua Then and Now*: "What might have been structural incoherence works as a brilliant formal metaphor for the protagonist's life."

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Outcomes

Students will be expected to

- 3.1 identify recurring themes, values, and attitudes in texts
- 3.2 examine the reasons for and effects of a particular point of view
- 3.3 explore texts by entering imaginatively into the lives and situations of characters
- 3.4 explore and examine characters' development and characters' understanding of themselves

#### Suggestions for Teaching and Learning

Students can

- explore a wide variety of literature within their chosen focus
- identify the perspectives/points of view of characters in the texts they read

Students can also

- explore motive, action, and awareness of characters
- reflect on their own written texts as part of Canadian literature
- script dialogue for characters in texts they read
- write their own texts using themes they identify in their reading
- engage in role-play activities such as mock trials, hot-seating, or mantle-of-the-expert, where a character is forced to explain himself/herself
- write an apology for a character
- write another scene/situation suggested in a text, but not developed, involving a character
- select a character and explore actions that, for that character, would be "out of character"
- compare characters and/or themes from several texts within their chosen focus
- create a different effect in a story by rewriting a portion of the story from a new point of view
- in groups, make a list of the factors that determine an author's choice of point of view, giving titles to illustrate
- examine the point of view in specific texts, for example, Margaret Atwood switches between first and third person in *The Edible Woman*, or the use of the villain's point of view in Hugh Garner's "The Yellow Sweater."

See Appendix 8, p. 64, for teaching/learning suggestions pertaining to the pursuit of dreams.

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Suggestions for Assessment

Through class discussion and student writing, teachers can look for evidence that reveals the extent to which students have understood the characters and the changes that they go through.

Students should be able to demonstrate

- connections between themes, attitudes, and values in texts and the real world
- an understanding of character and motive
- an ability to “extrapolate” characters by depicting them outside the text within which they occur

Assessment strategies can include

- student portfolios
- student-teacher conferences or interviews
- performance tasks
- self-assessment

#### Notes/Vignettes

Students will discover that the reader may undergo a change of perspective. For example, a teenager’s perception of a senior citizen may be altered by reading Margaret Laurence’s *The Stone Angel*. Students can be offered several short stories that deal with the change in a reader’s perspective.

Follow-up activities can include having students individually

- record in narrative form a personal experience that altered their perception of someone or something
- create a story illustrating a person’s change in perspective
- create a video in two parts, the first part capturing the person or situation before the change, the second part demonstrating the altered perspective

In literature, students observe changes in a character’s behaviour after a new awareness emerges in the character (the reader also can develop a new awareness that creates a shift in the reader’s perspective). For example, a character can change his/her perspective of another person, as in Morley Callaghan’s “All The Years of Her Life,” where a troubled youth suddenly sees his mother as a person rather than as a parent. A character can also change the way he/she views an activity and his/her own actions, such as the main character in Ethel Wilson’s “Mrs. Golightly and the First Convention” who loses her innocence and naivete as she is initiated into conventional behaviour.

## Canadian Voices Module

### *Rationale*

This module provides students with an opportunity to explore specific Canadian voices irrespective of their geographic origins. Such voices can include historical/pioneer, First Nations, Francophone, African-Canadian, immigrant, urban, and rural voices, as well as the voices of men or women, youth or age.

As they read widely from a variety of texts representing various voices, students will observe the characteristics in the texts that make these voices distinctive. Students may also note that, while an idea/voice may have a uniquely Canadian treatment, it is not necessarily unique to Canada. At the same time, they may further develop their own voice as a Canadian in their writing.

### *Organizing Student Learning*

Learning experiences should be structured keeping in mind the principles of learning articulated in the *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12* (p. 3) to ensure that they

- are meaningful
  - within each student's experiences
  - in a wider social and cultural context
  - in using the processes of language in an integrated way
  - in developing fluency over time
- integrate assessment
- occur in an environment that is participatory, interactive, collaborative, and inclusive

Students should be encouraged to work autonomously and to develop research strategies that lead them to a broad range of resources in a variety of media. For a number of decades, Canada has adopted a multicultural approach to its national identity. As part of their discussion of Canadian voice, students can explore literature relating to Canadian settlement and immigration, as well as to the literature of Canada's indigenous peoples. All the modules provide choice of curriculum content, teaching/learning and assessment strategies, and include opportunities for whole-class, small-group, and independent study. A fundamental principle of this course is that students assume responsibility for designing their own program with the assistance of the teacher. Since this concept may be new to many students, teachers should take time at the beginning of each module to talk about ways of organizing; to brainstorm ideas for themes, issues, etc.; and to direct

students toward text that would support selected topics. (Within each module there are various ways of organizing learning experiences, even when using the same themes/issues.) For additional information pertaining to planning for instruction, see pp. 118–122 in the *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12*.

A central and overarching concept for these units is the consideration of story and of how our stories express our culture and shape our perception of ourselves.

### *Organizing Learning Experiences*

In order to ensure that students develop ideas and insights that give significance to their experiences within their own social and cultural contexts, as well as those of other Canadians, learning experiences should be organized in a variety of ways.

*Themes:* Learning experiences can focus on a central idea, for example, home, holidays, politics, or justice.

*Issues:* Students can be encouraged to organize their learning around a specific perspective, experience, or value, for example, employment opportunities, or the preservation of heritage.

*Genres:* Students can focus a specific learning experience on a single genre, for example, short stories, poetry, biography or non-fiction, and theatre; or sub-genres such as myths, legends, humour, satire, and editorials.

*Central Text:* Students learning can be organized as extensions from a detailed examination of a major text; for example, a study of Anne Michael's book *Fugitive Pieces* can be extended to examine the immigrant experience.

*Author:* Learning experiences can focus on the work of a specific writer.

*Historical/Geographical/Cultural Exploration:* Students can focus on the experiences of a particular cultural group, geographical area, or historical event such as the Depression of the 1930s.

*Links to/Support for the ELA Classroom*

This module provides opportunities to extend the learning in English language arts classrooms.

*Information Literacy:* Students should be encouraged to examine local, regional, and national information sources including archives, public records, libraries, and on-line resources in their exploration of the cultural and social contexts of texts.

*Media and Visual Literacy:* In their use of supplementary materials and extensions to the texts being studied, students have opportunities to access, interpret, evaluate, organize, select, produce, and communicate ideas and information using the broad range of local, regional, and national sources.

*Critical Literacy:* The examination of the multiplicity of voices in regional and national texts gives students opportunities to understand and to apply the power of language to explore their social, historical, cultural, political, and economic contexts, and those of other Canadians.

*Oracy:* Students should be encouraged to explore the connections among oral traditions, dialects, and texts in regional, cultural, and social contexts, as well as in formal and informal contexts. Classroom practice should provide the opportunity for students to respond to literature and to share their responses with others in a variety of oral forums.

**1. Students will be expected to select and read, with understanding, a range of Canadian literature.**

**Outcomes**

Students will be expected to

- 1.1 select and read a range of Canadian literature including texts that support their specific interests**
- 1.2 experience poetry, short and long prose, and drama in Canadian literature**
- 1.3 demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts**

**Suggestions for Teaching and Learning**

Students should be encouraged to

- select texts in different genres that represent broader perspectives than perhaps some of the more regionalized/focussed selections of previous modules
- seek out other texts, such as film and other media, which will provide additional ideas
- assess the validity of their selected texts by comparing them with other sources
- attempt to compose a “national picture” in their chosen area of study

Students can

- make connections with other subject areas, such as social studies, to enrich their understanding of the context of literary texts

Teachers can

- assist students in developing historical, cultural, social, and geographical contexts for the texts they select
- help students to discover that Canadian voices may be complex, diverse, and even contradictory; work with students to understand the reasons for that diversity and contradiction, where possible

Students can also

- keep learning logs, collecting all resources for a particular voice in one location
- create bibliographies of their selected resources for one or more voices
- develop a classroom library of resources for their projects



## 1. Students will be expected to select and read, with understanding, a range of Canadian literature.

### Suggestions for Assessment

Assessment techniques can include, for example,

- student-teacher interviews or conferences
- checklists
- portfolios
- response journals/learning logs
- teacher observation

The focus of assessment should be on

- the range and the number of selected texts that students read (keeping in mind that individual learning styles differ)
- the variety of genres of selected texts that students explore
- the efforts students make to seek out texts and resources from outside the classroom

### Notes/Vignettes

Students can investigate articles and interviews that pertain to a historical event such as Mordecai Richler's commentary on the Quebec referendum vote, October 1995.

Alternative texts can be a source of many rich examples of Canadian humour and satire. These texts may provide students with a very significant look at Canadian identity through this medium. Some examples include

- Bruce MacKinnon cartoons (political cartoons)
- *Double Exposure* (political satire)
- Nancy White (social/political satire)
- *Air Farce* (political satire)
- Maren Caddell (social satire)
- *Macleans* and *Canadian Living*
- Peter Gzowski, *Morningside Papers*
- Rick Mercer, *Streeters: Rants and Raves from This Hour Has 22 Minutes*

A useful approach to this module would be for the class to work in small groups or pairs and choose a sufficiently wide selection of "voices" so that a concluding activity could be to develop a literary map of Canada depicting those voices and their speakers. Students would present their findings orally.

A number of selections deal with the diverse relationships that people have and have had with the land.

See Appendix 9, p. 65, for examples.

## 2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.

### Outcomes

Students will be expected to

- 2.1 explore and reflect on personal connections to Canadian literature
- 2.2 articulate and justify points of view about texts
- 2.3 examine how responses and interpretations reflect different reader perspectives
- 2.4 reflect on what their own responses reveal about their personal values and attitudes
- 2.5 examine how texts work to reveal and produce values, identities, and positions
- 2.6 describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of texts and genres

### Suggestions for Teaching and Learning

#### Personal response

Students can

- respond in journals to the voices they perceive in a variety of selections
- write alternative, hypothetical endings
- write résumés for fictional characters
- participate in a panel discussion involving selected texts representing a particular Canadian voice
- (in groups) perform re-enactments of scenes in selected texts
- stage conversations among characters from different texts that represent the same Canadian voice

#### Critical response

Students can also

- write a critical appreciation of a selected text
- show the relationship between audience and text
- explore how language is used in texts to convey tone, atmosphere, and point of view
- compare the language and genre of a selection of texts with similar Canadian voices
- write dramatic monologues for fictional characters, modelling the language and tone of the authors
- explore author's voice and the difference between it and character voice, where appropriate
- examine texts to determine their authenticity of voice

## 2. Students will be expected to respond personally and critically to a range of Canadian literature, applying their understanding of language, form, and genre.

### Suggestions for Assessment

Students should demonstrate, in connection with the Canadian voice(s) they have chosen,

- understanding of character and motive
- ability to make inferences
- recognition of assumptions
- consideration of alternative endings
- understanding of the importance of audience
- understanding of the manipulation of language to achieve certain ends

Assessment tools can include

- reflective writing, such as response journals or learning logs
- student-teacher conferences
- performance tasks
- teacher observation

### Notes/Vignettes

From the beginning of the course, students can look for and record comments about Canada and Canadians as they read curriculum and non-curriculum materials. The comments should offer insights into Canadian attitudes and values, the way Canadians view themselves, and the way other nationalities view Canadians. Students should record the quotation, the context, and the source, for example, in Henry Kreisel's *The Betrayal*: "It is an innocent country ... History has been kind to this country ... the country hasn't had to corrupt itself. To betray. To murder. Unlike a good many other countries." Students must remember that context is very important.

Late in the course, after students have read a substantial number of texts, they can bring their lists of comments to group discussion and comparison. As a class, students should articulate their conception of the Canadian character and its variations. Students can look for material from sources such as newspapers, magazines, print advertisements, television commercials, CBC Radio, Canadian television, etc.

Students can ask themselves what it was/is like to grow up in Canada, according to the writings of Lucy Maud Montgomery, Alistair MacLeod, Alden Nowlan, Joy Kogawa, Hugh MacLennan, Margaret Atwood, Margaret Laurence, W.O. Mitchell, and Ethel Wilson, and parallel the accounts they explore with their own experiences.

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Outcomes

Students will be expected to

- 3.1 identify recurring themes, values, and attitudes in texts
- 3.2 examine the reasons for and effects of a particular point of view
- 3.3 explore texts by entering imaginatively into the lives and situations of characters
- 3.4 explore and examine characters' development and characters' understanding of themselves

#### Suggestions for Teaching and Learning

Students can

- explore a wide variety of literature from a range of voices
- focus on the points of view presented in the texts they read
- attempt to identify with character and situation, where possible
- reflect on their own writing as representing particular Canadian voices or identities
- refer to their classmates as resources as they attempt to piece together the Canadian picture
- be prepared to be authorities themselves in the Canadian voices of their choice
- seek out resources external to the classroom, such as radio and television, Canadian print sources, such as *Macleans* and *Saturday Night*, and Canadian satirical groups, such as *Air Farce* and *This Hour Has 22 Minutes*, to provide additional perspectives

Students can also

- work together in small groups to research particular perspectives, which then can be pieced together for the whole class through presentation and/or discussion
- prepare a panel discussion about Canadian identity and diversity
- create scenes involving characters in texts and enact them, paying attention to authenticity
- write obituaries for characters that are representative of particular voices
- write parodies of selected texts
- invent soliloquies in which selected characters present reasons/motives/beliefs that stand for "who they are"
- write and present satires of the "Canadian" persona

### 3. Students will be expected to demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literature, including their own writing.

#### Suggestions for Assessment

Assessment tools can include

- student performance
- written artifacts
- response journals/learning logs
- portfolios
- peer assessment
- self-assessment

#### Notes/Vignettes

A major theme in Canadian writing is the search for knowledge of the total self.

Robertson Davies believes that Canadians in general have over-emphasized practicality at the expense of spirituality, an idea he explores in *Fifth Business*. Explore a selection of short works, including Davies' novel and his short play, *Overlaid*, as well as works from other authors, to discover what each work reveals about an individual's search for self-knowledge. See Appendix 10, p. 66, for additional authors.

Exploration of gender voices can evolve as a study of women as role models in Canadian fiction. See, for example, Margaret Laurence's *The Manawaka Series*.

Locale or place in some writing is so strong that it almost becomes a "character," for example, the prairie of the depression era in Sinclair Ross's works. See also the works of Alice Munro, and Rohinton Mistry's *Such a Long Journey*.

See Appendix 10, p. 66, for literature resources to support a search for self and diversity of voice.

# Assessing and Evaluating Student Learning

## Assessing and Evaluating Student Learning in Canadian Literature 12

Although the terms *assessment* and *evaluation* are often used interchangeably, they are two parts of the teaching/learning process. Assessment is the gathering of evidence on what a student can do. Evaluation is interpreting that evidence and making decisions based upon it. Both are an integral part of the teaching/learning process in Canadian Literature 12.

The primary purpose of assessment and evaluation is to inform teaching and to promote and encourage learning. The process is ongoing and requires multiple opportunities for students to show what they can do. No one behaviour, strategy, activity, or test can provide a comprehensive picture of a student's learning. Teachers need to observe and collect evidence of learning at different times, in different contexts, and in different ways. Therefore, teachers are encouraged to use, and on the basis of teaching/learning needs, modify, adapt, and reorganize the many assessment suggestions accompanying the outcomes in each of the modules of Canadian Literature 12. The sample rubrics and suggested criteria for assessment in Appendices 11, 12, and 13, pp. 67–70, are included as well for teachers' convenience. Teachers should feel free to alter these to suit their needs.

The quality of the assessment and evaluation in a program or course has a profound and well-established link to student performance. Regular monitoring and feedback are essential for improving student learning. What teachers assess and evaluate, how they assess and evaluate, and how they communicate results send clear messages to students and others about what is really valued. Assessment and evaluation must be consistent with curriculum beliefs and practices, and in this case, reflect clearly the outcomes of the Canadian Literature 12 course, including those areas that might not easily be assessed with a pen/word processor and paper.

## Using a Variety of Assessment Strategies

Many types of assessment strategies can be used to gather information. In an outcomes framework, outcomes are not always able to be quantified but can nevertheless be observed and recorded. The following assessment strategies can be applied in whole-class, small-group, and independent study situations:

- anecdotal records
- checklists
- conferences and interviews

- observation—both formal and informal
- peer assessment
- performance assessments—oral, written, and other types of presentations
- questions and questioning
- questionnaires, inventories, surveys
- rating and analytic scales
- self-assessment—learning logs and journals, critical reflections on reasoning, participation, risk-taking and goal-setting
- student folders and portfolios
- tests—teacher made and others

Reflecting and reporting on student learning should focus on the extent to which students have achieved the outcomes in each of the modules experienced in the Canadian Literature 12 course. This process of evaluation includes

- using clear criteria and guidelines for assigning marks, grades, or achievement levels to student work
- synthesizing information from multiple sources
- weighing and balancing all available information
- using professional judgment in making decisions based upon that information
- suggesting ways in which students can improve their learning and identifying ways in which teachers and parents can best provide support

Throughout the assessment and evaluation process, students are encouraged to reflect on their own growth, considering progress, strengths and weaknesses, and goals.

For further discussion on the topic of assessing and evaluating student learning, teachers can turn to the section of that name in the documents *Foundation for the Atlantic Canada English Language Arts Curriculum* (pp. 46–53) and *Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12* (pp. 169–178).

# Appendices



## Appendix 1

### Singers, Song Writers, and Musicians of Atlantic Canada to Support a Study of Folklore and Song for the Atlantic Canada Identity Module

#### Nova Scotia

Helen Creighton  
Clary Croft  
Fred Redden  
John Allan Cameron  
The Rankin Family  
Rita MacNeil  
“Springhill Mine Disaster”  
“Farewell to Nova Scotia”  
Wilf Carter  
Hank Snow

#### Prince Edward Island

Stompin’ Tom Connors  
Lennie Gallant  
Gene MacLellan

#### New Brunswick

Roch Voisin  
Edith Butler  
Modabo  
Aubrey Hanson  
Holly Cole  
Wendy Nielsen  
Rick Jeffries Blues Blast  
Roger Howse Band  
Ivan and Vivian Hicks  
Julian Austin

#### Newfoundland and Labrador

Anita Best  
Tim Borlase (ed.), *A Collection of Labrador Songs*  
Sir Cavendish Boyle (“The Ode to Newfoundland”)  
Dick Gardiner (e.g., “Labrador Rose”)  
Ron Hynes  
Otto Kelland, (e.g., “Let Me Fish off Cape St. Mary’s”)  
Terry Kelly  
Shirley Montague (e.g., “Old Mokami”)  
Pamela Morgan  
Jim Payne (collections of Newfoundland folk songs)  
Eric West (two volumes of Newfoundland songs)  
Jack Withers (e.g., “The Cliffs of Baccalieu”)  
Celtic Connection  
Rawlins Cross  
Irish Descendents  
Figgy Duff (Noel Dinn & Pamela Morgan)  
Great Big Sea  
Buddy Was ’is Name and the Other Fellas

## Appendix 2

### Literature for the Atlantic Canada Identity Module

Aker, Don. *Stranger at Bay*  
 Buckler, Ernest. *The Mountain and the Valley*  
 Buckler, Ernest. *Oxbells and Fireflies*  
 Bruneau, Carol. *After the Angel Mill*  
 Cameron, Silver Donald. *Dragon Lady*  
 Clark, George Elliot. *Fire on the Water*, 2nd edition  
 Clark, Joan. *Dream Carvers*  
 Corey, Deborah Joy. *Losing Eddie*  
 Currie, Sheldon. *The Glace Bay Miner's Museum*  
 DeMille, James. *A Strange Manuscript Found in a  
 Copper Cylinder*  
 Guy, Ray. *You May Know Them as Sea Urchins,  
 Ma'am*  
 Guy, Ray. *That Far Greater Bay*  
 Guy, Ray. *Ray Guy's Best*  
 Haliburton, Thomas Chandler. *The Old Judge*  
 Haliburton, Thomas Chandler. *The Clockmaker*  
 Horwood, Harold. *The Foxes of Beachy Cove*  
 Joe, Rita. *Song of Eskasoni*  
 Johnson, Wayne. *The Divine Ryans*  
 Keefer, Janice Kulyk. *Constellations*  
 MacLennan, Hugh. *Barometer Rising*  
 MacLennan, Hugh. *Each Man's Son*  
 MacLeod, Alistair. *The Lost Salt Gift of Blood*  
 Major, Kevin. *Gaffer: A Novel of Newfoundland*  
 Marshall, Chief Lindsay. *Clay Pots and Bones*  
 McCulloch, Thomas. *The Stepsure Letters*  
 Morgan, Bernice. *Random Passage*  
 Nowlan, Alden. *I Might Not Tell Everybody This*  
 Pratt, E.J. *E.J. Pratt: Complete Poems*  
 Raddall, Thomas. *Roger Sudden*  
 Raddall, Thomas. *Hangman's Beach*  
 Richards, David Adams. *For Those Who Hunt the  
 Wounded Down*  
 Roberts, Charles G.D. *The Kindred of the Wild*  
 Robinson, Spider. *Mindkiller*  
 Russell, Ted. *The Chronicles of Uncle Mose*  
 Tynes, Maxine. *Woman Talking Woman*  
 Wilson, Budge. *The Courtship*

Some examples of regions which could be explored  
 might be:

David Adams Richards' Miramichi  
 Lucy Maud Montgomery's Avonlea  
 Alistair MacLeod's Cape Breton  
 Hugh MacLennan's Halifax  
 Ernest Buckler's Annapolis Valley  
 Kevin Major's Newfoundland  
 Elizabeth Goudie's Labrador  
 Film: *The Bay Boy*  
*The Rowdyman*  
*Anne of Green Gables*

Possible presenters: Atlantic Filmmaker's Coop  
 representative

Clary Croft

Broadcasts: CBC *Land and Sea* (weekly program)

## Appendix 3

### An Excerpt from “The Role of Critical Literacy”

*Atlantic Canada English Language Arts Curriculum Guide: Grades 10–12, pp. 158–159*

To develop as critical readers and viewers, students need to become aware of the ways texts work to construct their lives and realities. A critical reading of a text challenges the taken-for-granted assumptions found in the linguistic choices. They need to become aware that texts can be adopted (they may agree with the text), resisted (they may actively disagree with the text and provide alternative readings), or adapted (they may accept parts of the text but modify the way it positions them as readers or viewers). Learning experiences should offer learners opportunities to

- question and analyse the text
- read *resistantly*
- rewrite texts in ways that are socially just
- write *oppositional* texts or texts representing the views of disadvantaged groups
- identify the point of view in a text and consider what views are missing
- examine the processes and contexts of text production and text interpretation

As readers and viewers reflect critically on texts, they need to ask questions such as the following:

- Who constructed this text? (age/genre/race/nationality?)
- What are the writer’s/producer’s views/beliefs?
- For whom is the text constructed? To whom is it addressed?
- Where did it appear?
- For what purpose could the text be used?
- What does the text tell us that we already know?
- What does the text tell us that we don’t already know?
- What is the topic?
- How is the topic presented? (What themes and discourses are being used?)
- What are other ways in which the topic could be presented?
- What has been included and what has been omitted?
- Whose voices and positions are being expressed?
- Whose voices and positions are not being expressed?
- What is the text trying to do to the reader/listener/viewer? How does it do it?
- What other ways are there to convey this message?
- Should the message be contested or resisted?

## Appendix 4

### Suggested Literature to Support Study of the Sea in the Atlantic Canada Identity Module

Brown, Cassie. *Death on the Ice*  
Chantraine, Pol. *The Living Ice*  
Day, Frank Parker. *Ironbound*  
MacLeod, Alistair. "The Boat"  
MacMechan Archibald. *Tales of the Sea*  
Pratt, E.J. "The Titanic" and other poems  
Raddall, Thomas. *Footsteps on Old Floors*  
Raddall, Thomas. *Hangman's Beach*  
Raddall, Thomas. *Roger Sudden*  
Raddall, Thomas. *The Nymph and the Lamp*  
Wallace, Frederick William. *Wooden Ships and Iron Men*

## Appendix 5

### Suggestions for Issue-based Study

- Canada at war:
  - Birney, Earl. *Turvey*
  - Findlay, Timothy. *The Wars*
  - Gray, John. *Billy Bishop Goes to War*
  - Harrison, Charles Yale. *Generals Die in Bed*
  - MacFarlane, Brian. *The Danger Tree*
  - Major, Kevin. *No Man's Land*
  - Matas, Carol. *After the War*
  - Mowat, Farley. *And No Birds Sang*
- the immigrant experience:
  - Badami, Anita Rau. *Tamarind Mem* (East Indian)
  - Mistry, Rohinton. *A Fine Balance* (East Indian)
  - Moore, Brian. *The Luck of Ginger Coffey* (Irish)
  - Morgan, Bernice. *Random Passage* (Great Britain)
  - Ondaatje, Michael. *In the Skin of a Lion* (Sri Lankan)
  - Ricci, Nino. *Lives of the Saints* (Italian)
- poverty: living in economically deprived Atlantic culture (violence enters in as well)
  - Bruneau, Carol. *After the Angel Mill*
  - CBC documentary, "Tidy Package" (displaced fisher persons-cod moratorium)
  - Corey, Deborah Joy. *Losing Eddie*
- historical fiction:
  - Morgan, Bernice. *Random Passage*
  - Findlay, Timothy. *The Piano Man's Daughter*
  - Michaels, Anne. *Fugitive Pieces* (holocaust)
  - Raddall, Thomas. *Hangman's Beach*
  - Urquhart, Jane. *Away*
  - Vanderhaege, Guy. *The Englishman's Boy*
- coming of age:
  - Birney, Earle. "David"
  - Curtis, Herb. *The Americans Are Coming*
  - Mitchell, W.O. *Who Has Seen the Wind?*
  - Moore, Tom. *Angels Crying*
  - Moore, Tom. *Goodbye Momma*
  - Munro, Alice. *The Lives of Girls and Women*
  - Richler, Mordecai. *The Apprenticeship of Duddy Kravitz*
- aging:
  - Laurence, Margaret. *The Stone Angel*

## Appendix 6

### Additional Teaching/Learning Suggestions Pertaining to the Interpretation of Texts

- A study of poetry as a genre might include
  - Atwood, Margaret. *Morning in the Burned House*
  - Bartlett, Brian. *Granite Erratics*
  - Birney, Earle. *Last Makings*
  - Brand, Dionne. *No Language in Neutral*
  - Clarke, George Elliot. *The Fire on the Water*, Vol. 2
  - Cohen, Leonard. *Strange Music: Selected Poems and Songs*
  - Cooper, Georgina. *Deserted Island*
  - Dawe, Tom. *Hardy Country*
  - Fitch, Sheree. *In This House Are Many Women*
  - Layton, Irving. *Final Reckoning*
  - MacLeod, Sue. *The Language of Rain*
  - Michaels, Anne. *The Glass Air: Selected Poems*
  - Nowlan, Alden. *Alden Nowlan: Selected Poems*
  - Pratt, E. J. *E. J. Pratt: Complete Poems*
  - Souster, Raymond. *No Sad Songs Wanted Here*
  - Tynes, Maxine. *Borrowed Beauty*
  - Wallace, Bromwen. *Stubborn Particulars of Grace*
  - Woods, David. *Native Song*
- A study of biographical writing might include
  - Callaghan, Morley. *That Summer in Paris*
  - Findlay, Timothy. *Inside Memory: Pages from a Writer's Workbook*
  - Gilman, Dorothy. *A New Kind of Country*
  - Glassco, John. *Memoirs of Montparnasso*
  - Grant, Judith Skelton. *Robertson Davies: Man of Myth*
  - Harris, Michael. *Rare Ambition*
  - Horwood, Harold. *Bartlett, The Great Canadian Explorer*
  - James, Burton K. and John Parsons. *The King of Baffin Land: W. Ralph Parsons, Last Fur Trade Commissioner of the Hudson's Bay Company*
  - King, James. *The Life of Margaret Laurence*
  - Knockwood, Isabelle. *Out of the Depths*
  - Laurence, Margaret. *Dance on the Earth*
  - MacNeil, Robert. *Wordstruck: A Memoir*
  - Maracle, Lee. *Bobbie Lee, Indian Rebel*
- A study of investigative writing might include
  - Cameron, Stevie. *On the Take*
  - Dryden, Ken. *The Game*
  - Harris, Michael. *Justice Denied*
  - Harris, Michael. *Lament for an Ocean: the Collapse of the Atlantic Cod Fishery, A True Crime*
  - Jobb, Dean. *Calculated Risk: Greed, Politics and the Westray Tragedy*
  - Jobb, Dean. *Infamous Crimes*
  - Vallee, Brian. *Life with Billy*
- A study of science fiction/fantasy might include
  - DeLint, Charles. *Moonheart*
  - Kay, Guy Gabriel. *Tigana, The Wandering Fire, A Song for Arbonne*
  - McCormack, Eric. *Inspecting the Vaults*
  - McCormack, Eric. *The Mysterium*
  - Robinson, Spider. *Mind Killer, Time Pressure, Telepath*
- A study of sports fiction might include
  - Bell, John. *The Grand-Slam Book of Canadian Baseball Writing*
  - Dryden, Ken. *The Game*
  - Johnston, Wayne. *The Divine Ryans*
  - Kinsella, W. P. *Shoeless Joe*
  - Kinsella, W.P. *The Dixon Cornbelt League and Other Baseball Stories*
  - MacGregor, Roy. *The Home Team: Fathers, Sons and Hockey*
  - Quarrington, Paul. *Fishing with my Old Guy*
  - Richards, David Adams. *Hockey Dreams: Memories of a Man Who Couldn't Play*
  - Williams, Ted and Jim Prime. *Ted Williams' Hit List*
- A study of the mystery genre in Canada might include
  - Atwood, Margaret. *Alias Grace*
  - Davies, Robertson. *Fifth Business*
  - Engel, Howard. *Getting Away with Murder*
  - Fitzgerald, Jack. *Newfoundland Fireside Stories*
  - Gordon, Allison. *Night Game*
  - McCormack, Eric. *The Mysterium*
  - Wright, L. R. *The Suspect*
  - Wynne-Jones, Tim. *Odd's End*

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## Appendix 7

### Sample Interpretation of Text

Following a reading of James DeMille's, *A Strange Manuscript Found in a Copper Cylinder*, students can first look at interpretations offered by DeMille himself in the novel. In the framework chapters, Melick, Oxenden, and Dr. Congreve suggest opposing views about the manuscript. Next, students can examine the contrasting opinions of three critics. George Woodcock claims that DeMille's novel was unfinished when he died. Kenneth J. Hughes, however, argues that the novel is complete and purposefully structured. Hughes sees a positive Utopia in the novel while R. E. Watters views it as a negative Utopia. These conflicting interpretations should stimulate students' thinking and encourage them to find satisfactory interpretations of their own.

Two essays on James DeMille, which are included in John Moss' *The Canadian Novel: Beginnings*, are Kenneth J. Hughes, "A Strange Manuscript: Sources, Satire, A Positive Utopia" and George Woodcock's, "DeMille and the Utopian Vision."

Kenneth J. Hughes' interpretation of *A Strange Manuscript Found in a Copper Cylinder* is fully explained and the arguments are well-supported. Nevertheless, many students will be left unconvinced. Students can examine why they are not persuaded by Hughes' arguments. They can then turn these critical insights on their own interpretations.

Irving Layton has indicated that he expects all readers to understand that in "The Bull Calf" the calf is killed for economic reasons. However, Layton expects only some readers to understand that in the end the narrator is weeping because art (the beauty of the dead calf) and vitality (life) do not co-exist. Students working in small groups can develop their interpretations of this poem.

## Appendix 8

### Additional Possible Teaching/Learning Suggestions: Pursuit of Dreams

The pursuit of dreams is a recurring theme in Canadian literature. By examining the lives of the major and minor characters in *Shoeless Joe*, *The Apprenticeship of Duddy Kravitz*, or *Roger Sudden*, students can view many variations of the dream quest and note the effects that pursuit of a dream can have on a person's life. In these novels, students can observe

- characters who imaginatively strive for their dreams and display a zest for living
- characters whose dedication, sacrifice, and hard work make their dreams become a reality
- characters who will sacrifice personal dreams for a greater good
- unimaginative characters who long ago gave up on their dreams
- characters who are disillusioned when their dreams are realized

Before reading the novels, students can explore their own dreams and aspirations, the sacrifices and obstacles they may face in realizing them.

The following checklist can help to determine students' understanding of the characters and the themes in the novels:

- where the dreams and goals originated
- what the person was willing to do to achieve the dream
- how other people responded to the dream
- how having the dream affected the person
- whether fulfillment of the dream clashed with other desirable goals
- choices that had to be made, the price paid

- whether the dream had to be abandoned, and if so, the consequences
- the characters who had materialistic goals, and for those that achieved those goals, the satisfaction that resulted
- the characters who had non-materialistic goals, and whether the pursuit and/or achievement of those goals brought happiness or satisfaction in life
- how the people who achieved their dreams judged themselves, i.e., how they felt about their success

Students can make a list of observations about dreams and their effects on people's lives. Since the students drawing these conclusions are only months or weeks from high school graduation, these insights have immediate applications for their own lives.

Students can also view the film *The Lotus Eaters* (CBC) and study "The Lotus-Eaters" by Alfred Tennyson. They can also compare the film version and the novel, *Lives of Girls and Women*, and examine the sacrifices that are made in achieving dreams. The concept of "Coming of Age" closely relates to this theme as dreams are often dashed with the loss of innocence.

Other literature to explore:

Moore, Brian. *Luck of Ginger Coffey*

Moore, Brian. *The Lonely Passion of Judith Hearne*

Mongran Inheritance

Great Canadians Series



## Appendix 9

### Resources that Illustrate the Diverse Relationships that People Have with the Land

- love of the land/the land as benefactor:
  - Buckler, Ernest. *Oxbells and Fireflies*
  - Buckler, Ernest. *The First Born Son*
  - Kinsella, W. P. *Shoeless Joe*
- the land as a hostile environment:
  - Atwood, Margaret. *Progressive Insanities of a Pioneer*
  - Brown, Cassie. *Death on the Ice*
  - Duley, Margaret. *Eyes of the Gull*
  - Duley, Margaret. *Grenfell Diaries*
  - Grove, F. P. *Snow*
  - MacLennan, Hugh. *Each Man's Son*
  - Mitchell, W.O. *Roses Don't Grow Here*
  - Mitchell, W.O. *Who Has Seen the Wind?*
  - Morgan, Bernice. *Random Passage*
  - Morgan, Bernice. *Waiting for Time*
  - Nowlan, Alden. *Canadian January Night*
  - Purdy, Al. *The Country North of Belleville*
  - Ringwood, Gwen Pharis. *Still Stands the House*
  - Ross, Sinclair. *The Lamp at Noon*
  - Ross, Sinclair. *The Painted Door*
- the land from a pioneer perspective:
  - Connor, Ralph. *Glengarry School Days*
  - Grove, Frederick P. *Settlers of the Marsh*
  - Moodie, Susanna. *Roughing It in the Bush*
  - Morgan, Bernice. *Random Passage*
  - Ringuet. *Thirty Acres*
- the land from a First Nations perspective:
  - Goudie, Elizabeth. *Woman of Labrador*
  - Grant, Agnes (ed.). *Our Bit of Truth: An Anthology of Canadian Native Literature*
  - Joe, Rita. *Song of Eskasoni*
  - King, Thomas. *Green Grass, Running Water*
  - Marshall, Chief Lindsay. *Clay Pots and Bones*
  - Ostenso, Martha. *Wild Geese*

## Appendix 10

### Literature Resources to Support a Search for Self and Diversity of Voice

- Armstrong, Jeanette. *Slash*
- Birney, Earle. *Turvey*
- Bissoondath, Neil. *Digging Up the Mountains: Selected Stories*
- Cheong, Denise. *The Concubine's Children*
- Connor, Ralph. *Glengarry School Days*
- Culleton, Beatrice. *April Raintree*
- Ferguson, Will. *Why I Hate Canadians*
- Findlay, Timothy. *The Piano Man's Daughter*
- Gallant, Mavis. *The Moslem Wife and Other Stories*
- Hiebert, Paul. *Sarah Binks*
- Hodgins, Jack. *Spit Delaney's Island*
- Johnston, Wayne. *The Divine Ryans*
- Johnston, Wayne. *The Story of Bobby O'Malley*
- Kelley, Thomas P. *The Black Donnelly's*
- King, Thomas. *Green Grass, Running Water*
- Laurence, Margaret. *The Tomorrow Tamers* and other works
- MacLennan, Hugh. *The Watch The Ends the Night*
- MacLennan, Hugh. *Two Solitudes*
- MacLeod, Alistair. *The Lost Salt Gift of Blood*
- Maillet, Antonine. *La Sagouine*
- Maracle, Lee. *Ravensong*
- Marlyn, John. *Under the Wings of Death*
- Marshall, Chief Lindsay. *Clay Pots and Bones*
- Michaels, Anne. *Fugitive Pieces*
- Moodie, Susanna. *Roughing It in the Bush*
- Moore, Brian. *Black Robe*
- Moore, Brian. *The Luck of Ginger Coffey*
- Morgan, Bernice. *Random Passage*
- Ondaatje, Michael. *In the Skin of the Lion*
- Parker, Gilbert. *The Seats of the Mighty*
- Raddall, Thomas. *The Nymph and the Lamp* and other works
- Richler, Mordecai. *The Apprenticeship of Duddy Kravitz*
- Richler, Mordecai. *St Urbain's Horsemen*
- Ringuet. *Thirty Acres*
- Ross, Sinclair. any of his short stories
- Roy, Gabrielle. *The Tin Flute*
- St. Exupery, Antoine. *Scratch One Tiger*
- Sawyer, Don. *Where the Rivers Meet*
- Service, Robert. any of his poems
- Seton, Ernest Thompson. *Wild Animals I Have Known*
- Taylor, Drew Hayden. *Someday*
- Taylor, Drew Hayden. *Only Drunks and Children Tell the Truth*
- Tynes, Maxine. *Borrowed Beauty*
- Tynes, Maxine. *Woman Talking Woman*
- Urquhart, Jane. *Away*
- Vanderhaege, Guy. *The Englishman's Boy*
- Wilson, Ethel. the Mrs. Golightly stories
- Woods, David. *Native Song*

## Appendix 11

### Sample Assessment Rubrics

The following sample rubrics can be used by individual students to assess their own work and that of their group mates, or teachers can use them during observation of the class at work. Other criteria can be added to tailor rubrics to specific tasks.

Using the rubrics is a matter of individual preference. When the boxes beside the criteria include descriptions, circling or highlighting the appropriate descriptor may be an appropriate way to indicate the achievement standard. Check marks can be used in blanks where the assessment is a matter of degree. Numerical ratings can be assigned to each graduation of quality, if desired. Teachers should feel free to adapt rubrics to their own needs by adding to, subtracting from, or changing the criteria or descriptions. Students should always be informed beforehand of the criteria to be used in assessing tasks; equally desirable would be to have student input on the assessment criteria to be used.

#### HOLISTIC SCALE FOR ASSESSING COMPARISON/CONTRAST ESSAYS

NAME:

CRITERIA	QUALITY		
Introduction	absent	sketchy, doesn't engage reader	good opening, topic is well-established
Development of ideas	not logical, skips around, points lack detail	some development present, but details are inadequate	good development, ideas flow logically and are well-supported
Elements compared/contrasted	points raised to support one side of the comparison are not balanced by corresponding ideas for the other side	some balance is evident, but details may be inadequate	every point of comparison is properly and effectively balanced
Conclusion	non-existent	present, but is too brief to effectively conclude the comparison	excellent wrap up of comparison, ends on an interesting note
Voice/audience awareness	unclear, shows little interest in task, little reader awareness	some interest in subject, but still uneven, some reader awareness	strong engagement with topic and interest in communicating with reader
Usage/spelling/punctuation	uneven use of punctuation, some spelling errors and errors in syntax	errors are present but do not interfere with reader appreciation	effective use of language and control of syntax, punctuation, and spelling

## ASSESSING READER RESPONSE JOURNALS

NAME: \_\_\_\_\_

CRITERIA	Rarely	Sometimes	Usually	Always
1. The number of responses fulfills journal assignment requirements, or exceeds them				
2. Responses indicate understanding or attempt to make meaning of texts				
3. Responses address issues/ideas in the reading selections, rather than merely summarizing text				
4. Responses show depth of thinking				
5. Responses explore details in the texts rather than generalizing about them				
6. Responses go beyond personal liking for or dislike of texts				
7. Agreements/disagreements with texts are supported				
8. Responses show attempts to make connections between texts and the real world				

Additional comments: \_\_\_\_\_

## ASSESSING SMALL-GROUP LEARNING

NAME: \_\_\_\_\_

CRITERIA	ASSESSMENT			
	Rarely	Sometimes	Usually	Always
stays on task				
contributes to discussion				
values others' input				
offers suggestions/ ideas				
comes to class prepared				
completes assigned task				

## Appendix 12

### Student-Teacher Conference

These may be initiated by either the teacher or the student for one or more reasons:

- to touch base on current work, especially independent work
- to assess learning to date
- to provide direction/assistance as needed by student

When used for assessment purposes, the assessment criteria and the areas of discussion must be articulated clearly to students prior to the conference. For example, the purpose of the conference may be to determine student learning in relation to specific outcomes within a module. Students must know beforehand which outcomes will be the basis for the conference. In addition, they should also know whether presentation skills will be assessed at the same time. During the conference, the teacher's role should be to ask occasional questions, or offer occasional cues, and indicate listening through appropriate response. The student should do most of the talking.

A conference record checklist might look like the following:

<b>Student - Teacher Conference</b>		
Name:	_____	
Date:	_____	
Topic:	_____	
<b>Presentation:</b>	Yes	No
1. Speaks clearly	_____	_____
2. Has eye contact	_____	_____
3. Maintains good posture	_____	_____
<b>Content:</b>		
1. Understands subject matter	_____	_____
2. Articulate ideas well	_____	_____
3. Maintains logical train of thought	_____	_____
4. Asks good questions	_____	_____
5. Directs the conversation effectively	_____	_____
<b>Other Comments:</b>		

## Appendix 13

### Peer Assessment or Self-Assessment

Peer assessment becomes especially important when students are working together in small groups or partnerships. Students also need opportunities to rate their own performance in such situations. A simple yes/no checklist or rubric can be employed to meet this need. Criteria might include such things as

- being present regularly
- sharing in the decision making
- sharing the workload fairly
- staying on task
- completing tasks on time