

# **Nova Scotia Homeschooling Program**

A PARENT RESOURCE

## **Reading and Writing Achievement Standards**

*A Component of  
Atlantic Canada English Language Arts Curriculum  
(Primary - Grade 9)*



**End of Grade 9  
September 2008 - For Public Use**



# Acknowledgements

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# Introduction

## Background

The reading and writing achievement standards documents were developed by the Atlantic Provinces under the auspices of the Council of Atlantic Ministers of Education and Training (CAMET). The New Brunswick Department of Education had lead responsibility for the project, with input provided by the other provinces at defined points. The first draft of the achievement standards was developed in consultation with teachers and personnel from school districts/boards. Input from working groups of educators, the review of standards documents from various school districts/boards and provinces, provincial assessments, and the work of educators and researchers documented in professional resources (see Bibliography) were sources used to inform further drafts. Final draft versions of the documents were made available for field tests/reviews throughout the Atlantic Provinces. The resulting feedback informed the published versions of the achievement standards.

### Timeline of Reading and Writing Achievement Standards Development

- CAMET initiative formulated for grade-level standards documents.
- New Brunswick assumes project lead.
- Draft development following consultation with educators.
- Field tests/reviews conducted of final drafts.
- Achievement standards documents published.

## Purpose

The achievement standards are intended to establish common expectations in reading and writing among Atlantic Canadian educators for students at the end of designated grade levels (entry through grade nine). The standards address the question, “**How well should students be able to read and write independently by the end of each grade level?**”, and are based on both the reading and viewing outcomes and the writing and representing outcomes within the *1998 Atlantic Canada English Language Arts Curricula, Entry through Grade Nine*. (See Appendix for outcomes alignment.) The project directive focuses only on defining reading and writing achievement standards. However, not to be diminished is classroom instruction in the other language arts outcomes (i.e. those outcomes not addressed from the reading and viewing, the writing and representing, and the speaking and listening strands).

**The standards provide reasonable end-of-grade expectations for reading and writing through descriptions of two levels of student achievement:**

The standard for **appropriate achievement** describes what a student who meets intended grade-level expectations of the learning outcomes must know and be able to do.

The standard for **strong achievement** describes what a student who demonstrates a high level of performance in intended grade-level expectations of the learning outcomes must know and be

## Overview: Reading Achievement Standards

The reading achievement standards include **three components** to be considered when **assessing students' independent interactions** with text. The three components are identified as:

**Text Complexity** – characteristics of literary and information texts

**Reading Strategies and Behaviours** – learning behaviours students should exhibit when reading texts independently

**Comprehension Responses** – literal, inferential/interpretive, and personal/critical/evaluative responses to texts

Exemplars (samples) of comprehension questions and student responses are provided as a guide for teachers to use when formulating questions and promoting discussions with any classroom student texts.

Student responses were collected through fall provincial assessments (October and November) and by classroom teachers at the end of the school year. Students were provided with grade-appropriate reading passages and related open-response questions to complete **independent** writing tasks. No teacher assistance could be provided with the reading or interpretation of the passages or questions.

## Overview: Writing Achievement Standards

The writing achievement standards include **three components**:

**Text Forms** – characteristics of narrative, poetry and information texts

**Writing Strategies and Behaviours** – learning behaviours students should exhibit when writing texts independently

**Writing Traits** – describe what students should be able to demonstrate independently with respect to the six common traits when completing a piece of writing. The six traits are:

**Content/Ideas** – overall topic, degree of focus, and related details.

**Organization** – structure and form, dependent on purpose and audience

**Word Choice** – vocabulary, language, and phrasing

**Voice** – evidence of author's style, personality, and experience

**Sentence Structure** – variety and complexity of sentences

**Conventions** – spelling, punctuation, capitalization, and usage (grammar)

The writing achievement standards for each grade level are clarified through student exemplars. The student exemplars, with supporting rationale, represent various forms of both narrative and expository writing. The majority of writing samples were drawn from provincial writing assessments; information is displayed within writing assessment booklets indicating student writing samples at this level may later be used in provincial publications.

Writing tasks on assessments include both a topic of student choice and assigned prompts. Students used space provided to plan and draft, revise and edit, before writing their final copy. All assignments were completed **independently** within a sixty-minute time frame. Students were reminded to use their writing tools (e.g., dictionary and thesaurus).



## Guidelines for Copying from the Standards

Educators should note that the **published fiction/nonfiction texts within the reading standards have been reprinted by permission of the publisher/owner**; a citation appears at the bottom of each page to provide source information. The materials have been secured with an agreement that they will be viewed only within the document and/or in a read-only electronic version; therefore the reading passages **may not be reproduced** in any form. The student exemplars however, in both the reading and writing sections, can be reproduced but only for use within classrooms.

## Application of Standards

When using the achievement standards for either formative or summative purposes, it is important to consider all elements of the standards and to give students multiple opportunities to demonstrate their abilities. For example, when assessing a student's ability to read, the teacher must consider text complexity, reading strategies the student employs, and various types of responses to text. Similarly, when assessing a student's ability to write, it is important to consider all traits that contribute to quality writing.

## Application of the Reading Standard

Student reading comprehension exemplars reflect responses to grade-appropriate reading texts (i.e., text complexity defined as **appropriate** for the end of a given grade level). Student responses determined to be at an appropriate level reflect the criteria described for appropriate achievement; and student responses identified as strong achievement reflect the criteria described for the strong level. Comprehension responses are defined as:

**Literal** – students recall explicitly stated facts and/or ideas. These responses are not identified as appropriate or strong; the level of achievement is dependent upon the number of questions answered correctly; that is, for appropriate achievement a student responds accurately to **most** literal questions; for strong achievement a student responds accurately to **virtually all** literal questions.

**Inferential/Interpretive** – students connect ideas within the text, demonstrating an ability to identify and understand messages that are implied, but not explicitly stated.

**Personal/Critical/Evaluative** – students make judgments about textual content.

It is expected that students who demonstrate a strong level of achievement will be capable of reading slightly more challenging texts than included within the grade-level documents. With more challenging texts, the student may not consistently demonstrate the criteria for responses defined under strong achievement.

## Application of the Writing Standard

**To obtain appropriate achievement in writing, student writing must consistently demonstrate the level of development described for each trait within the category of the standard.** However, a student whose achievement in writing is identified at an appropriate level may be strong in one or more traits. Equally, to be identified at a strong level of achievement, the student must consistently demonstrate the level of development described within the standard for each trait in the strong category. **When assessing a student's writing achievement for formative purposes, a teacher could focus on the student's ability with respect to each trait. The information gained could inform instruction** to ensure a student achieves the overall level of development identified within the end of grade level achievement standards. The goal is to develop students' proficiency in all the traits of writing as each is important and contributes to quality writing.

## Planning for Individual Instruction with the Standards

**The reading and writing achievement standards and accompanying exemplars may facilitate the design and implementation of individual learning plans for reading and writing outcomes.** The descriptors in the standards are designed on a continuum; therefore, any grade level, indicative of a student's instructional level, may be used to guide planning. This can be achieved by matching the behavior descriptions of appropriate and strong achievement at a grade level reflective of the student's reading and writing ability. Once this level is determined, goals and specific outcomes may be written to reflect the reading and writing standards. The reading and writing standards provide a tool to focus literacy goals for the instructional level of any student.

## Conclusion

The purpose of this CAMET initiative, standards for reading and writing - Entry through Grade 9, is to provide teachers with a tool for assessing student achievement that is consistent with other jurisdictions. The *Reading and Writing Achievement Standards* define **how well a student should be able to read and write** at the end of each grade and are intended as supplementary documents to the *Atlantic Canada English Language Arts Curriculum*.

# **Reading Achievement Standards**

## **End of Grade Nine**

### **Reading Achievement Standards Appropriate and Strong**

#### **Reading Texts**

#### **Student Reading Comprehension Exemplars with Criteria for Response Stories used with Permission**



## Reading Achievement Standards



Reading Strategies and Behaviours Appropriate Achievement	Reading Strategies and Behaviours Strong Achievement
<p>Students</p> <ul style="list-style-type: none"> <li>• check closely for understanding; adjust and use a wide variety of strategies (e.g., generate questions, make connections, analyze, synthesize and evaluate; organize significant information in notes or with graphic organizers)</li> <li>• quickly solve unfamiliar words using a wide range of cues (e.g., dividing words into syllables, using root words/origins to gain meaning; using background knowledge and context cues); use references to find the meanings of unknown /technical words</li> <li>• automatically read and understand most words in range of contexts (vocabulary from grade-level texts, subject terminology, oral language)</li> <li>• read appropriate-level texts with expression and confidence; adjust rates to match form and purpose; use appropriate phrasing, pausing and intonation (most reading at this level is silent)</li> <li>• use context clues, prior knowledge/experience, and knowledge of text forms/ features to verify and adjust predictions while reading; inquire/conduct research to extend knowledge or to clarify when content is confusing or exceeds personal knowledge/experience</li> <li>• use text features (e.g. , table of contents, glossary, captions, headings/subheadings, index, sidebars, charts/diagrams, maps, font) to preview, interpret and locate information</li> <li>• reflect on reading processes and strategies to ensure deeper understanding of content</li> </ul>	<p>Students demonstrating strong achievement apply strategies and exhibit behaviours described at the appropriate level in an increasingly efficient and deliberate manner, <b>and</b></p> <ul style="list-style-type: none"> <li>• show insight with their questions and predictions, based on interpretations of subtle textual details</li> <li>• recognize subtle biases</li> <li>• make sophisticated text-to-text and text-to-world connections based on extensive knowledge gained through broader reading experiences/research</li> </ul>

**Comprehension Responses  
Appropriate Achievement**

Students demonstrating appropriate achievement respond to a variety of comprehension tasks in the manner described below.

<p align="center"><b>Reading “the lines”</b></p>	<p><b><u>Literal Response</u></b> Students</p> <ul style="list-style-type: none"> <li>• respond accurately to most literal questions when reading longer, denser texts; skim large amount of text in search of information; research, in systematic ways, specific information from a variety of sources</li> <li>• identify key story elements (setting, characters, events, problem/resolution, theme/lesson) of a narrative text; explain how events are related to the theme</li> <li>• distinguish between main ideas and supporting details; concisely summarize key information</li> </ul>
<p align="center"><b>Reading “between the lines”</b></p>	<p><b><u>Inferential/Interpretive Response</u></b> Students</p> <ul style="list-style-type: none"> <li>• make logical inferences about multiple complex characters (i.e., motivations, traits, feelings, personality) and story events, referring to relevant textual details; describe relationships among characters and effect on plot/subplots or overall theme</li> <li>• interpret relationships among ideas to draw conclusions (e.g., plot, sequence, cause/effect, problem/solution) or make comparisons; support responses with relevant details</li> <li>• use context clues, prior knowledge, and reference tools (e.g., dictionary, glossary) to explain the meaning of new vocabulary/technical terms; interpret subtle shades of meaning, figurative and descriptive language; interpret symbols (objects, events, motifs) used by author to convey meaning</li> <li>• interpret/use text features to understand the text (headings and subheadings, cut-aways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars), make general inferences using this information</li> </ul>
<p align="center"><b>Reading “beyond the lines”</b></p>	<p><b><u>Personal/Critical/Evaluative Response</u></b> Students</p> <ul style="list-style-type: none"> <li>• make personal connections: compare/contrast with personal experiences/ relevant prior knowledge; make logical text-to-text, text-to-world comparisons; connect characters within and across texts/genres by circumstances, traits or actions; consider more than one point-of-view</li> <li>• make connections between the social/moral issues of the present and those presented in realistic/historical fiction, biographies, satire and other genres</li> <li>• express and support personal reactions, preferences for, and opinions about; particular texts, authors, illustrators and genres with specific details/examples; express changes in personal viewpoint/ideas as a result of reading a particular text</li> <li>• explain how the different elements of author’s style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism, tone) creates meaning and reaction; evaluate author’s effectiveness by providing relevant examples</li> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> <li>• evaluate purpose, structure, and characteristics of a variety of text forms (e.g., short story, play, ballad, report, explanation, persuasive, biography, science fiction, high fantasy); explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience</li> </ul>

Comprehension Responses Appropriate Achievement	Comprehension Responses Strong Achievement
<p><b>Sample Questions/Tasks</b></p> <p>The following types of questions/tasks may be used to assess students' comprehension.</p>	<p>Students demonstrating strong achievement respond precisely to questions/tasks described at the appropriate level. They also</p> <ul style="list-style-type: none"> <li>• handle effectively more complicated/longer texts containing new and unfamiliar concepts and ideas; reread and skim large amounts of information for details</li> <li>• determine accurately importance of information</li> </ul>
<p><b><u>Literal Response</u></b></p> <ul style="list-style-type: none"> <li>• <i>What new information did you learn from reading and viewing this selection?</i></li> <li>• <i>Summarize what you have found so far. What key words did you note to help you remember?</i></li> <li>• <i>Where would you begin to construct a timeline to plot the events in this autobiography?</i></li> <li>• <i>Why is ____ (event/action of character) important to the story?</i></li> <li>• <i>What were the key ideas in the information you read/viewed? Why did you identify them as important?</i></li> <li>• <i>Provide the "gist" of this article in twenty words or less.</i></li> </ul>	
<p><b><u>Inferential/Interpretive Response</u></b></p> <ul style="list-style-type: none"> <li>• <i>Describe ____ (character) at the beginning of the story and at the end of the story. What caused this change?</i></li> <li>• <i>In what ways did the weaknesses/strengths of the character affect the chain of events in the story? How would the story be different if the character had acted differently?</i></li> <li>• <i>What is the theme or message of this selection? What do you think the author/poet wants you to think about and remember?</i></li> <li>• <i>What does this word mean? What helped you figure that out?</i></li> <li>• <i>Explain and give an example of how the author/poet used metaphor/simile/irony/personification/onomatopoeia.</i></li> <li>• <i>Show me how you used this key to understand the map.</i></li> <li>• <i>Look at this photograph and caption. What information do you learn that adds to the words of the text?</i></li> <li>• <i>How do the text features (e.g. headings, charts, questions) help you understand what you have read?</i></li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate a strong understanding of how story events are interrelated</li> <li>• provide thoughtful inferences supported by specific and relevant examples and by personal knowledge and experience</li> </ul>
<p><b><u>Personal/Critical/Evaluative Response</u></b></p> <ul style="list-style-type: none"> <li>• <i>Which character is most like you? How?</i></li> <li>• <i>How would you have solved the problem?</i></li> <li>• <i>Tell me about your favourite genre. What is it about the genre that engages you?</i></li> <li>• <i>Does the author keep you interested in this selection? How?</i></li> <li>• <i>What does the author do to help you picture this character?</i></li> <li>• <i>The problem is described by ____ .What do you think ____ would say about it?</i></li> <li>• <i>Whose viewpoint is presented? What, if any, opposing viewpoints are presented? Whose viewpoint is missing? Describe the biases and assumptions presented in this selection. Whose interests are served?</i></li> <li>• <i>What are some examples of how the author used exaggeration/subtle misinformation in this piece?</i></li> <li>• <i>What are some similarities and differences between one form/genre (e.g., myths and legends) and another?</i></li> </ul>	<ul style="list-style-type: none"> <li>• synthesize experiences with other texts and prior knowledge to make sophisticated connections</li> <li>• provide insightful explanations and examples</li> </ul>

## Text Complexity

Students select and read independently a range of literary and information texts. Texts include:

- a wide range of genres; some texts (hybrids) combine genres; longer texts, beyond personal experiences, often requiring diverse cultural, historical or social perspectives
- multidimensional mature/challenging themes/ideas (e.g., moral issues: abuse, war, hardship, poverty socioeconomic/social class barriers, racism, sexuality, murder, addiction) that cultivate social awareness and provide insight into the struggles of humanity; age appropriate characters/ information requiring the reader to interpret and connect information/ideas with other texts and subject areas; sometimes themes with layers of meaning that evoke alternative interpretations
- many complex sentence structures (including sentences greater than 30 words); large amounts of description containing information vital to the understanding of the text; more complicated use of dialogue; wide range of declarative, imperative and interrogative sentences
- challenging language (requires context, glossary/dictionary); wide range of literary devices (e.g. figurative language, symbolism, flashbacks, flash forward, time lapses, stories within stories); dialects (regional/historical), some words from other languages, archaic words
- many long multisyllable words (need knowledge of root words/affixes), complex plurals/spelling patterns, many nouns/technical words that are difficult to decode
- variety of challenging illustrations/photographs/complex graphics requiring interpretation that match/add meaning/extend text; much literary text with few or no illustrations
- many lines of print on a page; variation in layout/print styles/font within the same text (many examples of dense print); complex range of punctuation; may feature a wide range of readers' tools /text features (e.g. glossary, pronunciation guide index, italics, scales, legends)

Note: Text complexity is not defined as appropriate or strong. The wide range of unfamiliar content at this level ensures sufficient challenges for all readers.

**Literary** (Realistic/Historical Fiction, Fantasy, Myths, Legends, Poetry, Science Fiction, Mysteries, Satire, Drama, Hybrids)

Texts are characterized by

- varied structures (short stories, plays) with multiple narrators, some longer books requiring sustained reading and recall of information; some collections with interrelated themes
- plots with detailed episodes/subplots/multiple story lines; occasional unexpected twists
- main characters display complexity and unpredictability, i.e. “hero” with shades of good and bad; factors that relate to character development that require inferences; multiple characters revealed through dialogue, actions, thoughts and/or perceptions of others
- some unassigned dialogue from which story action must be inferred; many lines of descriptive language vital to understanding setting, characters, theme, imagery, symbolism, figurative language

**Information** (Content Subject Textbooks, Reports, Directions, Biography, Memoir, Autobiography, Ads, Charts, Maps, Tables, Pamphlets, Graphs, Hybrids)

Texts are characterized by

- heavy content load requiring readers to synthesize information
- topics /explicit ideas/information linked by categories and presented through clear structures (e.g. description, sequence, compare/contrast, problem/solution, cause/effect) at times combined in same text
- variety of formats (paragraphs, columns, boxes, legends, question/answer)
- wide variety of graphics—some dense and challenging—support text; some complicated layouts
- information conveyed through text features (e.g. table of contents, index, glossary, subheadings, captions, sidebars, cutaways, charts, diagrams, maps, keys/legends, bold type)



Read the poem. Answer all the questions in your own words. Refer to the poem when necessary, to reveal that you have a clear understanding of the ideas.

### **The Red Horse**

One day you'll spot a bird  
with an ember in its beak.  
That's when you look for the horse  
that loves to run through fire.

It won't be charred or frizzled  
a bit. White flowers bloom  
over its red body and river  
foam spreads for its mane

and tail. No smoke inhalation  
problems either. It gallops  
hard through the grasses  
spitting flames, this red  
horse trailing blossoms  
and leaves, trampling some too.

Past the canary on a silver  
plate and the cat on a tight-  
rope. Past ferns of all kinds,  
towards the thick smoke  
boiling blue and gray as the  
hills this horse leaves behind.

Lynn Davies

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**Note:** The following exemplars should not be understood as the measure of the right answer, but rather the quality of the response as represented. A student’s interpretation of “The Red Horse” represents one point of view. Poetry is written to evoke the imagination. Responses to this poem might include very different interpretations depending on the imagination of the reader.

### Literal Response - Reading “the lines”

#### 1. What are the key ideas described in this poem? Why do you believe they are important?

(This question generated two levels of response.)

##### Criteria for Appropriate Response

Students identify key ideas and explain how these relate to a personal interpretation of the overall theme.

##### *Student Exemplars (Appropriate - In students’ words and spelling)*

The key ideas in the poem, “The Red Horse” by Lynn Davies are: the horse is strong, mentally and physically, and regardless of the conditions, the horse gallops on. The key ideas in this poem are important because the reader should be able to see themselves as the majestic animal battling “the flames” in their lives.

##### Criteria for Strong Response

Students identify key ideas and provide a thoughtful interpretation of how these relate to the overall theme.

##### *Student Exemplars (Strong - In students’ words and spelling)*

I think the key idea in this poem is that the horse can run through fire without getting hurt. The author talks a lot about how the horse gallops without getting hurt. The author talks a lot about how the horse gallops without getting “charred or frizzled” and it isn’t worried about anything in it’s path. I think this is an important key idea because it shows us that the horse is fearless and makes it a much more powerful and strong symbol in the poem. It makes the horse into a dominant element of the poem and allows us to grasp the true emotion and image of the horse.

**Inferential/Interpretive Response - Reading “between the lines”****2. What is the theme or message in this selection? Explain your interpretation by making references to the poem.**

(This question generated two levels of response.)

**Criteria for Appropriate Response**

Students interpret subtle shades of meaning/ figurative language referring to textual details and relating these to their understanding of the poem’s message.

*Student Exemplars (Appropriate - In students’ words and spelling)*

I believe the theme or message in this section is freedom, because as I read the poem I had a feeling of freedom and I felt the red horse had freedom as well. When I read about a horse running or galloping I always receive a feeling of freedom in being myself or freedom in life. Also, I think the theme has to do with life’s journey and everything you pass when your taking that journey. For example, the different people you meet like the canary on a silver plate or the cat on a tight rope.

I believe that the theme in this poem is hope; a hope that transcends all suffering, and is the offspring of much endurance. I believe that a horse that runs through fire is a person who is unafraid to stand and fight when trouble is near. “No smoke inhalation problems” could mean that though obstacles may try and overwhelm them, they will not be suffocated.

**Criteria for Strong Response**

Students interpret subtle shades of meaning/ figurative language referring to precise, relevant examples and relating these to their understanding of the poem’s message.

*Student Exemplars (Strong - In students’ words and spelling)*

I think the theme or message in this poem is that this red horse is not effected by his surroundings, or he is strong enough to overcome all of them. The poem says, “It gallops hard though the grasses spitting red flames,” this sentence makes me believe that the theme is that this horse is running through fire without getting burned, almost as if it’s not there. I also believe that the theme is that this horse can escape his surroundings, “boiling blue and gray as the hills the horse leaves behind,” this sentence makes me think that this horse can run away from danger without a second guess.

I think that the main theme is to face your fears in a fearless, determined way, “loves to run through fire”, I believe that the fire represents what we are afraid of. The fact that the horse love to run through it signifies that it is fearless. “No smoke problems either. It gallops hard...); I think that this passage means that it won’t let anything stand in its way (hence, smoke) and that it will “gallop hard” through it obstacles/what stands in its way.

**Personal/Critical/Evaluative Response - Reading “beyond the lines”****3. What do you think this poet wants you to think about when reading the poem?**

(This question generated two levels of response)

**Criteria for Appropriate Response**

Students make personal connections and logical text-to-world comparisons.

*Student Exemplars (Appropriate - In students' words and spelling)*

I think the poet wants to think about why the red horse is galloping through the grass and past the blossoms. I think she wants us to think about what the horse is running toward, or what “thick smoke boiling blue and gray” represents for each one of us. The poem also mentions trampling some blossoms and leaves, and I think the author wants us to think about what we might trample over in our lives or the obstacles we may have to overcome to reach our goals.

**Criteria for Strong Response**

Students synthesize knowledge to make personal connections and logical text-to-world comparisons.

*Student Exemplars (Strong - In students' words and spelling)*

I think the poet wants you to think about a imaginative/fictious horse galloping freely through a field. A horse usually represents freedom and being carefree, therefore these emotions/feelings were emitted as I read. I also think that the poet meant to have the smoky fires represent something we are afraid of; the horse loved to run through it, so it loved to face its fears. Which is what I think the poet is trying to communicate: face your fears.

**4. Explain and give an example of how the poet uses metaphor in this poem.**

(This question generated two levels of response.)

**Criteria for Appropriate Response**

Students demonstrate an understanding of a literary device (i.e. metaphor) and apply this to their explanation of the poet's style/technique.

*Student Exemplars (Appropriate - In students' words and spelling)*

I think a metaphor for this poem would be “White flowers bloom over its red body and river foam spreads for its mane and tail.” The poet uses metaphore in this poem to create imagery for the reader's mind. Another good example of this would be “this red horse trailing blossoms and leaves.”

**Criteria for Strong Response**

Students demonstrate an understanding of a literary device (i.e. metaphor) and apply this to their insightful explanation of the poet's style/technique.

*Student Exemplars (Strong - In students' words and spelling)*

There are many metaphors in this poem, one of them is, "It gallops hard through the grasses spitting flames," this sentence gives the fire the qualities of the horse, saying it can gallop through the grass. I think the author used metaphors in this poem to give the symbol of the horse some artistic aspects and qualities, trying to make the horse more of a symbol rather than an actual horse. A horse would not be able to run through fire without being burned so I think the author is trying to show the greatness and aura of the horse.

## Simple Technology:



**Jim Andersen's method of producing hydrogen gas is simple and effective.**

Photograph:  
Jim Andersen

**Fossil fuels are on the way out. Scientists predict that Earth's resources of oil and gas will be depleted by the year 2035.**

The fact is that we rely on fossil fuels for almost every aspect of our lives: in our homes, for our economy, and to fuel our cars. Although there is a finite amount of this kind of energy, we continue to overload our roads—more people are driving cars today than ever before!

The second concern about our consumption of fossil fuels relates to the health of our planet. Almost 25 percent of human-generated greenhouse gases comes from transportation. As more vehicles take to the streets, harmful emissions (carbon dioxide) add to the greenhouse effect and affect climate change. Furthermore, it is estimated that, worldwide, nearly one billion people living in urban areas die from complications due to air pollution. Cars are a major contributor to those deaths. Clearly, we need an alternative—and fast.

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# Super Potential

## Hydrogen: Fuel of the Future

One source of non-polluting, renewable energy available now is **hydrogen gas**. In fact, automakers are already producing vehicles that burn hydrogen and leave nothing behind but clean water. Ballard Industries, located in Burnaby, British Columbia, developed the hydrogen fuel cell. Today, Ballard Industries is one of the leading fuel-cell manufacturers in the world. However, while hydrogen is the most abundant element in the universe, it is always found in combination with other elements. Water, for example, is a combination of hydrogen and oxygen. There are many processes that can be used to isolate the hydrogen needed to fuel the cell. For example, **electrolysis** separates water ( $H_2O$ ) into hydrogen ( $H_2$ ) and oxygen (O), but this process requires enormous amounts of electricity. What we need is an efficient, affordable way to extract large quantities of hydrogen.

## Solving the Problem

Jim Andersen, an inventor from New Brunswick, has patented an inexpensive method of producing hydrogen gas. Andersen's method uses water, aluminum, and **caustic soda**, an ingredient in common household products such as Drano.

Here's how Andersen's method works. The caustic soda is dissolved in a tank of tap water. Aluminum pellets are dropped on the surface of the solution, causing a chemical reaction. The

oxygen in the water attaches itself to the aluminum, forming dense matter called **alumina**. The alumina sinks to the bottom of the tank, and what remains is hydrogen.

Scientists already knew that hydrogen could be produced this way. They believed, however, that they had to keep replacing the caustic soda to get the chemical reaction. This method made the process very expensive. Andersen showed that the caustic soda acts as a **catalyst**, something that causes a reaction but does not get used up itself. He found that as long as the water and the aluminum are replaced, the caustic soda would not run out.

## Garbage In—Hydrogen Out

Andersen's method not only creates clean fuel, but it might also create a market for some of our undesirable garbage.

- Old pop cans, aluminum foil, and shavings from steel mills are sources of aluminum.
- Contaminated water or waste water can be used because the quality of the water does not affect the reaction.
- The alumina that collects on the bottom of the tank can be recycled back into aluminum to make more pop cans.

The prospect of getting clean fuel from garbage is pretty exciting. So fasten your seat belts and hang on to your pop cans—here comes the future!

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**Literal Response - Reading “the lines”**

1. **Your science class is going to meet Jim Andersen and take a tour of his lab. Before you leave for the trip, you need to be as informed as possible. Using a graphic organizer of your choice, show your understanding of the selection by making notes on the main ideas and supporting details.**

(This question generated two levels of response.)

**Criteria for Appropriate Response**

Students distinguish between main ideas and supporting details; concisely summarize key information.

*Student Exemplars (Appropriate - In students’ words and spelling)*

Notes	Supporting details
fossil fuels are harmful	nearly one billion people living in urban areas die from complications due to air pollution
Hydrogen can be made cheaply and easily.	Instead of using electrolysis, hydrogen gas can be made cheap by combining water, aluminum, and caustic soda.
Transportation is the main cause of fossil fules.	Almost 25 percent of human-generated greenhouse gases comes from transportation.
Hydrogen fule can be made with some of our garbage	Waste aluminum from factories, or even soda cans, can be used to create hydrogen fule.

Main ideas	Supporting details
Fossil Fuels will be disappearing by 2035	<ul style="list-style-type: none"> <li>• We rely on it for almost everything</li> <li>• The health of the planet</li> <li>• Nearly 1 million people die due to fossil fuels</li> </ul>
Hydrogen-the fuel of the future	<ul style="list-style-type: none"> <li>• automakers are making cars that run by Hydrogen (Ballard Industries)</li> <li>• Hydrogen is a source of non-polluting, renewable energy</li> </ul>
Solving the problem	<ul style="list-style-type: none"> <li>• Jim Andersons method: caustic soda is dissolved in tap water. Aluminum pellets are dropped in, causing a chemical reaction. The water attaches itself to the Aluminum (alumina)</li> </ul>
Garbage in-Hydrogen out	<ul style="list-style-type: none"> <li>• Andersons method also creates a market for some of our undesirable garabage.</li> </ul>



## SIMPLE TECHNOLOGY- SUPER POTENTIAL–Student Reading Exemplars Grade 9

### Criteria for Strong Response

Students distinguish between main ideas and supporting details; accurately determine the importance of information by including precise references from the text.

<i>Student Exemplars (Strong - In students' words and spelling)</i>	
<b>Main Idea</b>	<b>Supporting details</b>
Fossil fuels are running out.	“Scientists predict that Earth’s supply of oil and gas will be depleted by 2035.”
Driving & burning fossil fuels is bad for the environment.	“Almost 25% of Green house gases come from human transportation.”
Hydrogen gas could be the fuel of the future.	“Burns clean leaves behind only clean water. “Hydrogen is the most abundant element in the universe.”
New method could be the answer to making cheap hydrogen gas.	“As long as aluminum and water are replaced the caustic soda can’t run out.” “Old cans, aluminum foil can be used.” “Quality of water doesn’t matter.” “Aluminum can be recycled into aluminum.”

### Inferential/Interpretive Response - Reading “between the lines”

#### 2. Use the headings, photographs, diagram, and caption (text features) to write some questions that you think might be answered in the selection.

(This question generated one level of response)

#### Criteria for Appropriate Response

Students interpret text features (headings, photographs, diagrams, and/or captions), and make general inferences using this information.

<i>Student Exemplars (Appropriate - In students' words and spelling)</i>
<ul style="list-style-type: none"> <li>• What is simple technology about? How is Jim Anderson’s method of producing hydrogen gas simple and effective? What do you use to make hydrogen gas?</li> <li>• What is the problem? What are they going to change about the garbage? How can hydrogen help fuel the future? Why do scientists think that earth’s resources will be depleted by 2035? What is Jim Andersen’s method? Who is Jim Andersen?</li> </ul>

**Personal/ Critical/Evaluative Response: Reading “beyond the lines”**

3. From the information in the selection, is it realistic to be optimistic about the state of the environment? Support your conclusion with specific references from the selection. Your answers may be written in point form.

(This question generated two levels of response.)

**Criteria for Appropriate Response**

Students express and support a personal reaction with references from the text.

*Student Exemplars (Appropriate - In students' words and spelling)*

- No its not realistic to be optimistic about the state of the environment.
  - complications due to air pollution have killed one billion people world wide (estimated)
  - greenhouse gases are affecting climate change

**Criteria for Strong Response**

Students express an insightful personal reaction, providing explanations and examples

*Student Exemplars (Strong - In students' words and spelling)*

In my opinion I think it is very realistic to be optimistic about the state of the environment. I think we need to be more aware on what we are doing to our planet, however. In this article it explains that 25 percent of human-generated greenhouse gases comes from transportation. Hydrogen is now becoming and being called “fuel of the future.” When hydrogen gas burns it leaves nothing behind but clean water. This change would have a big impact on the environment and our health. If everyone decided to have one of the new hydrogen burning automobiles, they environment would become a far better place then what it’s becoming if we keep it the way it is.

- a) Literal Response - Reading “the lines”**
- b) Inferential/Interpretive Response – Reading “between the lines”**

**4.a) Effective readers use strategies to help them make sense of their reading (e.g., read more slowly). List any strategies you use.**

**b) Look back at the selection. Find a place in the selection where you used a reading strategy. Explain what you did and how it helped your understanding.**

(This question generated one level of response.)

**Criteria for Appropriate Response**

Students use a wide variety of strategies and reflect on reading processes to ensure deeper understanding of content.

*Student Exemplars (Appropriate - In students' words and spelling)*

a) Some strategies that I used were:

- re-reading parts
- reading slowly
- thinking about what I read
- relating what I read to real-life

b) A place where I used a reading strategy was the solving the Problem part. I re-read this part because I was a little confused at first. I was not sure what he was doing at first, then I re-read, and also slower and I understood better what he was telling us.

a) Some strategies I use are:

- re-reading
- writing good points down
- and reading slowly

b) While I was reading I copied down some important points of the selection. It helped me out because I read and understood it better. I understood it better because I re-wrote it in my own words.

a) reread

- make connections
- ask questions
- read slower
- think about what I'm reading

b) When it was talking about greenhouse gases and cars polluting I made connections with my life because I went over this in Science class. It helped me understand because I understood what I was reading about.

Read the story. Answer all the questions in your own words. Refer to the story when necessary, to reveal that you have a clear understanding of the ideas.

### THE STORY OF AN HOUR

Knowing that Mrs. Mallard was afflicted with heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

5 It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed". He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

10 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

15 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all a quiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

20 There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

25 She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

30 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the colour that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will – as powerless as her two white slender hands would have been.

35 When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes.

They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body. She did not stop to ask if it were or were not a monstrous joy that held her.

A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door—you will make yourself ill. Louise, what are you doing? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in the very elixir, or substance, to prolong life through that open window.

Her fancy was running riot along those days ahead of her; spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's persistent requests. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom. Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

*Kate Chopin*

Please note, the comprehension response questions and student exemplars that accompany *The Story of an Hour* will be replaced in September 2009. They do not sufficiently reflect the level of explanation students are expected to provide at the end of grade nine according to the benchmark in the updated reading standard.

### Literal Responses – Reading “the lines”

1. **Why did Mrs. Mallard’s sister, Josephine, speak to her “...in broken sentences; veiled hints that revealed in half concealing truth” (lines 3-4)?**

(This question generates one level of response.)

#### Criteria for Response

Students respond accurately to the literal question, giving the reason for breaking the news gently to Mrs. Mallard.

*Student Exemplars (Appropriate – In students’ words and spelling)*

- It was because Mrs. Mallard had heart trouble and Josephine knew that. So Josephine didn’t want to shock her too much when she told her about her husband’s death.
- Josephine knew “that Mrs. Mallard was afflicted with heart trouble” (line 1) so she was careful when she told her that her husband died.
- Josephine knew that her sister had a bad heart so she just told her some of the details about the accident when she told her Mr. Carson died.

### Interpretive/Inferential Responses – Reading “between the lines”

2. **Give three different hints from the story (between lines 17 and 34) which foreshadow a change in Mrs. Mallard’s life.**

(This question generates one level of response.)

**Criteria for Response**

Students provide three examples from the story that hint or foreshadow a change in Mrs. Mallard’s life.

*Student Exemplars (Appropriate – In students’ words and spelling)*

- It hints that Mrs. Mallard’s life would change in lines like
  - 1) There were patches of blue sky ... through the clouds. (line 21)
  - 2) Trees were all a quiver with the new spring life. (lines 17-18)
  - 3) Something was coming to her and she was waiting for it. (line 30)
- Three examples of foreshadowing are:
  - 1) delicious breath of rain in the air (line 17)
  - 2) something coming to her and she was waiting for it ... (line 30)
  - 3) the notes of a distant song ... reached her faintly (lines 18-19)
- Mrs. Mallard’s life would change because it said
  - 1) “But she felt it, creeping out of the sky, reaching toward her...” (lines 31-32)
  - 2) “...and countless sparrows were twittering in the eaves.” (lines 19-20)
  - 3) “But now there was a dull stare in her eyes...” (line 27)

**3. What irony is revealed in Mrs. Mallard’s reactions to the news of her husband’s death?**

(This question generates one level of response.)

**Criteria for Response**

Students rationalize the irony in Mrs. Mallard’s behaviour following the news of her husband’s death.

*Student Exemplars (Appropriate – In students’ words and spelling)*

- There is irony in the lines:
  - “She said it over and over under her breath: free, free, free!” (line 38)
  - “There would be no one to live for her during those coming years; she would live for herself.” (lines 49-50)
  - “But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely.” (lines 46-47)
- Mrs. Mallard’s reactions show irony when they say things like
  - 1) “Go away. I am not making myself ill.”
  - 2) “Free! Body and soul free!”
  - 3) “And she opened and spread her arms out to them in welcome.”
- Mrs. Mallard behaved different than most women who lose their husbands.
  - 1) She would live for herself. (line 50)
  - 2) Her eyes stayed clean and bright. (line 40)
  - 3) Her pulses beat fast, and her blood warmed and relaxed every inch of her body. (lines 40-41)

**4. Choose two *contrasting words or phrases* that show how Mrs. Mallard viewed life with and without her husband.**

(This question generates two levels of response.)

**Criteria for Appropriate Response**

Students show one example of Mrs. Mallard’s feelings towards her husband.

*Student Exemplars (Appropriate – In students’ words and spelling)*

- Mrs. Mallard loved him sometimes. Often she had not.
- She thought life might be long yesterday and she prayed it would be long today.
- She saw beyond that bitter moment of grief a long procession of years to come that would belong to her alone, and she welcomed it with open arms.

**Criteria for Strong Response**

Students differentiate the feelings that Mrs. Mallard has for her husband, with two contrasting words or expressions.

*Student Exemplars (Appropriate – In students’ words and spelling)*

- Mrs. Mallard had a “vacant stare, and the look of terror ...went from her eyes.” (lines 38-39) Then “there was a feverish triumph in her eyes...” (lines 67-68)
- “There would be no one to live for her during those coming years; she would live for herself.” (lines 49-50)
- She had lived “...in that blind persistence...” (line 50) and “...in that brief moment of illumination.” (line 53)

**5. What is the double meaning in the phrase “life might be long” (lines 65-66)?**

(This question generates two levels of response.)

**Criteria for Appropriate Response**

Students define the phrase “life might be long”, providing only one meaning.

*Student Exemplars (Appropriate – In students’ words and spelling)*

- The expression means she wants to live free for a long time.
- It means Mrs. Mallard would have a long life without her husband.
- “Life might be long” means she would like to live a long life without her husband.



**Criteria for Strong Response**

Students explain the double meaning of the phrase “life might be long”.

*Student Exemplars (Strong – In students’ words and spelling)*

- Now that her husband is gone, she wants her life to be long so she can enjoy it. Before, she dreaded the thought of living a long life and to be “strapped down” by her husband.
- Before her husband had died she was hoping life would be short. After her husband’s death she wanted life to be long, she wanted the freedom of being herself.
- The previous day she did not want to live long if it meant being enslaved to her husband. This day she wants to live long as she thinks she is free. The Irony is that she will die by the end of the story.

## Inferential/Interpretive Response – Reading “between the lines”

1. Review the following table to respond to the question below.

### Wind Speed (kt)

Month	Average	Hi	Date	Dominant Direction
1	6.8	40.9	22	W
2	6.1	42.6	2	W
3	7.7	40	21	NW
4	6.3	41.7	2	W
5	6.4	33.9	11	NW
6	5.1	28.7	3	SSE
7	4.4	30.4	3	SSE
8	5	30.4	20	SSE
9	6.1	37.4	15	S
10	7.1	52.2	29	NW
	<b>6.1</b>	<b>52.2</b>	<b>OCT</b>	<b>NW</b>

In months 6, 7 & 8 (June, July & August), the wind follows a different trend than in the other months. Why do you think this is so? What evidence can you provide?

(This question generated two levels of response.)

#### Criteria for Appropriate Response

Students interpret relationships among ideas to draw conclusions; support responses with relevant details.

#### *Student Exemplars (Appropriate - In students' words and spelling)*

- I think that the wind follows a different trend because June, July and August are summer months, and that is when there is less wind. Plus, in the summer it shows that the wind comes from SSE which is a different direction from any other month.
- I think this is so because Months 6, 7, 8, are warm summer months and the wind probably blow from where it is warm and the wind is less. The direction in these months is from the SSE. Also the wind speed is less.
- I think it has to do with the earth moving around so the wind comes from different positions. The evidence I have is the first few months the wind comes from a North/west direction. Those 3 months (June-July-August) and 1 other come from a south/east direction.

**Criteria for Strong Response**

Students interpret relationships among ideas to draw conclusions; support responses with thoughtful inferences that include personal knowledge and experience.

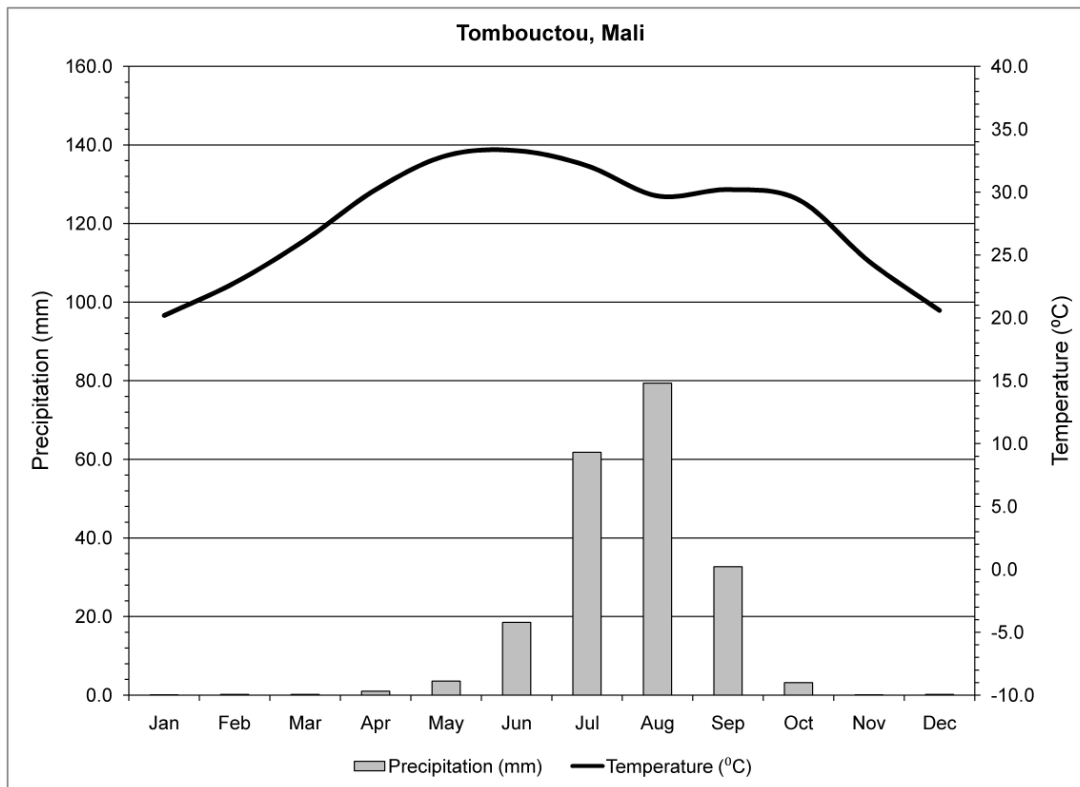
*Student Exemplars (Strong - In students' words and spelling)*

- I think that the wind follows a different trend during June, July, and August because during those months the Sun is close to the Earth, thereby forcing more hot air to rise and thereby changing the wind, as the evaporation of water in the air is the cause of the wind.
- The wind follows a different trend in months 6, 7, and 8 because at that time the Northern Hemisphere is in summer and the Southern Hemisphere is in winter. This means that the air in the North is hot (causing high pressure) and the air in the South is cold (causing low pressure). Since air moves from an area of high pressure to an area of low pressure, air from the North will be flowing down to the South, thus giving us a SSE wind direction in these months.

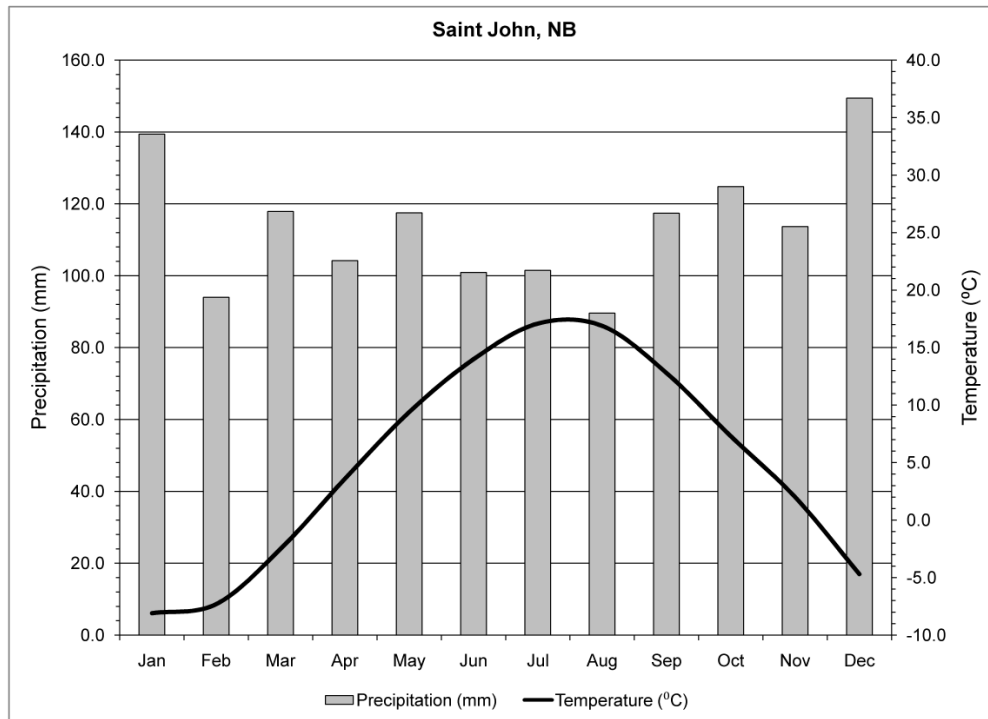
**Inferential/Interpretive Response – Reading “between the lines”**

2. Review the two climographs to respond to the questions below.

**AREA A**



## AREA B



### Comparing Climographs – What considerations would a person have to put into building a home in Area A as opposed to Area B?

(This question generated two levels of response.)

#### Criteria for Appropriate Response

Students interpret relationships among ideas to draw conclusions; support responses with relevant details.

#### *Student Exemplars (Appropriate - In students' words and spelling)*

- When building a home in “Area A” you would have to consider the heat, a house expands with lots of heat. In “Area B” you need to consider the cold weather, so you need to have insulation and electrical. As well with the warmer months in Area B you might need air conditioning and such.
- In area A homes would have to withstand hot temperatures and next to no precipitation except Jul-Sept. In area B homes would have to withstand lots of precipitation all year long and both hot and cold temperatures.

**Criteria for Strong Response**

Students interpret relationships among ideas to draw conclusions; support responses with thoughtful inferences that include personal knowledge and experience.

*Student Exemplars (Strong - In students' words and spelling)*

- In Area A you would get mostly all hot weather with no rain or hardly ever any rain, you would want to build a house in a shady area with lots of trees to keep you cool. In Area B you would have more rainy days than more hot so you would want their to be a place that can provide shade when it's hot, can keep you dry when rainy but also give heat when it becomes cool.
- For someone living in area A, they would have to take high heat and less precipitation in mind. So they would have to worry about well water and windows to keep cool. In area B, they would have to keep in mind that it rains a lot and has cold weather. So they would have to worry about how well the house is insulated and have a good basement.

**Inferential/Interpretive Response – Reading “between the lines”**

**3. Review the Monthly Climatological Summary to respond to the questions below.**

**Monthly Climatological Summary**

City: Saint John, NB      Elevation: 25m      LAT: 45°16' 10" N      LONG: 66° 03'40" W

Temperature (°C), Rain (mm), Wind Speed (kt)

Day	Mean Temp	High	Time	Low	Time	Heat Deg. Days	Cool Deg. Days	Rain	Avg. Wind Speed	High	Time	Dom. Direction
1	12.5	15.4	2:00p	10.3	7:30a	5.8	0	0	3.8	13.9	2:00p	SE
2	13	14.8	1:30p	10.6	12:00m	5.3	0	25.4	9.6	33	2:00p	ESE
3	10.7	14.1	2:30p	7.2	5:30a	7.6	0	0.2	12.4	37.4	4:00p	S
4	10.2	12.3	1:00p	8.5	8:30a	8.1	0	0	9.9	24.3	9:00a	WSW
5	9.9	13.4	2:30p	6.7	7:30a	8.4	0	0	6.7	20	2:30p	W
6	9.6	13.1	4:00p	6.8	7:30a	8.8	0	0	6.2	20.9	4:30p	W
7	8.9	12.7	3:00p	6.9	1:00a	9.4	0	0	6.8	24.3	10:30a	NW
8	10.6	16.1	2:00p	6.1	5:30a	7.7	0	0	6.1	23.5	2:30p	W
9	12.8	14.9	5:30p	10.8	1:30a	5.5	0	1.2	6.8	23.5	12:00p	S
10	14.2	17.8	3:00p	11.3	7:30a	4.1	0	0.2	8.9	28.7	1:30p	W
11	12.8	16.8	4:30p	9.4	8:00a	5.5	0	0	8.1	20.9	7:30a	NW
12	11.2	15.7	4:30p	7.4	8:00a	7.1	0	0	3.8	15.7	2:30p	NW
13	10.6	14.5	4:00p	7.8	7:00a	7.7	0	1.6	3.6	17.4	3:30p	NW
14	9.1	11.9	4:00p	4.4	7:00a	9.3	0	0.2	8.5	31.3	9:30p	S
15	11.3	14	1:00p	9.3	6:30a	7	0	0	4.3	24.3	12:30a	S
16	10.6	12.2	10:30p	8.5	3:00a	7.7	0	5.6	3.9	16.5	11:00a	S
17	9.8	12.1	12:30a	6.9	12:00m	8.5	0	1	8.3	23.5	11:00a	NW
18	6.3	10.9	5:00p	2.9	7:30a	12	0	0	4.4	19.1	9:00a	NW
19	5.1	10.9	5:00p	0.9	8:00a	13.3	0	0	3.1	16.5	1:00p	NNE
20	5.1	10.1	4:00p	0.9	8:30a	13.2	0	0	4.1	17.4	11:30p	NNW
21	6.6	10.4	3:30p	3.3	3:30a	11.7	0	0	3	13.9	9:30p	NNW
22	5.3	7.6	12:30a	1.4	12:00m	13	0	0.4	8.3	30.4	1:00p	NNE
23	3.6	8.9	5:00p	-0.7	8:30a	14.7	0	0	6.9	23.5	12:30a	NW
24	7.4	13.7	4:00p	3.3	7:00a	10.9	0	0	4.6	17.4	2:00p	W
25	8.6	11.6	3:00p	4.4	4:30a	9.7	0	0	5.7	21.7	4:00p	S
26	12.9	15.1	1:30p	10.2	12:30a	5.4	0	11.2	13.5	31.3	2:30p	ESE
27	11.3	15	2:30p	8.6	8:30a	7	0	25	4.2	20	2:30a	S
28	15.3	17.3	3:00p	12.3	10:00p	3	0	51.6	11.3	33	3:00a	ESE
29	8.5	12.9	12:30a	5.1	11:00p	9.8	0	4	19	52.2	5:30a	S
30	4.4	6.4	4:00p	2.6	6:30a	13.9	0	0	9.2	25.2	5:30a	WSW
31	5	7.8	5:30p	1.4	8:30a	13.3	0	0	6.6	21.7	4:30p	NW
<b>9.5</b>	<b>17.8</b>	<b>10</b>	<b>-0.7</b>	<b>23</b>	<b>2</b>	<b>74.4</b>	<b>0</b>	<b>127.6</b>	<b>7.1</b>	<b>52.2</b>	<b>29</b>	<b>NW</b>

**This set of data is from a series of consecutive days. Analyze it and decide if the data was measured in the spring or fall of the year. Give evidence to justify your conclusion.**

(This question generated two levels of response.)

#### **Criteria for Appropriate Response**

Students interpret relationships among ideas to draw conclusions; support responses with relevant details.

##### *Student Exemplars (Appropriate - In students' words and spelling)*

- I would say that this data was measured in the fall because the temperature is not freezing cold but it's chillier than what it would be in the summer. Also the winds aren't very high, so it wouldn't be the Spring the winds are usually higher.
- Looking at the data provided, in my opinion, the season is fall/autumn. The reasons for my answer is the temperatures are "warmer" and there isn't a lot of precipitation. If it was spring there would be more rain and a lot higher temperatures.

#### **Criteria for Strong Response**

Students interpret relationships among ideas to draw conclusions; support responses with thoughtful inferences that include personal knowledge and experience.

##### *Student Exemplars (Strong - In students' words and spelling)*

- I think the data is measured in the fall. I think this because the temperatures are warmer at the beginning of the study and colder near the end. It also doesn't rain that much in the fall and it shows that only eleven days had a bit of rain. The wind speed started off low and gradually made its way up. I think this is because there isn't much wind in the summer going into fall.
- I think it was fall. I say this because it had the normal temperatures like fall and it got real cold at night. In Spring it doesn't get very cold it stays mid temperature. There wasn't a lot of rainy days & in spring it rains non stop. It was also always a little windy and there is always wind in October.





**Writing Achievement Standards and Writing Prompts for Student  
Writing Assignments**

**End of Grade Nine**

**Writing Achievement Standards  
Appropriate and Strong**

**Student Writing Exemplars with Rationales**



## Writing Achievement Standards



### Writing Strategies and Behaviours End of Grade Nine

Students:

- select and develop a topic based on a purpose; demonstrate awareness of audience and competence crafting a variety of text forms (including hybrids)
- write with purpose and understand the influence of the writer
- gather ideas from a variety of sources and use a framework (e.g. web, graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections; apply knowledge of copyright/plagiarism
- draft a piece of writing making critical choices about ideas/content based on the purpose and intended audience, often using word processing software
- independently re-read to add to, delete from, or reorganize the text to clarify and strengthen content
- request, obtain, and make decisions about, constructive criticism
- refine writing to enhance impact
- select linguistic (e.g., analogy, colloquialism, figurative language, flattery) and print devices (e.g., print size, font, page design) designed to influence audience
- reread writing aloud for fluency; make changes to sentence structures and word choices to provide variety
- use appropriate tools (e.g., dictionary, thesaurus, grammar checker, and text models) to edit conventions, and strengthen word choice
- use a variety of publishing formats (e.g., books, pamphlets, posters, web sites) with appropriate text and text features
- use specific devices to achieve purpose (instruct, persuade, entertain)
- explain form choice as it pertains to purpose and intended audience

Students demonstrating **strong achievement** consistently apply the strategies and behaviours listed above. They take more risks and attempt techniques observed during independent reading/viewing.

<b>Traits of Writing</b>	
	<b>Appropriate Achievement</b>
	Students
<b>Content</b> overall topic, degree of focus, and related details	<ul style="list-style-type: none"> <li>define a specific topic with a main idea that supports the purpose and audience</li> <li>develop ideas relevant to the topic</li> <li>elaborate on the main idea, add relevant details, and maintain focus with minimal distractions</li> </ul>
<b>Organization</b> structure and form, dependent on purpose and audience	<ul style="list-style-type: none"> <li>select an appropriate form and use an engaging introduction that includes the purpose</li> <li>use an underlying structure to present ideas (e.g., temporal sequence, cause and effect, compare and contrast)</li> <li>has well-developed paragraphs with smooth transitions</li> <li>has a definite conclusion</li> </ul> <p><b>See <i>Text Forms</i> for elements of literary and information texts</b></p>
<b>Word Choice</b> vocabulary, language, and phrasing	<ul style="list-style-type: none"> <li>include interesting words and/or technical/subject-specific language to enhance meaning (strong nouns and verbs, colourful adjectives and adverbs)</li> <li>use figurative language (e.g., metaphor, analogy, symbolism)</li> </ul>
<b>Voice</b> evidence of author's style, personality, and experience	<ul style="list-style-type: none"> <li>skillfully connect the audience to the topic</li> <li>show care and commitment to the topic</li> <li>generate strong feeling, energy, and individuality</li> </ul>
<b>Sentence Structure</b> variety and complexity of sentences	<ul style="list-style-type: none"> <li>include well-crafted sentences (pronoun references, expanding and contracting sentence elements) to support meaning and readability through coherent paragraphs</li> <li>vary sentence length for rhythmic flow</li> </ul>
<b>Conventions</b> spelling, punctuation, capitalization, and usage (grammar)	<ul style="list-style-type: none"> <li>include internal punctuation (e.g., commas, semi-colons, colons, dash, hyphen, parentheses, apostrophes) and paragraphing of dialogue</li> <li>apply correct grammatical structures that make the text readable (numbers, apostrophe, contractions, plurals, conjunctions, all parts of speech, etc.)</li> <li>correctly spell almost all words; use spelling support (e.g., dictionary, spell checker); correctly use homophones</li> <li>use a range of print characteristics and layout to enhance the meaning (e.g., headings, visuals, white space, italics, bold, font size, and style)</li> </ul>

<b>Traits of Writing</b>	
<b>Strong Achievement</b>	<b>Conference Prompts</b>
Students	
<ul style="list-style-type: none"> <li>define a specific topic with a main idea that captures the purpose and audience</li> <li>remain focused on the main idea, with original, thoughtful and/or compelling ideas</li> <li>provide relevant supportive reasoning and maintain focus throughout</li> </ul>	<p><i>What specific details do you think would enhance this part for your audience?</i></p> <p><i>What can be accomplished through this piece of writing?</i></p>
<ul style="list-style-type: none"> <li>introduce with a compelling statement that informs purpose</li> <li>include smooth paragraphs with fluid transitions</li> <li>vary the organizational structures to enhance interest (e.g., hybrids, flashback, story within a story) and use a variety of ways to focus the topic (e.g., time structures, theme)</li> <li>include a supportive and effective conclusion</li> </ul> <p>See <i>Text Forms</i> for elements of literary and information</p>	<p><i>What did you do to help you organize your writing before you began?</i></p> <p><i>Here's where I got confused _____</i></p> <p><i>How can you show that this part connects to the part you wrote here?</i></p>
<ul style="list-style-type: none"> <li>effectively include vivid descriptive vocabulary/ precise technical words (strong nouns and verbs, colourful modifiers)</li> <li>use figurative language effectively</li> </ul>	<p><i>Find a place in your writing where you wrote so the reader could visualize.</i></p> <p><i>Show me the thesaurus words that you used to replace some of your ordinary words?</i></p> <p><i>What are some words we've been learning in (subject area) that would help you tell about this topic?</i></p>
<ul style="list-style-type: none"> <li>skillfully connect with the audience by sharing thoughts, feelings, inner conflict, and convictions</li> <li>demonstrate a strong commitment to the topic</li> <li>develop ideas in a unique or unusual way, revealing the writer's perspective</li> </ul>	<p><i>Where did you really try to make the reader agree with you? What devices did you use?</i></p> <p><i>Will your reader be able to tell that you know and care a lot about ____?</i></p> <p><i>This part made me feel _____.</i></p>
<ul style="list-style-type: none"> <li>include well-crafted sentences that enhance meaning and readability through sustained and coherent paragraphs</li> <li>vary sentence length to further ideas and create a lyrical flow</li> </ul>	<p><i>What is the strongest sentence in your piece and what makes it strong?</i></p> <p><i>How can we make this sentence _____ (longer, shorter, etc.)?</i></p> <p><i>Reread this part and see if it is easy to read aloud.</i></p>
<ul style="list-style-type: none"> <li>use conventions skillfully to enhance meaning and voice</li> <li>make informed decisions about text layout and print characteristics to enhance meaning (e.g. headings, visuals, white space, italics, bold, font size, and style)</li> </ul>	<p><i>Are there grammar checker suggestions that you need help understanding?</i></p> <p><i>Did you use a mentor text to help you with text layout?</i></p> <p><b>General Conference Prompts</b></p> <p><i>What did you decide to revise after you shared your draft with a peer?</i></p> <p><i>What is the best way to publish this writing?</i></p>

## Text Forms

The following describe the specific elements of common text forms explored in grade nine. Refer to the Organization Trait to distinguish between appropriate and strong achievement.

### Form: Persuasive

**Purpose:** to discuss and/or debate ideas developing an argument to convince the reader to agree with the writer's premise

**Opening Statement** – provides an overview of the topic and states the writer's position (e.g. *Population density is related to climate.*)

**Arguments and Reasons** – provides three or more arguments or assertions that have supporting statements (*I believe...because...*) drawn from facts or personal experience; begins to identify other points of view and counter-arguments

**Conclusion** – includes a statement to reinforce or summarize position

#### Special Features

- persuasive devices (quotes from experts, examples, anecdotes, flattery, authorial intrusion, irony, wit, humour)
- linking words/phrases (*because, however, also*)
- present tense
- first person singular or plural (*I, we*)
- persuasive adjectives/adverbs (*most, must, strongly*)
- technical terms which are often verbs changed into nouns (e.g. *a person who studies climate becomes climatologist*)

### Form : Explanatory Report

**Purpose:** to tell how/why something came to be or to explain how something works

**Statement or definition** – identifies topic with a statement, question or definition

**Explanation or how or why** – to analyze a process (observed events in meiosis and mitosis) showing the relationship among the parts including cause and effect connections

**Summary** – can state unusual features of the phenomenon and/or reiterate the main points

#### Special Features

- may include a title, illustrations or diagrams
- connecting words to signal cause-effect (if, because, then) and/or sequence (next, then, when)
- present tense with some passive verbs (e.g. are splitting/duplicating)
- technical, subject-specific vocabulary (homozygous, heterozygous, dominant, recessive)

### Form: Memoir

**Purpose:** to capture a defining personal memory

**Orientation** – begins with a purposeful lead, identifies the personal event and may give the reason for selecting the topic

**Key Events** – has key events in logical order (e.g. single day, flashback) with relevant details including the subjects feelings revealed through describing actions or using quotes

**Conclusion** – communicate the larger meaning or reason for the writing

#### Special Features

- literary language (powerful nouns and verbs, figurative language)
- linking words and phrases (*later that afternoon, as I walked out*)
- past tense

### Form: Biography and Autobiography

**Purpose:** to give a true or fictionalized account of a person's life

**Orientation:** identifies the subject, the important events in the subject's life, and the reason for the selections

**Events:** important events are described in a logical order (e.g., chronological, categories); provides reasons for omitting significant parts of the subject's life (e.g., only focusing on the childhood or adult years)

**Conclusion** – includes a personal response, evaluative statement, or a comment on the significance of the subject

#### Special Features

- subjects feelings may be revealed in quotes
- supplemental texts (e.g., interviews, awards, newspaper clippings, foreword, afterword)
- dialogue

### Form: Hybrid Texts (multigenre texts)

As writers become familiar with certain writing forms and as they read mentor texts that mix two or more genres, they begin to produce hybrid texts to communicate information in different ways (e.g. procedures and explanation, narrative and letters). The different forms to be combined are chosen with a clear purpose and integrated into one harmonious text that communicates a message.

### Form: Literary Essay

**Purpose:** to inform an audience of the writer's interpretation of a reading text

**Introduction** – a thesis is stated (e.g. the character development in *a historical fiction text* does not match the time period in which it is set), the work and author are identified, and at least three supporting sub-topics are identified (e.g. language, motivations, and types of conflict seem to be from a more modern time)

**Body** – the sub-topics are presented in paragraph form in a logical order with linking statements tying the sub-topics to each other and to the overlying thesis

**Summary** – the thesis and supporting sub-topics are restated as the final opportunity to persuade the audience to agree with the writer's interpretation of the reading text

#### Special Features

- third person voice
- connecting statements interrelating the sub-topics to the thesis
- formal language
- short embedded quotations and longer centre-indented quotations as proof/evidence

### Form: Instructions/Procedures

**Purpose:** to tell how to do something (e.g. use a mendelian punnet square to determine percentages of inherited traits)

**Goal or aim** – identifies topic by title or opening statement(s)

**Materials/ingredients** – lists materials

**Method/process** – includes key steps in correct order with adequate details focusing on how/when

**Conclusion or Evaluation** – includes a closing statement or an evaluation which may be a photograph or drawing of the completed item

#### Special Features

- may include headings, illustrations, diagrams or labels
- numbered-steps or words showing sequence (*first, next, then*)
- point form or full sentences starting with sequence words or verbs
- present tense often written as commands
- technical language- verbs, adverbs and adjectives (e.g., dominant and recessive genes are coded as upper or lower case initials)

### Form: Narrative (short story)

**Purpose:** to entertain with an imaginative experience

**Orientation (time, place and characters)** – attempts to establish an emotional response through the development of character, setting, plot and setting the mood or tone (e.g. humour, personalization, sarcasm)

**Events** – involve the main character development, including insights into their actions and feelings, and building the tension that leads to the climax

**Resolution** – the complication is generally resolved and the loose ends are tied up

#### Special Features

- use of literary devices to create imagery (metaphor, personification, idiom, hyperbole)
- connecting words related to time (later on, after that, )
- action verbs and verbs related to character's thoughts and feelings
- include dialogue (with change in tense from past to present)

### Form: Poetry

**Purpose:** to entertain, communicate deep meaning, evoke emotion or create a new perspective on a subject

**Organization** – a variety of forms with specific structures (e.g. ballad, Haiku, Cinquain, sonnet, diamantes) as well as free verse which has no set structure or conventions

#### Special Features

- title communicates the meaning of the poem
- lines of text usually short and concise
- words evoke strong images, moods, and/or emotions
- poetic devices (e.g., repetition, refrain, rhyme, rhythm, sensory images)
- literary devices are used (e.g. alliteration, assonance, onomatopoeia, symbolism, personification, rhetorical question)
- the line breaks and white space on the page can have meaning

**Important Note: In all forms of writing, where appropriate, all research references are cited.**



## **Student Writing Exemplars with Rationales**

### **Grade 9**

**Writing exemplars are listed by title or by the first line of the writing piece. The pieces written to a prompt are indicated above the title.**



Prompt provided.

*"Why should I go out on the ice with those boys?"*

1 "Why should I go out on the ice with those boys?"  
2 said fifteen-year-old Lucy to her mother. She was the  
3 only girl she knew that played hockey. "I don't get  
4 any respect from my coach. He only picked me so  
5 he could say he had a girl on his team." She had  
6 just moved from a big city with a girls team and a  
7 very nice female coach.

8 "It's okay," her mother said gently. Just go  
9 out there and show those boys what you can bring to the  
10 team.

11 "I'll go out there and beat those boys," Lucy  
12 said. She was determined to go and show those boys  
13 that girls can play, too. She sat there daydreaming  
14 about the Stanley Cup being renamed to Lucy McNaughten  
15 Cup. Then she heard her mother's voice.

16 "You're going to be late for your first game  
17 if you don't hurry up!"

18 Lucy and her mother climbed into their car  
19 and headed for the Arena. The whole way there  
20 Lucy kept getting more and more excited.

21 When they got to the rink Lucy closed the  
22 trunk door as her mother pulled out. She was standing

*"Why should I go out on the ice with those boys?"*

23 there all alone with her hockey bag over her  
24 shoulder and a wooden stick in her hand. She was  
25 staring at the door. She was nervous.

26 As she walked into the rink, she felt that  
27 all this was stupid. She should be happy to be  
28 here. She loved hockey.

29 "I am so excited to have you on my  
30 team this season. I have never had a girl play  
31 for me before, but I heard you're good." Her coach  
32 said to her. "Let me show you your room."

33 Her dressing room was old with spiderwebs  
34 hanging from the ceiling. It was disgusting.

35 Lucy could not believe the room was that  
36 gross. She thought this even as she climbed into the  
37 car.

38 "It will be okay," her mother said. "Girls all  
39 over the world are getting changed in rooms like these.  
40 Female hockey is the fastest growing sport in Canada,  
41 but we will just have to wait for  
42 the perks!"

43 Lucy became the first woman to play in the NHL.

The writing sample begins with “*Why should I go out on the ice with those boys?*”

**Content/Ideas**

- defines a specific topic with a main idea that supports the purpose and audience *about being the only girl to play hockey.*  
line(s) 2-3 “She was the only girl she knew that played hockey.”  
line(s) 5-7 “She had just moved from a big city with a girl’s team and a very nice... coach.”
- develops ideas relevant to the topic  
line(s) 3-4 “I don’t get any respect from my coach.”  
line(s) 4-5 “He only picked me so he could say he had a girl on his team.”
- elaborates on the main idea, adds relevant details, and maintains focus with minimal distractions  
line 1 “Why should I go out on the ice with those boys?”  
line(s) 11 “ ‘I’ll go out there and beat those boys, Lucy said.’ ”

**Organization**

- selects an appropriate form: narrative, to share the experience of a female playing hockey amidst uncertainty
- uses an engaging introduction that includes the purpose  
line 1 “Why should I go out on the ice with those boys?”  
line(s) 2-3 “She was the only girl she knew that played hockey.”
- uses an underlying structure to present ideas (temporal)  
line 5 “She had just moved from a big city...”  
line 18 “Lucy and her mother climbed into their car...”  
line 21 “When they got to the rink...”
- has well-developed paragraphs with smooth transitions  
line(s) 8 “ ‘It’s okay,’ her mother said gently.”  
line(s) 11 “ ‘I’ll go out there and beat those boys,’ Lucy said.”  
line(s) 18-19 “Lucy and her mother climbed into their car and headed for the arena.”
- has a definite conclusion  
line(s) 43 “Lucy became the first women to play in the NHL.”

**Word Choice**

- uses interesting words and imaginative effects  
line(s) 15 “Then she heard her mother’s voice.”  
line(s) 16-17 “You’re going to be late for your first game if you don’t hurry up!”

The writing sample begins with “*Why should I go out on the ice with those boys?*”

**Voice**

- skillfully connects the audience to the topic  
line(s) 2-3 “She was the only girl she knew who played hockey...”  
line(s) 8-10 “It’s okay, her mother said gently. Just go out there and show those boys what you can bring to the team.’
- shows care and commitment to the topic  
line(s) 24-25 “She was staring at the door. She was nervous.”  
line(s) 22-23 “She was standing there all alone with her hockey bag...”
- generates strong feeling, energy and individuality  
line(s) 26-27 “As she walked into the rink, she felt that all this was stupid.”  
line(s) 27-28 “She should be happy to be here. She loved hockey.”  
line(s) 41-42 “...we will just have to wait for the perks...”

**Sentence Structure**

- includes well-crafted sentences (pronoun references, expanding and contracting sentence elements) to support meaning and readability through coherent paragraphs  
line(s) 22-24 “She was standing there all alone with her hockey bag over her shoulder and a wooden stick in her hand.”  
line(s) 38-39 “Girls all over the world are getting changed in rooms like these.”
- varies sentence length for rhythmic flow  
line(s) 12-13 “She was determined to go and show these boys that girls can play, too.”  
line(s) 19-20 “The whole way there Lucy kept getting more and more excited.”

**Conventions**

- includes internal punctuation (e.g., commas, semi-colons, colons, dashes, hyphens, parentheses, apostrophes) and paragraphing of dialogue  
line(s) 1-2, 8, 8-10, 11-12, 16-17, 26-27, 30-31
- applies correct grammatical structures that make the text readable (e.g., numbers, apostrophe, contractions, plurals, conjunctions, all parts of speech)  
line(s) 1-2, 3-4, 8, 11-12, 18-19, 30-31, 40-42
- correctly spells almost all words (e.g., determined, renames, daydreaming)

Prompt provided.

**"It all started one rainy morning."**

1     It all started one rainy morning. I woke up around  
2     six o'clock and looked out the window, only to see rushing  
3     globbs of water careening down the old Tower Road. I  
4     went down stairs~~st~~ to make breakfast but it had  
5     already been made for me. "The breakfast of champions!"  
6     my father exclaimed happily as he poured the milk onto my  
7     shreddies.

8     After, I ate, I went behind the old hog shed to  
9     dig up some nice worms. 15 minutes and 20 some odd  
10    worms later, I was able to rig up my fishing gear for the  
11    day. I had set out a plan the day before that would take me  
12    along the old brook beside the train tracks, and would  
13    eventually lead me to my hopeful prize. I then jumped  
14    on the wheeler, said good-bye, and tore down the old  
15    dirt road, behind other people.

16    When I got to the train tracks, I parked the wheeler,  
17    got all my stuff, and headed for the brook. Once  
18    there, I threw my line in several times, only to catch  
19    some little chup. They were really just pests. I tried  
20    different spots down the brook, the woods getting thicker, blocking  
21    as people turned back. I got a sudden burst of energy  
22    and tramped deeper and deeper into the woods. And

*"It all started one rainy morning."*

23 that's when I saw it, the perfect fishing hole. There was a  
24 large spruce that had fallen over the brook, creating  
25 a deep, slow moving spot. I knew that there had to be  
26 a big one in there.

27 I tossed the line in and slowly reeled, screeeeeeeech!  
28 The drag was being pulled as a huge rainbow trout took  
29 hold of the hook. The fish jumped and smashed on the  
30 once calm water. The slap of the fish's tail echoed  
31 through the woods. I fought the smasher for 20 minutes  
32 and then it became easy. The fish had gotten too tired  
33 to fight and he then gave himself to me as I reeled  
34 him in. I picked him up. He was a good 22 inches  
35 long and weighed a lot. I looked at the smasher  
36 and could see all the scars from previous fights  
37 with people. I decided not to keep him. Instead, I took  
38 a picture of him and threw him back in, for some  
39 other kid to have fun like me, another day.

The writing sample begins with ***“It all started one rainy morning.”***

**Content/Ideas**

- defines a specific topic with a main idea that captures the purpose and audience *with a description of a great fishing trip.*  
line(s) 1 “It all started one rainy morning.”  
line(s) 11-12 “I had set out a plan the day before that would take me along the old brook beside the train tracks, and would eventually lead me to my hopeful prize.”
- remains focussed on the main idea, with original, thoughtful and/or compelling ideas  
line(s) 5-6 “ ‘The breakfast of champions!’ my father exclaimed... as he poured the milk onto my shreddies.”  
line(s) 8-9 “I went behind the old hog shed to dig up some nice worms.”
- provides relevant supportive reasoning and maintains focus throughout  
line(s) 1-2 “I woke up around six o’clock and looked out the window,”  
line(s) 10-11 “I was able to rig up my fishing gear for the day.”

**Organization**

- introduces with a compelling statement that informs purpose  
line(s) 1 “It all started one rainy morning.”  
line(s) 11-12 “I had set out a plan the day before that would take me... to my hopeful prize.”
- includes smooth paragraphs with fluid transitions  
line(s) 1 “It all started one rainy morning.”  
line(s) 8 After, I ate, I went... to dig up some nice worms.”  
line(s) 16 “When I got to the train tracks,...”  
line(s) 27 “I tossed the line in and slowly reeled, screeeeeeeech!”
- applies a variety of ways to focus the topic by using rich descriptions of how time passed  
line(s) 18 “I threw my line in several times...”  
line(s) 21-22 “I got a sudden boost of energy and tramped deeper into the woods.”  
line(s) 32-33 “The fish had gotten too tired to fight...”
- has a supportive and effective conclusion  
line(s) 37-39 “I decided not to keep him. Instead, I took a picture of him and threw him back in, for some other kid to have fun like me, another day.”

**Word Choice**

- effectively includes vivid descriptive vocabulary/precise technical words  
line(s) 1-3 “I woke up ... and looked out ... to see rushing globs of water careening down the old Tower Road.”  
line 27 “I tossed the line in...”  
line 28 “The drag was being pulled...”  
line(s) 29-30 “The fish jumped and smashed upon the once calm water.”  
line(s) 30-31 “The slap of the fish’s tail echoed through the woods.”

The writing sample begins with *“It all started one rainy morning.”*

### Voice

- skillfully connects with the audience by sharing thoughts and feelings  
line(s) 5-6 “ ‘The breakfast of champions!’ my father exclaimed happily as he poured the milk onto my shreddies.”  
line(s) 9-11 “15 minutes and 20 some odd worms later, I was able to rig up my fishing gear for the day.”
- Demonstrates a strong commitment to the topic  
line (s) 11 “I had set out a plan the day before...”  
line(s) 33 “...and he then gave himself to me...”
- Develops ideas in a unique or unusual way, revealing the writer’s perspective  
line(s) 21-23 “I got a sudden burst of energy and tramped deeper and deeper into the woods. And that’s when I saw it, the perfect fishing hole.”  
line(s) 35-37 “I looked at the smasher and could see all the scars from previous fights with people.”

### Sentence Structure

- includes well-crafted sentences that enhance meaning and readability through sustained and coherent paragraphs  
line(s) 16-17 “When I got to the train tracks, I parked the wheeler, got all my stuff, and headed for the brook.”  
line(s) 17-18 “Once there, I threw my line in several times, only to catch some little chup.”
- varies sentence length to further ideas and create a lyrical flow  
line(s) 19 “They were really just pests.”  
line(s) 23-25 “There was a large spruce that had fallen over the brook, creating a deep, slow moving spot.”

### Conventions

- uses conventions skillfully to enhance meaning and voice  
line(s) 1, 3-5, 5-7, 13-15, 17-19, 23-25, 27, 31-32, 37-39



Prompt provided.

***“As I walk into the convenience store”***

1 As I walk into the convenience store on the corner  
2 of Maple and Main, I feel as though all eyes  
3 are on me. I head over to the candy section  
4 selecting only the Sour Heads. As I make my  
5 way over to the counter the sales person just  
6 blankly stares back at me while chewing  
7 on a peanutbutter sandwich. He takes his time  
8 in finishing his afternoon snack, and then  
9 finally comes to serve me. As I skip down  
10 the steps and pop a Sour Head into my mouth  
11 I think, “If I were an adult he would have promptly  
12 helped me. But because of my age, he ignored  
13 me. I am judged by my age and how I  
14 dress, and that's why I am shown a lack  
15 of respect from adults.”

16 It's not only the public who has no  
17 respect for teenagers, but also my parents.  
18 They don't trust me with simple things like  
19 staying home alone, my curfew, or what  
20 I spend my free time doing. It's completely  
21 unfair.

22 However, you can't blame the public for

*“As I walk into the convenience store”*

23 not giving the respect deserved to teenagers.  
24 The media has developed the persona that  
25 all of us are driven by sex, live for mis-  
26 behavior, and partying. But, this is not true.  
27 Although teens do enjoy gathering, the presence  
28 of the opposite sex, and lashing out at  
29 times, that doesn't mean we're awful  
30 and don't deserve respect. All teenagers are  
31 stereo typed into one group: ignorant. That  
32 we're ignorant to our family, responsibilities,  
33 and behavior, that too is untrue. We may  
34 just put up a wall to save us from this  
35 mess we call life.

36 So the next time you see a teenager  
37 don't think of them just as some trouble maker,  
38 but as a young adult blossoming who may  
39 be experiencing some rough times.

The writing sample begins with “*As I walk into the convenience store.*”

**Content/Ideas**

- defines a specific topic with a main idea that supports the purpose and audience  
line(s) 1-2 “As I walk into the convenience store on the corner of Maple and Main, I feel as though all eyes are on me.”
- develops ideas relevant to the topic  
line(s) 7-9 “He takes his time in ... his afternoon snack, and then finally comes to serve me.”  
line(s) 11-12 “I think, ‘If I were an adult he would have promptly helped me.’ ”  
line(s) 12-13 “But because of my age he ignored me.”
- elaborates on the main idea, adds relevant details, and maintains focus with minimal distractions  
line(s) 5-6 “the sales person just blankly stares back at me while chewing on a peanut butter sandwich.”  
line(s) 7-8 “He takes his time ..., and then finally comes to serve me.”

**Organization**

- selects an appropriate form: hybrid text: beginning as a memoire to provide evidence in supporting a persuasive piece
- uses an engaging introduction that includes the purpose  
line(s) 1-3 “As I walk into the convenience store on the corner of Maple and Main, I feel as though all eyes are on me.”  
line(s) 13-15 “I am judged by my age and how I dress, and that’s why I am shown a lack of respect from adults.”
- Uses an underlying temporal structure to present ideas  
line(s) 1 “As I walk into the convenience store”  
line(s) 3 “I head over to the candy section”  
line(s) 4-5 “As I make my way over to the counter”
- has well-developed paragraphs with smooth transitions  
line(s) 1 “As I walk into the convenience store on the corner”  
line(s) 16-17 “It’s not only the public who has no respect for teenagers,”  
line(s) 22-23 “However, you can’t blame the public”  
line(s) 36 “So the next time you see a teenager don’t think of... some troublemaker,”
- has a definite conclusion  
line(s) 36-39 “So the next time you see a teenager don’t think of... troublemaker, but... a young adult blossoming who may be experiencing some rough times.”

**Word Choice**

- includes interesting words to enhance meaning  
line(s) 5-6 “The sales person just blankly stares back...”  
line(s) 24 “The media has developed the persona...”  
line(s) 37-38 “...don’t think of them as just some troublemaker, but as a young adult blossoming

The writing sample begins with “*As I walk into the convenience store.*”

### Voice

- skillfully connects the audience to the topic  
line(s) 2-3 “I feel as though all eyes are on me...”  
line(s) 12-13 “But because of my age he ignored me.”  
line(s) 30-31 “All teenagers are stereo typed into one group: ignorant.”
- shows care and commitment to the topic  
line(s) 16-17 “It’s not only the public who has no respect for teenagers, but also my parents...”  
line(s) 29-30 “...that doesn’t mean we’re awful and don’t deserve respect.”
- generates strong feeling, energy, and individuality  
line(s) 13-15 “I am judged by my age and how I dress, and that’s why I am shown a lack of respect from adults.”  
line(s) 33-35 “We may just put up a wall to save us from this mess we call life.”

### Sentence Structure

- includes well-crafted sentences (pronoun references, expanding and contracting sentence elements) to support meaning and readability through coherent paragraphs  
line(s) 4-7 “As I make my way over... the sales person ... stares back... while chewing...”  
line(s) 18-20 “They don’t trust me with simple things like staying home alone,... ”
- varies sentence length for rhythmic flow  
line(s) 3-4 “I head over to the candy section selecting only the Sour Heads.”  
line(s) 36-39 “So the next time you see a teenager don’t think of them just as some troublemaker, but as a young adult blossoming who may be experiencing some rough times.”

### Conventions

- includes internal punctuation (e.g., commas, semi-colons, colons, dashes, hyphens, parentheses, apostrophes) and paragraphing of dialogue  
line(s) 1-3, 9-15, 22-23, 27-30, 30-31, 36-39
- applies correct grammatical structures that make the text readable (e.g., numbers, apostrophe, contractions, plurals, conjunctions,)  
line(s) 1-3, 13-15, 16-17, 18-20, 22-23, 24-26, 27-30, 36-39
- correctly spells almost all words (e.g., judged, gathering, presence)

Prompt provided.

*“When I walked into the corner store,”*

1      When I walked into the corner store, I instantly  
2 felt a cold stare land on my unexpected frame as  
3 the large woman ~~seized~~ behind the counter sized me  
4 up in one glance.

5      She went directly from my straightened jet-  
6 black hair down my loose Motley Crew tee-shirt to  
7 the numerous black bangles around my wrists. The chipping  
8 nail polish and torn jeans didn't help my case either.

9      I knew all this as soon as she opened her  
10 wide mouth to comment.

11      “We have cameras watchin' every corner of this here  
12 store. Don't you think for even one minute that you're gonna  
13 high-tail it outta here with bulging pockets thinkin' you got away.”

14      I could only stare at her for a moment try to figure  
15 out where she got off telling me this.

16      I set out to prove her wrong. Straightening myself up, I  
17 marched right up to the counter and strongly replied, “I am  
18 Annette, and at only 14 years of age, I currently have the highest  
19 marks in all my classes, working part time at a gas station not  
20 unlike this one and have never, ever stolen a single thing in my  
21 life.”

22      Her fat chin seemed to quiver with response.

*"When I walked into the corner store,"*

23 "Why, I never." She began to choke out.

24 "I bet you also didn't know that I live with one  
25 parent, am raising my siblings basically on my own, deliver  
26 papers before school and still find time to be on the volleyball  
27 team."

28 She responded with a grunt and a nod, finalizing my  
29 decision to strut down the aisles and grab the milk and bread  
30 I had originally set out for. I placed the items on the counter and,  
31 being careful to keep my hands in her sight, reached for the  
32 five-dollar bill in my pocket.

The writing sample begins with *“When I walked into the corner store, I instantly felt”*

### Content/Ideas

- defines a specific topic with a main idea that captures the purpose and audience  
line(s) 1-4 “When I walked into the corner store, I instantly felt a cold hand on my unsuspecting frame as the large woman behind the counter sized me up in one glance.”  
line(s)11-13 “We have cameras watchin’.... Don’t you... hightail it... with bulging pockets.”
- remains focused on the main idea, with original, thoughtful and/or compelling ideas  
line(s) 5-7 “She went directly from my straightened jet-black hair... to... my wrists.”  
line(s) 7-8 “The chipping nail polish and torn jeans didn’t help my case either.”
- provides relevant supportive reasoning and maintains focus throughout  
line(s) 9-10 “I knew all this as soon as she opened her wide mouth to comment.”  
line(s) 14-15 “I could only stare at her for a moment try to figure out where she got off telling me this.”

### Organization

- introduces with a compelling statement that informs purpose  
line(s) 1-2 “When I walked into the corner store, I instantly felt a cold stare...”  
line(s) 11-13 “We have cameras watchin’.... Don’t you think... you got away.”
- includes smooth paragraphs with fluid transitions  
line(s) 1-2 “When I walked into the corner store, I instantly felt a cold stare land on my unsuspecting frame”  
line(s) 5-7 “She went directly from my straightened jet-black hair down my loose Motley Crew tee-shirt to the numerous black bangles around my wrists.”  
line(s) 9-10 “I knew all this as soon as she opened her wide mouth to comment.”  
line(s) 11-12 “We have cameras watchin’ ev’ry corner”  
line(s) 14-15 “I could only stare at her for a moment”  
line(s) 16 “I set out to prove her wrong.”
- includes a supportive and effective conclusion  
line(s) 30-33 “I placed the items on the counter and, being carefull to keep my hands in her sight, reached for the five-dollar bill in my pocket.”

### Word Choice

- effectively includes vivid descriptive vocabulary  
line(s) 5-7 “ straightened jet-black hair... loose Motley Crew tee-shirt...numerous black bangles around my wrists.”  
line(s) 22 “Her fat chin seemed to quiver with response.”  
line(s)16-17 “Straightening myself up I marched right up to the counter, and strongly replied

The writing sample begins with *“When I walked into the corner store, I instantly felt”*

**Voice**

- skillfully connects with the audience by sharing thoughts, feelings, inner conflicts and convictions  
line(s) 16-17 “Straightening myself up, I marched right up to the counter and strongly replied,”  
line(s) 28-30 “She responded with a grunt and a nod, finalizing my decision to strut down the aisles and grab the milk and bread I had originally set out for.”
- demonstrates a strong commitment to the topic  
line(s) 24-27 “I’ll bet you also didn’t know that I live with one parent, am raising my siblings basically on my own, deliver papers before school and still find time... the volley ball team.”
- develops ideas in a unique or unusual way, revealing the writer’s perspective  
line(s) 3-4 “...the large woman behind the counter sized me up in one glance.”  
line(s) 7-8 “The chipping nail polish and torn jeans didn’t help my case either.”  
line(s) 16 “I set out to prove her wrong.”

**Sentence Structure**

- includes well-crafted sentences that enhance meaning and readability through sustained and coherent paragraphs  
line(s) 1-4 “When I walked into the... store, ... large woman... sized me up in one glance.”  
line(s) 9-10 “I knew all this as soon as she opened her wide mouth to comment.”
- varies sentence length to further ideas and create a lyrical flow  
line(s) 22 “Her fat chin seemed to quiver with response.”  
line(s) 24-27 “I bet you also didn’t know that I live with one parent,...and still find time to be on the volley ball team.”

**Conventions**

- uses conventions skillfully to enhance meaning and voice  
line(s) 1-4, 5-7, 9-10, 11-13, 16, 17-21, 22, 23, 24-27, 28-30



## "Breathing deeply,"

1 Breathing deeply, I finish my bowl of  
2 cereal not knowing what the day will bring. My  
3 first day of high school is sure to be one I will  
4 remember for the rest of my life. Memories surround  
5 me; my first day of elementary, and middle school,  
6 such wonderful times. Could this day be any different?  
7 Thousands of people would be crowded in the halls,  
8 staring at new faces: my face.

9 As I walk out the door, ~~the~~ the bright yellow  
10 bus that I have taken for years and that is so  
11 familiar, I remember the great times I had. As the  
12 bus begins to pull into the massive school, I can feel  
13 my palms become sweaty. My heart begins beating  
14 faster and faster. The bus comes to a halt and I  
15 can see the fear in everyone's eyes. I glare into  
16 my friend Abby's eyes and see the same worries  
17 that haunt me too. Step after step down the steep  
18 steps I go. As I make my way off the bus the  
19 sun hits the top of my head which gives me  
20 a more relaxed attitude. Outside, a nice, cool,  
21 breezy fall morning.

22 Looking straight ahead, I notice something

*“Breathing deeply,”*

23 Surprising. A red carpet, but for what? Confusion  
24 and excitement seem to strike me all at once. Many  
25 older students were rushing over to greet us. With  
26 smiles on their faces they escorted us down the  
27 red carpet. When walking, I was stopped by a  
28 familiar face. “Where have I seen this face before?”  
29 I wondered. When introducing herself I then discovered  
30 that she was off the ATU news. She asked me  
31 if she could tape me walking down the red carpet.  
32 I agreed, knowing that I would be on the ATU  
33 news in the evening. Walking down the red carpet  
34 gave me an overwhelming amount of confidence and  
35 I started thinking that I might actually like this  
36 school.

37 Days then weeks went by; homework, assignment,  
38 tests kept me extremely busy. The year seemed to  
39 go by faster than any other year. So as I sit here  
40 in my class wondering where the time went I am  
41 reminded of my first day at this  
42 wonderful high school.

The writing sample begins with *“Breathing deeply, I finish my bowl of cereal not knowing what the day will bring.”*

**Content/Ideas**

- defines a specific topic with a main idea that supports the purpose and audience *with a description of the first day of high school.*  
line(s) 2-3 “My first day of high school is sure to be one I will remember for the rest of my life.”
- develops ideas relevant to the topic  
line(s) 1-2 “Breathing deeply, I finish my bowl of cereal not knowing what the day will bring.”  
line(s) 4-5 “Memories surround me; my first day of elementary, and middle school,…”
- elaborates on the main idea, adds relevant details, and maintains focus with minimal distractions  
line(s) 6 “Could this day be any different?”  
line(s) 7-8 “Thousands of people would be crowded in the halls, staring at…my face.”

**Organization**

- selects the memoir form to capture a defining personal memory
- uses an engaging introduction that includes the purpose  
line(s) 1-2 “Breathing deeply, I finish my… cereal not knowing what the day will bring.”  
line(s) 2-4 “My first day of high school is… one I will remember for the rest of my life.”
- Uses a temporal sequence to present ideas  
line(s) 2-4 “My first day of high school is… one I will remember for the rest of my life.”  
line(s) 9-10 “As I walk out the door,…”  
line(s) 14-15 “The bus comes to a halt and I can see the fear in everyone’s eyes.”  
line(s) 17-18 “Step after step down the steep steps I go.”
- has well-developed paragraphs with smooth transitions  
line(s) 1-2 “Breathing deeply, I finish my bowl of cereal…”  
line(s) 9-10 “As I walk out the door…”  
line(s) 22 “Looking straight ahead,…”
- has a definite conclusion  
line(s) 39-42 “So as I sit here in my class wondering where the time went I am reminded of my first day at this wonderful high school.”

**Word Choice**

- includes interesting words to enhance meaning  
line(s) 1 “Breathing deeply,”  
line(s) 4-5 “Memories surround me;”  
line(s) 15-17 “I glare into my friend Abby’s eyes and see the… worries that haunt me too.”

The writing sample begins with *“Breathing deeply, I finish my bowl of cereal not knowing what the day will bring.”*

### Voice

- skillfully connects the audience to the topic  
line(s) 2-4 “My first day of high school is...one I will remember for the rest of my life.”  
line(s) 38-39 “The year seemed to go by faster than any other year.”
- shows care and commitment to the topic  
line(s) 5-6 “Memories surround me;... such wonderful times.”  
line(s) 33-34 “Walking down the red carpet gave me an overwhelming amount of confidence...”
- Generates strong feeling, energy, and individuality  
line(s) 13-14 “My heart begins beating faster and faster.”  
line(s) 32-33 “I agreed, knowing that I would be on the ATV news in the evening.”  
line(s) 23-24 “Confusion and excitement seem to strike me all at once.”

### Sentence Structure

- includes well-crafted sentences to support meaning and readability through coherent paragraphs  
line(s) 11-13 “As the bus begins to pull into the massive school, I can feel my palms become sweaty.”  
line(s) 28-29 “‘Where have I seen this face before?’ I wondered.”
- varies sentence length for rhythmic flow  
line(s) 6 “Could this day be any different?”  
line(s) 37-38 “Days then weeks passed by; homework, assignment, tests kept me extremely busy.”

### Conventions

- includes internal punctuation (apostrophe, dash, comma, ellipsis, colon, semi-colon, parentheses, etc.) and paragraphing of dialogue  
line(s) 4-6, 7-8, 20-21, 23, 28, 30-31, 32-33, 37-38
- applies correct grammatical structures that make the text readable (e.g., numbers, apostrophe, contractions, plurals, conjunctions, all parts of speech)  
line(s) 1-2, 4-6, 9-10, 13-14, 15-17, 33-36, 37-38
- correctly spells almost all words (familiar, confusion, overwhelming)

*“Dearest Helen,”*

1	Dearest Helen,	November 6, 1917
2	I miss you everyday, dear sister. I pray that you and mother both fare well. I will write to her	
3	as soon as I get the chance, but please, I beg that you don't show her this letter. It will only	
4	cause her worry and she is already in such a fragile state. Please, for her sake, tell her only the	
5	happy details. You have always been just in your decisions so I beg you to heed my wishes.	
6	Assure her that I'll write as soon as I have the time. Previously, I have had barely a spare	
7	moment to myself.	
8	Wednesday past I was ordered up into the death zone to patrol. We lost many men as we went	
9	up and as many more as we patrolled with machine guns and bayonets. We are more skilful with	
10	the bayonets than the enemy. Men next to me got shelled, there one moment and gone the next.	
11	The explosions were so forceful that we could feel our spines vibrate in anticipation of the blast	
12	yet to come long before we saw or heard it ourselves. The mud was waist deep, and my short	
13	stature caused many problems when we ventured out there. We walked along wooden duct walks	
14	so as not to sink in the mud but we still had to be cautious not to fall off. The shell holes were	
15	ten feet deep in places and full of water and mud. Shells were fired repeatedly at us and we had	
16	to dig ourselves in deeper. We dug constantly both to keep warm and go lower to avoid getting	
17	shelled. Hours were spent in misery, standing in holes with bloated corpses and water rising.	
18	We have been told that this is the worst duel ever on this front. I am sure some men lost their	
19	minds from the constant firing of guns and wailing of wounded as well as from the threat of	
20	death and pain. It did seem unbearable.	
21	I dare not tell you our exact location lest the enemies get hold of this letter, but I will tell you	
22	that where we are the autumn rains are coming early. There is now more than six inches of mud	
23	on trench floors. The walls are prone to collapse, and many of our waking hours are spent	
24	draining the trenches. The muddy water could carry any number of infections that we don't yet	
25	know of. Our clothing is always drenched to the core. We dig constantly yet the rains come	
26	faster and more plentiful each time.	

*“Dearest Helen,”*

27 My feet are quite misshapen and discoloured as a result of the constant dampness of this deep  
 28 trench. They are numb which is merciful, I suppose, and I thank the Lord for a break from the  
 29 pain. We have been ordered to dry our feet, change our socks and rub whale oil on our feet daily  
 30 but we rarely have time for such business. I fear that the poison in my feet will rot the rest of  
 31 my body. When I return my feet may be a disturbing sight.

32 The smell here is dreadful, but one quickly becomes immune to it when one must. Forgive me for  
 33 relaying to you these grotesque descriptions, dear sister, but you are my dearest confidant. We  
 34 have no latrines and must make due with holes dug in the mud. There is the lasting odour of  
 35 cigarette smoke and poison gas lingering in the air. Also the stench of rotting corpses makes it  
 36 nearly unbearable, a constant reminder of what could happen to us any second. New arrivals are  
 37 overwhelmed by the stench but they do get used to it.

38 A rat just ran across my ankle, fortunately, it was a black rat. The most dreadful are the brown  
 39 rats. They are the size of cats from their constant gorging of human remains, especially the  
 40 eyes and liver. They disfigure the already bloated corpses dreadfully. I suppose they are  
 41 hungry too, but I can not pity them. We shoot them or club them to death. Some men consider  
 42 it sport. I know it is quite a ghastly picture, but you did request a precise recount and I am  
 43 trying to oblige to the best of my ability.

44 Please remember that I am not afraid to die. I am slightly apprehensive of the pain before  
 45 death but I know that after death I will be in heaven. I still remember many of the bible verses  
 46 we memorized as children. They are immense comfort amidst this danger. I expect to be  
 47 relieved soon so I may have a few days of rest. Please give my love to mother and assure her  
 48 that I am unhurt and eagerly awaiting the day when I will see you both again. Do not worry  
 49 about me. Instead be proud that I am fulfilling my duty to our country.

50 Your affectionate brother,

51 William Fraser

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This writing sample begins with *“Dearest Helen,”*

### Content/Ideas

- introduces a specific topic with a main idea that captures the purpose and audience  
line(s) 1-6 establishes that this is a family letter from 1917  
line(s) 8-20 establishes that this is a letter from the war trenches
- remains focused on the main idea, with original, thoughtful, and compelling ideas  
line(s) 5 “You have always been just in your decisions so I beg you to heed my wishes.”  
line(s) 42-43 “I know it is quite a ghastly picture, but you did request a precise recount and I am trying to oblige to the best of my ability.”
- Provides relevant, supportive reasoning and maintains focus throughout  
line(s) 13-14 “We walked along wooden ducts walks so as not to sink in the mud...”  
line(s) 18-19 “...some men lost their minds from the constant firing of guns and wailing of wounded...”  
line(s) 39-40 “They are the size of cats from their constant gorging of human remains, especially the eyes and liver.”

### Organization

- Introduces with a compelling statement that informs purpose  
line(s) 2 “I miss you everyday, dear sister.”  
line(s) 3-4 “I beg that you don’t show her this letter. It will only cause her to worry...”
- includes smooth paragraphs with fluid transitions  
line(s) 30-31 “I fear that the poison in my feet will rot the rest of my body. When I return my feet may be a disturbing sight.”  
line(s) 48-49 “Do not worry about me. Instead be proud that I am fulfilling my duty to our country.”  
Varies the organizational structure to enhance interest through flashbacks and the reliving the story within the letter to the character’s sister  
line(s) 8 “Wednesday past I was ordered up into the death zone to patrol. We lost many men...”
- provides an effective/creative conclusion  
line(s) 44 “Please remember that I am not afraid to die”  
line(s) 49 “...I am fulfilling my duty to our country.”

### Word Choice

- effectively includes vivid descriptive vocabulary/precise technical words  
line(s) 11 “...feel our spines vibrate in anticipation of the blast yet to come...”  
line(s) 33 “...these grotesque descriptions, dear sister, but you are my dearest confidant.”  
line(3) 27 “My feet are quite misshapen and discoloured as a result of the constant dampness of this deep trench.”  
line(s) 34-35 “There is a lasting odour of cigarette smoke and poison gas lingering in the air.”



This writing sample begins with *“Dearest Helen,”*

### Voice

- skilfully connects with the audience by sharing feelings, inner conflict, and convictions  
line(s) 4-5 “Please, for her sake, tell her only the happy details.”  
line(s) 17 “Hours were spent in misery, standing in holes with bloated corpses and water rising.”  
line(s) 21 “I dare not tell you our exact location lest the enemies get hold of this letter,”
- demonstrates strong commitment to the topic  
line(s) 20 “It did seam unbearable.”  
line(s) 36-37 “New arrivals are overwhelmed by the stench but they do get used to it.”
- Develops ideas in a unique or unusual way by sharing the story in a letter to his sister  
line(s) 2 “I miss you everyday, dear sister.”  
line(s) 3-4 “I beg that you don’t show her this letter. It will only cause her to worry...”

### Sentence Structure

- Includes well-crafted sentences that enhance meaning and readability through sustain and coherent paragraphs  
line(s) 10 “Men next to me got shelled, there one moment and gone the next.”  
line(s) 13-14 “We walked along wooden duct walks so as not to sink in the mud but we still had to be cautious not to fall off.”
- varies sentence length to further ideas and create a lyrical flow  
line(s) 38-40 “A rat just ran across my ankle, fortunately, it was a black rat. The most dreadful are the brown rats. They are the size of cats from their constant gorging of human remains, especially the eyes and liver.
- connects ideas with smooth transitions to add flair  
line(s) 25-26 “We dig constantly yet the rains come faster and more plentiful each time.”  
line(s) 40-41 “I suppose they are hungry too, but I can not pity them.”  
line(s) 35-36 “Also the stench of rotting corpses makes it nearly unbearable, a constant reminder of what could happen to us any second.”

### Conventions

- uses conventions skillfully to enhance meaning and voice  
line(s) 2-3, 28, 38, 50

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## **Appendix**

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 4** – Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

<b>Grade 9 Specific Curriculum Outcomes (from p. 27 Atlantic Canada ELA curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
<p>read a wide variety of print texts which include drama, poetry, fiction, and non-fiction from contemporary, pre-twentieth century, Canadian and world writing</p>	<p><b>Text Complexity</b> Students select /read independently a wide variety of literary and information texts. Texts include:</p> <ul style="list-style-type: none"> <li>• A wide range of genres; some texts (hybrids) combine genres; longer texts, beyond personal experiences, often requiring diverse cultural, historical or social perspectives</li> <li>• Multidimensional mature/challenging themes/ideas (e.g. moral issues: abuse, war, hardship, socioeconomic/social class barriers, racism, sexuality, murder, addiction) that cultivate social awareness and provide insight into the struggles of humanity; characters/ information requiring the reader to interpret and connect information/ideas with other texts and subject areas; themes with layers of meaning that evoke alternative interpretations</li> </ul>
<p>view a wide variety of media and visual texts, such as broadcast journalism, film, television, advertising, CD-ROM, Internet, music videos</p>	<p><b>Non-fiction (content subject textbooks, reports, directions, Biography, Memoir, Autobiography, Ads, Charts, Maps, Hybrids)</b> Texts are characterized by</p> <ul style="list-style-type: none"> <li>• heavy content load requiring readers to synthesize information</li> <li>• topics /explicit ideas/information linked by categories and presented through clear structures (e.g. description, sequence, compare/contrast, problem/solution, cause/effect) at times combined in same text</li> <li>• variety of formats</li> <li>• wide variety of graphics, some dense and challenging, support text; some complicated layouts</li> </ul>
<p>seek meaning in reading, using a variety of strategies such as cueing systems, utilizing prior knowledge, analysing , inferring, predicting, synthesizing, and evaluating</p>	<p><b>Reading Strategies</b> Students</p> <ul style="list-style-type: none"> <li>• check closely for understanding; adjust and use a wide variety of strategies (e.g. generate questions, make connections, analyze, synthesize and evaluate</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 4** – Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

<b>Grade 9 Specific Curriculum Outcomes (from p. 27 Atlantic Canada ELA curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
Continued	<ul style="list-style-type: none"> <li>• quickly solve unfamiliar words using a wide range of cues (e.g. dividing words into syllables, using root words/origins to gain meaning; using background knowledge and context cues); use references to find the meanings of unknown /technical words</li> <li>• automatically read and understand most words in range of contexts (vocabulary from grade-level texts, subject terminology, oral language)</li> <li>• read appropriate-level texts with expression and confidence; adjust rates to match form and purpose; use appropriate phrasing, pausing and intonation</li> <li>• use context clues, prior knowledge/experience, and knowledge of text forms/ features to verify and adjust predictions while reading; inquire/conduct research to extend knowledge or to clarify when content is confusing or exceeds personal knowledge/experience</li> <li>• use text features (e.g. table of contents, glossary, captions, headings/subheadings, index, sidebars, charts/diagrams, maps, font) to preview, interpret and locate information</li> </ul>
use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust reading and viewing rate(e.g. skimming/scanning, reading/viewing for detail) according to purpose	<p><b>Reading Strategies</b></p> <p>Students</p> <ul style="list-style-type: none"> <li>• use context clues, prior knowledge/experience, and knowledge of text forms/ features to verify and adjust predictions while reading</li> <li>• inquire/conduct research to extend knowledge or to clarify when content is confusing or exceeds personal knowledge/experience</li> </ul>
demonstrate an understanding of the impact literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on the shaping the understanding of a text	<p><b>Comprehension Responses</b></p> <p>Students</p> <ul style="list-style-type: none"> <li>• explain how the different elements of author’s style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism , tone) creates meaning and reaction</li> <li>• evaluate author’s effectiveness by providing a relevant examples</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 5** – Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.

<b>Grade 9 Specific Curriculum Outcomes (from p. 28 Atlantic Canada ELA Curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
research in systematic ways, specific information from a variety of sources	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• skim large amount of text in search of information; research, in systematic ways, specific information from a variety of sources</li> <li>• distinguish between main ideas and supporting details; concisely summarize key information in a way that reflects the overall theme</li> </ul>
analyse and evaluate the chosen information	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives</li> <li>• analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> </ul>



## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 6** – Students will be expected to respond personally to a range of texts.

Grade 9 Specific Curriculum Outcomes (from p. 29 Atlantic Canada ELA Curriculum: HS)	Reading Achievement Standard End of Grade 9
<p>articulate personal responses to text by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence</p>	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• make logical inferences about multiple complex characters (i.e. motivations, traits, feelings, personality) and story events, referring to relevant textual details; describe relationships among characters and effect on plot/subplots or overall theme</li> <li>• interpret relationships among ideas to draw conclusions (e.g. plot, sequence, cause/effect, problem/solution) or make comparisons; support responses with relevant details</li> <li>• use context clues, prior knowledge, and reference tools (e.g. dictionary, glossary...) to explain the meaning of new vocabulary/technical terms; interpret more subtle shades of meaning, figurative and descriptive language; interpret symbols (objects, events, motifs) used by author to convey meaning</li> <li>• interpret/use text features to understand the text (headings and subheadings, cut-aways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars), make general inferences using this information</li> </ul>
<p>respond to the texts they are reading by questioning, connecting, evaluating, and extending</p>	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• make personal connections: compare/contrast with personal experiences/ relevant prior knowledge; make logical text-to-text, text-to-world comparisons; connect characters within and across texts/genres by circumstances, traits or actions; consider more than one interpretation of a text</li> <li>• make connections between the social/moral issues of the present and those presented in realistic/historical fiction, biographies, satire and other genres</li> <li>• express and support personal reactions, preferences for, and opinions about; particular texts, authors, illustrators and genres with specific details/examples; express changes in personal viewpoint/ideas as a result of reading a particular text</li> <li>• explain how the different elements of author's style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism, tone) creates meaning and reaction; evaluate author's effectiveness by providing a relevant examples</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

<b>General Curriculum Outcome # 6</b> – Students will be expected to respond personally to a range of texts.	
<b>Grade 9 Specific Curriculum Outcomes (from p. 29 Atlantic Canada ELA Curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
Continued	<b>Comprehension Responses</b> <ul style="list-style-type: none"> <li>• identify purpose, structure, and characteristics of a variety of text forms (e.g. short story, play, ballad, report, explanation, persuasive, biography, science fiction, high fantasy) ; explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience</li> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> </ul>
make thematic connections among print texts, public discourse, and media	<b>Comprehension Responses</b> Students <ul style="list-style-type: none"> <li>• make personal connections: compare/contrast with personal experiences/ relevant prior knowledge; make logical text-to-text, text-to-world comparisons; connect characters within and across texts/genres by circumstances, traits or actions; consider more than one interpretation of a text</li> <li>• make connections between the social/moral issues of the present and those presented in realistic/historical fiction, biographies, satire and other genres</li> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 6** – Students will be expected to respond personally to a range of texts.

**Grade 9  
Specific Curriculum Outcomes  
(from p. 29 Atlantic Canada ELA  
Curriculum: HS)**

**Reading Achievement Standard  
End of Grade 9**

demonstrate a willingness to consider more than one interpretation of a text

**Comprehension Responses**

Students

- make personal connections: compare/contrast with personal experiences/ relevant prior knowledge; make logical text-to-text, text-to-world comparisons; connect characters within and across texts/genres by circumstances, traits or actions; consider more than one interpretation of a text
- make connections between the social/moral issues of the present and those presented in realistic/historical fiction, biographies, satire and other genres
- express and support personal reactions, preferences for, and opinions about; particular texts, authors, illustrators and genres with specific details/examples; express changes in personal viewpoint/ideas as a result of reading a particular text
- explain how the different elements of author's style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism, tone) creates meaning and reaction; evaluate author's effectiveness by providing a relevant examples
- respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed
- identify purpose, structure, and characteristics of a variety of text forms (e.g. short story, play, ballad, report, explanation, persuasive, biography, science fiction, high fantasy) ; explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 7** – Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

<b>Grade 9 Specific Curriculum Outcomes (from p. 30 Atlantic Canada ELA Curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
<p>examine the different aspects of texts (language, style, graphics tone, etc.) that contribute to meaning and effect</p>	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• use context clues, prior knowledge, and reference tools (e.g. dictionary, glossary...) to explain the meaning of new vocabulary/technical terms; interpret more subtle shades of meaning, figurative and descriptive language; interpret symbols (objects, events, motifs) used by author to convey meaning</li> <li>• interpret/use text features to understand the text (headings and subheadings, cut-aways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars), make general inferences using this information</li> <li>• explain how the different elements of author's style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism, tone) creates meaning and reaction; evaluate author's effectiveness by providing a relevant examples</li> <li>• identify purpose, structure, and characteristics of a variety of text forms (e.g. short story, play, ballad, report, explanation, persuasive, biography, science fiction, high fantasy) ; explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience</li> </ul>
<p>make inferences, draw conclusions, and make supported responses to content, form, and structure</p>	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• identify purpose, structure, and characteristics of a variety of text forms (e.g. short story, play, ballad, report, explanation, persuasive, biography, science fiction, high fantasy) ; explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 7** – Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Grade 9 Specific Curriculum Outcomes (from p. 30 Atlantic Canada ELA Curriculum: HS)	Reading Achievement Standard End of Grade 9
explore relationships among language, topic, genre, purpose, context, and audience	<p><b>Comprehension Responses</b></p> <ul style="list-style-type: none"> <li>• express and support personal reactions, preferences for, and opinions about; particular texts, authors, illustrators and genres with specific details/examples; express changes in personal viewpoint/ideas as a result of reading a particular text</li> <li>• explain how the different elements of author’s style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism , tone) creates meaning and reaction; evaluate author’s effectiveness by providing a relevant examples</li> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> <li>• identify purpose, structure, and characteristics of a variety of text forms (e.g. short story, play, ballad, report, explanation, persuasive, autobiography, science fiction, high fantasy) ; explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience</li> </ul>
recognize the use and impact of specific literary and media devices (e.g. figurative language, dialogue, flashback , symbolism)	<p><b>Comprehension Responses</b></p> <p>Students</p> <ul style="list-style-type: none"> <li>• use context clues, prior knowledge, and reference tools (e.g. dictionary, glossary...) to explain the meaning of new vocabulary/technical terms; interpret more subtle shades of meaning, figurative and descriptive language; interpret symbols (objects, events, motifs) used by author to convey meaning</li> <li>• interpret/use text features to understand the text (headings and subheadings, cut-aways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars), make general inferences using this information</li> <li>• explain how the different elements of author’s style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism , tone) creates meaning and reaction; evaluate author’s effectiveness by providing a relevant examples</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 7** – Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

<b>Grade 9 Specific Curriculum Outcomes (from p. 30 Atlantic Canada ELA Curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
<p>discuss the language, ideas, and other significant characteristics of a variety of texts and genres</p>	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• express and support personal reactions, preferences for, and opinions about; particular texts, authors, illustrators and genres with specific details/examples; express changes in personal viewpoint/ideas as a result of reading a particular text</li> <li>• explain how the different elements of author’s style/technique (e.g., dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism, tone) creates meaning and reaction; evaluate author’s effectiveness by providing a relevant examples</li> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> <li>• identify purpose, structure, and characteristics of a variety of text forms (e.g. short story, play, ballad, report, explanation, persuasive, autobiography, science fiction, high fantasy) ; explain how they contribute to understanding the text; explore the relationships among language, topic, genre, purpose, context, and audience</li> </ul>
<p>respond critically to a variety of print and media texts</p>	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> </ul>

## Reading Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 7** – Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

<b>Grade 9 Specific Curriculum Outcomes (from p. 30 Atlantic Canada ELA Curriculum: HS)</b>	<b>Reading Achievement Standard End of Grade 9</b>
demonstrate an awareness that texts reveal and produce ideologies, identities, and positions	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• express and support personal reactions, preferences for, and opinions about; particular texts, authors, illustrators and genres with specific details/examples; express changes in personal viewpoint/ideas as a result of reading a particular text</li> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> </ul>
evaluate ways in which both genders and various cultures and socio-economic groups are portrayed in media texts	<p><b>Comprehension Responses</b> Students</p> <ul style="list-style-type: none"> <li>• respond critically to texts: recognize language used to manipulate, persuade or control; detect prejudice, stereotyping and bias; propose alternative perspectives; analyze and evaluate information; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socioeconomic groups are portrayed</li> </ul>

## Writing Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 8** – Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.

<p><b>Grade 9</b>  <b>Specific Curriculum Outcomes</b>          (from p. 31 Atlantic Canada ELA Curriculum: HS)</p>	<p><b>Writing Achievement Standard</b>  <b>End of Grade 9</b></p>
<p>use note-making, illustrations, and other ways of representing to reconstruct knowledge</p>	<p><b>Writing Strategies and Behaviours</b></p> <ul style="list-style-type: none"> <li>• gather ideas from a variety of sources and use a framework (e.g. web, graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections; apply knowledge of copyright/plagiarism</li> </ul>
<p>choose language that creates interesting and imaginative effects</p>	<p><b>Traits of Writing</b></p> <p><b>Word Choice</b></p> <ul style="list-style-type: none"> <li>• include interesting words and/or technical/subject-specific language to enhance meaning (strong nouns and verbs, colourful adjectives and adverbs)</li> </ul> <p><b>Writing Strategies and Behaviours</b></p> <ul style="list-style-type: none"> <li>• use appropriate tools (e.g., dictionary, thesaurus, grammar checker, and text models) to edit conventions, and strengthen word choice</li> </ul>



## Writing Curriculum Outcomes and Standards Alignment

<p><b>General Curriculum Outcome # 9</b>– Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</p>	
<p>demonstrate skills in constructing a range of texts for a variety of audiences and purposes</p>	<p><b>Text Forms</b></p> <p><b>Writing Strategies and Behaviours</b></p> <ul style="list-style-type: none"> <li>• select and develop a topic based on a purpose; demonstrate awareness of audience and competence crafting a variety of text forms (including hybrids)</li> </ul> <p>write with purpose and understand the influence of the writer</p>
<p>create an organizing structure appropriate to the purpose, audience, and context of texts</p> <p>- select appropriate form, style, and content for specific audiences and purposes</p> <p>- use a range of appropriate strategies to engage the reader/viewer</p>	<p><b>Traits of Writing</b></p> <p><b>Organization</b></p> <ul style="list-style-type: none"> <li>• select an appropriate form and use an engaging introduction that includes the purpose</li> </ul> <p><b>Writing Strategies and Behaviours</b></p> <ul style="list-style-type: none"> <li>• use specific devices to achieve purpose (instruct, persuade, entertain)</li> </ul>
<p>analyse and reflect on others' responses to their writing and audiovisual productions and consider those responses in creating new pieces</p>	<p><b>Traits of Writing</b></p> <p><b>Content</b></p> <ul style="list-style-type: none"> <li>• define a specific topic with a main idea that supports the purpose and audience</li> </ul> <p><b>Writing Strategies and Behaviours</b></p> <ul style="list-style-type: none"> <li>• request, obtain, and make decisions about, constructive criticism</li> <li>• draft a piece of writing making critical choices about ideas/content based on the purpose and intended audience, often using word processing software</li> </ul>

## Writing Curriculum Outcomes and Standards Alignment

**General Curriculum Outcome # 10**– Students will be expected to use a range of strategies to develop effective writing and other ways of representing, and to enhance clarity, precision, and effectiveness.

demonstrate commitment to crafting pieces of writing and other representations

**Traits of Writing**

**Voice**

- show care and commitment to the topic

**Writing Strategies and Behaviours**

- write with purpose and understand the influence of the writer
- gather ideas from a variety of sources and use a framework (e.g. web, graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections; apply knowledge of copyright/plagiarism
- draft a piece of writing making critical choices about ideas/content based on the purpose and intended audience, often using word processing software
- independently re-read to add to, delete from, or reorganize the text to clarify and strengthen content
- refine writing to enhance impact

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

**Text Forms**

**Writing Strategies and Behaviours**

- gather ideas from a variety of sources and use a framework (e.g. web, graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections; apply knowledge of copyright/plagiarism
- use appropriate tools (e.g., dictionary, thesaurus, grammar checker, and text models) to edit conventions, and strengthen word choice
- use a variety of publishing formats (e.g., books, pamphlets, posters, web sites) with appropriate text and text features