

English Language Arts

Grade 9

Interim Edition



Curriculum Guide
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Introduction

Background

The curriculum described in *Foundation for the Atlantic Canada English Language Arts Curriculum* (1998) and in *Atlantic Canada English Language Arts Curriculum: Grades 7–9* (2010) has been planned and developed collaboratively by regional committees for the Atlantic Provinces Education Foundation. The English language arts curriculum has been developed with the intent of

- responding to continually evolving education needs of students and society;
- providing greater opportunities for all students to increase literacy levels;
- preparing students for the diverse literacy experiences they will encounter throughout their lives;
- fostering a unified approach to teaching and learning in English language arts across the Atlantic provinces.

Pervasive, on-going changes in society – for example, rapidly expanding use of technologies – require a corresponding shift in learning opportunities in order for students to develop relevant knowledge, skills, strategies, processes, and attitudes that will enable them to function well as individuals, citizens, workers, and learners. To function productively and participate fully in our increasingly sophisticated, technological, information-based society, citizens will need to flexibly use multiple literacies.

The Atlantic Canada English Language Arts Curriculum

The Atlantic Canada English language arts curriculum is shaped by the vision of enabling and encouraging students to become reflective, articulate, critically literate individuals who use language successfully for learning and communication in personal and public contexts. This curriculum is based on the premise that learning experiences in English language arts should

- help students develop multiple literacies and become more critically aware in their lives and in the wider world;
- contribute toward students' achievement of the essential graduation learnings (See *Foundation for the Atlantic Canada English Language Arts Curriculum*, pages 5-9).

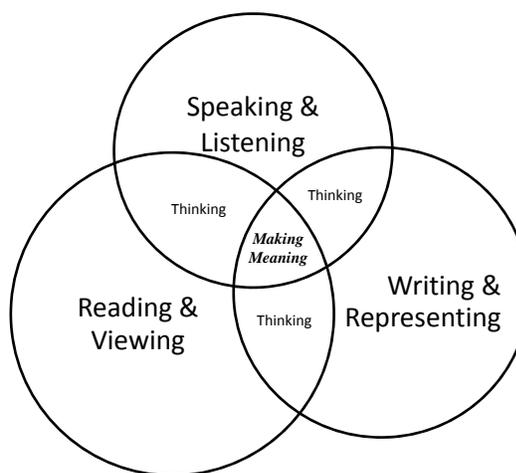
Purpose of the Grade 9 English Language Arts Curriculum Guide

Foundation for the Atlantic Canada English Language Arts Curriculum provides a comprehensive framework for developing an integrated language arts program for school entry to grade 12. This guide has been developed to support teachers in the implementation of the Grade 9 English language arts curriculum in Newfoundland and Labrador. It focuses on the language arts curriculum by providing suggestions for teaching and learning, suggestions for assessment, and suggested resources and notes. The curriculum documents

- reflect current research, theory, and classroom practice;
- provide a coherent, integrated view of the learning and teaching of English language arts;
- place emphasis on student-centered learning;
- provide flexibility for teachers in planning instruction to meet the needs of their students.

The Nature of English Language Arts

English language arts encompasses the experience, study, and appreciation of language, literature, media and communication. All language processes (speaking and listening, reading and viewing, writing and representing) are interrelated and interdependent in that facility in one strengthens and supports the others. Students become confident and competent users through many opportunities to become engaged in language arts in a variety of contexts. This curriculum guide specifies that English language arts be taught in an integrated manner so that the interrelationship between and among the language processes will be understood and applied by the students. This integrated approach should be based on students' prior experiences with language and on meaningful activities involving all strands of language arts.



The application of these interrelated language processes is fundamental to the development of language abilities, sociocultural understanding, and creative and critical thinking.

Comprehension and Metacognition

When students are taught language arts in an integrated fashion, they use the language arts interdependently to comprehend and make meaning. For example, a structured talk may lead to writing, while viewing graphs and images may also lead to writing. Students can make meaning with and from text. Those who can monitor

their learning, assess their strengths and needs, and set goals for improvement become independent, lifelong learners. By thinking about how they think and learn, students gain personal control over the strategies they use when engaged in literary activities. This control develops through metacognition – that is, thinking about thinking which empowers learning. Students become increasingly aware of and more purposeful in using the strategies for self-monitoring, self-correcting, reflecting and goal setting to improve learning. Every student can develop metacognitive strategies and skills when teachers explain, model and help them practice talking and writing about their thinking.

Definition of Text

In this document, the term *text* is used to describe any language event, whether oral, written, visual or digital. In this sense, a conversation, a poem, a novel, a poster, a music video, and a multimedia production are all considered texts. The term is an economical way of suggesting the similarity among the many skills involved in viewing a film, interpreting a speech, or responding to an online forum. This expanded concept of text takes into account the diverse range of texts with which people interact and from which they construct meaning.

An Effective English Language Arts Program

English language arts teachers can help all students become competent and confident language users. An effective English language arts program

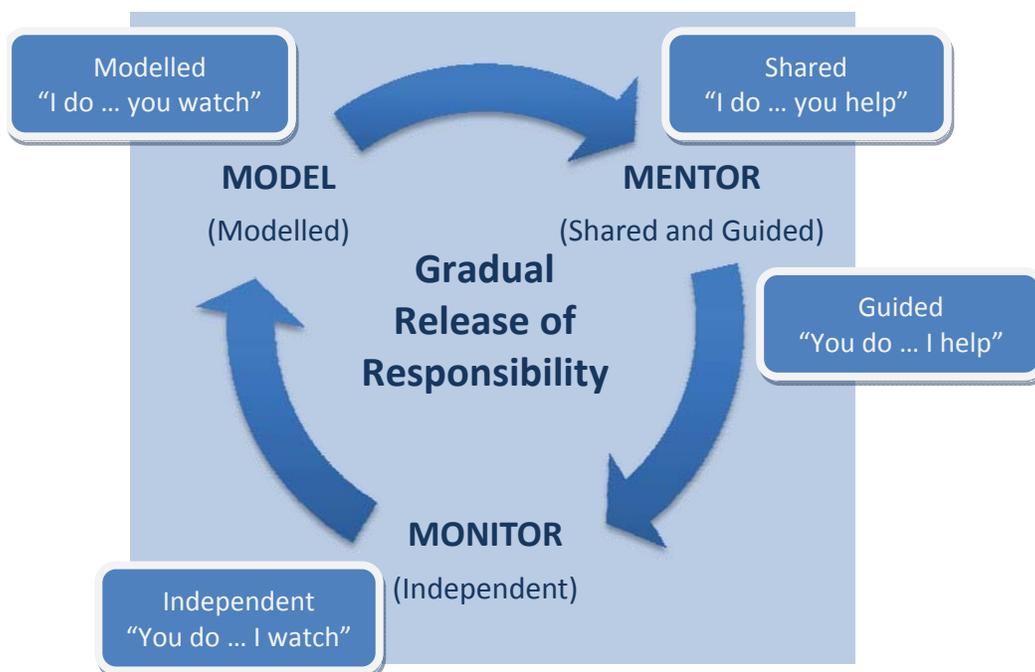
- focuses on grade-specific outcomes that specify the skills, knowledge and attitudes that students are expected to know and be able to demonstrate;
- provides meaningful contexts for students to gain opportunities to speak and listen, read and view, and write and represent;
- encourages inquiry-based learning that builds on students' sense of curiosity, drawing on their diverse backgrounds, interests, and experiences, and provides them with opportunities to question for deeper understanding;
- encourages and enables students to extend their learning beyond the classroom into the local, national, and international communities;
- focuses on the language arts processes and the associated elements and conventions to enable students to understand, appreciate and use language in a variety of situations for communication, learning, and personal satisfaction;

- includes a range of texts (oral, visual, multimedia, print and non-print) to help students achieve the learning outcomes;
- includes resources that are current, relevant, reliable and representative of many viewpoints;
- teaches students how to move from teacher-supported and guided lessons to independent learning.

Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective language arts program, teachers choose their instructional activities to model and scaffold composition, comprehension and metacognition that is just beyond the student's independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent practice, as students become more skilled at using the new strategies. If necessary, the teacher increases the level of support when students need further assistance.

The goal is to empower students to make the strategies their own, and to know how, when, and why to apply them when speaking, listening, reading, viewing, writing, representing, and thinking about their thinking. Guided practice supports student independence. As a student demonstrates success, over time the teacher gradually decreases his or her support. By differentiating instruction and assessment, teachers can provide various levels of support as students' independence increases.



Contexts for Learning and Teaching

Principles Underlying the English Language Arts Curriculum

The English language arts curriculum provides students with opportunities to experience the power of language by dealing with a range of print and non-print texts and within the full range of contexts and purposes associated with the use of language.

Language is a primary instrument of thought and the most powerful tool students have for developing ideas and insights, for giving significance to their experiences, and for making sense of both their world and their possibilities within it.

Students learn language through purposeful and powerful learning strategies designed around stimulating ideas, concepts, issues, and themes that are meaningful to them. Students learn best when they are aware of the strategies and processes they use to construct meaning and to solve information-related problems.

Adolescent learners must have opportunities to communicate their learning through various modes in addition to frequent opportunities to self-assess their learning, strengths, needs and performance. Descriptive feedback from peers, teachers and others at home and in the community provides direction for student learning and achievement.

The following are underlying principles of the English language arts curriculum:

- Language learning
 - is an active process of constructing meaning, drawing on all sources and ways of knowing;
 - is personal and intimately connected to individuality;
 - develops out of students' home language and their social and cultural experiences;
 - helps express cultural identity;
 - is developmental in that students develop flexibility and fluency in their language use over time;
 - is most effective when students learn language concepts in context rather than in isolation, as all the language processes are interrelated and interdependent.

- Assessment
 - must be an integral, formative and on-going part of the learning process itself, and not limited to final products (summative);
 - employs multiple types of evidence that reflect students' authentic language use over time.

English language arts teachers can help all students become competent and confident language users. Students must develop an understanding of ideas and language processes that will allow them to participate and communicate in a variety of roles and settings.

For information regarding what language arts is and what it is not, refer to the table below.

English Language Arts ...

... IS	... IS NOT
Using visual, multimedia, oral, and written communication competently, appropriately, and effectively for a range of purposes	Using only print resources with a fictional emphasis for a limited range of purposes (usually isolated to a school task)
Recognizing the central role of language in communicating, thinking, and learning	Letting “literature” drive the program
Setting meaningful and relevant contexts for teaching and learning including connections to students’ experiences, knowledge, and personal and cultural identity	Giving isolated language activities and using unrelated texts
Helping students know what and why they are learning and doing something (share outcomes, indicators, and exemplars)	Having only teacher awareness of the outcomes and not sharing them with students
Teaching and learning for “deep understanding” (including using compelling questions as a focus)	Asking and answering solely teacher-directed questions
Making meaning of ideas or information received (when viewing, listening, and reading)	Answering knowledge/comprehension questions, individually, after reading print texts
Creating meaning for students and others (through speaking, writing, and representing)	Using only limited forms of communicating, usually writing
Using critical, creative, and metacognitive processes to make sense of ideas, information, and experiences	Accessing and accepting isolated information at face value
Creating, critiquing, and applying knowledge, not just “having” it	Gaining knowledge but not using it
Participating, contributing, and making connections to the world beyond the classroom	Disregarding the implications of issues within the broader community
Questioning students’ assumptions about the world and their place in it	Accepting a Eurocentric and complacent view of the world
Using a variety of strategies (before, during, and after) depending upon the activity	Following only teacher-directed skills and strategies and spending time on isolated skill and drill
Understanding how language really works (<i>e.g.</i> , discourse, registers, sociolinguistic features and functions, cues and conventions) and consciously using “grammatical” conventions for purpose and effect	Learning “grammar” for “grammar’s” sake

English Language Arts ...

... IS	... IS NOT
Engaging in inquiry learning	Doing a project or, if time permits, a series of activities to bring closure
Recognizing and respecting a range of worldviews	Accepting, without question, the worldview presented
Using assessment and evaluation to guide and improve learning and provide student with opportunities to reflect, monitor, self-assess, and set targets for learning	Disregarding the role of students' reflection on or analysis of their own progress
Showing proof of learning	Avoiding any accountability for learning
Allowing students to reflect on their own learning and literacy	Assuming that the responsibility for learning and literacy lies with the teacher
Developing the disposition to lifelong learning	Setting short-term goals for learning (for example, "Is it on the test?")
Using contemporary technologies to learn and to document understanding	Using limited or inappropriate technology for technology's sake

This table has been adapted from *English Language Arts 9* (Saskatchewan Ministry of Education, 2008). Used with permission of Saskatchewan Ministry of Education.

Considerations for Program Delivery

The Nature of the Adolescent Learner

The adolescent learner in the intermediate grades is involved in a period of rapid and significant change with respect to physical, emotional, social, intellectual, spiritual and moral development. Because the nature of these changes is often intense and varied, they need to be acknowledged by the teacher. While some general characteristics of adolescents have been identified, there is a need to recognize that changing characteristics are on a continuum with many variations at each grade and for different ages. Each student is unique and any attempt to classify must be regarded as extremely general.

Cultural and social influences shape adolescence in many ways and such influences must be recognized in the learning and teaching context. Critical awareness of self and other influences is essential to the adolescent learner and this skill must be developed in the intermediate classroom.

The Characteristics of the Intermediate Learner

Adolescence “is a time of transition between dependence and independence, a time to explore new alternatives and try out new identities, a time to experiment with new points of view and a time to learn how to interact with others.”
(Knowles and Brown, 2002)

The intermediate learner:

- perceives peer relationships as more important than family relationships;
- attempts to define self, independent of the family;
- may become more involved in risk taking behaviours;
- appears to fluctuate between independence and dependence;
- displays a multitude of emotions in varying degrees;
- grows physically and cognitively at varying rates;
- moves from morality based on convention to morality based on personal values;
- refines his/her sense of humour;
- uses diverse communication skills;
- is enthusiastic about sharing ideas and experiences;
- continues to develop reasoning skills;
- reflects on feelings, emotions, and responsibilities;
- is developing the ability to handle abstract and hypothetical concepts;
- applies problem solving approaches to complex issues;

- is self-conscious;
- learns to interact cooperatively;
- asks questions and questions answers;
- responds best when expectations are clear;
- uses rigid definitions for right and wrong.

The Role of Teachers

Teachers bring diverse knowledge, strengths and experience to their roles. They have knowledge of the subject area and the skills necessary for teaching. The language arts learning environment must be inclusive, caring and safe for all students. Teachers should

- **provide students** with relevant and engaging learning opportunities that integrate the language arts processes and scaffold learning;
- **select appropriate strategies** for student learning, considering the ways in which gender, race, ethnicity and culture shape students' ways of viewing and knowing;
- **plan learning activities** that enhance students' self esteem, recognize their accomplishments, and encourage the development of positive attitudes;
- **create activities** that are inquiry-based to challenge students to develop critical analysis as they question and analyze issues;
- **act as coach, facilitator, editor, a resource person, or a fellow learner** (some situations call for teacher-supported activities with the whole class, a small group of students, or individual students);
- **monitor learning** as students become more responsible and develop a focus for their learning; the teacher intervenes, when appropriate, to provide support;
- **provide learning opportunities** that allow students to learn how language can empower them to make a difference in their personal, peer, family and community lives.

Resource-Based Learning

Information literacy is a process in which the learner needs to find, understand, evaluate, and use information in various forms to create for personal, social and global purposes. It involves the ability to judge whether the information is meaningful and how best to communicate the knowledge.

A resource-based learning approach is student-centered and promotes the teacher as a facilitator and guide. There is less emphasis on lectures and textbooks and more on active learning experiences that emphasize independent inquiry and problem solving through the use of a variety of resources.

Teachers are encouraged to use a wide range of print, non-print, and human resources in their learning and teaching in order to provide students with the knowledge and skills they need to be *information literate*.

In the English language arts program, teachers should consider

- creating a classroom environment rich in resources;
- incorporating resources and inquiry skills in appropriate lessons;
- encouraging students to read widely;
- modelling resource use and using a wide range of materials and human resources;
- encouraging students to determine for themselves the skills and resources they need to accomplish a learning task;
- incorporating resource-based assignments and unit projects for students;
- collaborating with resource people both inside and outside the school (community resource people or professional associations, for example) in planning and teaching units;
- encouraging students to explore a variety of sources for both information and enjoyment;
- encouraging students to experiment with a variety of responses to text.

The use of technology, media and other visual texts as pathways to learning is encouraged. This allows students to develop information literacy – more specifically, accessing, interpreting, evaluating, organizing, selecting, creating and communicating information in and through a variety of technologies and contexts. It provides opportunities for practicing information literacy skills and critical thinking skills.

The Learning Environment

English language arts learning environments are places where teachers

- integrate new ways of teaching and learning with established effective practices;
- have an extensive repertoire of strategies from which to select the one most appropriate for the specific learning task;
- value the place of talk in the learning process;
- recognize students as being intelligent in a number of different ways, and encourage them to explore many ways to show what they know;
- value the inclusive classroom and engage all learners in meaningful activities;
- acknowledge the ways in which gender, race, ethnicity, and culture shape particular ways of viewing and knowing the world;
- structure repeated opportunities for reflection so that reflection becomes an integral part of the learning process.

Establishing Community in the English Language Arts Classroom

To create a community of learners, teachers need to demonstrate a valuing of all learners, emphasizing that diversity enhances everyone's experience of learning. Teachers need to establish and maintain a supportive environment. Students' level of comfort and trust within a class is built on teacher-student and student-peer relationships and impacts the learner's engagement.

If an environment sensitive and responsive to the needs of all students is to be created, the students must come to know and interact with one another. Flexibility is important for all students, especially for those who need extra support. The teacher and the students together can make decisions as to appropriate groupings for various activities. This builds the base for peer partnerships, for peer teaching, sharing and various other collaborative efforts. Students need to feel supported as they learn about themselves, others and the world around them.

“Effective teachers believe that all students can learn and be successful ... consciously create a climate in which all students feel included ... believe that there is potential in each learner and commit to finding the key that will unlock that potential.”
(Gregory and Chapman 2007)

It is necessary that the teacher's role as facilitator be a very active one. The teacher circulates around the room, tuning in to the vocal and the silent members of each group, modelling ways of drawing everyone into the dialogue as well as ways of respecting and valuing each person's contribution, making notes about students to confer with on an individual basis. Considerations for establishing a safe and caring classroom:

- asking for students' opinions on relatively safe topics (at first) during whole-class discussion, demonstrating confidence that the student has something worthwhile to say on the topic;

CHECK IT OUT

Atwell, Nancie.
*In the Middle: New
 Understandings About Writing,
 Reading and Learning* (Boynton/
 Cook Publishers, 1998)

- guiding peers to field questions evenly around the group;
- encouraging questioning and never assuming prior knowledge on a given topic;
- guiding students to use flexible grouping in various collaborative activities;
- helping students to establish a comfort zone, a small group in which they will be willing to speak and take learning risks;
- observing students within a group, getting to know their strengths, and conferring with them about the roles for which they feel most suited;
- assisting students to move beyond their comfort zone and out of one role into another;
- allowing students to work alone if they choose, so long as they still benefit from some group experience;
- conferring with students to provide mini-lessons or strategy instruction on a one-on-one basis or with other students who have similar learning needs.

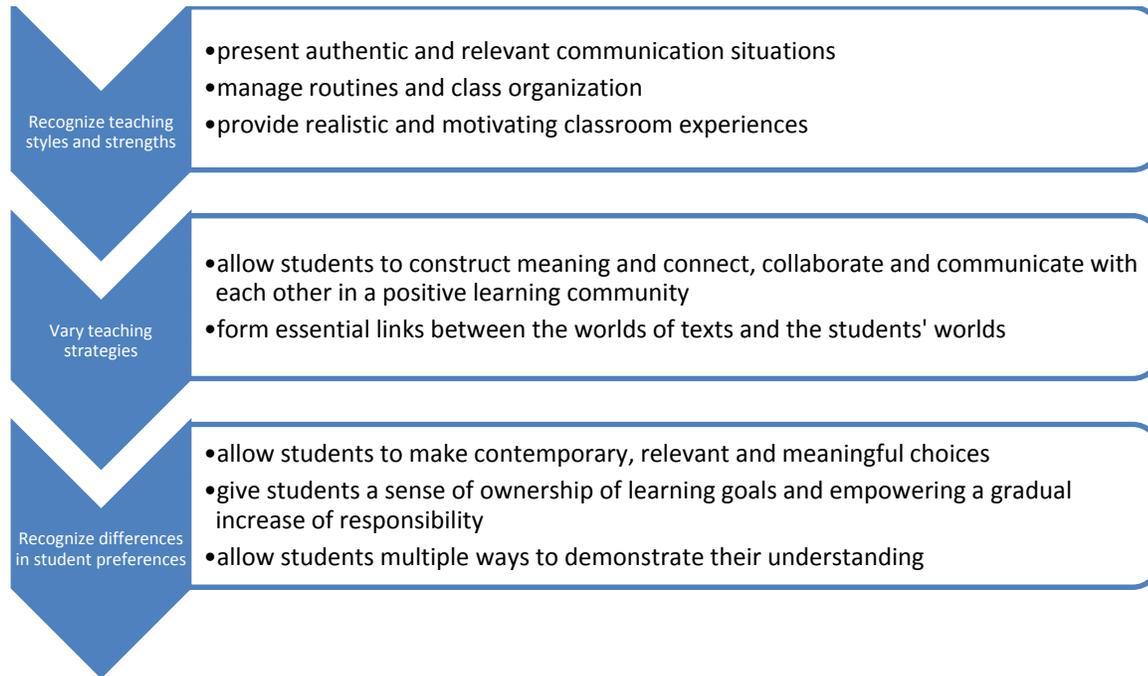
Learning Preferences**CHECK IT OUT**

Jensen, Eric.
*Different Brains, Different
 Learners: How to Reach the
 Hard to Reach* (Corwin, 2010)

Students have many ways of learning, knowing, understanding, and creating meaning. How students receive and process information and the ways in which they interact with peers and their environment are indicated by and contribute to their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type of information the student is dealing with, just as most teachers have a preferred teaching style. Learning experiences and resources that engage students' multiple ways of understanding allow them to focus on their learning processes and preferences.

Preparing students means engaging them with texts and with people from whom they can learn more about themselves and their world. Prior knowledge and experience has a large impact on their ability to make meaning, and what they will take away from the experience. The learning environment must be structured in such a way that all students can gain access to information and to the community, while developing confidence and competence with using language for real purposes. Through the English language arts curriculum, students must be encouraged to question their assumptions and attitudes, and to find their own voice.

Teachers should ...



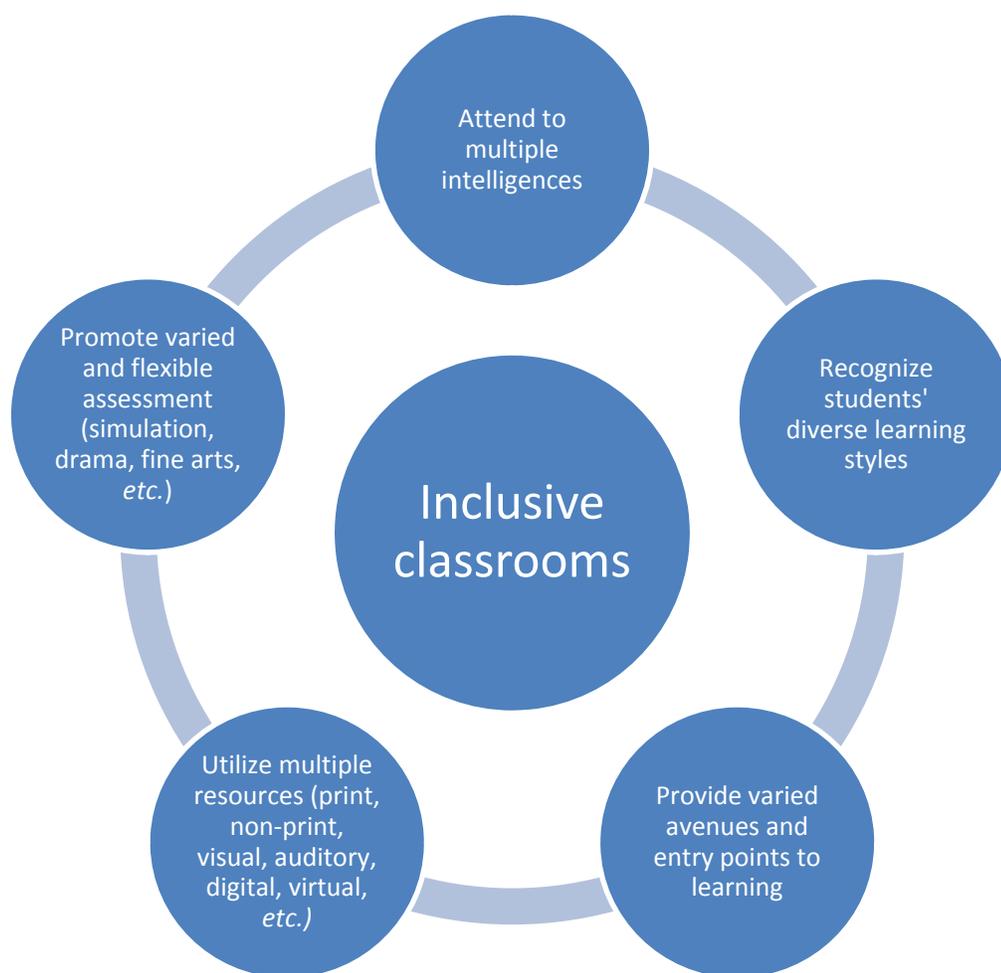
The Inclusive Classroom

Valuing Equity and Diversity

Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence and opportunities to participate. (The Centre for Inclusive Education, 2009)

An inclusive classroom values the social and ethnocultural backgrounds of all students while creating opportunities for community building. Students can learn much from the diverse backgrounds, experiences, and perspectives of their classmates in a community of learners where participants discuss and explore their own and others' customs, histories, traditions, values, beliefs and ways of seeing and making sense of the world. In reading, viewing, and discussing a variety of texts, students from different social and cultural backgrounds can come to understand each other's perspectives, to realize that their ways of seeing and knowing are not the only ones possible, and to probe the complexity of the ideas and issues they are examining. Learning resources should include a range of texts that allows students to hear diverse social and cultural voices, to broaden their understanding of social and cultural diversity, and to examine the ways language and literature preserve and enrich culture.

English language arts activities can provide opportunities in a safe and caring environment for students to express feelings, to think critically about problem solving, or to simply reflect on current issues. All students need to see their lives and experiences reflected in their school community. The promotion of inclusive attitudes builds respect for one another, creates positive interdependence and allows for varied perspectives.



Co-Teaching Environments Some English language arts (ELA) classrooms may have more than one teacher at a time. The ELA teacher may partner with either another subject teacher or an instructional resource teacher (IRT). Co-teaching can occur between two classroom/subject teachers or between a classroom/subject teacher and an IRT who are:

- working collaboratively in the same physical space.
- collaborating on the delivery, assessment and evaluation of outcomes.
- devoting common time for planning, reflection and/or problem solving.
- instructing a heterogeneous class.

When the co-teaching partnership involves two classroom/subject teachers, both are focused on curriculum delivery. There are obvious benefits such as a smaller teacher-to-pupil ratio, opportunities for collaborative planning and increased diversity in classroom activities.

CHECK IT OUT

*The Roles of Teachers in the
Inclusive Classroom*

(<http://www.ed.gov.nl.ca/edu/forms/studentssupport/teacherroles.pdf>)

By contrast, classroom/subject teachers and IRTs have complementary skill sets. The classroom/subject teacher has expertise in curriculum while the instructional resource teacher brings expertise in addressing the strengths and needs of students with exceptionalities. Each brings their areas of expertise to the classroom and supports the other, increasing the knowledge and capability in the classroom as a whole. The collective effort of these two professionals ensures that the outcomes of alternate programs, courses or curriculum are addressed concurrently with the outcomes and activities of the prescribed curriculum.

Students with Exceptionalities

Some students may need specialized equipment such as brailers, magnification aids, word processors with spell checkers, and other computer programs and peripherals such as voice synthesizers or large print to help achieve outcomes. Speaking and listening outcomes can be understood to include all forms of verbal and non-verbal communication including sign language and communicators.

Teachers should adapt learning contexts to provide support and challenge for all students, using the continuum of curriculum outcomes statements in a flexible way to plan learning experiences appropriate to students' learning needs. When specific outcomes are not attainable or appropriate for individual students, teachers can use statements of general curriculum outcomes, key-stage curriculum outcomes, and specific curriculum outcomes for previous and subsequent grade levels as reference points in setting learning goals for individual students.

Students Learning English as an Second Language (ESL)

CHECK IT OUT

Fisher, Douglas, Nancy Frey
and Carol Rothberg.

*Content-Area Conversations:
How to Plan Discussion-Based
Lessons for Language Learners*
(Association for Supervision
and Curriculum Development,
2008)

Students from language backgrounds other than English add valuable language resources and experiences to the classroom. The language, prior knowledge, and culture of ESL students should be valued, respected and, whenever possible, incorporated into the curriculum. The different linguistic knowledge and experience of ESL students can be used to extend the understanding of linguistic diversity of all students in the class.

The learning environment and organization of the classroom should affirm cultural values to support ESL students and provide opportunities for individual and group learning. Teachers may need to make explicit the ways in which different forms and styles of English are used for many different purposes. Teachers need to consider the specific needs of ESL students with regards to vocabulary and language structure. This is best considered in the context of meaningful

literacy activities and with a mind to the students' stage of language development. For example, error corrections, vocabulary and language focus should be limited to those the student is developmentally ready to learn.

Students with Advanced Abilities

Teachers should adapt learning contexts to stimulate and extend the learning of advanced learners (gifted), using the continuum of curriculum outcome statements to plan challenging experiences. In designing learning tasks, teachers should consider ways that students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Advanced learners also need significant opportunities to use the general curriculum outcomes framework to design their own learning experiences, which they may undertake individually or with community partners. Project-based learning is one example of this type of opportunity.

Advanced learners need experiences working in a variety of grouping arrangements, including partnering, mixed-ability and similar-ability cooperative learning groups, and interest groups. Many of the suggestions for teaching and learning in this curriculum guide provide contexts for acceleration and enrichment (for example, the emphasis on experiment, inquiry, and critical perspectives). The curriculum's flexibility with regard to the choice of texts also offers opportunity for challenge and extension to advanced learners.

Differentiating Instruction

Differentiated instruction is instruction that responds to students of different abilities, interests or learning needs so they may acquire appropriate ways to learn, use, develop and present concepts. It involves actively planning for student differences in a learning situation in terms of the core concepts and skills being taught, the process by which the content is delivered, and the product that students will create based on their readiness and interests.

Teachers continuously make decisions about how to select teaching strategies and structure learning activities to meet the diverse learning styles of their students. Given the changing nature of adolescents' development, creating such a responsive environment will provide all students with a safe place to grow and succeed in a dynamic and personalized space.

Differentiating instruction is an essential tool for engaging students and addressing their individual needs. Teachers can differentiate in the content, process, product or environment of the classroom.

Differentiating the Content

Content can be described as the knowledge, skills and attitudes we want students to learn. Differentiating content requires teachers to pre-assess students to identify those who do not require direct instruction. Students who demonstrate an understanding of the concept may move past the instruction step and proceed to apply the concepts to the task of solving a problem. Another way to differentiate content is simply to permit the apt student to accelerate their rate of progress. They can work ahead independently on some projects, i.e. they cover the content faster than their peers.

Teachers should consider the following examples of differentiating by content:

- Using reading materials at varying readability levels
- Creating recordings of reading
- Presenting ideas through both auditory and visual means
- Meeting with small groups to re-teach an idea or skill or to extend the thinking or skills when necessary

CHECK IT OUT

Tomlinson, Carol Ann.
The Differentiated Classroom
(Association for Supervision
and Curriculum Development,
1999)

Differentiating the Process

Differentiating the process means varying learning activities or strategies to provide appropriate methods for students to explore the concepts and make sense of what they are learning. The content and product is kept consistent for all students, but activities that lead to task completion will vary depending on the learner. A teacher might assign all students the same product (writing a story, for example) but the process students use to create the story will differ, with some students meeting in groups to peer critique while others meet with the teacher to develop a storyboard. The same assessment criteria is used for all students.

Teachers should consider flexible groupings of students which include whole class, small group or individual instruction. Students can be grouped according to their learning needs and the requirements of the content or activity presented. It may be necessary to form short-term groups of students for specific purposes.

Teachers should consider the following examples of differentiating by process:

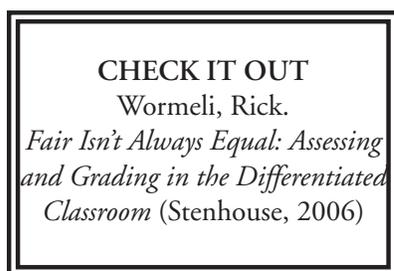
- Using activities through which all learners work with the same important understandings and skills, but proceed with different levels of support, challenge, or complexity

- Providing activities and resources that encourage students to further explore a topic of particular interest to them
- Providing students with activities that contain both common work for the whole class and work that addresses individual needs and interests of learners
- Offering manipulatives or other supports for students who need them
- Varying the length of time a student may take to complete a task in order to provide additional support for a struggling learner or to encourage an advanced learner to pursue a topic in greater depth

Differentiating the Product

Differentiating the product means varying the complexity of the product that students create to demonstrate learning outcomes. Teachers provide several opportunities for students to demonstrate and show evidence of what they have learned. When students have a choice in what the end product can be, they will become more engaged in the activity.

Teachers should consider the following examples of differentiating by product:



- Giving students options of how to express required learning (e.g., create an online presentation, write a letter, or develop a mural)
- Using rubrics that match and extend students' varied skills levels
- Allowing students to work alone or in small groups on their products
- Encouraging students to create their own assignments as long as the final products contain required elements

Opportunities for Student Choice

Offering students a choice in how they demonstrate their understanding is a powerful way to engage students. It is important to offer students learning activities that are appropriate to their learning needs, readiness, and interests. When learning goals are clearly defined, it is easier to determine whether students should have free choice, a guided choice, or no choice at all.

Examples of **free choice** in learning activities include allowing students to

- choose whether or not to work with a partner, and with whom to work;
- choose a text they wish to read;
- choose an assessment task they wish to complete;
- choose topics for independent study projects.

Examples of **guided choice** in learning activities might include allowing students to

- choose from teacher selected options (for example, the teacher identifies three articles on a topic, and students choose which one to read based on what their interests are);
- demonstrate their understanding of new concepts by using previously developed skills (for example, a teacher may allow students who have already developed videography or Power Point presentation skills to demonstrate their understanding of new concepts using one of these mediums).

CHECK IT OUT

Hume, Karen.
*Start Where They Are:
Differentiating for Success with
Young Adolescents.* (Pearson
Education Canada, 2008)

At times it is appropriate for teachers to provide **no choice** of learning activities for students. Students will understand and accept not having a choice about a learning activity when the teacher feels it is not in the best interest of the student to do so and if the teacher offers choice on a regular basis.

Differentiating the Learning Environment

The learning environment of a classroom is the way a classroom works and feels. It embodies the physical and affective tone or atmosphere in which teaching and learning take place, and includes the noise level in the room, whether student activities are static or mobile, and how the room is furnished and arranged. A classroom may include tables of different shapes and sizes, spots for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centers, or have students work both independently and in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students individually, in small groups, and as a whole class.

CHECK IT OUT

Tomlinson, Carol Ann.
*The Differentiated School:
Making Revolutionary Changes
in
Teaching and Learning*
(Association for Supervision
and Curriculum Development,
2008)

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

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

Curriculum Outcomes

Curriculum Outcomes Framework

Essential Graduation Learnings

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

- cross-curricular;
- the foundation for all curriculum development;
- found on pages 6–9 of the *Foundation for the Atlantic Canada English Language Arts Curriculum* and page 26 of this curriculum guide.

General Curriculum Outcomes

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

- contribute to the attainment of the essential graduation learnings;
- are connected to key-stage curriculum outcomes;
- are found on page 14 of the *Foundation for the Atlantic Canada English Language Arts Curriculum* and page 27 of this curriculum guide.

Key-Stage Curriculum Outcomes

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

- contributes to the achievement of the general curriculum outcomes;
- connects to essential graduation learnings (pages 26-27);
- can be found on pages 15-35 of the *Foundation for the Atlantic Canada English Language Arts Curriculum* and in the flow charts at the beginning of each 2-strand grouping in this guide.

The complete list of key-stage curriculum outcomes for the end of grades 3, 6, 9, and 12 are found on pages 16-35 of *Foundation for the Atlantic Canada English Language Arts Curriculum*.

While there may appear to be similarities in outcomes across the key stages, teachers will support the increase in expectations for students through a gradual release of responsibility as it pertains to

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

Specific Curriculum Outcomes

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

- contribute to the achievement of the key-stage curriculum outcomes ;
- are found on pages 37-90 of this curriculum guide.

Essential Graduation Learnings

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

Aesthetic Expression

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

Citizenship

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

Communication

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

Personal Development

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

Problem Solving

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

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Spiritual and Moral Development

Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

General Curriculum Outcomes

The statements of general learning outcomes are organized in six strands in three groups: Speaking and Listening, Reading and Viewing and Writing and Representing. However, it is important to recognize that these language processes are interrelated and can be developed most effectively as interdependent processes.

Speaking and Listening

Students will be expected to

- GCO 1 • speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences
- GCO 2 • communicate information and ideas effectively and clearly, and to respond personally and critically
- GCO 3 • interact with sensitivity and respect, considering the situation, audience, and purpose

Reading and Viewing

Students will be expected to

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

Writing and Representing

Students will be expected to

- GCO 8 • use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations
- GCO 9 • create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes
- GCO 10 • use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness

Connections

The following English language arts grade 9 key-stage curriculum outcomes are examples of outcomes that enable students to achieve the essential graduation learnings.

Essential Graduation Learnings

Aesthetic Expression

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

Citizenship

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

Communication

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

Personal Development

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

Key-stage Curriculum Outcomes

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

- use a range of strategies in writing and other ways of representing to extend ideas and experience
- make informed choices of language to create a range of interesting effects in imaginative writing and other ways of representing
- respond critically to texts

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

- demonstrate active listening and respect for the needs, rights, and feelings of others
- read widely and experience a variety of texts from different provinces and countries
- explore and reflect on culture and reality as portrayed in various texts

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

- ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions
- use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex texts
- make appropriate choices of form, style, and content for specific audiences and purposes

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

- select texts that address their learning needs and range of special interests
- independently access and select specific information to meet personal and learning needs
- analyse and assess responses to their writing and media productions

Essential Graduation Learnings	Key-stage Curriculum Outcomes
<p><i>Problem Solving</i></p> <p><i>Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> • ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions • develop approaches and strategies to conduct their research • integrate information from several sources to construct and communicate meaning
<p><i>Technological Competence</i></p> <p><i>Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> • use available electronic networks • communicate using technology for a range of purposes with a variety of audiences
<p><i>Spiritual and Moral Development</i></p> <p><i>Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> • examine others' ideas in discussion to extend their own understanding • respond to material they read or view by questioning, connecting, evaluating, and extending beyond initial understanding to more thoughtful interpretations • use a range of strategies in writing and other ways of representing to explore and reflect on their feelings, values, and attitudes

Grade 9 Specific Curriculum Outcomes

Specific curriculum outcomes (SCOs) are statements that identify what students should know and be able to do. These outcomes represent a continuum of learning. Although the SCOs are presented in two-strand groups (speaking–listening, reading–viewing, writing–representing), it is recognized that classroom experiences develop these processes in an integrated manner. **The curriculum should be balanced to provide wide-ranging experiences in each outcome through student participation in all aspects of the program.**

Instructional and assessment practices can and should be designed to provide multiple routes to achievement of the outcomes and multiple ways for students to demonstrate what they **know** and what they can **do**.

Annotated 4-Column Spreads

The following four pages explain the content of each of the four columns in the 4-column spreads following the Strand Overview.

Column 1 contains the specific curriculum outcomes associated with the general curriculum outcome for the two-page spread. They are numbered according to the relevant GCO.

SECTION II: CURRICULUM OUTCOMES

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

Outcomes	Focus for Learning																																					
<p><i>By the end of grade 9 students will be expected to</i></p> <p>4.1 identify and select texts that meet their needs and interests [7,8,9]</p> <p>4.2 explain how authors use text features to create meaning and achieve different purposes [8,9]</p> <p>4.3 use a variety of reading and viewing processes and strategies to construct meaning from texts [8,9]</p> <p>4.4 assess personal processes and strategies for reading and viewing various texts [8,9]</p>	<p>When identifying and selecting texts, the main focus is on purpose. Students may ask themselves, why do I need or want to choose this text? They should be exposed to explicit modeling of text selection for different purposes, such as</p> <ul style="list-style-type: none"> • comparing texts by the same author or creator; • gathering information based on inquiry; • checking accuracy of information already known; • or comparing texts on similar themes by different authors and creators. <p>Grade 9 students should have had multiple experiences with selecting texts in previous grades. However, teachers should formatively assess students' ability to do so and support the text selection process to meet students' needs and interests.</p> <p>Students in grade 7 and 8 have already been exposed to features of texts and how they create meaning. In grade 9, students will build upon prior knowledge and experience to interpret text features as they construct meaning, enhance fluency (automaticity in reading and viewing) and understand increasingly complex texts.</p> <p>Some features of text include:</p> <table border="1"> <tbody> <tr> <td rowspan="4" style="writing-mode: vertical-rl; transform: rotate(180deg);">Written</td> <td>Headings</td> <td>Index</td> <td>Figurative Language</td> </tr> <tr> <td>Fonts</td> <td>Glossary</td> <td>Connotation</td> </tr> <tr> <td>Size</td> <td>Topic Sentences</td> <td>Denotation</td> </tr> <tr> <td>Italics</td> <td>Thesis Statement</td> <td>Synonyms</td> </tr> <tr> <td rowspan="3" style="writing-mode: vertical-rl; transform: rotate(180deg);">Visual</td> <td>Tables</td> <td></td> <td>Transitions</td> </tr> <tr> <td>Balance</td> <td>Text</td> <td>Shape</td> </tr> <tr> <td>Focal Point</td> <td>Scale</td> <td>Audience</td> </tr> <tr> <td rowspan="3" style="writing-mode: vertical-rl; transform: rotate(180deg);">Media</td> <td>Line</td> <td>Color</td> <td>Message</td> </tr> <tr> <td colspan="3">Hyperlinks</td> </tr> <tr> <td colspan="3">Layout</td> </tr> <tr> <td colspan="4">Interactive audio, visual and multimedia</td> </tr> </tbody> </table>	Written	Headings	Index	Figurative Language	Fonts	Glossary	Connotation	Size	Topic Sentences	Denotation	Italics	Thesis Statement	Synonyms	Visual	Tables		Transitions	Balance	Text	Shape	Focal Point	Scale	Audience	Media	Line	Color	Message	Hyperlinks			Layout			Interactive audio, visual and multimedia			
Written	Headings		Index	Figurative Language																																		
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	Hyperlinks																																					
	Layout																																					
Interactive audio, visual and multimedia																																						

SCOs that appear in more than one grade level are indicated at the end of the SCO (e.g., [8,9])

Column 2, Focus for Learning, provides context and elaboration for the ideas and concepts identified in the SCOs. This may include:

- References to students' prior knowledge
- The depth of treatment of particular concept
- What teachers need to know to scaffold and challenge students' learning
- Common misconceptions
- Cautionary notes as applicable

The purpose of this content is to assist teachers with instructional planning.

The purpose of Column 3 is to provide teachers with ideas for instruction and assessment. In this way instructional activities are recognized as possible sources of data for assessment purposes in a continual fashion (assessment *for* and *as* learning). This column contains specific sample tasks, activities and strategies that enable students to meet the goals of the SCOs and be successful with Performance Indicator(s).

The sample strategies appear in three headings:

- **Activation** (getting ready to learn and direct teaching);
- **Connection** (linking new information and experiences to existing knowledge);
- **Consolidation** (synthesizing and making new understandings).

The strategies are generally scaffolded and provide opportunities for differentiated learning and assessment. Some strategies are sequential in nature but flexibility is encouraged (*i.e.*, assess students' needs and interests prior to engaging in any suggested strategy).

SECTION II: CURRICULUM OUTCOMES	
GCO 4: Students will be expected to select, read, and view with understanding a range of literature, information, media and visual texts.	
Suggestions for Teaching <i>and</i> Assessment	Resources and Notes
<p>ACTIVATION Teachers may</p> <ul style="list-style-type: none"> • model reading and viewing strategies to show how they work differently with different types of texts; • present exemplars of how text features can be used to create different meanings: <ul style="list-style-type: none"> ⇒ view "I Have a Dream" by Martin Luther King, Jr. ⇒ read/view Jack Layton's final letter to Canadians ⇒ read poetry by Arts & Letters competitors (http://www.tcr.gov.nl.ca/tcr/artsculture/artsandletters/index.html) <p>Students can</p> <ul style="list-style-type: none"> • ask questions in order to select texts, such as, <ul style="list-style-type: none"> ⇒ "Is this a topic I'm interested in?" ⇒ "Does the layout of this book appeal to me?" ⇒ "Can I get into the language and vocabulary in this book?" • explain why specific reading and viewing strategies work best for them. 	<p>Authorized Resources</p> <ul style="list-style-type: none"> • Nelson <i>Literacy 9</i> TR Unit 1, pp. 115-116 for a Reading Response Rubrics; Unit 2, p. 103 BLM #16 • Nelson <i>Literacy 9</i> SR pp. 4-5: "Visualize and Make Connections"; pp.70-71: "Make Inferences and Ask Questions"; pp.88-89: "Identify the Features of Graphic Text"; pp.136-137: "Monitoring Comprehension and Summarizing"; pp. 202-203: "Synthesize and Evaluate" <p>Suggested Resources</p> <ul style="list-style-type: none"> • <i>Cross-Curricular Reading Tools</i> (CAMET) • Mattie Stepanek (e.g., "Heart Songs") http://www.mattieonline.com/index.html
<p>CONNECTION Students can</p> <ul style="list-style-type: none"> • identify and summarize how text features impact an author's or creator's purpose; • examine selections from sections of texts from other subjects, such as informational texts, instructions, recipe books, etc., to discuss text features and reading/viewing strategies; • use text features to make connections: T-T, text-to-text; T-S, text-to-self; T-W, text-to-world. 	
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SECTION II: CURRICULUM OUTCOMES

GCO 4 Continued

Outcomes

By the end of grade 9 students will be expected to

- 4.1 identify and select texts that meet their needs and interests [7,8,9]
- 4.2 explain how authors use text features to create meaning and achieve different purposes [8,9]
- 4.3 use a variety of reading and viewing processes and strategies to construct meaning from texts [8,9]
- 4.4 assess personal processes and strategies for reading and viewing various texts [8,9]

Focus for Learning

No matter what the text (e.g., editorial cartoon, poster, advertisement, web page, billboard, story, song, etc.), there is an expectation that students will be more able to automatically choose the reading and viewing **strategies and processes** that work for them, such as skimming, scanning, identifying stylistic features of text, etc. Students should have had prior experience with using a variety of strategies to think about how they read and view in Before, During and After stages.

In grade 9, students will independently select and use the strategies that worked best for them to support their understanding of texts. Reflecting on the strategies while monitoring their understanding of texts is a complex task. Teachers will need to assess students level of independence with the metacognitive process and differentiate instruction to meet a variety of learners' abilities and interests. When students engage in class discussion, small-group conversation, and create **products** based on reading and viewing, teachers can make informed instructional decisions.

Sample Performance Indicator

- View or read a text and present an interpretation of how an author or creator might alter his or her text for different audiences and purpose; presentation can take a variety of forms and products

Column 2 includes Sample Performance Indicator(s). The intent of this feature is to provide a summative question or activity, where the answer or product would serve as a data source to help teachers assess the degree to which the student has achieved the specific curriculum outcomes. To complete a Performance Indicator, students are required to use first order (knowledge) and second order concepts (analysis). Performance Indicators would be assigned when students have attained a level of competence with suggestions for teaching and assessment identified in Column 3.

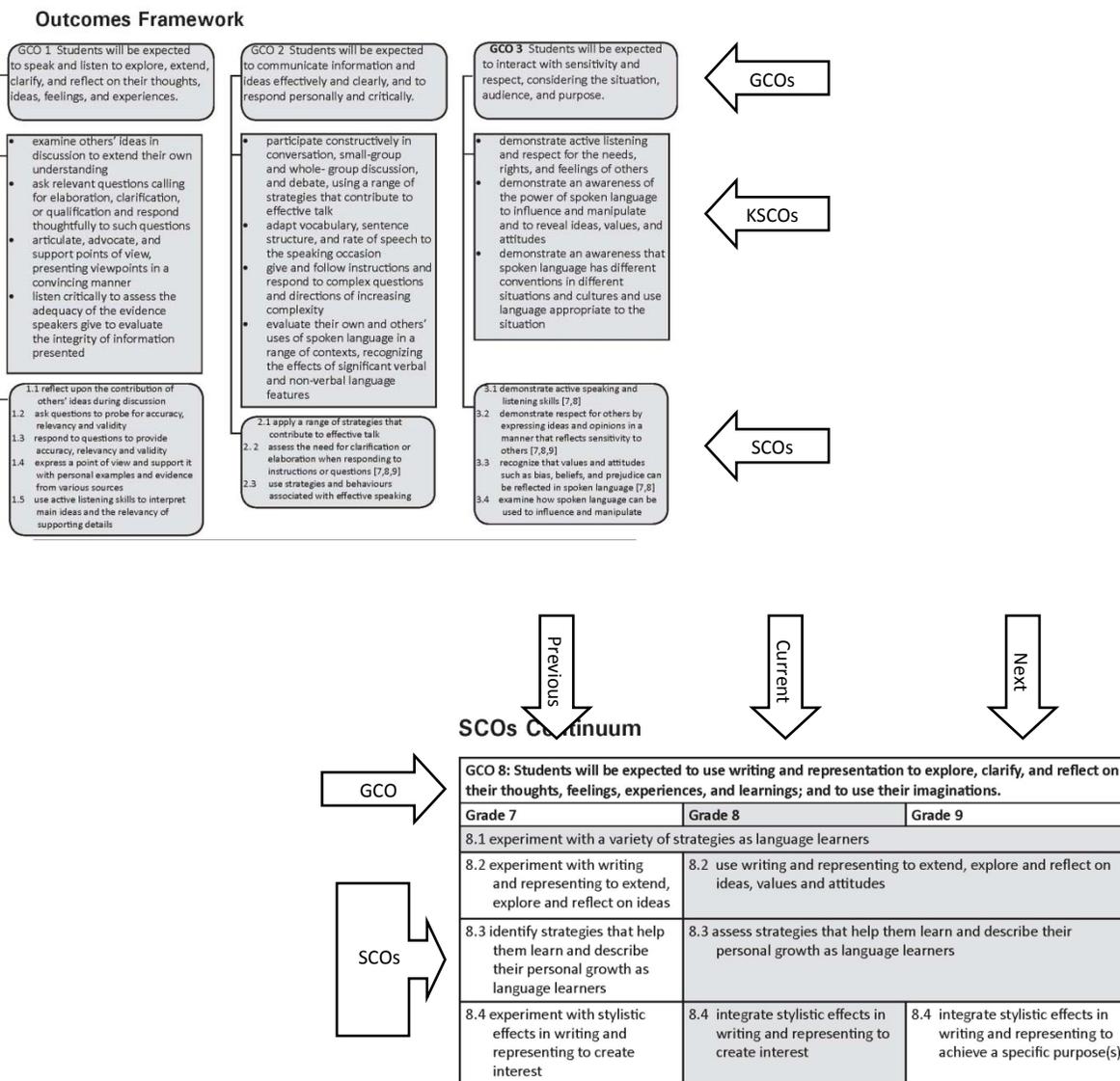
SECTION II: CURRICULUM OUTCOMES	
<p>GCO 4: Students will be expected to select, read, and view with understanding a range of literature, information, media and visual texts.</p>	
<p>Suggestions for Teaching <i>and</i> Assessment</p> <p>CONSOLIDATION</p> <p>Students can</p> <ul style="list-style-type: none"> demonstrate their use of reading and viewing strategies with a wide variety of texts; critically analyze and interpret how text features are used for different audiences and purposes; independently choose texts that are appropriate for their individual reading level; explain why different texts attract different readers; match strategies to different types of texts (i.e., a KWL chart works well with informational text but not so well with short story); describe how the use of different text features work to construct and/or alter meaning. <p>Sample Extension Activities</p> <p>Students can</p> <ul style="list-style-type: none"> create a product (e.g., story, song, webpage, video, game, etc.) that has a similar message as is found in an ad campaign. 	<p>Resources and Notes</p> <p>Authorized Resources</p> <ul style="list-style-type: none"> For further information about strategies and processes for reading and viewing, see pp. 84-90 and Appendix C of this curriculum guide For further information about reading and viewing products (e.g., questions, notes, a speech, a report, research paper or multimedia presentation, etc.) see pp. 105-108 of this curriculum guide

Column 4 references supplementary information and references to possible resources for use by teachers. Words in bold in Column 2 are referenced here.

Column 3 includes Sample Extension Activities designed for students who can be successful with more complex tasks than intended by the outcomes for the grade level.

How to use the Strand Overview

At the beginning of each of the 2-strand groupings there is explanation of the focus for the strands and a flow chart identifying the relevant GCOs, KSCOs and SCOs. A table of the SCOs Continuum follows the chart to provide context for teaching and assessment in Grade 9. The current grade is highlighted in the chart.



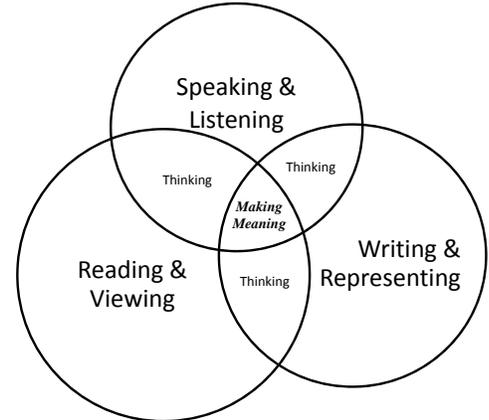
Speaking and Listening

Overview

Focus for Speaking and Listening

The six strands of language arts necessitate an integrated approach in developing learning activities for students. When focusing on a particular strand, it is important to recognize the interconnectedness of the strands and build on students' strengths; emphasizing the cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent will support literacy learning.

Speaking and listening allow students to express themselves and communicate ideas through oral language. Students must practice recognized strategies and skills associated with effective speaking and listening, including verbal and non-verbal behaviours. They must decode, understand, evaluate and reflect as they speak and listen. In the classroom, what it means to be an effective speaker and listener must be clearly communicated to all students.



Outcomes Framework

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

- examine others' ideas in discussion to extend their own understanding
- ask relevant questions calling for elaboration, clarification, or qualification and respond thoughtfully to such questions
- articulate, advocate, and support points of view, presenting viewpoints in a convincing manner
- listen critically to assess the adequacy of the evidence speakers give to evaluate the integrity of information presented

- 1.1 examine their own and others' ideas during discussion
- 1.2 ask questions calling for elaboration, clarification or qualification
- 1.3 respond to questions to provide reliable qualification for ideas
- 1.4 advocate a point of view and support it with personal examples and evidence from various sources
- 1.5 use active listening skills to assess the relevancy and adequacy of supporting details

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

- participate constructively in conversation, small-group and whole- group discussion, and debate, using a range of strategies that contribute to effective talk
- adapt vocabulary, sentence structure, and rate of speech to the speaking occasion
- give and follow instructions and respond to complex questions and directions of increasing complexity
- evaluate their own and others' uses of spoken language in a range of contexts, recognizing the effects of significant verbal and non-verbal language features

- 2.1 evaluate a range of strategies to defend their points of view and contribute to effective talk
- 2.2 assess the need for clarification or elaboration when responding to instructions or questions [7,8,9]
- 2.3 evaluate strategies and behaviours associated with effective speaking

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

- demonstrate active listening and respect for the needs, rights, and feelings of others
- demonstrate an awareness of the power of spoken language to influence and manipulate and to reveal ideas, values, and attitudes
- demonstrate an awareness that spoken language has different conventions in different situations and cultures and use language appropriate to the situation

- 3.1 demonstrate responsive speaking and listening skills
- 3.2 demonstrate respect for others by expressing ideas and opinions in a manner that reflects sensitivity to others [7,8,9]
- 3.3 question ideas, values and attributes in oral language
- 3.4 evaluate how oral language is used to influence and manipulate

SCOs Continuum

GCO 1: Students will be expected to speak and listen to explore, extend, clarify and reflect on their thoughts, ideas, feelings, and experiences.		
Grade 8	Grade 9	Level 1
1.1 reflect upon the contribution of others' ideas during discussion	1.1 examine their own and others' ideas during discussion	1.1 examine the ideas of others in discussion and presentation to clarify and extend their own understanding
1.2 ask questions to probe for accuracy, relevancy and validity	1.2 ask questions calling for elaboration, clarification or qualification	1.2 construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed
1.3 respond to questions to provide accuracy, relevancy and validity	1.3 respond to questions to provide reliable qualification for ideas	1.3 present a personal viewpoint to a group of listeners, interpret their responses, and take others' ideas into account when explaining their positions
1.4 express a point of view and support it with personal examples and evidence from various sources	1.4 advocate a point of view and support it with personal examples and evidence from various sources	1.4 listen critically to analyse and evaluate ideas and information in order to formulate and refine opinions and ideas
1.5 use active listening skills to interpret main ideas and the relevancy of supporting details	1.5 use active listening skills to assess main ideas and the relevancy and adequacy of supporting details	
GCO 2: Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.		
Grade 8	Grade 9	Level 1
2.1 apply a range of strategies that contribute to effective talk	2.1 evaluate a range of strategies that contribute to effective talk	2.1 participate in a range of speaking situations, demonstrating an understanding of the difference between formal and informal speech

2.2 assess the need for clarification or elaboration when responding to instructions or questions		2.2 recognize that communication involves an exchange of ideas (experiences, information, views) and an awareness of the connections between the speaker and the listener; use this awareness to adapt the message, language and delivery to the context
2.3 use strategies and behaviours associated with effective speaking	2.3 evaluate strategies and behaviours associated with effective speaking	2.3 give precise instructions, follow directions accurately, and respond thoughtfully to complex questions
/		2.4 recognize that oral communication involves physical qualities and language choices depending on the situation, audience, and purpose
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience and purpose.		
Grade 8	Grade 9	Level 1
3.1 demonstrate active speaking and listening skills	3.1 demonstrate responsive speaking and listening skills	3.1 demonstrate active listening and respect for the needs, rights, and feelings of others – analyse the positions of others
3.2 demonstrate respect for others by expressing ideas and opinions in a manner that reflects sensitivity to others		3.2 demonstrate an awareness of the power of spoken language by articulating how spoken language influences and manipulates, and reveals ideas, values, and attitudes
3.3 recognize that values and attitudes such as bias, beliefs, and prejudice can be reflected in oral language	3.3 question ideas, values and attitudes in oral language	3.3 demonstrate an awareness of varieties of language and communication styles – recognize the social contexts of different speech events
3.4 examine how oral language can be used to influence and manipulate	3.4 evaluate how oral language can be used to influence and manipulate	/

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

Outcomes

By the end of grade 9 students will be expected to

- 1.1 examine their own and others' ideas during discussion
- 1.2 ask questions calling for elaboration, clarification or qualification
- 1.3 respond to questions to provide reliable qualification for ideas
- 1.4 advocate a point of view and support it with personal examples and evidence from various sources
- 1.5 use active listening skills to assess the relevancy and adequacy of supporting details

Focus for Learning

GCO 1 focuses on the importance of oral language as it is used by students informally (pairs, small groups, whole class discussion, etc.) and formally (group reporting, presentations, speeches, etc.). Teachers should ensure that the classroom environment supports risk-taking and increased independence for all students.

Students should examine the contribution of all participants in various discussion settings. Using active listening skills, they will ask questions that require others to provide elaboration, clarification and qualification for their ideas.

Type of explanation	What it means	Suggested prompts
Elaboration	Provide more information generally	<i>Can you tell me more about ...? What might happen if ...?</i>
Clarification	Provide details or correct misinformation	<i>I'm not clear on ... Can you go over that again? I thought you said ... Is that what you meant?</i>
Qualification	Provide evidence	<i>Where did you hear this? Where can I find out more about this?</i>

Students demonstrate active listening skills by

- facing the speaker;
- nodding in agreement when appropriate;
- note-making while listening;
- using rephrasing when appropriate to clarify or summarize others' ideas;
- posing questions that call for others to elaborate, clarify or qualify their ideas extend, refine, or summarize points.

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

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- review and model effective questioning techniques
 - ⇒ “Can you tell me more about....?”
 - ⇒ “Can you elaborate on...?”
 - ⇒ “Can you give me an example?”
 - ⇒ “Can you clarify that?”
- model responses to effective questions
 - ⇒ “In the article by...., the author states ...”
 - ⇒ “If we look at it another way ...”
- review active listening skills.

Students can

- co-create a rating scale, rubric or checklist to assess evidence of clarification or qualification by others during discussion (e.g., their peer’s responses to questions that require them to provide clarification or qualification for their ideas).

CONNECTION

Teachers may

- provide real-life examples that demonstrate instances of ideas being advocated or promoted (e.g., commercials, interviews, speeches or podcasts).

Students can

- create a persuasive speech.
- critique an interview by asking questions such as,
 - ⇒ What questions may have been omitted or avoided?
 - ⇒ How was bias apparent?
- view a persuasive speaker to examine advocacy techniques.
- role play an open-line radio call-in show.

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* Media Studies Resource pp 10-12, p. 37 & p. 26
- Nelson *Literacy 9* SR, pp. 194-195

GCO 1 Continued**Outcomes**

By the end of grade 9 students will be expected to

- 1.1 examine their own and others' ideas during discussion
- 1.2 ask questions calling for elaboration, clarification or qualification
- 1.3 respond to questions to provide reliable qualification for ideas
- 1.4 advocate a point of view and support it with personal examples and evidence from various sources
- 1.5 use active listening skills to assess the relevancy and adequacy of supporting details

Focus for Learning

During discussion students will also adjust their own opinions in response to compelling arguments made by other students and seek validation from opinions that are in agreement with their own. GCO 2 builds on the characteristics of oral language outlined in GCO 1 in discussion settings that use informal talk as well as more formal settings where students prepare to speak and present to a larger group (e.g., reporting on a group's work during a cooperative learning activity, delivering a formal speech, introducing a person to a class, facilitating a multimedia presentation, etc.)

When advocating a point of view it is important for students to provide reasonable support, not just opinion. Teachers may need to provide direct instruction on characteristics of argumentative and persuasive oral language. These characteristics include, but are not limited to:

1. Choosing a topic that is debatable and allows the speaker to defend a point of view
2. Citing reliable, relevant, valid information from current sources to support an opinion
3. Using an emotional tone
4. Using examples that elicit emotional responses from the audience
5. Choosing words that convey exactly what is meant

Sample Performance Indicator

- Participate in a formal debate (e.g., Be it resolved that students should go to school year-round) or interview (e.g., a member of town or city council, a favourite musician, actor or athlete, job interview role play, etc.)

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

Suggestions for Teaching *and* Assessment

CONSOLIDATION

Students can

- employ questioning techniques and effective speaking skills in a debate or persuasive speech.
- complete peer assessment in small group settings on responding to questions by asking,
 - ⇒ Is the question clear?
 - ⇒ Is the response complete?
 - ⇒ Do I need to know more?

Sample Extension Activity

Students can

- create a webinar, podcast, or recording for the class to peer assess or critique.

Resources and Notes

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

Outcomes

By the end of grade 9 students will be expected to

- 2.1 evaluate a range of strategies to defend their points of view and contribute to effective talk
- 2.2 assess the need for clarification or elaboration when responding to instructions or questions [7,8,9]
- 2.3 evaluate strategies and behaviours associated with effective speaking

Focus for Learning

Students should be given opportunities to practice strategies for effective talk in a variety of settings, including small group and whole class discussions. Effective talk is associated with informal speaking situations. When students engage in these types of purposeful collaborative interactions using effective talk, they will need to

1. make eye contact with listeners;
2. use appropriate volume, tone of voice, pace, pitch, and emphasis;
3. maintain or adjust an open stance;
4. use appropriate gestures and expressions to communicate non-verbally.

To evaluate (SCO 2.1) the strategies listed above, students will discern a speaker's purpose and explain whether the strategies used were effective or not. Students may need to be supported through differentiated instruction and assessment in order to show insight and understanding about strategies when speaking and listening.

Grade 9 students should be able to express their points of view effectively. They should be familiar with and choose from a range of strategies. They should also evaluate their own and others' use of oral language in a range of contexts. To do so they will use strategies associated with seeking clarification to ensure they gain confidence in using them, such as:

- summarizing what they've heard;
- asking questions.

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

Suggestions for Teaching *and* Assessment**ACTIVATION**

Teachers may

- co-create rubrics/checklists for peer and self assessment of strategies used for effective talk and effective speaking;
- model different speaking strategies and ask students to evaluate the effect each strategy has (e.g., One sentence spoken different ways, using homonyms, varying punctuation to alter meaning.)

CONNECTION

Students can

- participate in Readers Theatre: Small groups will create or choose and agree upon the message of a particular selection. Students convey this message using effective speaking skills such as volume, tone, pitch and pacing.

CONSOLIDATION

Students can

- write and deliver an acceptance speech for receiving an award (brainstorm possible awards);
- role-play a situation in which speaking or listening strategies were ineffective and/or appropriate.

Resources and Notes**Authorized Resources**

- Nelson *Literacy 9* TR Unit 2, p. 93; Unit 4, pp.85-87
- Nelson *Literacy 9* SR pp. 58-59, 128-129, 258-259

Suggested Resources

- “Don’t Vote 2 – The Sequel” is a good example of persuasive talk in the media. At time of printing, this video is available at <http://www.youtube.com/watch?v=B3aqajRVi3U>

GCO 2 Continued**Outcomes**

By the end of grade 9 students will be expected to

- 2.1 evaluate a range of strategies to defend their points of view and contribute to effective talk
- 2.2 assess the need for clarification or elaboration when responding to instructions or questions [7,8,9]
- 2.3 evaluate strategies and behaviours associated with effective speaking

Focus for Learning

Effective speaking skills are used mainly in formal situations (group reporting, presentations, speeches, etc.). When speaking formally, students will use strategies associated with effective talk and

1. demonstrate effective preparedness to speak formally;
2. demonstrate an interest and knowledge about a topic;
3. use effective body language and use of physical space;
4. choose appropriate vocabulary, sentence structure, and tone for different purposes and audiences.

Sample Performance Indicator

- Pre-/post listening Likert scale on controversial topic: Present students with a Likert scale prior to listening to a speech or presentation (student, guest, video, audio); revisit the Likert scale after the session and explain their post-speech opinion in a small group discussion and how it may have changed their opinion or validated their initial response. Complete an exit card to summarize the experience.

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

Suggestions for Teaching *and* Assessment

Sample Extension Activities

Students can

- create and present a mock trial (e.g., Goldilocks is charged with breaking and entering;
- identify the frequency the types of advertisements they are exposed to during a set period of time (online, TV, radio, etc.). Students will analyze advertising patterns and trends to share in discussion.

Resources and Notes

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

Outcomes

By the end of grade 9 students will be expected to

- 3.1 demonstrate responsive speaking and listening skills
- 3.2 demonstrate respect for others by expressing ideas and opinions in a manner that reflects sensitivity to others [7,8,9]
- 3.3 question ideas, values and attributes in oral language
- 3.4 evaluate how oral language is used to influence and manipulate

Focus for Learning

These speaking and listening outcomes require a level of responsiveness that demonstrates critical thinking and evaluation of oral language. As well, grade 9 students should be challenged to evaluate how their consideration of others' perspectives allows them to make connections to their experiences and to texts.

When students speak and listen responsively, they use all the skills and strategies of effective talk (GCO 2), effective speaking (GCO 2) and active listening (GCO 1). To meet the SCO in GCO 3, they will also

- respond to an audience's need for clarification by interpreting verbal and non-verbal cues of listeners;
- allow for silence and pauses for listeners to think;
- evaluate and question
 - ⇒ content (What am I hearing/saying?)
 - ⇒ voice (How is the content conveyed? Is it trustworthy?)
 - ⇒ message (What does the creator or author want me to know and why?)

Students should be encouraged to recognize the transferability of the skills associated with this GCO. They will be able to practice speaking and listening in other school settings (e.g., social studies, health, career education, etc.) as well as in non-academic settings.

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

Suggestions for Teaching *and* Assessment**ACTIVATION**

Teachers may

- Review types of purpose and audience
- Provide exemplars to examine voice
- Directly teach the connection between empathy and responsive speaking
- Model responsive speaking and listening skills
- Establish physical environment that supports risk taking by students (small groups, circles, pairs, etc.)
- Model strategies that promote sensitivity and respect

Students can

- Co-create a list of ways to show respect (i.e., characteristics of responsive speaking and listening)
- Listen to speeches that are intended to manipulate or influence the audience

CONNECTION

Teachers may

- Directly teach the connection between empathy and responsive speaking

Students can

- Role-play scenarios that show respect and non-respect (e.g., negotiation skills, Junior Achievement [JA] interview, peer mediation)
- Demonstrate how word choice, tone of voice, sentence structure, or content change when the audience changes
- Explain how word choice affects meaning (e.g., **connotation**, **denotation**, politically correct terms, inclusive language, etc.)

Resources and Notes**Authorized Resources**

- Nelson *Literacy 9* SR pp. 60-63, 114-117, 203
- See Appendix H of this guide for further explanation of **connotation and denotation**

GCO 3 Continued

Outcomes

By the end of grade 9 students will be expected to

- 3.1 demonstrate responsive speaking and listening skills
- 3.2 demonstrate respect for others by expressing ideas and opinions in a manner that reflects sensitivity to others [7,8,9]
- 3.3 question ideas, values and attributes in oral language
- 3.4 evaluate how oral language is used to influence and manipulate

Focus for Learning

Sample Performance Indicator

- Identify a text, such as a poem, short story, multimedia, poster, song, speech, commercial, or PSA etc., to show bias or absence of bias; evaluate the bias/lack of bias in the chosen text.

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

Suggestions for Teaching *and* Assessment

CONSOLIDATION

Teachers may

- Observe students' responsive speaking and listening skills during presentations and discussions

Students can

- Create a double-entry journal to capture pre- and post-listening responses to a topic or idea
- Present samples of T-shirt ads or website pages as examples of promotional materials and discuss the qualities of slogans, images, icons, graphics, and design features that help convey a message and appeal to a particular audience
- Peer- and self-assessment on responsive speaking and listening skills

Sample Extension Activity

Students can

- Evaluate the conventions and techniques used on video game covers that they present to a small group or class and illicit responses regarding effectiveness of techniques and conventions used

Resources and Notes

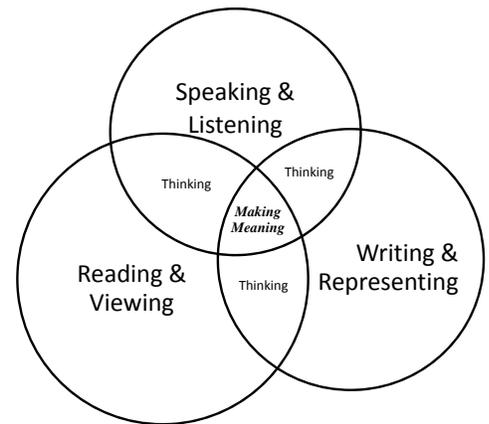
Reading and Viewing

Overview

Focus for Reading and Viewing

The six strands of language arts necessitate an integrated approach in developing learning activities for students. When focusing on a particular strand, it is important to recognize the interconnectedness of the strands and build on students' strengths; emphasizing the cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent will support literacy learning.

Reading and viewing provide students with opportunities to interact with a variety of media and diverse texts. Students must know the organization, codes and conventions associated with different types of texts. They must decode, understand, evaluate and navigate all available forms of media. In the classroom, what it means to be an effective reader and viewer must be clearly communicated to all students.



Outcomes Framework

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

- select texts that address their learning needs and range of special interests
- read widely and experience a variety of young adult fiction and literature from different provinces and countries
- demonstrate an understanding that information texts are constructed for particular purposes
- use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex print and media texts
- articulate their own processes and strategies for reading and viewing texts of increasing complexity

- 4.1 identify and select texts that meet their needs and interests [7,8,9]
- 4.2 explain how authors use text features to create meaning and achieve different purposes [8,9]
- 4.3 use a variety of reading and viewing processes and strategies to construct meaning from texts [8,9]
- 4.4 assess personal processes and strategies for reading and viewing various texts [8,9]

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

- independently access and select specific information to meet personal and learning needs
 - select, from a wide range, sources appropriate to their purposes
 - use available electronic networks
 - develop approaches and strategies to conduct their research

- 5.1 identify relevant or interesting topics and questions for further study [7,8,9]
- 5.2 use a variety of reliable information from various sources
- 5.3 compare information from a variety of sources [8,9]
- 5.4 use effective research approaches and strategies [8,9]

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

- respond to some of the material they read or view by questioning, connecting, evaluating, and extending
 - move beyond initial understanding to more thoughtful interpretations
- express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence

- 6.1 use examples and supporting ideas to reflect on personal responses to texts
- 6.2 examine their personal points of view about issues, themes and situations in texts, citing appropriate evidence from the text(s)

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

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

- 7.1 recognize that texts can be biased [7,8,9]
- 7.2 evaluate a text's language, form and genre
- 7.3 analyze the tools authors use to achieve different purposes
- 7.4 evaluate how form, content and structure can contribute to meaning
- 7.5 demonstrate an awareness that values and personal experiences influence understanding of and critical responses to texts [7,8,9]
- 7.6 evaluate the portrayal of culture and reality in texts

SCOs Continuum

GCO 4: Students will be expected to select, read, and view with understanding a range of literature, information, media and visual texts.		
Grade 8	Grade 9	Level 1
4.1 identify and select texts that meet their needs and interests		4.1 read from a wide variety of print texts, which include drama, poetry, fiction, and non-fiction from contemporary, and pre-twentieth century Canadian and world literature
4.2 explain how authors use text features to create meaning and achieve different purposes		4.2 view a wide variety of media and visual texts, such as broadcast journalism, film, TV, advertising, CD-ROM, Internet, and music videos
4.3 use a variety of reading and viewing processes and strategies to construct meaning from texts		4.3 seek meaning in reading, using a variety of strategies, such as cueing systems, utilizing prior knowledge, analysing, inferring, predicting, synthesis, and evaluating
4.4 assess personal processes and strategies for reading and viewing various texts		4.4 use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust reading and viewing rate (e.g., skimming, scanning, reading, viewing for detail) according to purpose
		4.5 demonstrate an understanding of the impact of literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) on shaping the understanding of the text

GCO 5: Students will be expected to interpret, select, and combine information using a variety of strategies, resources and technologies.		
Grade 8	Grade 9	Level 1
5.1 identify relevant or interesting topics and questions for further inquiry		5.1 research, in systematic ways, specific information from a variety of sources – select appropriate information to meet the requirements of a learning task – analyse and evaluate the chosen information – integrate chosen information in a way that effectively meets the requirements of a learning task and/or solves personally defined problems
5.2 evaluate the reliability of information from various sources	5.2 use a variety of reliable information from various sources	
5.3 compare information from a variety of sources		
5.4 use effective inquiry approaches and strategies		
GCO 6: Students will be expected to respond personally to a range of texts.		
Grade 8	Grade 9	Level 1
6.1 use examples and supporting ideas to explain personal responses to texts	6.1 use examples and supporting ideas to reflect on personal responses to texts	6.1 articulate personal responses to text by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence
6.2 explain their personal points of view about texts using relevant evidence from the text(s)	6.2 examine their personal points of view about issues, themes and situations in texts using relevant evidence from the text(s)	6.2 respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending
		6.3 make thematic connections among print texts, public discourse, and media
		6.4 demonstrate a willingness to consider more than one interpretation of text

GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.		
Grade 8	Grade 9	Level 1
7.1 recognize that texts can be biased		7.1 examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect
7.2 question a text's language, form and genre	7.2 evaluate a text's language, form and genre	7.2 make inferences, draw conclusions, and make supported responses to content, form, and structure
7.3 recognize the tools authors use to achieve different purposes	7.3 analyze the tools authors use to achieve different purposes	7.3 explore the relationships among language, topic, genre, purpose, context, and audience
7.4 explain the impact that text form, content and structure have on meaning	7.4 evaluate how text form, content and structure can contribute to meaning	7.4 recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism)
7.5 demonstrate an awareness that values and personal experiences influence understanding of and critical responses to texts		7.5 discuss the language, ideas, and other significant characteristics of a variety of texts and genres
7.6 describe the portrayal of culture and reality in texts	7.6 evaluate the portrayal of culture and reality in texts	7.7 demonstrate an awareness that texts reveal and produce ideologies, identities, and positions
		7.8 evaluate ways in which both genders and various cultures and socio-economic groups are portrayed in media texts

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

Outcomes

By the end of grade 9 students will be expected to

- 4.1 identify and select texts that meet their needs and interests [7,8,9]
- 4.2 explain how authors use text features to create meaning and achieve different purposes [8,9]
- 4.3 use a variety of reading and viewing processes and strategies to construct meaning from texts [8,9]
- 4.4 assess personal processes and strategies for reading and viewing various texts [8,9]

Focus for Learning

When identifying and selecting texts, the main focus is on purpose. Students may ask themselves, why do I need or want to choose this text? They should be exposed to explicit modeling of text selection for different purposes, such as

- comparing texts by the same author or creator;
- gathering information based on inquiry;
- checking accuracy of information already known;
- or comparing texts on similar themes by different authors and creators.

Grade 9 students should have had multiple experiences with selecting texts in previous grades. However, teachers should formatively assess students' ability to do so and support the text selection process to meet students' needs and interests.

Students in grade 7 and 8 have already been exposed to features of texts and how they create meaning. In grade 9, students will build upon prior knowledge and experience to interpret text features as they construct meaning, enhance fluency (automaticity in reading and viewing) and understand increasingly complex texts.

Some features of text include:

Written	Headings	Index	Figurative Language
	Fonts	Glossary	Connotation
	Size	Topic Sentences	Denotation
	Italics	Thesis Statement	Synonyms
	Tables		Transitions
Visual	Balance	Text	Shape
	Focal Point	Scale	Audience
	Line	Color	Message
Media	Hyperlinks		
	Layout		
	Interactive audio, visual and multimedia		

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

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- model reading and viewing strategies to show how they work differently with different types of texts;
- present exemplars of how text features can be used to create different meanings:
 - ⇒ view “I Have a Dream” by Martin Luther King, Jr.
 - ⇒ read/view Jack Layton’s final letter to Canadians
 - ⇒ read poetry by Arts & Letters competitors (<http://www.tcr.gov.nl.ca/tcr/artsculture/artsandletters/index.html>)

Students can

- ask questions in order to select texts, such as,
 - ⇒ “Is this a topic I’m interested in?”
 - ⇒ “Does the layout of this book appeal to me?”
 - ⇒ “Can I get into language and vocabulary in this book? Does it speak to me?”
- explain why specific reading and viewing strategies work best for them.

CONNECTION

Students can

- identify and summarize how text features impact an author’s or creator’s purpose;
- examine selections from sections of texts from other subjects, such as informational texts, instructions, recipe books, etc., to discuss text features and reading/viewing strategies;
- use text features to make connections: T-T, text-to-text; T-S, text-to-self; T-W, text-to-world.

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* TR Unit 1, pp. 115-116 for a Reading Response Rubrics; Unit 2, p. 103 BLM #16
- Nelson *Literacy 9* SR pp. 4-5: “Visualize and Make Connections”; pp.70-71: “Make Inferences and Ask Questions”; pp.88-89: “Identify the Features of Graphic Text”; pp.136-137: “Monitoring Comprehension and Summarizing”; pp. 202-203: “Synthesize and Evaluate”

Suggested Resources

- *Cross-Curricular Reading Tools* (CAMET)
- Mattie Stepanek’s 9/11 poem is a good example of to support students’ explanation of purpose (<http://www.mattieonline.com/index.html>)

GCO 4 Continued**Outcomes**

By the end of grade 9 students will be expected to

- 4.1 identify and select texts that meet their needs and interests [7,8,9]
- 4.2 explain how authors use text features to create meaning and achieve different purposes [8,9]
- 4.3 use a variety of reading and viewing processes and strategies to construct meaning from texts [8,9]
- 4.4 assess personal processes and strategies for reading and viewing various texts [8,9]

Focus for Learning

No matter what the text (e.g., editorial cartoon, poster, advertisement, web page, billboard, story, song, etc.), there is an expectation that students will be more able to automatically choose the reading and viewing **strategies and processes** that work for them, such as skimming, scanning, identifying stylistic features of text, etc. Students should have had prior experience with using a variety of strategies to think about how they read and view in Before, During and After stages.

In grade 9, students will independently select and use the strategies that worked best for them to support their understanding of texts. Reflecting on the strategies while monitoring their understanding of texts is a complex task. Teachers will need to assess students' level of independence with the metacognitive process and differentiate instruction to meet a variety of learners' abilities and interests. When students engage in class discussion, small-group conversation, and create **products** based on reading and viewing, teachers can make informed instructional decisions.

Sample Performance Indicator

- View or read a text and present an interpretation of how an author or creator might alter his or her text for different audiences and purpose; presentation can take a variety of forms and products.

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

Suggestions for Teaching *and* Assessment

CONSOLIDATION

Students can

- demonstrate their use of reading and viewing strategies with a wide variety of texts;
- critically analyze and interpret how text features are used for different audiences and purposes;
- independently choose texts that are appropriate for their individual reading level;
- explain why different texts attract different readers;
- match strategies to different types of texts (i.e., a KWL chart works well with informational text but not so well with short story);
- describe how the use of different text features work to construct and/or alter meaning.

Sample Extension Activities

Students can

- create a product (e.g., story, song, webpage, video, game, etc.) that has a similar message as is found in an ad campaign.

Resources and Notes

Authorized Resources

- For further information about **strategies and processes** for reading and viewing, see pp. 121-122; 136-137 and Appendix C of this curriculum guide
- For further information about reading and viewing **products** (e.g., questions, notes, a speech, a report, research paper or multimedia presentation, etc.) see pp. 137-138; 187-188 of this curriculum guide

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

Outcomes

By the end of grade 9 students will be expected to

- 5.1 identify relevant or interesting topics and questions for further study [7,8,9]
- 5.2 use a variety of reliable information from various sources
- 5.3 compare information from a variety of sources [8,9]
- 5.4 use effective inquiry approaches and strategies [8,9]

Focus for Learning

Inquiry focuses on student questions within meaningful contexts to guide their inquiry into topics, develop solutions to problems, and investigate information and issues related to curriculum content. The process of moving from general to specific questions for inquiry often starts with an essential question. Essential questions are structured as open-ended inquiries that do not have an obvious, simple or specific answers and encourage students to rely on personal experiences and prior learning as a means to connect with the topic or issue.

When students investigate a topic, issue or question, they are constructing meaning based on what they read and view. Inquiry requires that they judge not only *what* is important but also the value *they* place on the information:

- Where did this information come from?
- Can I trust this information?
- What voice is dominant in this information? Is there a voice missing?
- How does this text's voice impact my own ideas and beliefs?

Students will compare ideas between and among sources when asking these questions of texts. They will identify similarities (ideas that are the same) as well as differences (contrasting ideas).

Grade 8 students have had experience using criteria to evaluate whether a source is reliable or not. In grade 9, students will be expected to build upon on this experience to independently use reliable information based on known criteria. The level of independence will vary from student to student.

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

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- Ask students to interview one another about their inquiry habits:
 - ⇒ Where do you go to find out about something?
 - ⇒ Who do you ask if you don't know something?
 - ⇒ Why do you choose one source and not another?
- Introduce students to multiple sources (e.g., Wikipedia, blog, encyclopedia, social media, etc.) based on their choice, interests and needs
- Review criteria to assess reliability of information

Students can

- Self-select topics of interest and defend their choices
- Generate essential questions for further inquiry

CONNECTION

Students can

- Compare information to evaluate accuracy and bias in inquiry
- Read multiple sources and decide what information is useful and relevant

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* TR Unit 4, p. 103, BLM #15
- Nelson *Literacy 9* SR pp. 4-5: “Visualize and Make Connections”; pp.70-71: “Make Inferences and Ask Questions”; pp.136-137: “Monitoring Comprehension and Summarizing”; pp. 202-203: “Synthesize and Evaluate”
- See page 186 of this curriculum guide for further information about creating a concept web
- For further information on critical literacy and inquiry, see pages 127 and 137, of this curriculum guide.

Suggested Resources

- Evaluating Internet Research Sources (<http://www.virtualsalt.com/evalu8it.htm>) provides an overview of considerations for reliability, usability and relevancy of information accessed online
- *Write Beside Them* by Penny Kittle – students engage in a multi-genre project on an essential question, theme or topic; product takes a variety of forms (e.g., digital, paper, live presentation, etc.) and integrates information from a wide variety of sources

GCO 5 Continued

Outcomes

By the end of grade 9 students will be expected to

- 5.1 identify relevant or interesting topics and questions for further study [7,8,9]
- 5.2 use a variety of reliable information from various sources
- 5.3 compare information from a variety of sources [8,9]
- 5.4 use effective inquiry approaches and strategies [8,9]

Focus for Learning

Sample Performance Indicator

- Create a product (e.g., essay, blog entries, drama, collection of songs or poems, or multimedia presentation) on a topic of interest. The product result from knowledge and understanding gained through inquiry.

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

Suggestions for Teaching *and* Assessment

Resources and Notes

CONSOLIDATION

Students can

- Organize their ideas and interpretations of information in an integrated manner using various strategies, including but not limited to:
 - ⇒ Writing questions
 - ⇒ Note-making
 - ⇒ Recording
 - ⇒ Documenting quotes from sources
 - ⇒ Bibliography cards
 - ⇒ Summarizing
 - ⇒ Rephrasing
 - ⇒ Identifying key points or main ideas
 - ⇒ Graphic organizers

Sample Extension Activity

Students can

- Create a campaign (e.g., informational, persuasive, satirical, humorous, etc.) based on a topic or issue of interest

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

By the end of grade 9 students will be expected to

- 6.1 use examples and supporting ideas to reflect on personal responses to texts
- 6.2 examine their personal points of view about issues, themes and situations in texts, citing appropriate evidence from the text(s)

Focus for Learning

Students' responses may be more restricted than the outcomes define (i.e., more literal, contained within the text and students' personal lives). Gradually, students' responses should be connected to wider and more complex themes and issues. (i.e., reflections on how their own ideas are impacted by wider themes).

Student responses will go beyond simply stating an opinion (T-T, text-to-self) and there will be more emphasis on T-T, text-to-text and T-W text-to-world connections between and among texts. Teachers should encourage students' awareness of metacognition and support their discussions of abstract concepts present in texts, including symbolism, theme and extended metaphor. As students gain an increased understanding of their own thinking (metacognition), they learn to make insightful connections between their own and others' experiences, to inquire into relevant ideas, and to analyze and evaluate information. Students should be encouraged to ask questions such as,

- Do I make inferences while I read?
- How do I visualize? What does it look like?
- Do I monitor my comprehension while I view?
- Can I explain my thinking to others?

GCO 6: Students will be expected to respond personally to a range of texts.**Suggestions for Teaching *and* Assessment****ACTIVATION**

Teachers may

- Assess students' interests in various topics
- Introduce students to a variety of socially relevant issues (e.g., stereotyping, video gaming, television/movie violence, etc.)

Students can

- Self assess their interest in a topic
- Self assess why they are not interested in a particular topic

CONNECTION

Teachers may

- Model a think-aloud to reveal
 - ⇒ Their own reasons for connecting/not connecting to various texts
 - ⇒ Their own personal reasons for being interested/not interested in various socially relevant issues
- Encourage students to ask questions to develop their metacognitive strategies, such as
 - ⇒ Why did I make these connections?
 - ⇒ Did I think about how I was reacting to what I read?
 - ⇒ Am I aware of the strategies I used to view this text?
- Offer a variety of texts that connect with individual students

Students can

- Offer suggestions to expand the existing classroom library by talking about texts they have experienced
- Discuss the factors involved in choosing a text

Resources and Notes**Authorized Resources**

- Nelson *Literacy 9* SR pp. 212-215: “Cool It”; p. 198: “What Do You Think Now?”
- See p. 116 of this guide for further information about creating a supportive and diverse reading/viewing environment
- See pp. 137-138, 187-190 and 196 of this guide for more information about personal responses to texts

GCO 6 Continued

Outcomes

By the end of grade 9 students will be expected to

- 6.1 use examples and supporting ideas to reflect on personal responses to texts

- 6.2 examine their personal points of view about issues, themes and situations in texts, citing appropriate evidence from the text(s)

Focus for Learning

Sample Performance Indicators

- In a personal response (formal presentation, book talk, literature circle, etc.), students explain how a text has challenged or changed their personal viewpoint on an issue or topic.

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

Suggestions for Teaching *and* Assessment**CONSOLIDATION**

Teachers may

- Observe students in collaborative and interactive settings to gauge growth or change from initial observations
- Challenge students to ask, *Why* did I make these connections?

Students can

- Keep a response journal for reading/viewing
- Find a song that illustrates a change of opinion or response to an issue or topic; or find two songs that present opposing viewpoints on an issue or theme
- Create a script/dialogue representing before and after reading responses to a text

Sample Extension Activity

Students can

- Dramatize a conversation between characters from two texts with opposing viewpoints

Resources and Notes

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

Outcomes

By the end of grade 9 students will be expected to

- 7.1 recognize that texts can be biased [7,8,9]
- 7.2 evaluate a text's language, form and genre
- 7.3 analyze the tools authors use to achieve different purposes
- 7.4 evaluate how form, content and structure can contribute to meaning
- 7.5 demonstrate an awareness that values and personal experiences influence understanding of and critical responses to texts [7,8,9]
- 7.6 evaluate the portrayal of culture and reality in texts

Focus for Learning

The focus of GCO 7 is critical response, which requires analysis, evaluation and synthesis of

- Content (*What* am I reading/viewing?)
- Text form (*How* is the content displayed?)
- Message (What does the creator or author *want me to know* and why?)

Students' critical responses to the questions above should be specific enough to demonstrate understanding. Teachers may need to differentiate instruction (e.g., chunk the questions) to support students who need support. Critical readers and viewers need to find the key words, images, passages, actions, or events that support the claims they make about texts.

Critical response extends from personal response and students may discuss:

Focus	Prompts
<ul style="list-style-type: none"> • Construction of the text 	<i>How was this text created?</i>
<ul style="list-style-type: none"> • The creator's purpose 	<i>Why was this created?</i>
<ul style="list-style-type: none"> • Values inherent in the text 	<i>What is important to the creator of this text?</i>
<ul style="list-style-type: none"> • Instances of prejudice, bias, stereotyping 	<i>Is there only one perspective presented?</i>
<ul style="list-style-type: none"> • Point of view expressed and not expressed in the text 	<i>Would someone feel left out or devalued by this text?</i>

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

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- Present sample responses to model the evidence of bias (see suggestion for **Connection** below – use students’ own anonymous responses to assess bias)
- Use model texts (e.g., he said/she said article) to demonstrate where perspective, point of view and bias may be evident (eg., persuasive speeches)

CONNECTION

Students can

- Suggest how a text would be impacted by using a different text form or language; include references to word choice, chronology, figurative language, imagery, symbolism, balance, focal point, visual appeal, etc.
- Reflect on their responses to a text to recognize how their own bias may be evident (personal values and experiences)

CONSOLIDATION

Students can

- Complete a Genre-to-Genre project: present an interpretation of a text in the form of a different genre (e.g., represent an interpretation of a novel in a collage)
- Create a version of a familiar story (e.g., fairy tale, childhood nursery rhyme, epic, myth, etc.) changing selected details (e.g., names, places, etc.); ask the audience to guess the title of the original story

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* TR Unit 1, pp. 108-109, BLM #25; Unit 4, pp. 108-109, BLMs #22-26
- Nelson *Literacy 9* SR pp. 130-131: “Downloading Music Right or Wrong?”
- *Homegrown* Unit: “A War of Words”, pp. 12-15
- See pages 123 and 173 of this guide for further information on assessing critical responses to texts

Suggested Resources

- Trailer Recuts Remixes (<http://www.toptenz.net/top-10-movie-trailer-recuts-remixes.php>) offers alternate interpretations of feature length movies that provoke critical response
- Selected images from www.adbusters.com may be appropriate for critical inquiry
- *Flipped* by Wendelin Van Draanen (Intermediate Annotated Bibliography) offers a story told by dual narrators whose perspectives are often in opposition
- Recognizing Bias (<http://www.youtube.com/watch?v=2RNO3YSmr18>) provides a practical overview for students
- Investigating Images (http://www.youtube.com/watch?v=lz_Tqu1UUpI&feature=related) summarizes elements of visuals that contribute to message

GCO 7 Continued

Outcomes

By the end of grade 9 students will be expected to

- 7.1 recognize that texts can be biased [7,8,9]
- 7.2 evaluate a text’s language, form and genre
- 7.3 analyze the tools authors use to achieve different purposes
- 7.4 evaluate how form, content and structure can contribute to meaning
- 7.5 demonstrate an awareness that values and personal experiences influence understanding of and critical responses to texts [7,8,9]
- 7.6 evaluate the portrayal of culture and reality in texts

Focus for Learning

Sample Performance Indicators

- Alter a text to create or remove bias; include annotations to explain the changes
- Create a visual representation to advocate opposing viewpoints on a relevant issue (e.g., gallery walk, multimedia products, public service announcements or advertisements, etc.)

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

Suggestions for Teaching *and* Assessment

Sample Extension Activities

Students can

- Create a counter-advertisement that reveals details about a product that the advertiser is not promoting (e.g., linking junk food to heart disease)

Resources and Notes

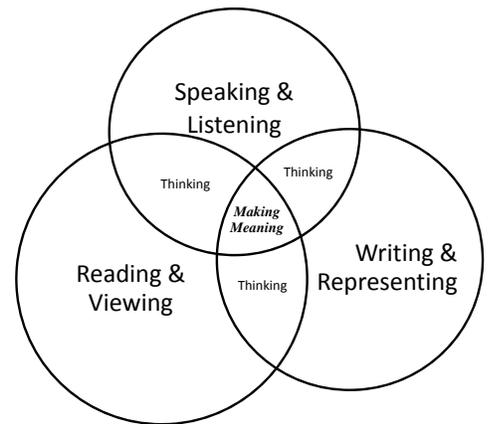
Writing and Representing

Overview

Focus for Writing and Representing

The six strands of language arts necessitate an integrated approach in developing learning activities for students. When focusing on a particular strand, it is important to recognize the interconnectedness of the strands and build on students' strengths; emphasizing the cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent will support literacy learning.

Writing and representing allow the expression and communication of ideas and information through a variety of media and diverse texts. Students must know the organization, codes and conventions associated with different representations, as well as those used in written language. They must decode, understand, evaluate and write in all forms of media. In the classroom, what it means to be an effective writer and representer must be clearly communicated to all students.

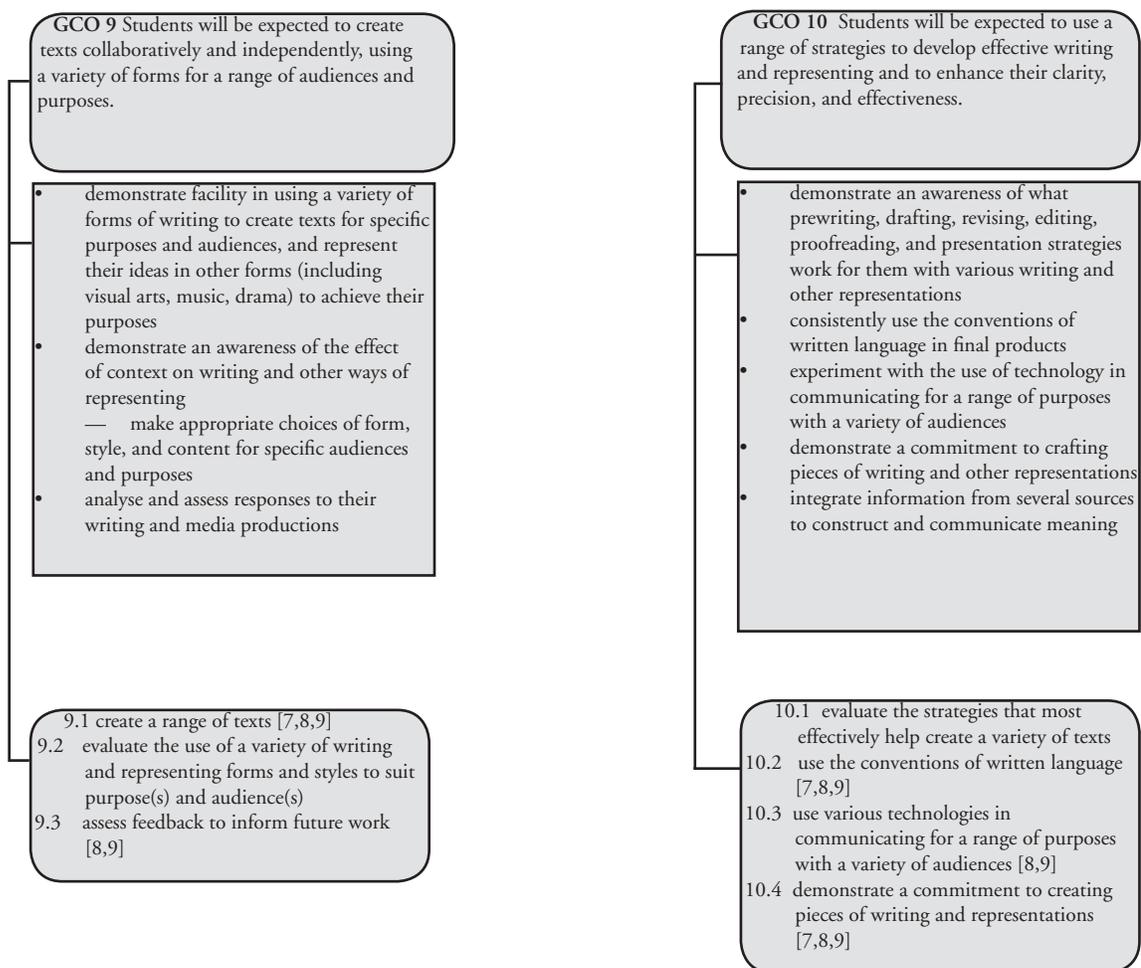


Outcomes Framework

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

- use a range of strategies in writing and representing to
 - extend ideas and experiences
 - explore and reflect on their feelings, values, and attitudes
 - consider others' perspectives
 - reflect on problems and responses to problems
 - describe and evaluate their learning processes and strategies
 - reflect on their growth as language learners and language users
- use note-making to reconstruct knowledge and select effective strategies appropriate to the task
- make informed choices of language to create a range of interesting effects in imaginative writing and other ways of representing

- 8.1 experiment with a variety of strategies as language learners [7,8,9]
- 8.2 use writing and representing to extend, explore and reflect on ideas, values and attitudes [8,9]
- 8.3 assess strategies that help them learn and describe their personal growth as language learners [8,9]
- 8.4 integrate stylistic effects in writing and representing to achieve a specific purpose(s)



SCOs Continuum

GCO 8: Students will be expected to use writing and representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.		
Grade 8	Grade 9	Level 1
8.1 experiment with a variety of strategies as language learners		8.1 use writing and other ways of representing to <ul style="list-style-type: none"> - extend ideas and experiences - reflect on their feelings, values, and attitudes - describe and evaluate their learning processes and strategies
8.2 use writing and representing to extend, explore and reflect on ideas, values and attitudes		8.2 use note-making, illustrations, and other ways of representing to reconstruct knowledge
8.3 assess strategies that help them learn and describe their personal growth as language learners		8.3 choose language that creates interesting and imaginative effects
8.4 integrate stylistic effects in writing and representing to create interest	8.4 integrate stylistic effects in writing and representing to achieve a specific purpose(s)	
GCO 9: Students will be expected to create texts collaboratively and independently, using a wide variety of forms for a range of audiences and purposes.		
Grade 8	Grade 9	Level 1
9.1 create a range of texts		9.1 demonstrate skills in constructing a range of texts for a variety of audiences and purposes
9.2 experiment with a variety of writing and representing forms and styles to suit purpose(s) and intended audience(s)	9.2 evaluate the use of a variety of writing and representing forms and styles to suit purpose(s) and intended audience(s)	9.2 create an organizing structure appropriate to the purpose, audience, and context of texts <ul style="list-style-type: none"> - select appropriate form, style, and content for specific audiences and purposes - use a range of appropriate strategies to engage the reader/viewer

9.3 assess feedback to inform future work		9.3 analyse and reflect on others' responses to writing and audiovisual productions and consider those responses in creating new pieces
GCO 10: Students will be expected to use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness.		
Grade 8	Grade 9	Level 1
10.1 choose the writing and representing strategies that help create a variety of texts	10.1 evaluate the writing and representing strategies that help create a variety of texts	10.1 demonstrate awareness of what writing /representation processes and presentation strategies work for them in relation to audience and purpose
10.2 use the conventions of written language		10.2 consistently use the conventions of written language in final products
10.3 use various technologies in communicating for a range of purposes with a variety of audiences		10.3 experiment with the use of technology in communicating for a range of purposes
10.4 demonstrate a commitment to creating pieces of writing and representing		
		10.5 use a range of materials and ideas to clarify writing and other ways of representing for a specific audience (e.g., graphs, illustrations, tables)

GCO 8: Students will be expected to use writing and representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.

Outcomes

By the end of grade 9 students will be expected to

- 8.1 experiment with a variety of strategies as language learners [7,8,9]
- 8.2 use writing and representing to extend, explore and reflect on ideas, values and attitudes [8,9]
- 8.3 assess strategies that help them learn and describe their personal growth as language learners [8,9]
- 8.4 integrate stylistic effects in writing and representing to achieve a specific purpose(s)

Focus for Learning

Writing and representing can be used as a means to explore ideas, clarify thinking and reflect on understanding. As students' confidence in using familiar strategies grows, they should be expected to take risks using less familiar strategies. Students will need to describe what strategies work best for them in achieving a specified purpose.

Students will require varying levels of support for self-assessment as they reflect on their cognitive strategies (thinking about their thinking: metacognition). Teachers should gradually decrease support over time as students become more sophisticated language learners and their ability to self-assess improves.

Strategies may include:

- Brainstorming
- Webbing
- Concept mapping
- Editing
- Revising
- Graphing
- Illustrating
- Note-making
- Paraphrasing
- Recording
- Free writing
- Response writing
- Sketching
- Storytelling

Students should be asking questions such as

- *How* did this strategy help me to create this text?
- *How* did this strategy help me solve problems in writing and representing?
- *How* did this strategy help me reflect on ideas?

GCO 8: Students will be expected to use writing and representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- Provide students with a variety of model texts from various sources (e.g., poetry, novels, drama, photographs, dance, painting, etc.) to examine stylistic effects
- Provide prompts such as,
 - ⇒ “How does this point of view make you feel?”
 - ⇒ “Can you relate to this experience?”
 - ⇒ “Do you think this idea is valuable?”
- Use a think-aloud with rubrics to describe personal growth in writing and representing

Students can

- Use self assessment rubrics to describe where they are as language learners and set personal goals (e.g., student-friendly classroom rubrics in this guide)
- Self assess and peer assess student texts to establish goals as language learners

CONNECTION

Students can

- Include stylistic effects in their writing, such as figurative language, sentence variety, conventions and features of text based on self and peer assessment
- Explain how they used conventions to create an effect (e.g., line breaks in poetry, sentence fragments, large font size, etc.)

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* TR, Unit 1 pp 43-46, pp 469-473, BLM #4; Unit 4 BLMs #11, 12
- Nelson *Literacy 9* SR, pp 112-113, pp 248-251
- For more information about stylistic effects, see style and features of text in Appendix H of this guide
- See p. 139 of this guide and Appendices G and I for further information on self assessment
- See Appendix E: Rubrics and Teacher Annotations of this guide for further information on guiding feedback and instruction during rubric creation and use

GCO 8 Continued**Outcomes**

By the end of grade 9 students will be expected to

- 8.1 experiment with a variety of strategies as language learners [7,8,9]
- 8.2 use writing and representing to extend, explore and reflect on ideas, values and attitudes [8,9]
- 8.3 assess strategies that help them learn and describe their personal growth as language learners [8,9]
- 8.4 integrate stylistic effects in writing and representing to achieve a specific purpose(s)

Focus for Learning

Evidence of students' reflection may be seen in the co-creation of rubrics. Teachers will need to differentiate instruction to meet students' strengths and needs. For example, students who are not yet meeting outcomes may feel overwhelmed by feedback on all categories or traits in a particular rubric. They may be better able to focus on one category or trait at a time.

Sample Performance Indicator

- Create a wordless drama, a tableau or choreograph a dance and select music that best represents their message. Include an artist's statement to explain their choices in presentation form and music.

Students will be expected to use writing and representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.

Suggestions for Teaching *and* Assessment

CONSOLIDATION

Teachers may

- Use observations and anecdotal records to document students' use of strategies over time in creating texts through writing and representing
- Create learning styles inventories to help students describe their growth as language learners

Students can

- Use writing as a problem-solving tool (e.g., write letters to the editor, respond to advice column letters, contribute to a blog or wiki, etc.)
- Self-select portfolio pieces for evaluation purposes, including reasoning for their choices

Sample Extension Activity

Students can

- Create and implement survey questions on an issue; represent the results visually

Resources and Notes

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

Outcomes

By the end of grade 9 students will be expected to

- 9.1 create a range of texts [7,8,9]
- 9.2 evaluate the use of a variety of writing and representing forms and styles to suit purpose(s) and audience(s)
- 9.3 assess feedback to inform future work [8,9]

Focus for Learning

Students will need to see examples of text forms to evaluate purpose(s) (e.g., to inform, to entertain, to persuade, to provoke, to tell a story, to describe, to provide instructions, etc.) and audience (e.g., general or specific to age, background experience, gender, etc.) Students may need to re-evaluate whether their own choice of text form is appropriate for their purpose and audience when writing and representing. Students will need teacher support in the evaluation of how well a particular form or style suits their identified purpose and audience. This may require a review of purpose and audience for some students.

The opportunity to talk and share ideas as a means to create a text is an essential 21st century learning skill. There should be emphasis placed on problem-solving while creating texts collaboratively and/or independently. Grouping students based on interests and choice, using interactive digital tools or providing students opportunities to create their own rubrics are some ways to promote 21st century learning in the classroom.

In Grade 9, students should consider more critically the impact of revising and editing their texts based on feedback from teachers, peers, others, etc. Feedback should be descriptive, specific and timely. Students need to be able to interpret feedback effectively and make a decision to use the feedback or not. Grade 9 students should be able explain the impact of deciding to revise or edit their work.

Sample Performance Indicator

- Re-create a text for a different audience than was originally intended; include an explanation the writing and representing strategies used to express ideas in a new way.

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

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- Provide a range of model texts (short stories, magazines, interviews, poetry, songs, web pages, etc.) as exemplars of text forms to determine prior knowledge experienced and plan for instruction
- Ask students to justify their choice of text form in portfolio content (i.e., ask students *why* they used a particular text form)

CONNECTION

Teachers may

- Prompt students with questions that require them to consider their choice of text form
 - ⇒ “How would your message change if you ...?”
 - ⇒ “Would this be more appealing if you ...?”
 - ⇒ “How could your argument be stronger by ...?”

Students can

- Identify and reflect upon purpose and audience when creating a variety of texts
- Self assess created texts (e.g., written response, group sharing, peer conferencing)

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* TR, Selections for Modelling and Demonstration: #s 9-10
- Nelson *Literacy 9* SR , pp. 120-125
- For more information about purpose and audience see Appendix H of this guide
- For further description of writing and representing activities, see p. 132-133 of this guide
- Prompts for Modes of Writing and Conferences are included on p. 128 and p. 167 of this guide

GCO 9 Continued

Outcomes

By the end of grade 9 students will be expected to

- 9.1 create a range of texts [7,8,9]
- 9.2 evaluate the use of a variety of writing and representing forms and styles to suit purpose(s) and audience(s)
- 9.3 assess feedback to inform future work [8,9]

Focus for Learning

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

Suggestions for Teaching *and* Assessment

CONSOLIDATION

Teachers may

- Provide students with multiple samples of text forms (e.g., magazines, web pages, brochures, movie posters, etc.) and ask them to compare organizational features

Students can

- Assess the effectiveness of organization and visual presentation of instructions to complete a task
- Identify feedback items to be addressed in future work (e.g., exit card)

Sample Extension Activity

Students can

- Create a print or digital zine that includes various forms of writing and representing for a specific audience

Resources and Notes

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

Outcomes

By the end of grade 9 students will be expected to

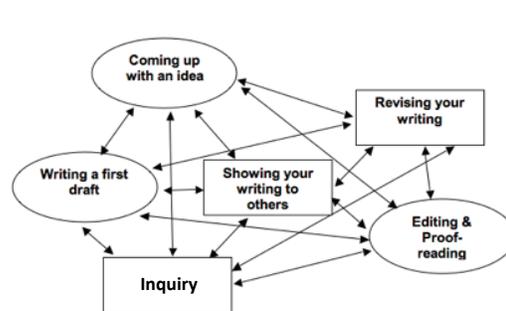
- 10.1 evaluate the strategies that most effectively help create a variety of texts
- 10.2 use the conventions of written language [7,8,9]
- 10.3 use various technologies in communicating for a range of purposes with a variety of audiences [8,9]
- 10.4 demonstrate a commitment to creating pieces of writing and representations [7,8,9]

Focus for Learning

Grade 9 students have had a wide range of experiences in writing and representing strategies, including the use of available technologies. While many students may have been exposed to strategies in previous grades, the emphasis in Grade 9 is on students' evaluation of the strategies that work well for them, given the task they are working on. Their ability to judge the merit and value of strategies on a personal level can be a focus for the writing and representing activities in which they engage.

As well, students should begin to recognize that their strategies can be personalized as their self-awareness improves. In earlier Intermediate grades, students may have needed more teacher-directed support in a linear (i.e., step-by-step) process to create a text. Some students may continue to need a scaffolded approach to effectively create texts but there should be a gradual release of responsibility appropriate to each student.

The following graphic represents the idea that inquiry and the creation of texts becomes very fluid with students visiting and revisiting phases and steps during the production. It is important to keep in mind that not all ideas may be developed into published products. Students should explore how different strategies at different points of construction help them work through their thoughts, feelings and ideas and become more self-aware as creators of texts.



(Krause, 2007)

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

Suggestions for Teaching *and* Assessment

ACTIVATION

Teachers may

- Review writing and representing strategies including the use of various technologies (e.g., assistive technology, word processing, drawing tools, video, etc.)
- Model personal writing and representing processes

Students can

- Self assess portfolio pieces from previous activities to set writing and representing goals and monitor progress
- Co-create rubrics to assess writing and representing activities

CONNECTION

Teachers may

- Ask students to describe strategies that have become automatic or strategies that they no longer use

Students can

- Compare how effectively messages are conveyed using various forms including technology (e.g., print, audio, or digital advertisements)
- Edit a model text provided using specific strategies (e.g., narrowing a topic, clarifying the message, eliminating unnecessary information etc.)

Resources and Notes

Authorized Resources

- Nelson *Literacy 9* TR, BLM #s 12-13
- Nelson *Literacy 9* SR, pp 44-51; 64-65; eBook Extra, “Peacemaker”
- See pages 98-105 of this guide for further information on the workshop model and frameworks for learning experiences
- See Appendix E: Rubrics and Teacher Annotations of this guide for further information on guiding feedback and instruction during rubric creation and use

GCO 10 Continued**Outcomes**

By the end of grade 9 students will be expected to

- 10.1 evaluate the strategies that most effectively help create a variety of texts
- 10.2 use the conventions of written language [7,8,9]
- 10.3 use various technologies in communicating for a range of purposes with a variety of audiences [8,9]
- 10.4 demonstrate a commitment to creating pieces of writing and representations [7,8,9]

Focus for Learning

Students are expected to use conventions when writing but may require varying levels of support. A workshop approach may provide students opportunities to engage in learning experiences such as peer-editing, self assessment, teacher conference, or mini-lessons in an individualized environment.

Sample Performance Indicator

- Write about or represent an idea (e.g., stereotypes, violence on TV, role models, etc.); keep a record to track the steps taken to arrive at the final product and track thinking or changes in thinking during the process.

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

Suggestions for Teaching *and* Assessment

CONSOLIDATION

Teachers may

- Ask students to reflect on the process of completing a final product:
 - ⇒ How did you generate ideas?
 - ⇒ Did you create a plan?
 - ⇒ Did you have to solve problems?
 - ⇒ Will you do anything differently next time?

Students can

- Use multiple available technologies to create a product (e.g., brochure, short story, video, etc.) that has a specific message; explain why they chose to use a particular mode of presentation or organization
- Assess student exemplars and other texts (e.g., newspaper articles, blogs, brochures, etc.) using student-generated rubrics with identified criteria (i.e., look-fors)

Sample Extension Activity

Students can

- Investigate an artist to determine how he or she demonstrates a commitment to their craft (writer, dancer, sculptor, boat builder, potter, song writer, etc.)

Resources and Notes

Program Design and Content

Organizational Learning Experiences for Students

It is important that essential graduation learnings and general curriculum outcomes be used as reference points for planning learning experiences. It is also important that wherever possible, learning in English language arts be connected and applied to learning in other subject areas.

The Workshop: A Framework for Instruction

A workshop approach provides a framework for the teaching and learning processes in language arts. Students are offered opportunities to use language in authentic ways to enhance literary skills and higher level thinking skills. Suggested times in the following chart are indicative of the proportion of time that should be devoted to each activity in the framework.

<p style="text-align: center;">Time to Teach</p> <p style="text-align: right;">20-25%</p>  <p>TEACHER/student</p> <ul style="list-style-type: none"> • Set direction, share focus • Identify outcomes and targets • Activate prior knowledge • Model and provide explicit instruction 	<p style="text-align: center;">Time to Practice and Develop</p> <p style="text-align: right;">45-50%</p>  <p>teacher/STUDENT</p> <ul style="list-style-type: none"> • Provide opportunity for practice • Monitor student learning • Mentor and instruct as needed • Engage in ongoing assessment • Provide descriptive and instructive feedback 	<p style="text-align: center;">Time to Share and Reflect</p> <p style="text-align: right;">20-25%</p>  <p>TEACHER/STUDENT</p> <ul style="list-style-type: none"> • Provide opportunity for sharing • Engage in ongoing instruction • Provide descriptive and instructive feedback
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A workshop organizational framework facilitates the provision of a variety of learning experiences within a structure that systematically supports the principles underlying English language arts. Through an on-going cycle of *Time to Teach*, *Time to Practice and Develop*, and *Time to Share and Reflect*, a workshop provides a consistent, flexible scheduling framework within which the various program components can be addressed in support of the curriculum outcomes. The classroom becomes a community of learners engaged in the act of creating and consuming text to learn, to communicate and to entertain, providing a purposeful context for explicit instruction, the sharing of ideas and reflection on learning. The audience for student work is thereby broadened beyond a bilateral transaction between the individual student and the teacher.

Time to Teach

A workshop framework provides time for short, focused whole class instruction, as well as time within the *Time to Practice and Develop* phase for small-group guided reading or writing sessions. In addition to being given time to read, view, write and represent, language learners need explicit instruction from the teacher. This instruction can be provided in whole-group, small-group or conference settings.

Whole-group Instruction

Whole-group instruction is used to provide focused, explicit literacy instruction addressing a specific learning outcome and assessed student needs. It is also used to introduce and support other methods of instruction or provide directions to students for the completion of a learning task. The information presented provides students with support as they progress towards becoming self-directed learners.

Time to Teach



20-25%

TEACHER/student

- Set direction, share focus
- Identify outcomes and targets
- Activate prior knowledge
- Model and provide explicit instruction

These settings are usually teacher-centered, and should be of shorter duration (not extending beyond ten to fifteen minutes) as opposed to lengthy oral instruction. In addition, a limited number of concepts or sets of directions may be more effective for the attention span of the adolescent learner.

Examples of whole-group instruction include:

- An overview of a topic or set of directions
- Mini-lessons
- Read-alouds
- Demonstrations or think-alouds
- Questioning
- Direct instruction
- Navigating online reference tools
- Story-telling
- Outlining or reviewing

Whole-group instruction also allows teachers to instruct students about classroom procedures, such as how to organize themselves for group work.

Small-group Instruction

Small-group instructional settings may be either teacher or student centered, depending upon the purpose of the groups and the task set for them. A small group of students may be called together to receive additional focused instruction from the teacher or a student leader while the rest of the class is independently engaged in reading and writing. Guided reading or writing sessions are forms of explicit instruction that occur in a small-group setting.

Typically these focused instruction groups last only a short time, and then the participating students return to their independent work. Participation is based upon an identified instructional need of

several students in the class, and as such the groupings usually change throughout the course of the term or year.

These sessions can also occur during the *Time to Practice and Develop* phase.

Conferences

Classroom time for small-group, peer, and student-teacher conferences provide a rich context to exchange points of view and to develop language awareness. These conferences are brief, yet can yield a great deal of information about the learning needs of individual students.

As teachers interact with students in small-group or one-to-one conferencing, they observe and record students' strengths and needs. Within the context of conferences teachers can also provide students with timely descriptive feedback about their work. This information in some cases can be acted upon immediately by the teacher, providing the student with focused, explicit instruction to address their immediate concerns on the spot. At other times, it may be necessary to schedule follow-up lessons to address the identified concerns.

Time to Practice and Develop

Time to Practice and Develop 45-50%



teacher/**STUDENT**

- Provide opportunity for practice
- Monitor student learning
- Mentor and instruct as needed
- Engage in ongoing assessment
- Provide descriptive and instructive feedback

At the core of the workshop framework is the provision of large blocks of time in the *Time to Practice and Develop* phase for students to engage in authentic, purposeful acts of literacy. Language learning is best done in the service of larger, authentic purposes that provide meaningful contexts for applying that learning. In the reading workshop students read and view electronic media. During the writing workshop students write and represent their ideas in a variety of means.

This is the time when the “work” of the workshop gets done; when students practice strategies and concepts learned during explicit instruction and apply them to the task of creating or using text. This is not to suggest that these strategies and skills be exercised in isolation.

These essential blocks of work time need to be of sufficient length to allow for sustained student engagement and need to be frequent, predictable and constant in the weekly schedule of English language arts instruction. Current research supports the provision for frequent, consistent times when students engage in reading and writing.

The *Time to Practice and Develop* phase provides teachers the opportunity for systematic, on-going assessment that informs

instruction, such as Oral Reading Records, as well as reading or writing conferences. During this phase of the workshop, teachers can respond to assessed student learning needs by providing small-group and individual explicit instruction while the rest of the class is otherwise engaged in independent work.

Independent Learning

Independent learning is an organizational strategy teachers can use to allow for differences in students' backgrounds, interests, and abilities. Students are offered flexibility in selecting topics, issues, resources, and curriculum areas to explore which suit their personal tastes and specific needs. Students are able to demonstrate and apply their understanding of concepts and skills.

The *Time to Practice and Develop* phase of the workshop framework is usually an independent learning setting. As students become more aware of their individual strengths as learners in small groups, they will become better equipped to deal with the demands placed on them by independent learning tasks.

Small-group Settings

Small groups of students may also be organized to collaborate on work through a variety of cooperative learning tasks. Guided reading or writing instruction in small-group settings may be offered during this phase in addition to explicit instruction provided to individual students, most often occurring within the context of reading and writing conferences.

Examples of small-group settings include:

- Reciprocal Read
- Think, Pair, Share
- Talking Heads Together

Regardless of the way students are organized during this phase, the work needs to offer some degree of choice for the learner in topic selection or means of representation.

Time to Share and Reflect

In a workshop framework, lengthy periods of time are also regularly scheduled for students to interact in support of their independent learning. This important phase of the workshop provides opportunities for students to receive descriptive feedback on their learning from the teacher as well as their peers, and also provides an audience for student work other than the teacher.

Teachers may use this time to have students reflect and re-focus on the lessons taught during the *Time to Teach* phase. Students may also

Time to Share and Reflect



20-25%

TEACHER/STUDENT

- Provide opportunity for sharing
- Engage in ongoing instruction
- Provide descriptive and instructive feedback

be given opportunities to reflect upon their own learning that may not have been the teacher's focus of instruction, but marks growth in the student's development as a language user. This phase also provides opportunities for students to extend and build upon their learning, and celebrate their own and others' successes.

This phase of the workshop allows students to learn and practice many of the speaking and listening outcomes, as well as provides opportunities for teachers to assess their students' ability to demonstrate these outcomes. This phase also provides an opportunity for teachers to gather assessment information to inform future instruction.

As the teacher moves around the room during small group discussions, observations can be made on speaking and listening outcomes addressed during mini-lessons. As students read their work aloud, or discuss their thoughts and understanding of text with their peers, teachers can make note of reading and writing strategies in use. Information gathered in this way can be used to inform further instruction, as well as when evaluating and reporting on students' demonstration of outcomes.

The *Time to Share and Reflect* phase may be organized in whole-class or small-group settings.

Whole-class Settings

Whole-class settings where group learning takes place can challenge the imagination, stimulate reflection, and develop a sense of inquiry. It can provide a forum for critical thinking and challenge students to explore and extend their knowledge base as they encounter the ideas of others. Reading aloud to the whole class allows students to see and hear others use language powerfully and eloquently. Modelling writing or demonstrating a procedure provides opportunities for students to see and understand the process of learning.

Examples of whole class settings include

- Author's Chair
- Book Talks
- Share Time
- Class Podcast
- Readers Theatre
- Talking Sticks
- Socratic Circles
- Fish Bowl

Small-group Settings

Small-group settings help students learn how to interact effectively and productively as members of a team. Students are required to

- participate, collaborate, and negotiate;
- consider different ways of completing an activity;
- identify and solve problems;
- build on and share their own ideas and the ideas of others;
- manage tasks and make decisions;
- recognize the responsibilities of working in groups and assess their own contributions.

Examples of small group settings for *Time to Share and Reflect* include

- Literature Circles
- Peer Writers' Conference Groups
- Book Clubs
- Reading Partners
- Save the Last Word

There is no one organizational approach that will meet the needs of all teachers and students. Students need to experience a variety of learning experiences, and classes can be organized for independent learning or small-group or whole-class instruction.

Learning Experiences

The following table outlines additional learning experiences for students and the role of the teacher during each experience. Teachers may choose to focus whole class, small group, pairs and individual students' learning experiences on issues, themes, concepts, major texts, and author or creator studies. Students may demonstrate their learning through projects or through integrated learning.

Learning Experiences

<i>Experience</i>	<i>Description</i>	<i>Teacher Roles</i>
<i>Issues</i>	This approach involves active inquiry focussing on diverse perspectives, experiences, and values .	<ul style="list-style-type: none"> • provide a framework for inquiry and discussion • coach students in gathering/assessing information • coach students through group processes • encourage variety and diversity of opinions
<i>Theme</i>	This approach involves creation of and response to a range of texts focused on a central idea .	<ul style="list-style-type: none"> • identify a variety of themes arising from available resources • help students choose a theme to match interests and concerns • suggest strategies for inquiry and discussion • negotiate a culminating activity and give feedback on its development
<i>Project</i>	This approach focuses on finding information and building knowledge through investigative techniques and processes .	<ul style="list-style-type: none"> • negotiate topics and tasks • suggest resources and research strategies • give feedback and coach students on strategies for selection and integration of information • coach students on decision making about content and form
<i>Concept</i>	In this approach, experiences and investigations focus on a language arts concept or topic (for example, voice, imagery, satire, symbols, archetypes, or place).	<ul style="list-style-type: none"> • negotiate a focus and a task as well as evaluation criteria • suggest resources • suggest questions and directions for inquiry • coach students in decision making and reformulation • give feedback to shape the culminating activity
<i>Major Texts</i>	This approach encourages close exploration of diverse aspects of a major work (novel, play, or film) with options to extend experiences with and responses to the text.	<ul style="list-style-type: none"> • negotiate a focus and a task as well as evaluation criteria • suggest resources and issues to explore • coach students in evaluating and selecting information • encourage students to reformulate and redirect inquiry • give feedback on progress and suggest directions for development • ask questions about form and format decisions
<i>Author Study</i>	Explorations and investigations of specific authors may include biographical and historical background information, texts, and cultural contexts in which the works were created or set.	<ul style="list-style-type: none"> • identify a range of authors for which resources are available • negotiate focus, strategies, and task • coach students on strategies for selection and integration of information • coach students on decision making about content and form • encourage students to reformulate and redirect inquiry in response to information and emerging ideas
<i>Integrated Learning</i>	Integrated learning occurs when the regular curriculum provides a natural overlap between subject areas and when students can see the relevance and the interrelatedness of curricula.	<ul style="list-style-type: none"> • develop learning activities that involve skills and content from several academic areas • negotiate themes or issues • collaborate with colleagues to form partnerships

Table 5: Learning Experiences

Integrated Teaching and Learning

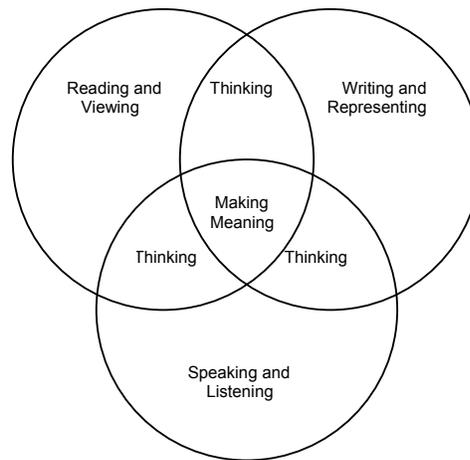
Integrated teaching and learning occurs when connections are made among subject areas and when students can see the relevance and the interrelatedness of curricula. This approach to teaching and learning is based on the realization that skills in problem solving, organization, thinking, and writing are transferable. Teams of teachers in different subject areas can design cross-curricular units based on concepts, issues (multiculturalism, music, environmental concerns, architecture), or essential questions that are integrated across the curriculum and involve skills and content from several academic areas. Cross-curricular units can support inquiry-based learning as well. *See page 153 of this curriculum guide for further information about research as inquiry.*

When there are common content elements, concepts, processes, and skills among the disciplines, teachers and students begin to sense a new meaning for the word *integration*. By planning and teaching together, a context for cooperation, collaboration and community building is provided. The challenge in effective integration of this type is to ensure that the skills, strategies, and knowledge components of each discipline are respected.

Six Strands of English Language Arts

A Framework

The Grade 9 curriculum is designed to engage students in a range of experiences and interactions. It creates opportunities for balance and integration among the six strands of learning in language arts which include speaking and listening, reading and viewing, and writing and representing. These language processes are interrelated and can be developed most effectively as interdependent rather than discrete processes.



The curriculum includes choice and flexibility in classroom organization, teaching practices, resources, and assessment. Based on the needs, interests and skills of adolescent learners, there are a number of organizational approaches that teachers and students may select and combine in planning learning experiences to meet student needs in many different contexts.

The Speaking and Listening Strand

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

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

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

Expectations for Speaking and Listening

The Speaking and Listening strand encompasses General Curriculum Outcomes 1-3.

The English language arts classroom is an ideal environment for adolescents to practise using language for social and personal development. They use language to monitor and reflect on their experiences and to reason, plan, predict, and make connections both orally and in print.

As they experience the power of language in real and model situations, students gain insight into the importance of developing and improving their speaking and listening skills, becoming more aware of and sensitive to the feelings of others, and attentive to others' opinions and beliefs.

Recognizing the characteristics of effective speakers and listeners must be intentional and clearly communicated to students. The list below provides an overview of common expectations regarding speaking and listening. A student

- takes turns during a conversation;
- is a good speaker and listener;
- invites others to participate in discussions;
- participates in discussion with small groups and larger groups;
- exhibits effective group behaviour;
- listens attentively to others;
- clearly states ideas;
- adjusts what is said and how it is said depending on the audience;
- expresses opinions and points of view respectfully;
- supports opinions with examples, or evidence from another source;
- asks others for clarification;
- rephrases what someone else said;
- summarizes what someone else said;
- makes eye contact with the speaker or with the audience when speaking;
- evaluates the effectiveness of a speaker and his or her presentation or style; evaluates the content or message of a speaker

- follows instructions;
- gives clear instructions.

The Role of Teachers

The classroom should be a place where the use of spoken language is supported and where active listening is developed and valued. The role of the teacher in this environment is to

- encourage purposeful talk and thinking aloud;
- give students opportunities to gather information, and to question and interpret, building on what they already know;
- ask questions that result in diversity of thought and listen to the intent of students' responses;
- regularly read and tell stories to students, and allow opportunities for students to tell stories;
- make informal talk and sharing of facts and opinions a regular part of the language arts classroom;
- encourage students to challenge their own and others' assumptions, prejudices and information presented as facts;
- develop students' sensitivities to others' feelings, language and responses;
- respect cultural traditions;
- assess both processes and products.

CHECK IT OUT

Abott, Colleen and Sandy
Godinho.

Speak, Listen and Learn
(Pembroke Publishers, 2004)

Organizing the Speaking and Listening Environment

Developing classroom environments that support speaking and listening takes time, but it is time well spent. In an atmosphere where talk is encouraged, where students feel relaxed, safe and comfortable, the informal process of speaking and listening can develop into more focused oral activities designed for specific situations and purposes.

It is essential that the classroom environment be safe so that students feel comfortable and supported. This feeling of safety develops over time. Consider the following when creating a positive speaking and listening environment:

- Develop norms or expectations for listening and speaking in the classroom, post them in a prominent place, and refer to them often.
- Ensure mutual respect for all participants.

- Arrange an area in the room for small group conversation such as a table with chairs for 4–6 people.
- Provide a chair or stool to be used as an author’s chair.
- Establish and reinforce expectations for quiet when appropriate.

Organizing for Speaking and Listening Instruction

During speaking and listening activities, consider these basic principles:

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

While classrooms include many opportunities for students to engage in listening and speaking activities, it is just as important that these classrooms also provide explicit instruction in these areas.

Areas of instruction that will allow students to achieve outcomes may include activities that encourage students to use both informal/exploratory talk as well as formal/focused speaking experiences. Some suggested activities are listed below.

Informal/Exploratory Talk	Formal/Focused Speaking
<ul style="list-style-type: none"> • discussion • conversation • brainstorming • group sharing • booktalks • literature circles • role plays 	<ul style="list-style-type: none"> • interviews • choral speaking • Readers Theatre • oral reports • persuasive talk • impromptu speaking • debating • panel discussion

*Speaking***CHECK IT OUT**

Thorton, Jo and Jessica Pegis.
*Speaking with a Purpose; A
 Practical Guide to Oral Advocacy*
 (Edmond Montgomery
 Publications, 2005)

Speaking activities provide insight and information about students' knowledge and skills in other areas. Through conversation, students can collect data, construct arguments, defend ideas, and convey feelings. Students can achieve greater understanding if they have the opportunity to rehearse aloud an activity, to put into words what they are doing, and to share with listeners what they have discovered.

To provide opportunities for oral communication in the English language arts classroom, the teacher can

- encourage students to use both informal/exploratory and formal/focused talk;
- provide activities that promote oral communication as an end in itself;
- encourage students to use talk to explore and participate in oral activities designed for specific situations and purposes;
- plan small-group discussion and dialogue to provide a forum for verbalizing ideas, asking questions, and exchanging information;
- allow students the freedom to participate in exploratory, natural, free-flowing discussion where doubts and confusion can be expressed and where questions are formed as dialogue;
- plan oral activities related to other forms of representation such as improvisational situational drama and media production to develop the students' critical abilities, verbal skills, confidence, creativity, and language fluency.

Oral language is probably the most valuable vehicle for individual human development. It is through talk that children initially learn the habits, norms, values, and traditions of their culture, discover who they are, and share themselves with others.

Listening

CHECK IT OUT
 Donahue, Lisa.
Guided Listening
 (Pembroke Publishers, 2007)

Communication is effective only when the message the speaker intends to communicate closely resembles the message constructed by the listener. The teacher must emphasize with students that effective communication relies just as heavily upon respectful listening as it does upon careful speaking. Since listening is not an inborn tendency, but rather a skill that must be cultivated, nurtured and taught, the teacher needs to provide students with explicit instruction in listening.

Perhaps the most important and intuitive way of helping students become skilled listeners is to have them actually practise listening. By frequently asking students to respond to remarks by the teacher and students and by engaging the class in regular discussions, the teacher not only provides students with opportunities to practise listening, but he/she also fosters an attitude that learning depends upon listening. Students must be open to viewpoints that differ from their own, and be aware of and overcome their personal prejudices that might interfere with effective listening.

Generally, there are three types of listening, each serving a different purpose.

Discriminative Listening	Critical Listening	Appreciative Listening
<ul style="list-style-type: none"> • Listening to and comprehending oral communication that aims to provide the listener with information • Quite common in the classroom • Occurs as students listen to the teacher's instruction and other students' comments 	<ul style="list-style-type: none"> • A sophisticated skill • Listening to persuasive messages for the purpose of evaluating the speaker's argument and evidence • Students assess whether the teacher's and other students' comments are rooted in fact and logic • Students assess whether bias, prejudice or favouritism colour their own and others' remarks 	<ul style="list-style-type: none"> • Listening that has aesthetic enjoyment as its central purpose • Students develop the sense that meaning is conveyed by non-verbal aspects of speech such as tone, volume, and pitch by reading aloud and participating in choral reading, drama, etc. • The teacher provides students with the opportunity to enjoy language simply for its sound or its music

Focuses for the Strand

The speaking and listening strand has several focuses which are listed below, with suggested questions and prompts to scaffold student learning.

To provide students with opportunities to develop their capacity to interact effectively with peers and adults; to present material orally; to question, explain, persuade; and listen attentively, respectfully, and critically with purpose.	To increase students' awareness of engagement in and development of the processes, skills and techniques they can use to be more successful in their oral interactions and presentations.
<p>What are some of the ground rules for small group discussion? How can you ensure that everyone has an opportunity to have his/her opinions expressed and be heard respectfully by the group?</p> <p>How can you acknowledge the ideas of others and build on those ideas?</p> <p>What strategies have you learned for solving and reducing conflict?</p> <p>How can you politely disagree with someone's opinions and offer your own ideas in a respectful manner?</p> <p>Who is your intended audience? How will you address that audience's specific needs? What is the purpose of your presentation? What will you include in your presentation to explain/describe/convince/persuade/entertain your audience?</p> <p>What have you done to make your presentation clear and easy to follow?</p> <p>What is your personal viewpoint on this topic, and how will you share it with your audience?</p> <p>What did the speaker do to sustain your attention?</p> <p>How did you support and encourage the speaker?</p>	<p>What steps did you go through to prepare for the presentation? What was the most helpful to you?</p> <p>What is your goal for next time? What kind of practice would help you and others to become better speakers?</p> <p>In what ways did you encourage the speaker? How did you go about asking for clarification where you needed it?</p> <p>How did the discussion help with this topic?</p> <p>Who is your audience? How have you taken your audience into account? How would you change your presentation if the audience were...?</p> <p>As you listened, what did you do to keep track of key points? What other ways could you have chosen?</p> <p>How do you distinguish between fact and opinion? Provide an example of each from what you just heard.</p> <p>What would you consider to be your strengths as a listener?</p> <p>What do you think the speaker wanted you to understand about the topic? How did he/she go about persuading you?</p> <p>How successful do you feel you were in concluding your presentation? Explain.</p>

<p>Extending students' capacity to use oral language to make connections to text, develop ideas, consider multiple perspectives, increase vocabulary, and use metacognition to assess their strengths and set goals to scaffold improvement.</p>	<p>To increase students' knowledge of the forms of oral expression and the expectations of various audiences.</p>
<p>How would you evaluate your presentation? What were its greatest strengths? What do you want to improve?</p> <p>What feedback have you received from others that you will incorporate into your next presentation?</p> <p>What was the speaker's viewpoint? What supporting evidence did they provide for the viewpoint? What motivation might the speaker have for expressing that viewpoint? How did she or he go about informing/persuading/entertaining you? What, if any, opposing viewpoints were presented? In what ways have you changed your viewpoint as a result of listening to the presentation?</p> <p>What did the speaker deliberately leave out of the presentation to support his or her own bias?</p> <p>How different would this argument have been if told from another viewpoint? Provide an example. What details might you add and/or change?</p> <p>As a listener, what strategy is most effective for you to remember ideas and facts presented? What other strategies might you try?</p>	<p>How do you capture the audience's attention at the beginning of your presentation? What did you do in your presentation to hold your audience's attention?</p> <p>What techniques did you use to highlight key points?</p> <p>How did you summarize this topic in your conclusion?</p> <p>What words and images did the presenter use to help you get a better sense of the topic? How did he/she help you remember the piece/presentation?</p> <p>Can you give an example of how the speaker used or might have used humour? repetition? gestures?</p> <p>What words/lines do you remember from the poem/song we listened to? What is it about those words/lines that make them memorable (for example, devices, images, repetition)?</p>

Refer to Appendix B for further information and activities that support this strand.

The Reading and Viewing Strand

While speaking and listening are important in their own right as a means for students to make sense of the world around them, they are equally important as a route to the development of reading and writing skills. Reading and viewing extend comprehension and foster the complex thinking processes necessary to analyze, compare, and evaluate texts and synthesize information. The Reading and Viewing Strand encompasses General Curriculum Outcomes 4-7.

Expectations for Reading and Viewing

In the classroom, what it means to be an effective reader must be clearly communicated to all students. The list below provides an overview of common expectations regarding reading and viewing.

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

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

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

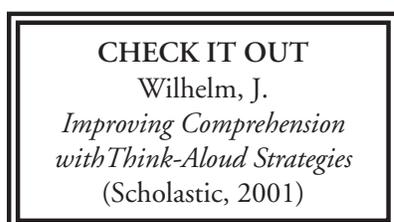
7. Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

A student

- is able to choose books that are at an appropriate reading level (instructional or independent);
- reads a variety of print text with understanding;
- reads and interprets visuals (charts, tables, maps, diagrams, photographs, graphs, *etc.*);
- reads and views a variety of media text with a critical eye (print ads, television ads, film, video, television, magazines, newspapers, music, videos, radio);
- connects new information to previous understandings and questions the text;
- makes inferences based on clues left by the author and his or her own knowledge;
- is able to summarize the main idea of a text;
- locates specific information in a text;
- uses strategies when decoding and making meaning in texts (e.g., read on, reread, use context clues);
- employs various strategies to solve unknown words;
- gives opinions and personal responses to what has been read;
- looks critically at what has been written, who wrote it, and how it was written;
- gives evidence from the text or from personal experience to support his or her responses;
- uses technologies such as the Internet to locate information related to an area of interest;

- evaluates the validity and the effectiveness of what has been read or viewed;
- recognizes the techniques used by authors in their writing to create interest and effect (figurative language, foreshadowing);
- can identify and discuss elements of a story (character, plot, setting, theme, conflict, resolution);
- recognizes various character traits and the techniques used by authors to develop character.

The Role of Teachers



Teachers are facilitators and animators in the reading and viewing classroom, setting up individual classes, organizing students to pursue various study projects, and motivating some small-group and most whole-class discussion. Through sharing and talk, students not only acquire new meanings and interpretations from their peers, but also refine and enhance their own initial impressions of texts.

Teachers guide students in selecting reading materials, and provide descriptive feedback on their oral and written responses to readings. On other occasions, teachers allow students to carry the momentum of the class on their own. In these situations, teachers become listeners, observers, and class participants.

In the reading and viewing classroom, consider providing learners with the following:

- opportunities for choice in order for them to pursue their personal reading and viewing interests
- both print and non-print texts so they are exposed to a wide and rich assortment of texts
- support in finding their starting point or level of reading ability
- opportunities to extend their reading and viewing experiences by pursuing a variety of speaking, listening, writing, and representing activities
- guidance and negotiation regarding student reading selections when it seems necessary or relevant to do so
- regular and on-going feedback that will allow them to grow as readers, viewers, and thinkers
- questions that cause students to probe and enrich their understanding and awareness, and suggest areas of inquiry
- opportunities to voice his/her own views and opinions through participation in class discussions
- opportunities to collaborate with other students and outside resources

Organizing the Reading and Viewing Environment

Consider the following when creating a positive reading and viewing environment:

- Designate a space for meeting (whole group, small group).
- Provide seats reserved for reading.
- Offer an author's chair for students to read their own writing.
- Arrange desks and seating that allow for work as individuals, pairs, or small groups.
- Maintain an attractive and accessible classroom library with book displays, shelves, bins, or baskets.
- Post student responses to reading and viewing around the room and school.
- Display supportive text around the room, such as anchor charts or word walls.
- Establish an expectation of reading without interruptions.

Certain materials can be made available to enhance opportunities and instruction in the area of reading and viewing. Some of these materials can be available in the classroom at all times, while others may be accessible somewhere in the school. Here are some examples of materials that teachers and students may find helpful:

computers	LCD projector
highlighters	plastic bins
listening centers	stick notes
MP3 players	tabs
overhead projector	whiteboards (full size or smaller)
range of texts (full text, short text, novels, non-fiction, etc.)	bookmarks (strategy, note-making, etc.)

Organizing for Reading and Viewing Instruction

Reading and viewing instruction will focus on a number of different skills and concepts as the school year progresses. In addition, it may also include routines such as selecting and signing out books, working in small groups, reading independently and with a partner, documenting reading, and responding to text.

Teaching Vocabulary

Vocabulary is key to building conceptual understanding and the ability to communicate. The following chart outlines a number of characteristics of effective vocabulary instruction. When teaching concepts and the vocabulary associated with them, you should consider whether instruction reflects some or all of these characteristics.

Characteristic	What this means
Focus on terms that have potential for high payoff	Selection is key. The words selected for explicit instruction should be words that are necessary for academic success. Words that are interesting or unusual do not necessarily build or reinforce the prior knowledge necessary to be successful academically.
Build on what students already know about the concept/term.	Students may already have prior knowledge of the meaning of the concept/term being discussed. It is important to recognize this, reinforce accurate understandings, and use this as a scaffold for constructing new knowledge. Teachers can also build on students' understanding of word parts such as common affixes and roots, and of word origins or etymology.
Focus on descriptions, not definitions.	Students do not improve their understand of a word by reading or recording definitions. Instead, they should describe and use the vocabulary in language that is their own.
Encourage multiple representations (linguistic and nonlinguistic).	The more ways students can represent their understand of a word, the better their understanding will be. Students should write, draw, act, etc. to build understanding.
Provide multiple exposures.	Students need to hear and use a word multiple times and in multiple ways before they truly understand it.
Don't underestimate the value of talk and oral language.	The more students use the word in their oral language the better their understanding will be. Also, by discussing words with others students will revise, expand and continue to develop their understanding with the help of their peers.
Provide opportunity for students to play with words.	Games are a great way to reinforce vocabulary. Games are enjoyable, require the student to use the vocabulary repeatedly and can be very quick.

Table 6 Characteristics of Effective Vocabulary Instruction

Documenting or Recording Vocabulary

Students can develop a vocabulary journal to record their learning. This journal can simply be a three-ring binder with alphabetical sections for identified vocabulary or each term can be assigned its own page (see sample vocabulary templates on the following page; others can be created based on the needs of students in the class). As students develop their understanding of a term, it is recorded on the sheet and placed in the appropriate section of the binder. Reading and viewing allows students to learn about a world that they have not experienced or heard about from others. These processes are crucial in helping students develop the necessary literary skills for communication.

Vocabulary Box Template

Term	Related/Similar Words
Notes/Definition	Diagram/Visual

The vocabulary box template provides students with an organizer. In the top left box the student records the word. The top right is for related or similar words. The bottom left is for notes or an explanation of the term. The bottom right box provides a space where the student can draw a picture or create a visual image to help with understanding.

Vocabulary Spider Template

The vocabulary spider template requires similar information. In this case, the word is recorded in the centre. On the lines the student records examples of how the term is used in context. The oval space is for a visual, and the thought bubble is a place for questions about the term. The empty space in the bottom right corner is where the student can record notes or an explanation.

Vocabulary Pyramid Template

The vocabulary pyramid template records increasing levels of sophistication. When a term is first introduced, the student records what he or she knows or understands in the top box. As the student learns more about the term/concept, he or she adds this new understanding in the boxes below, each time restating or incorporating previous understandings.

Vocabulary Notes Template

Term _____	Additional information	Subject Area
Description _____		
Date _____		

Term _____	Additional information	Subject Area
Description _____		
Date _____		

The vocabulary notes template is used to record what a student knows or currently understands about a term or concept. The vocabulary term is written on the top line, and a description is recorded below. The empty space on the left is for a picture or diagram to help explain the concept. The blank space on the right is for any additional information that the student wishes to record that will help him/her understand the term. Finally, the space in the right margin is where the students can record the subject area(s) in which the term is used.

Varying the Reading/Viewing Experience

The English language arts classroom must accommodate the varied interests and abilities of all students. Because not every student reads or views with the same confidence, skill, and interest, classroom libraries must include texts that are accessible and engaging for all learners. An intermediate level classroom may have a few students who are reading at the early stage of development but most students will probably be reading at the transitional and fluent stages of development.

Students should be provided with a wide range of texts from which to choose at a range of levels to meet their diverse learning needs.

Students need experiences with

- poetry, short stories, plays;
- young adult fiction and non-fiction texts;
- graphic novels and picture books;
- student writing produced by peers, along with pieces found in various anthologies;
- comics, jokes, and puzzles;
- texts from other subjects areas;
- informational texts (charts, graphs, brochures, etc.);
- newspapers, magazine articles, and television news programs and documentaries;
- electronic texts and online resources;
- video and film reviews;
- live performances such as dramas.

Reading Workshop

A reading workshop actively engages students in a number of purposeful reading experiences, ranging from those directed by the teacher to experiences that the students select and complete independently. Components of a reading workshop include

- reading aloud;
- dedicating time for independent reading;
- short mini-lessons and modelling of reading strategies;
- providing instruction about core texts and big ideas;
- making time for student work;
- providing opportunity for sharing (literature circles, reader's chair, book talks, etc.);
- offering specific feedback and communication between teacher and student;
- creating a comfortable, print-rich environment.

CHECK IT OUT

Serafini, Frank and Suzette
Serafini-Youngs.
*Around the Reading Workshop
in 180 Days.* (Heinemann,
2006)

Stages of Reading Development Reading is developmental in that not everyone learns how to read at the same time or in the same way. However, there are common stages through which a reader progresses. Emergent readers are found predominantly in the earliest grades. Characteristics more reflective of students in intermediate grades are as listed in the following table.

Stages of Reading Development

Early Readers	Transitional Readers	Fluent Readers	Extended Fluent Readers
<ul style="list-style-type: none"> • can identify and discuss many different kinds of text • can read familiar text with confidence but are slow and deliberate when reading unfamiliar text • may rely heavily on initial letters and sounds • are beginning to develop new strategies to solve words 	<ul style="list-style-type: none"> • use a variety of reading strategies and can adapt reading to the type of text • enjoy texts that have a familiar structure or set of characters • are able to read aloud with expression and are able to respond personally to what they have read 	<ul style="list-style-type: none"> • use a variety of strategies automatically when reading • use their knowledge of text structures to construct meaning • are able to read about topics that are abstract or outside their own experiences • make both personal and critical responses to what was read. Fluent readers read with appropriate phrasing, expression, and rate 	<ul style="list-style-type: none"> • have an extensive vocabulary • are able to read very complex and sophisticated texts with understanding • use multiple strategies and easily synthesize information and construct new meaning

Table 4: Stages of Reading Development

Reading Strategies

There are a number of essential strategies for reading comprehension in all stages of reading development. The following chart outlines seven key strategies:

STRATEGY		Sounds like ...
Connecting	Linking what is being read with personal experience (text-to-self), with what was previously read (text-to-text), and with a knowledge of the world (text-to-world) to better understand what is being read	<ul style="list-style-type: none"> • This reminds me of a time when ... • This part explains the part on page ...
Questioning	Asking questions about the text or the topic in order to better understand what is being read	<ul style="list-style-type: none"> • Before I started to read I wondered ... • I am confused because the visuals seem to say something different than the text. • This part makes me wonder about ... • This doesn't seem to make sense. I wonder if there is a mistake.
Inferring	Interpreting “clues” left by the author and combining this with prior knowledge to create meaning	<ul style="list-style-type: none"> • Based on what I am reading I think the word means ... • I think ... because it says ...
Visualizing	Picturing ideas and images based on the language and description used by the author	<ul style="list-style-type: none"> • I can picture the part where it says ... • I imagine what it must be like to ... • I like the way the author describes ...
Determining Importance	Knowing what is important and being able to identify key ideas	<ul style="list-style-type: none"> • This is about ... • This is important because ... • This information is interesting but it isn't part of the main idea. • This word is in bold so it must be important. • I can use headings and subheadings to help me find the information I am looking for.
Analysing	Examining parts or all of a text in terms of its content, its structure, and its meaning	<ul style="list-style-type: none"> • I notice the author used this technique/ word choice ... • I think the author tried to ... • This doesn't fit with what I know ... • This would have been better if ...
Synthesizing	Building a new understanding by combining what is already known with what was read	<ul style="list-style-type: none"> • Now that I have read this I am beginning to think differently about.. • For me this is about ...

Students need help in recognizing strategies required for successful reading of a variety of texts such as myths, science fiction, poetry, newspaper articles, advertisements or documentary films, for example. Exposure to a variety of texts can add to their growing bank of reading experiences.

Students also need help in understanding the many strategies and conventions that writers, journalists, and screenwriters employ in developing various types of text. The reading/viewing experience is greatly enriched when readers understand how metaphor and other literary and rhetorical devices contribute to the richness of a writer's or filmmaker's craft and textual development. Interpretations are enhanced when readers recognize how narrative viewpoint, perspective, and time frame influence or reveal facts and information about a print or film story.

Focuses for the Strand

The Reading and Viewing strand has several focuses which are listed below with suggested questions/prompts to scaffold student learning. Reading and viewing are conducive to the development, refinement, and maturation of skills in speaking, listening, writing, and representing. Reading and viewing extend comprehension and foster the complex thinking processes necessary to analyse, compare, and evaluate texts and synthesize information.

Refer to Appendix C for further information and activities that support this strand.

<p>To provide opportunities for students to read and view various types of text (written and visual) for multiple purposes, including comprehension, fluency and exploration of different perspectives.</p>	<p>To increase students' repertoire of strategies and techniques they can use before, during, and after reading and viewing in order to comprehend and extend their understanding of texts.</p>
<p>What connections can you make to the character's feelings?</p> <p>What details/evidence led you to your understanding of the character's personality?</p> <p>Which event would you identify as the critical event? How did that critical event trigger subsequent events?</p> <p>In what ways did the weaknesses/strengths of the character affect the chain of events in the story?</p> <p>How might the next chapter/segment unfold?</p> <p>What is the theme or message of this selection? What do you think the author/poet/director wants you to think about and remember?</p> <p>What were the key ideas in the information you read/viewed? Why did you identify them as important?</p> <p>What new information did you learn from reading and viewing this selection? Think about what you have read. How did it change your thinking about the topic? What evidence from the selection can you cite to support your new thinking?</p> <p>What information or ideas need further clarification for you? What additional information do you think the author should have included? Where might you go for more information on this topic?</p> <p>Does the author try to persuade you in any way? How?</p> <p>How can you apply the information you learned to an issue or problem in today's world?</p>	<p><i>Before</i> Given this title and the knowledge you have about the author and topic, what predictions can you make about this novel? Listen to the first paragraph. What are your predictions now?</p> <p>What do you predict will be the problem or struggle in the story? What makes you think that?</p> <p>Preview the information book. How is it organized? What sections do you think will give you the most information?...the least? In what ways might this help you understand the material?</p> <p>What do you want to find out when you read this article? What questions do you have in your mind about this topic before you begin to read?</p> <p><i>During</i> If you come to words you don't know or understand, what strategies do you use to figure them out?</p> <p>Which part of the story so far has been the most challenging for you to understand? What ideas do you have about why that section was confusing for you? What strategies did you use to try and figure out the meaning?</p> <p>How do the "text features" (for example, the headings, diagrams, charts, or glossary) help you to understand what you have read?</p> <p>How does rereading/reading ahead/skimming/scanning help you understand the text and key ideas?</p> <p><i>After</i> What types of self-correcting strategies did you use when a passage didn't make sense?</p> <p>What questions do you still have that you would like to go back and reread to clarify?</p> <p>Review the questions you had before reading. What did you read that answered the questions?</p> <p>In what ways have your predictions been validated? ...not been validated?</p> <p>What was the author's intent in writing this? What was the bias?</p> <p>How might you use a graphic organizer to record main ideas (or events) or to compare and contrast ideas presented?</p> <p>This story was told from _____'s perspective. How different would the story be if it was told from _____'s perspective?</p> <p>Provide a summary of this story from _____'s perspective.</p>

<p>To develop students' ability to make connections and analyze social and historical influences; students' metacognitive capacity to identify and achieve goals for improving their reading and viewing, and their ability to respond to texts in an increasingly thoughtful and sophisticated manner.</p>	<p>To develop students' awareness of the different types of written and visual text, the characteristics that distinguish them, and the impact of the stylistic effects used (for example, rhyme).</p>
<p>Describe your favourite genre. What is it that engages you?</p> <p>Describe how the protagonist/antagonist exhibited_____ (for example, goodness/evil, kindness/cruelty, fairness/unfairness, emotional/non-emotional responses).</p> <p>What patterns did you recognize in the story? Explain. How did recognizing patterns help you to predict events?</p> <p>What events led up to the climax of the story? What was the anti-climax?</p> <p>At what point in the story did you wonder about the resolution of the problem?</p> <p>What themes are addressed in the story? Whose viewpoint is missing? Describe the bias and assumptions presented in this selection. Whose interests are served by having an audience see the ad?</p> <p>Do you think the information in this selection is from a reliable source? What are the clues that tell you information is accurate and from a reliable source? How can you check?</p> <p>What questions would you like answered? Where could you get more information on this topic? How has your opinion changed since reading this material?</p> <p>What characteristics or elements does the director/designer/developer want you to notice? How does he or she make them stand out?</p> <p>Can you identify the facts? The opinions?</p> <p>How do statistics and data support the author's perspective?</p>	<p>Explain and give an example of how the author/poet used metaphor/simile/irony/personification/onomatopoeia?</p> <p>What do you think might have been the author's reason for choosing this form?</p> <p>How does the use of literary elements in this selection compare with something you have read before?</p> <p>What techniques did the author use to develop the character(s)/ mood?</p> <p>What was the viewpoint presented in this selection? What techniques did the author use to present the viewpoint?</p> <p>What features make you think the author created this selection with a particular audience in mind?</p> <p>What techniques might the author have used to appeal to a different audience? Rework this piece with _____ as the audience.</p> <p>"What goes around comes around" is found on page_____.</p> <p>What does this mean? How else could this have been said?</p>

The Writing and Representing Strand

The Writing and Representing strand encompasses General Curriculum Outcomes 8-10.

Writing and representing allow the expression and communication of ideas and information through a variety of media. Students must know the organization, codes and conventions associated with different representations, as well as those used in written language.

Expectations for Writing and Representing

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

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

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

In the classroom, what it means to be an effective writer and representer must be clearly communicated to all students. The list below provides an overview of common expectations regarding writing and representing. A student

- communicates effectively and has a clear purpose for writing and representing;
- considers the audience when writing and representing, and chooses topics, words, and language suitable to that audience;
- uses note-making strategies to record new ideas;
- revises his/her work;
- edits and proofreads written work;
- uses correct procedures for references;
- demonstrates commitment to his/her work;
- shows creativity;
- creates a variety of texts and knows which are best suited to each occasion;
- knows the codes and conventions for various forms of written work (e.g., letter, essay, report, poster, pamphlet, picture book, recipe, multimedia presentation, etc.) and includes them in his/her work;
- organizes ideas;
- avoids including too much information;
- integrates common symbols in visuals.

The Role of Teachers

The role of the teacher in a writing and representing classroom includes

- providing instruction about the recursive nature of writing and the processes of writing (pre-writing, planning, drafting, conferencing, revising, editing, sharing/publishing);

CHECK IT OUT

Kittle, Penny.
Write Beside Them
 (Heinemann, 2008)

- the use of mentor texts to illustrate a technique (for example modelling effective leads, the use of dialogue or foreshadowing, etc.). Mentor texts can be short pieces of text used in their entirety or excerpts from much longer pieces of text;
- modelling processes and sharing his/her own work with students;
- encouraging and instructing students about how to use writing and representing as a means of thinking, responding, and learning (jotting notes, creating idea webs);
- using mini-lessons with individuals, small groups, or the whole class, as needed, to help students review or acquire the language skills and concepts in the context of their own writing and representing;
- displaying and publishing writing and representing samples;
- selecting and collecting portfolio assessment data (e.g., samples of writing in various stages, journal responses) according to criteria set by the teacher in collaboration with students;
- using writing folders, portfolios, checklists, and anecdotal notes to guide instructional decisions;
- challenging students to use representing skills to extend and complement their speaking and writing skills and strategies;
- challenging students to use viewing skills to extend and complement their listening and reading skills and strategies.

Organizing for Writing and Representing **Instruction**

CHECK IT OUT

Dorfman, Lynne R. and Rose Cappeli.
Teaching Informational Writing Through Children's Literature, K-8 (Stenhouse Publishers, 2008)

Consider the following when creating a positive writing and representing environment:

- Write regularly with students and share their experience (both successes and frustrations).
- Use strong mentor texts to model writing techniques.
- Provide explicit instruction.
- Provide opportunities for students to apply independently what they have learned through instruction.
- Ensure time for conferencing with individuals or groups.
- Allow time for sharing with the whole group.

By organizing instruction with these things in mind, students will be able to craft pieces of writing or create representations that are meaningful to them.

Writing Workshop

There are a number of important elements for creating a classroom writing workshop. Students, teachers, the dynamic in each classroom, even the furniture and how it is arranged differ from one class to the next and will make writing workshops look different in each classroom. The following guidelines will help teachers create effective writing workshops.

CHECK IT OUT
 Quinn, Kathy and Paul Petrey.
*Write in the Middle: A
 Workshop for Middle School
 Teachers*
 (Annenberg/CPB, 2003)

Writers need regular blocks of writing time—Students need ample time to write in order to get immersed in their work. Teachers therefore need to foster and support a strong writing momentum in the classroom so that students can learn and benefit from a strong accumulation of writing experiences. This includes many kinds of writing for many purposes across the curriculum—learning logs, notes, reports, journal writing, charts, graphs, and fiction. Students need to engage daily in the process of writing independently for a sustained period of time. Teachers create a supportive environment that encourages risk taking, provides instruction through modelling and other types of mini-lessons, monitors progress, and provides feedback.

Writers need personal, meaningful reasons to write—Encouraging students to explore what is important to them in writing is important for creating a positive and productive writing workshop. Students invest themselves in their writing and assume greater ownership over their written texts if they write about topics and ideas that are personally relevant and important to them.

Writers need ample responses and reactions to what they write—Writers require feedback from both peers and teachers as their written texts unfold. These responses to their writing during the development of texts enable writers to refine their thinking and ensure ideas are communicated effectively to a reading audience.

Mini-lessons

Teachers constantly help writers learn and grow as they move about the classroom to confer with individuals and small groups of students. When a teacher provides short lessons to one student or a small group of students experiencing the same difficulties with their writing, these brief sessions are the mini-lessons of the classroom writing workshop. In some instances, a teacher may offer mini-lessons to one writer having difficulty developing a suitable introduction to a text. On other occasions, a teacher may offer a short lesson on developing effective paragraphs or how to edit sentences that are too long to writers who are in need of these types of assistance. There are also occasions for teachers to offer whole class instruction if, for instance, most writers are experiencing similar problems (for example, the proper use of the dash or the use of metaphors and similes as effective writing devices).

Students also benefit from having opportunities to see adults writing for everyday purposes. Teachers should create opportunities to model various aspects of writing and dealing with writing issues, such as creating an effective opening or making transitional statements to move from one paragraph or idea to the next.

Modes of Writing

Writing can be categorized into 3 modes: expressive, transactional and poetic. Within each mode, there are various forms, each of which is used for a different purpose and to address a different audience. Each form is identified by its purpose and by the visual and text form in which it is presented. Text features help identify the writing form.

Students need to adapt their writing to meet differing composing purposes, needs, audiences, and styles. Determining *purpose* is important because it helps the writers maintain a focus. Before and during the writing process the writer should ask,

- What do I want my audience to know when I have finished?
- What do I want my audience to believe or agree with?
- Is there an action that I want my audience to take?

Determining *audience* helps the writer to know how formal or informal the writing should be along with the level of detail and information the finished piece should contain. About audience, the writer might ask,

- Who will be reading this piece of writing?
- Is a formal or informal style more appropriate for this audience?
- What information on this subject does this audience need?
- How much information does this audience already know?

The *form* that the writing will take is determined by the assignment. Students are expected to follow a set form or structure if they are writing a research paper or an essay. There are times, however, when students must decide what form will best accomplish their purpose given their particular audience. About audience, the writer might ask,

- Is there a model or format that I am supposed to follow?
- Would formal or informal writing be more appropriate for my audience and purpose?
- How can I best organize my information to have the greatest impact on my audience?

Students can become strong, effective writers if they practise in all of the following modes, learning to adjust their writing style and format depending on the purpose and intended audience.

Expressive or Exploratory

Expressive or exploratory writing is largely personal writing and is done for the self rather than an external audience or reader. This mode of writing allows students to think about and explore ideas and opinions freely without worrying about following the writing conventions required to accommodate the needs of an outside reader.

This writing is often a first attempt, taking place in jotted notes and learning logs. Students may, for instance, choose to keep a writer's notebook or log to record raw material for writing and to experiment with language and form. Diaries and journals are excellent vehicles for exploratory writing because they represent a safe place to write.

Writers may also keep journals to write about any topics and experiences that interest them. Response and dialogue journals are also often used to encourage students to see the connection between themselves and the literature they read. These journal entries can often serve as the springboard for developing texts into more refined compositions intended for a wider audience.

Transactional Writing

Transactional writing involves using language to inform, advise, persuade, instruct, record, report, explain, generalize, theorize, and speculate. It is a more formalized type of writing that requires writers to present their ideas in a clear and organized manner. Prose that is intended to explain, report, or convince must present a statement of purpose, have a clearly developed structure, provide supporting evidence, and come to an appropriate conclusion. To develop such texts, writers must become skilled at knowing how to organize and develop content, quote and paraphrase resource materials, structure paragraphs, ensure smooth transitions between paragraphs and sections, and so on. The types of transactional texts students should be familiar with include essays, business letters, reports, autobiographies, advertisements, persuasive essays, editorials, book reviews, and research projects.

Poetic Writing

Poetic writing uses language as an art medium. A piece of poetic writing is a verbal construct, an object made out of language that exists for its own sake rather than as a means of achieving something else. The imaginative pieces of poetic writing that students can compose include poetry, stories, songs, plays, monologues, and dialogue. When students create imaginative or literary works of their own such as poems, short stories, a photo story or a scenes from a play, they experience making the same decisions that published authors do. The writing also requires critical decision making about and commitment to elements such as form, style, character development, event sequencing, and the logic of plot.

Representing

In addition to writing, students need to engage in and explore many ways of representing that allow them to clarify and reflect upon their thoughts, feelings, experiences, and learning. Representing refers to the range of ways in which students create meaning and the many forms and processes they can use to represent that meaning. Various modes of representing appeal to the needs of visual learners—those who learn by viewing to gather information, and those who find artistic modes more appropriate for conveying personal expression and personal understanding. Representing processes can include

- music, dance, and movement;
- visual representation (drawings and paintings, murals, photography in photo essays or narratives, posters, cartoons, pamphlets and brochures);
- drama (skits, plays, mimes, improvisational drama, choral reading, and role-playing);
- media production (videos, films, storyboards, radio interviews, documentaries);
- technological applications (virtual, collaborative, social networking and online spaces).

Participation in these activities can provide a variety of experiences designed to develop the critical faculties and creativity of students. Thus texts are both stimuli and models for the development of writing and representing.

The following figure portrays writing and representing activities that allow teachers to provide various levels of support to students and to scaffold student learning. There is a gradual release of responsibility on the part of the teacher as students participate in the least supported activities.

Level of Teacher Support

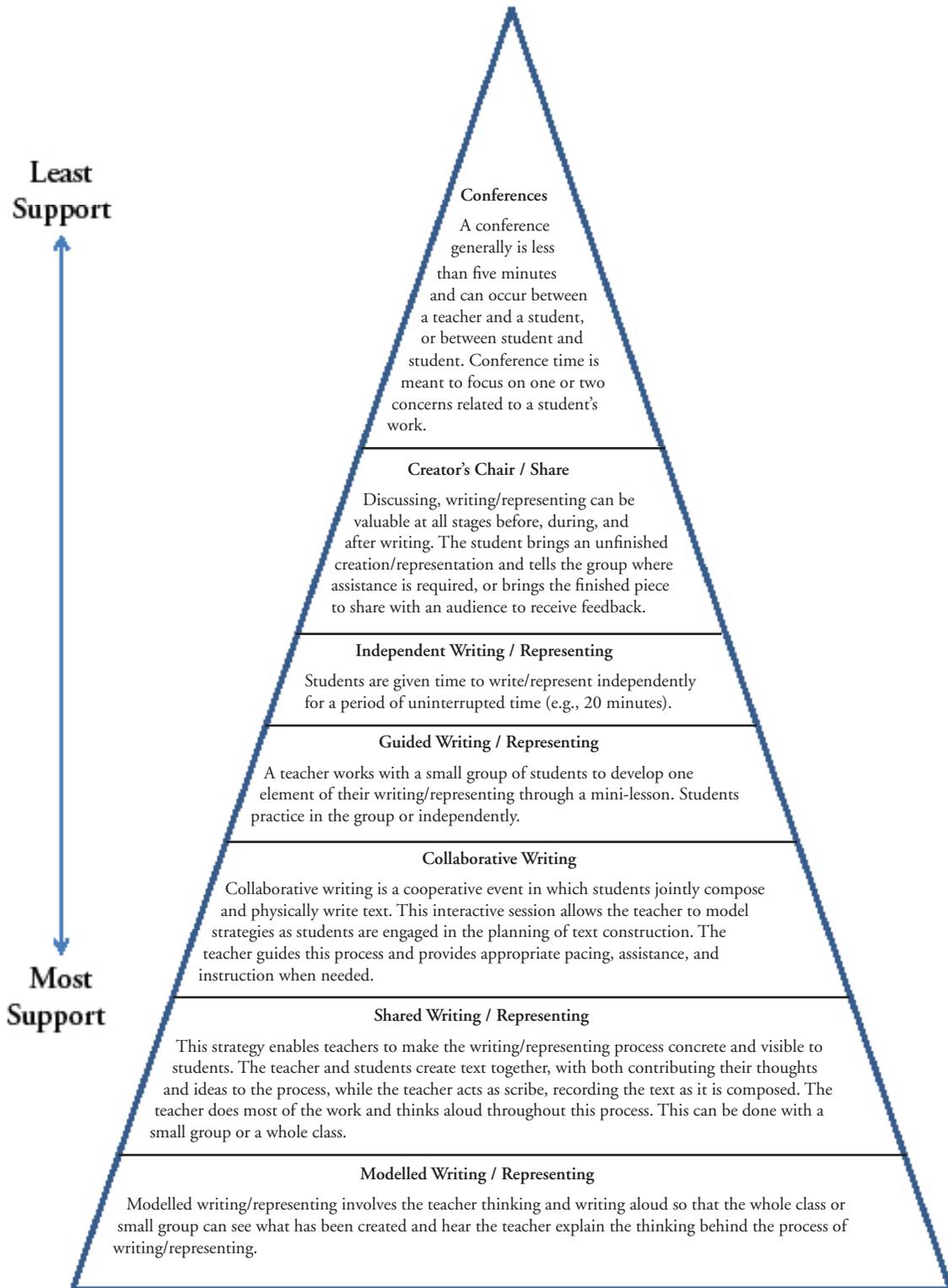


Figure 11: Level of Teacher Support

Focuses for the Strand

The writing and representing strand has several focuses which are listed below with suggested questions/prompts to scaffold student learning.

To give students opportunities to create various kinds of texts (for example personal, imaginative, informational, visual and a combination of writing and graphic representations).	To develop students' repertoire of approaches to creating text, including those that are applied before (notetaking, brainstorming), during (experimenting with word choice), and after (editing, presenting) writing and representing.
<p>Who is your audience? How did you craft this piece of writing specifically for your audience? How did knowing the audience influence the form you chose to use?...the word choices you've made?</p> <p>What do you know about this form and genre that can help you to organize your writing for this purpose?</p> <p>What techniques did you use in your writing or representing to keep your audience's interest? What part of this piece of writing do you feel is particularly strong? Where have you attempted to create mood? What word choices or aspect of sentence fluency let you do that?</p> <p>How has the organization of this piece of research helped the readers understand your message and information? What evidence is there in your conclusion to support your viewpoint? Summarize your essay.</p> <p>How will your readers know about your personal interest in the topic? In what sections could you include your personal opinions on the topic?</p> <p>How do the visuals support your work?</p>	<p>How did you organize your work? What sources did you use? What do you know about this genre and form that could help you organize your work?</p> <p>Which author or writing had the greatest influence on your piece of writing?</p> <p>Highlight the first three words in all of your sentences. How can you create more variety in your sentence beginnings/types?</p> <p>How might you begin your writing in a way that starts in the middle of the action? ...that begins with dialogue?</p> <p>In what ways did you develop your characters? in dialogue? in description? in their actions in the plot?</p> <p>Find two ideas/sentences that might be combined. How could you put those ideas/sentences together to create a more interesting, detailed sentence?</p> <p>Show me the part of your work which best reflects your personal voice.</p> <p>What part of your writing most strongly reflects the criteria? Is there a part of your writing you would like to revise? What would you focus upon in revision?</p> <p>As we look at your final draft, what would be the best presentation style and format for your published work?</p>

<p>To expand students' capacity to extend thinking by using writing and representing to connect ideas, the ideas of others, and those presented in texts to explore perspectives, and set and achieve goals to improve their writing and representing.</p>	<p>To develop students' ability to use features and conventions of language to enhance meaning and artistry in their writing and representing, and to meet the expectations associated with particular forms of writing and representing (short stories, lab reports, web pages, etc.).</p>
<p>How and where in your writing did peer editing influence the revision of your work?</p> <p>How did using criteria help you when editing someone else's work?</p> <p>How can you provide feedback that can be accepted positively?</p> <p>What are your goals for your next piece of writing/representation? What steps will you need to take to achieve them? Where will you go for help if you need it?</p> <p>Show your statement of opinion and point out the support you have provided for that statement.</p> <p>How did studying _____ influence your opinion? Can you create a piece of writing (or a representation) that captures that emotion? Where in your piece do you believe that the emotion is most clearly expressed? What word(s) contribute the most to expressing that emotion?</p> <p>Show in your writing how you have used the ideas presented to create your own unique understanding.</p> <p>Read your writing aloud. What trait is the strongest? Why do you feel this way?</p> <p>What would you like your readers to notice and remember about your writing? How can you strengthen that in your writing?</p>	<p>Can you point out the clauses in this sentence that could have been arranged differently for dramatic effect?</p> <p>When you cite the work of other authors, how do you acknowledge that source for your readers? Why must you acknowledge the source?</p> <p>What sources can you examine for more variety in word choice so some words are not overused?</p> <p>How can you indicate to the reader that this part of your piece is dialogue, and help them identify which character is speaking?</p> <p>How many sources have you cited for your work? Where are your references?</p> <p>How reliable/reputable are the sources? How do you know?</p> <p>How did using a technology help you with your revision and editing?</p> <p>Read your piece aloud. Is your voice coming through? Explain.</p>

Through writing and representing, students can express themselves, clarify their thinking, communicate ideas and connect with new information. By being habitually engaged in text, a creator will develop concepts and ideas, and become aware of forms, structures, styles, and conventions used by others.

Refer to Appendix D for further information and activities that will support this strand.

Content Elements

To challenge all students to develop their language abilities and knowledge base, a broad range of content is essential. The following elements are integral to the development of students' competencies in English language arts and to their achievement of curriculum outcomes.

Areas of Text Inquiry in English Language Arts

Students need opportunities to examine and critique the properties and purposes of different texts, and the ways in which ideas and information are presented in them. Refer to page 4 for a complete definition of text.

Specific areas of text inquiry with descriptors for each are featured in the table below.

Specific Areas of Text Inquiry in English Language Arts	
<i>Purpose of the Text</i>	<ul style="list-style-type: none"> • <i>Why has this text been created?</i> • To plan, inform, explain, entertain, express attitude/emotion, compare and contrast, persuade, describe experience imaginatively, and formulate hypotheses
<i>Genre of the Text</i>	<ul style="list-style-type: none"> • <i>How does the choice of genre serve the author's purpose?</i> • Magazines, graphic novels, newspapers, online blogs, novels, novellas, poetry, plays, short stories, myths, essays, biographies, fables, legends, comics, documentaries, and films
<i>Form of the Text</i>	<ul style="list-style-type: none"> • <i>How is the text organized, arranged and presented?</i> • Encyclopedia entries, instruction manuals, news reporting, advertising copy, feature articles, appeals, campaign brochures, memos, résumés, tributes, eulogies, obituaries, political speeches, debates, video, audio recordings/presentations, spreadsheets, database, images, and web pages
<i>Structure of the Text</i>	<ul style="list-style-type: none"> • <i>What is the pattern or organization of the information?</i> • Approaches to organizing text, particular structural patterns, how specific genres and forms are shaped and crafted, and what characteristics and conventions they share (e.g., a narrative text and information text have distinct structures). A narrative text has a beginning, middle and end, while an information text can be a description, a sequence, a compare and contrast, a cause and effect, a problem/solution, or a question/answer
<i>Features of the Text</i>	<ul style="list-style-type: none"> • <i>What characteristics of a text give support to its meaning?</i> • Print (font, underlining), visual supports (diagrams), organizational supports (index, headings, figures, references), and vocabulary supports (verbal cues such as “for example”, “in fact”, or “on the other hand”)

Selecting Strategies

Learning experiences in English language arts focus on helping students to develop, select, and apply appropriate strategies in interpreting and creating various types of texts. Rather than learning a single way of approaching a language activity, students need to acquire a range of strategies and know how to choose, apply, and reflect on those that best fit the learning activity.

As students build their repertoire of strategies they use in speaking, listening, reading, viewing, writing and representing, they will gain confidence and facility in responding to recognizable contexts, situations, or demands. This repertoire includes

<ul style="list-style-type: none"> strategies to assist small-group discussion such as inviting other group members to contribute, asking questions to help clarify;
<ul style="list-style-type: none"> speaking strategies such as tailoring information or tone of voice to a listener's reaction;
<ul style="list-style-type: none"> listening strategies such as screening out irrelevant information;
<ul style="list-style-type: none"> reading strategies such as scanning information texts for selected topics, looking for keys and symbols when reading a diagram;
<ul style="list-style-type: none"> viewing strategies such as making predictions about a plot in a film or a TV program based on setting;
<ul style="list-style-type: none"> strategies for spelling unknown words, such as using knowledge of word parts and derivations;
<ul style="list-style-type: none"> writing strategies such as deleting or adding words to clarify meaning, and rearranging sections of text to improve the organization of ideas;
<ul style="list-style-type: none"> strategies such as note making, webbing, and outlining to explore, record, and organize ideas and information;
<ul style="list-style-type: none"> research strategies such as using subject/key word/author/title searches to identify and locate resources.

The Workshop Framework

The workshop organizer (page 98) captures the active nature of language learning, and provides opportunities for students to practice and refine the strategies above. Teachers are able to differentiate instruction to demonstrate skills and strategies as students need them. When teachers engage students in a workshop approach, students are

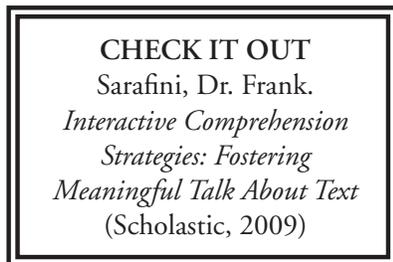
- expected to make something real;
- spend most of their time working, not watching;
- coached and receive feedback throughout the process of inquiry and construction;
- able to respond to feedback and coaching prior to completion of final products.

At times teachers may plan units of work that emphasize a single strategy within a strand of the outcomes framework. This will naturally happen when the work is organized around a specific genre or major text.

Understanding Texts

Allowing students to select reading and viewing material that is interesting and meets their learning needs encourages them to improve their reading and viewing skills. As students grow in their abilities to understand texts, they are also growing in their abilities to respond personally and critically to them.

Design activities that activate and/or build on prior experience



The following activities can help students to build connections between their personal knowledge and experience, and the texts that they read and view. Students may

- view a film, video or projected image related to the reading selection;
- read a short news story or an item related to the theme of the reading selection;
- predict from the title and other text features what the text will be about;
- do background reading for texts with stories and events situated in other provinces or countries, or centred around a historical event that can be researched in advance;
- discuss in small groups what they already know about the topic of the text and think of questions they would like answered;
- write a journal entry to predict what will happen, to imagine what a character looks like, or to relate a personal experience that the theme of the text brings to mind.

Encourage students to monitor comprehension during reading and viewing

The process of comprehension occurs before, during, and after reading and viewing. Students experiencing difficulty in understanding the texts they are experiencing need to develop strategies to use as they read and view. They need to be aware that the text doesn't make sense and have several strategies they can use to aid understanding.

Teachers should ensure that students are

- monitoring understanding by asking questions such as, “Does this make sense? Does it sound right?”
- adjusting reading pace to match the purpose and difficulty of the text (e.g., skimming, reading closely);
- rereading difficult passages;
- reading on or reading back to achieve or retain meaning;
- asking for help when language, vocabulary, or concepts interfere with comprehension;
- selecting a reading or viewing mode (silent or oral) to suit the purpose;
- predicting, taking risks, and reading between the lines;
- understanding and use the structure of text.

Confer with students on an on-going basis

Since teachers need to know the progress of their students, they can rely on student-teacher conferences, essentially one-on-one discussions, for gathering such information. Through conferencing, teachers can

- monitor the likes and dislikes of students and offer suggestions for future reading and viewing;
- better identify the texts students find problematic and guide future choices toward those that are more manageable for learners;
- work with individual students to address specific reading or viewing concerns;
- assess the progress of individual readers and viewers and implement appropriate intervention measures as needed.

Responding to Texts

Responding and comprehending are interdependent processes in the understanding of texts. Students need opportunities to consider the thoughts, feelings, and emotions evoked by texts and to make connections to their own experiences and to other texts. An effective response approach extends students' understanding, engages them in many levels of thinking, and invites them to represent their understanding in a variety of ways.

CHECK IT OUT

Kiddey, Pat,
*Stepping Out – Reading
and Viewing: Making
Meaning of Text* (Pearson
Professional Learning,
2006)

It is essential that teachers establish clear guidelines and expectations for student response. Regardless of the form the response takes, specific criteria indicating what should be evident in the response must be communicated to students as one way of establishing clear expectations. Through demonstration and modelling, shared reading and shared writing, teachers can provide direction to students.

Students should learn to recognize that there is a difference between stating a personal feeling, reaction, or opinion, and interpreting a text. In the first instance, feelings are personal and do not always need to be defended or supported with critical or textual evidence. Interpretation, on the other hand, is to judge some or all of a text in some way. When readers infer from what writers, characters, and even other readers say, they are making a judgment about the view, position, or character of others. When students interpret what an author or character means by certain words or actions, for instance, they need evidence to explain, demonstrate, and support how such conclusions are drawn.

Personal and critical responses make up two of the four general curriculum outcomes for the reading and viewing strand. The following chart suggests ways students may respond personally to texts.

Personal Responses to Text		
Oral	Written	Other
<p>Students might</p> <ul style="list-style-type: none"> talk about their thoughts and reactions to what they see, read and view in order to understand their reactions more clearly; such discussions should be organized for either small-group or whole-class participation prepare a passage for dramatic reading, either individually or in pairs, for presenting to a small group or the whole class; in their preparation, students can consider how characters should sound and identify why they might sound as they do prepare a book talk or a response to a viewing experience to present orally to the class as a means of exploring the literary experience and encouraging other students to seek out the same text 	<p>Students might</p> <ul style="list-style-type: none"> discuss written responses in a variety of ways for various purposes be encouraged to write short, succinct summaries of text they have read/viewed examine the techniques authors employ to make texts interesting and effective write in personal journals, which allow them to make clearer sense of their thoughts and feelings; dialogue journals which allow students to exchange their reactions to a text with other readers in the class; or double-entry journals which allow students to record ideas and situations from texts in one column, and their reactions in a second column, thus making a connection between the text and themselves, another text, or the world be encouraged to write poems as responses to reading and viewing be encouraged to write about personal experiences and events that have occurred in their own lives that relate to situations encountered in texts to enhance their textual experiences and contribute to their self-knowledge 	<p>Students might</p> <ul style="list-style-type: none"> internalize and capture a stronger sense of text by drawing, painting, or creating a mural or collage that relates to themes and characters in a novel, short story, or visual representation dramatize short stories or part of a novel, or produce screenplays or audio dramas based on texts watch films or videos of stories or plays they have read in order to deepen their personal responses to and understandings of literary works create comparison pieces in which students explore the similarities and differences between two different mediums create varied representations to demonstrate their learning dramatize short stories or parts of a novel or produce screenplays based on texts watch films or videos of stories or plays in order to deepen their personal responses to and understandings of literary works (students might want to develop comparison pieces in which they explore the similarities and differences between the two mediums)

Table 6: Personal Responses to Text

A personal response goes beyond the retelling of the text to include

- opinions;
- questions;
- observations;
- inferences;
- text-to-text, text-to-self and text-to-world connections.

Critical Responses

A more complex level of response emerges when students move from a purely personal or emotive response to a more critical and explanatory evaluation of various texts. These critical responses involve citing or referencing specific aspects of a text to support personal viewpoints. Critical readers and viewers need to find the key words, images, passages, actions, or events that support the claims they make. Students and teachers can ask probing questions such as

- For whom is the text constructed? To whom is it addressed?
- Whose voices and positions are not being expressed?
- What is the author/text trying to do to the listener/reader/viewer? How does he/she accomplish this?
- What traits of the main character would you have changed and why?
- What details did the author provide that made the setting interesting for you?
- How would changing the point of view make the story different?
- Does the setting or time of day have any impact on how readers feel after reading this passage?
- Do you agree or disagree with how the characters handle the conflict? Explain your answer.
- Should the message be contested or revisited?
- What can we learn from this text about how we live our own lives?

A critical response extends from personal response, and students may discuss the

- construction of the text;
- the author's intent;
- values inherent in the text;
- questions and understandings;
- instances of prejudice, bias, stereotyping;
- point of view expressed and not expressed in the text.

Students become more critically aware of what they read and think as they connect thoughts, feelings, opinions, reactions, and

interpretations to texts. This requires learners to engage their logic, reasoning, problem-solving, and decision-making abilities as they connect their judgements to evidence.

Teachers should involve students in activities that encourage critical thinking. Such activities might include

- reading like a writer, noting the author’s writing techniques;
- transforming a text by changing the ending, writing a sequel, or rewriting in another genre;
- guided discussions using carefully selected questions that help students focus on thinking critically;
- making comparisons between two characters, two texts, or two settings;
- mini-lessons on terms and concepts such as technique, genre, or style.

As students grow in their ability to understand texts, they are also growing in their ability to respond personally and critically to texts. The opportunity for varied modes of response to text helps to ensure that students heighten their engagement with text, connect their reading and viewing to other knowledge and experience, and further their overall language development.

Literacy Learning

As students move into secondary school, an emphasis is placed on experiences with ideas and information that challenge students to make connections, form hypotheses, make judgements, analyze and synthesize. Students go beyond constructing meaning of a text to generate alternative interpretations.

Literacy is a process of making and not just receiving meaning. It also involves negotiating meaning with others, rather than only thinking alone. Students must be able to

- decode, understand, evaluate and write through, and with, all forms of media;
- read, evaluate and create text, images and sounds, or any combination of these elements.

The curriculum emphasizes the teaching of cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent. Teachers create experiences where students use and adapt these strategies as they interact with diverse texts. Published work, student exemplars, existing criteria and student-teacher developed criteria can be used as references in discussion about task demands and requirements.

Metacognition

Metacognition, or thinking about one's thinking, is valued in literacy learning. Students need to be metacognitive about themselves as learners, the demands of the learning activities, and the cognitive strategies that can be used to successfully complete activities.

Students develop as thinkers, readers, writers, and communicators through experiences with rich texts in different forms.

As students gain an increased understanding of their own learning, they learn to make insightful connections between their own and others' experiences, to inquire into important matters, and to analyze and evaluate information and arguments. With modelling, practice and support, students' thinking and understanding are deepened as they work with engaging content and participate in focused conversations.

English language arts supports inquiry-based learning as students use language and thinking skills to explore a range of topics, issues, and concepts and consider a variety of perspectives. Their identity and independence develop further, allowing exploration of issues such as identity, social responsibility, diversity and sustainability as creative and critical thinkers.

Developing Multiple Literacies

Understandings of what it means to be literate change as society changes. The rise of the Internet and consumerist culture have influenced and expanded the definition of literacy. No longer are students only exposed to printed text. While functional literacy skills such as knowing how to create sentences and spell words correctly are still important, effective participation in society today requires a knowledge of how to understand and apply a range of literacies including media literacy, critical literacy, visual literacy and information literacy.

New technologies have changed our understandings about literacy and how we use language. As adolescent learners become more skilled with locating, analysing, extracting, storing and using information, they require skills to be able to determine the validity of information and select the most appropriate technology to complete a learning activity. They need to learn, read, negotiate and craft various forms of text, each with its own codes and conventions. Multi-media materials often have a variety of texts embedded within them, requiring students to consider multiple text structures and contexts simultaneously.

To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning.

*Media Literacy***CHECK IT OUT**

What is Media Literacy?
(www.mediaawareness.ca)

Media literacy refers to an informed and critical understanding of the role of mass media in society (television, radio, film, magazines, Internet, *etc.*) and the impact of the techniques used. It is the ability to

- bring critical thinking skills to bear on all media;
- ask questions about what is there, and noticing what is not there;
- question what lies behind the media production (motives, money, values and ownership);
- be aware of how these factors influence content.

Adolescents are both consumers and producers of media. Students develop the skills necessary to access, analyse and create media texts, and evaluate what they view, read and hear. Most mass media is produced for general consumption and rarely reflects the culture of smaller groups and issues on a local level. It is necessary for individuals to *see themselves* and *hear their own voices* in order to validate their culture and place in the world.

Media Awareness

Media awareness is an opportunity to examine the reliability, accuracy, and motives of media sources. Recognizing the types of media that students and teachers are involved with (television, videos, electronic games, films and various print media forms) is an important part of media awareness, along with learning to analyse and question what has been included, how it has been constructed, and what information may have been left out. Media awareness also involves exploring deeper issues and questions such as, “Who produces the media we experience – and for what purpose?”, or “Who profits? Who loses? And who decides?”

Media literacy involves being aware of the messages in all types of media. It involves students asking questions such as

- Do I need this information? What is the message? Why is it being sent?
- Who is sending the message? How is the message being sent?
- Who is the intended audience? Who or what is left out?
- Who benefits from this message?
- Can I respond to this message? Does my opinion matter?

How teachers choose to integrate media literacy into the English language arts program will be determined by what the students are listening to, and what they are reading, viewing and writing. Students might be involved in *comparing* (the print version of a story to the film version; ad images to the product being sold), *examining* (the use of images in music videos and newspapers, sexism in advertising), *writing* (an article to a magazine, a letter to the editor); *producing* (a pamphlet on an issue, a radio ad) and/or *creating* (a video, a school radio show, announcements for school). For teachers, media literacy is an opportunity to encourage students to discover a voice through the production of their own media.

Critical Literacy

CHECK IT OUT

Lewis, Jill (ed.) and Elizabeth Birr Moje.
Essential Questions in Adolescent Literacy: Teachers and Researchers Describe What Works in Classrooms
(The Guildford Press, 2009)

“Critically and reflectively reading the word, ultimately empowers readers to critique and transform their worlds toward greater equity and social justice.” (Giese, 2009)

Texts are constructed by authors who have different purposes for writing. Critical literacy involves the ability to question, challenge, and evaluate the meaning and purposes of texts in order to learn how they are used to construct particular historical, social, cultural, political and economic realities. It involves the ability to read deeper into the content and to recognize and evaluate the stereotyping, cultural bias, author’s intent, hidden agendas, and silent voices that influence texts.

Critical literacy requires students to take a critical stance regarding the way they use language and representations in their own lives and in society at large in an effort to promote and effect positive change by addressing issues of social justice and equity. It is a way of thinking that involves questioning assumptions and examining power relations embedded in language and communication. Students need to recognize their personal power and learn how to use language and other text features to communicate a perspective or influence others.

Critical literacy learning experiences should offer students opportunities to

- question, analyse and challenge the authority of the text;
- read resistantly;
- rewrite texts in ways that are socially just;
- identify the point of view in a text and consider what views are missing;
- write texts representing the views of marginalized groups;
- examine the processes and contexts of text production and text interpretation;

Students can interrogate a text by asking some of the following questions:

- Who constructed this text? (age/gender/race/nationality)
- For whom is the text constructed? To whom is it addressed?

CHECK IT OUT
Christensen, Linda.
*Teaching for Joy and Justice:
Re-Imagining the Language Arts
Classroom* (Rethinking Schools,
Ltd., 2009)

- Where did the text appear? For what purpose can it be used?
- What version of reality does this present?
- Who is marginalized in this text?
- What does the text tell us that we already know or don't know?
- What is the topic? What are the key messages?
- How is the topic presented? (What themes and discourses are being used?) What are other ways in which this topic could be presented?
- What view of the world does the composer assume that the reader/viewer holds?
- What has been included and what has been omitted?
- Whose voices and positions are being/not being expressed?
- What is the author/text trying to do to the reader/listener/viewer? How does he/she do it?
- What other ways are there to convey this message? Should the message be contested or resisted?

Visual Literacy

Visual literacy involves the ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words. If viewing is meant to be a meaningful experience, it should consist of more than merely eliciting a quick reaction from students. Teachers guide students through the viewing experience as they engage in dialogue about elements of design and colour, for example, and discuss how the artist/illustrator uses these effectively to convey a message. This includes questioning the intended meaning in a visual text (for example, an advertisement or film shot), interpreting the purpose and intended meaning, investigating the creator's technique, and exploring how the reader/viewer responds to the visual.

Students must learn to respond personally and critically to visual texts imagery and be able to select, assimilate, synthesize, and evaluate information obtained through technology and the media. Students can be asked, for example, to create their own interpretation of a poem through a visual arts activity (drawing a picture, making a collage, or creating their own multimedia productions). Since response is a personal expression, it will vary from student to student. A climate of trust and respect for the opinions of all students must be established to ensure that everyone feels free to express his/her own personal point of view. The unique perspectives of many different student voices will enhance the understanding of all and will help students to appreciate the importance of non-verbal communication.

CHECK IT OUT

Moline, Steve.
*I See What You Mean:
Children at Work With Visual
Information* (Stenhouse
Publishers, 1995)

Students can also discuss the feelings that a visual image evokes in them, or associations that come to mind when viewing a visual image.

Key questions for students to ask in the critical thinking process during visual literacy instruction include

- What am I looking at? What does this image mean to me?
- What is the relationship between the image and the displayed text message? How is this message effective?
- How can I visually depict this message? How can I make this message effective?
- What are some visual/verbal relationships I can use?

Information Literacy

Information literacy is a process in which the learner needs to find, understand, evaluate, and use information in various forms to create for personal, social or global purposes. It also involves the ability to judge whether the information is meaningful and how best to communicate the knowledge.

To become effective users of information, students need to know how to define a question and how to locate, access and evaluate information from a variety of sources. Once students have located a resource they must be able to evaluate information from it. This involves detecting bias, differentiating between fact and opinion, weighing conflicting opinions, and evaluating the worth of sources. Information literacy also focuses on the ability to synthesize the information so that it can be communicated.

The Role of Literature

Literature is a valued component in the Grade 9 language arts curriculum. It plays an important but not exclusive role, allowing students to see reflections of themselves as they explore the spectrum of human experience, offering them the opportunity to experience vicariously the times, places, cultures, situations, and values vastly different from their own. The reader takes on other roles and discovers other voices. Reading literature shapes students' conceptions of the world and is an unlimited resource for insights into what it is to be human.

Identifying and assessing the ideas and values inherent in contemporary, adolescent, and world literature helps students to explore, clarify, and defend their own ideas and values. These experiences allow students to engage in conversations about the literature with their peers, giving shape to their own lives and sharing their own stories. Such conversations help students to discover, for example, how their own ideas on topics such as friendship, love, hate, honesty, dishonesty, hope, despair are similar to or different from those of others.

Reading literature is an invaluable experience for students. Through it, students gain

- the satisfaction of the lived-through experience;
- the sense of pleasure in the medium of language;
- the complex interaction of emotion and intellect as they respond to the images, ideas and interpretations evoked by the text.

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

Literary Genres

In addition to teaching literature, English language arts teachers must use, and teach students how to engage with, both fiction and non-fiction texts. When students enter the intermediate grade levels, their exposure to non-fiction increases dramatically as they are expected to be able to read and understand a wide range of material that is pertinent to various school subjects. They are also asked to create texts that are factual in nature.

As students get older, their exposure to non-fiction continues to increase. Students need opportunities to develop the level of skill and comfort needed to engage with fiction and non-fiction both as readers and as writers.

Genre is the term used to describe the various types of literature. It is a French term derived from the Latin *genus/generis*, meaning “type”. Genre designates forms of literature into classifications, according to the formal structures, the treatment of subject matter, or both. Grouping literary works together in this way is beneficial because it

- offers a framework within which to talk about literature;
- allows learners to have a better idea of the intended overall structure of the text and/or subject;
- allows a text to be valued on its own and also viewed in comparison with other texts of the same genre.

The English language arts curriculum offers students many and varied opportunities to experience and respond to a wide range of literary genres, enabling them to

- construct and elaborate upon their own interpretations ;
- increase their awareness of form and technique;
- appreciate the range and power of language;
- develop as critical readers, writers, and thinkers;
- develop a lifelong habit of reading as a rewarding leisure-time pursuit.

The following chart lists selected types of literary genres, both nonfiction and fiction, with a description for each.

Literary Genres	
Genre	Description
Adventure	Adventure provides the reader with the opportunity to explore circumstances in which the characters experience new situations, overcome adversity, and grow as individuals.
Autobiography	A story of one's life as written by oneself.
Biography	A written account of the series of events that make up a person's life.
Cross-genre	Includes books that fall into more than one category (mystery/fantasy book, or historical fiction/science fiction story).
Drama	Stories composed in verse or prose, written in dramatic form. Books can include collections of short plays or book-length plays.
Essay	A short literary composition that reflects the author's outlook or point of view.
Expository Text	Expository text explains or provides direction.
Fable	Narration demonstrating a useful truth, especially in which animals speak as humans; legendary, supernatural tale.
Fairy Tale	Story about fairies or other magical creatures, usually for children.
Fantasy	Fiction with strange or other worldly settings or characters; fiction which invites suspension of reality (fantasy animal stories, ghost stories, supernatural fiction, time fantasy, space fiction).
Fiction	Narrative literary works whose content is produced by the imagination and is not necessarily based on fact.
Fiction in Verse	Full-length novels with plot, subplot(s), theme(s), and major and minor characters in which the narrative is presented in verse form.
Folklore	The songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth.
Historical Fiction	Story with fictional characters and events in a historical setting (war stories, biographical fiction).
Horror	Fiction in which events evoke a feeling of dread in both the characters and the reader.
Humour	Fiction full of fun, fancy, and excitement, meant to entertain, but can be contained in all genres.
Informational Text	Provides information, facts, and principles related to physical, natural, or social topics or ideas.
Legend	Story, sometimes of a national or folk hero, which has a basis in fact but also includes imaginative material.
Memoir	An account or reflection of a particular event, time, or period in a person's life.
Messaging Text	Computer-mediated language presented in a range of text messaging formats and resembles typed speech.
Mystery	Fiction dealing with the solution of a crime or the unraveling of secrets.

Genre	Description
Mythology	Legend or traditional narrative, often based in part on historical events, that reveals human behaviour and natural phenomena by its symbolism; often pertaining to the actions of the gods.
Narrative Non-fiction	Factual information presented in a format which tells a story.
Non-fiction	Informational text dealing with an actual, real-life subject.
Poetry	Verse and rhythmic writing with imagery that creates emotional responses.
Realistic Fiction	Stories that often focus on universal human problems and issues. Although it comes from the writer's imagination, it is realistic.
Science Fiction	Story based on impact of actual, imagined, or potential science, usually set in the future or on other planets.
Short Story	Brief fictional narrative that usually presents a single significant scene involving a limited number of characters.
Speech	Public address or discourse.
Tall Tale	Humourous story with exaggerations and heroes who do the impossible.

Responding to Literature

The ways students are asked to respond to literature influences their enjoyment of reading, and their development as readers, writers, and thinkers. In their response to literature, students can develop their abilities to think imaginatively, analytically, and critically.

Personal and critical responses to literature offer students choice in both modes of response and selection of texts. Access to technology and thoughtful instruction provides students with options and choices with their assignments. *Personal responses*, including spoken, written, and dramatic interpretations, are an important component of literature study. They focus on the students' perspectives on the text and on the reading experience. *Critical response* is the other half of the reader-text transaction, developing students' understanding of what the author brings to the reading experience. Critical response requires students to think about how texts are constructed and to question their validity from the perspective of their own realities and experiences, in addition to exploring issues underlying text.

This response approach to literature invites students to explore themselves, the content of the work, the culture of the writer, and the ways in which the writer has shaped and refined language in order to make the reader respond.

Poetry

For adolescent students, poetry offers an unparalleled opportunity to explore feelings and emotions, and to increase awareness of the power of written expression. It is important that teachers provide ample opportunity for students to experience, enjoy and respond to poetry in addition to creating works of their own. Poetry is a literature form that relies on meaning, imagery, word choice, and sound to evoke an emotional response in the reader. Because of its roots as an oral art form, poetry is most effective when read aloud.

Drama

Drama is a powerful medium for language and personal growth and an integral part of an interactive English language arts program. It can be an invitation for students to continue developing and believing in imagination as they create and entertain. Drama is a learning process that permits students to work together to share ideas, solve problems, and create meaning. These activities are often the best medium for integrating listening and speaking into the curriculum.

Drama activities should be chosen with adolescents in mind and should enable them to develop their social skills, improve and extend communication skills, and discover new ways of seeing the world and expressing how it affects them. Activities such as improvisation, role-play, storytelling, mime, Readers Theatre, scripts, interviews, dance, and theatre games are only a few of the ways drama can be integrated into the English language arts program.

Role-play

Role-play, the practice or experience of being someone else, can be a process of discovery and an opportunity for personal growth as students engage in a range of dramatic forms to clarify feelings, attitudes, and understandings. Situations can be used that will help students consider motivation, point of view, emotional reaction, logical thinking, and ethics.

CHECK IT OUT
Wilhelm, Jeffrey, D.
*Action Strategies for
Deepening Comprehension*
(Scholastic, 2002)

Role-playing gives students the opportunity to deepen their understanding of human conditions. Often a poem, short story, or excerpt from a novel, film, or play can be used as the basis for role-playing. Adolescents, often preoccupied with defining their roles in relationships, can suggest situations which they would like to explore through role-play. Immediately following such a role-playing session, it is important that teachers hold short discussions so that students can share their responses and articulate their thoughts and feelings. This time for debriefing is important because in some cases, participating students may have taken on characteristics and points of view that may be different from their own.

Readers Theatre

Students' oral and dramatic presentation of a text before an actual audience, whether that audience be fellow classmates, other students in the school, or parents and teachers, is known as Readers Theatre. Although it is a form of reading aloud, Readers Theatre is not synonymous with choral reading. Because the teacher does not occupy the central position of coordinator and conductor of the oral performance as in choral reading, Readers Theatre is more performer driven and spontaneous than choral reading.

While Readers Theatre presents students with the opportunity to explore aspects of non-verbal communication such as body language and tone of voice, it does not require typical conventions of the stage such as sets, props, and choreography. Readers Theatre is more flexible than conventional drama in that a more diverse range of texts (poems, folk tales, short stories or excerpts from novels) can be drawn upon for performance. Readers Theatre is also flexible in allowing a single individual to read the parts of multiple characters or narrators, or allowing groups of students to divide up the text into sections and allocating the performance of certain characters or sections to individuals within the group.

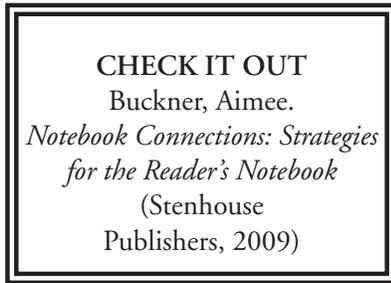
Students and teachers unaccustomed to Readers Theatre might find short chants or poems with a strong rhythm a useful introduction to this type of performance. Once students have become acquainted with the potential of the human voice to express meaning through more than words, they can introduce themselves to more challenging and ambitious texts.

To adapt a text for performance in Readers Theatre (for example a passage from a novel), the following steps may prove helpful to teachers and students:

- If the text is too long to permit its full performance, choose the important sections. Decide what characters are needed.
- Decide whether a narrator is necessary to introduce the work, to set the scene and the mood, and/or to give details to move the action.
- Ask students to assign themselves to roles.
- Provide students with adequate opportunity to experiment with pitch, tone, volume, rate of speaking, and pausing for effect.
- Encourage students to discuss the subtleties of meaning conveyed by the non-verbal aspects of their voices and by their facial expressions.

Readers Theatre provides students with the opportunities to practice and improve their enunciation and fluency, to use language to create imaginative work, and to gain confidence in speaking.

Reader's Notebook

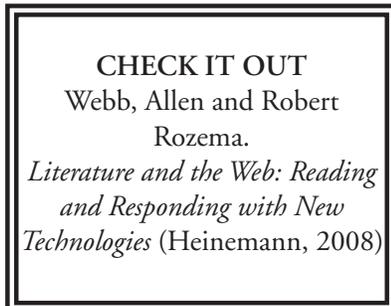


A Reader's Notebook is a personal storehouse of students' thoughts, feelings, and reflections about their reading. Students may document their thinking, support their thinking for group discussions, and explore their own ideas about a text. Students create anchor texts for their notebooks using various comprehension and writing strategies. As students become more proficient, they grow more independent in their thinking and responses and will begin to select the strategies that work best for them.

Online Interaction

Responses to literature can occur through online interactions to enrich literature discussions. Online interactions allow the students and the teacher to expand the classroom beyond the school walls so that thoughtful exchanges can continue. Examples of interaction include online literature circles, virtual book clubs and blogs.

Essays

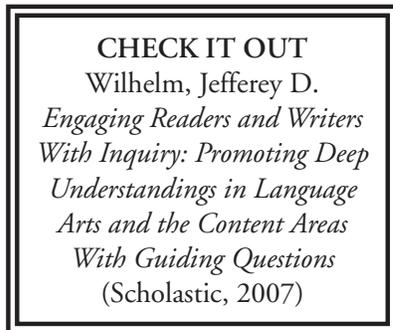


Essay writing provides students with an avenue for thought and for sharing of opinions about a specific subject. It provides students with the opportunity to enhance their skills in converting their ideas into written form. They are able to harness their critical thinking and further their knowledge on a particular topic.

Writing essays allows students to

- consolidate their learning and understanding;
- delve more deeply into a particular subject area;
- practice using subject terminology;
- express their thoughts clearly and logically;
- think and read widely and deeply.

Research as Inquiry



The process of inquiry centers on the process of research. Inquiry focuses on student questions within meaningful contexts to guide their inquiry into topics, develop solutions to problems, and investigate information and issues related to curriculum content. Broad questions can lead to more specific questions that provide direction for research. Students construct their own understanding from a variety of resources, and create a final process, performance, demonstration or product to be used as an integral component of evaluation.

An effective English language arts program provides opportunities for inquiry and understanding, as students guide themselves by asking questions such as

- What do I already know?
- What questions do I have?
- How do I find out?
- What did I learn?

The Role of Teachers

One view on the inquiry-based classroom: *“My students and I didn’t know the answers to all these questions ... we planned to keep searching and asking. On the way to finding answers, we knew we would find more questions.”* (Cowhey, 2006)

Teachers should embed instruction in the context of on-going inquiry to help students see the purpose of their learning and give them an opportunity to apply it immediately in an authentic context. While inquiry is often student-led, it is also teacher-facilitated.

Teachers

- plan what curriculum to integrate and what learning outcomes to assess;
- ensure that students’ learning needs are met;
- determine what possibilities the inquiry may include to facilitate instruction and learning;
- ensure that adequate resources are available, and that students’ learning processes and products meet criteria for quality work;
- conduct on-going assessments to determine future instruction throughout the process.

Instruction needs to be intentional and focused on developing the many interrelated processes, skills, and strategies that students use and transfer to any new information-related learning situation to construct meaning. These include

- creative, critical and cognitive problem-solving and decision making processes;
- communication processes such as speaking and listening, reading and viewing, and writing and representing;
- technological competencies.

Technology supports learning in English language arts for the purposes of inquiry. Because technology is constantly and rapidly

evolving, teachers must consider its application and the extent to which it helps students achieve the outcomes of the English language arts curriculum. As students reflect critically on the role of technology in society, they should also examine ethical and social issues that surround its use.

Current and emerging communication and information technology and related technologies provide numerous possibilities for enhancing learning and addressing multiple learning styles. Some examples of technologies include

- Peripheral hardware (e.g., cameras, scanners, storage devices, printers)
- Virtual networks
- Digital media
- Online resources
- Interactive applications

These technologies also support resource-based learning, inquiry learning, individualized learning and cooperative learning.

Exposure to primary sources (first-hand information) will enable students to directly employ inquiry skills. Interactions, conversations, conferences, student-created sites, and online discussion groups provide connections between and among students as they share information and ideas with others in a live or virtual environment. Teachers should provide opportunities for students to communicate in this way through collaborative work sites (students collectively answer a driving question) or electronic publishing. The Internet offers excellent opportunities for students to share their work with real audiences, such as students in other schools in their own province and beyond. Another option is to publish student work on a school's site. A class, for example, can collaborate to compose their own variation of a book they have read. Individual students can use a drawing program to create illustrations for the various pages of the text, which can then be placed on the school's site.

An inquiry-based approach calls for teacher guidance as students think and reflect while they seek information and determine its use. Inquiries may be brief, resolved by referring to a library book or an Internet search, or they may be more in-depth, requiring students to commit a large period of time to the inquiry study.

Sharing Learning Resources

Students will acquire understanding, learning, and transferable information literacy as they use a wide array of resources to meet their learning outcomes. Teachers, teacher-librarians and other resource people can work collaboratively to improve students' access to these learning resources by

- sharing and efficiently managing a wide range of materials;
- selecting materials that differentiate to meet the needs of all students;
- providing appropriate resources from or for use in a variety of settings both inside and outside the classroom.

This collaborative approach to sharing learning resources may result in a variety of ways for making optimal use of limited or expensive materials. These may include using or setting up the following:

- an *information/resource centre* (or station) where preselected resources are in one location to be accessed and borrowed by teachers or students
- a *learning centre* where preselected resources are in one location to be accessed and used in structured learning activities (specific directions about information skills and products are usually contained in booklets or on task cards)
- a *learning station(s)* where several resource-based learning activities are organized consisting of a variety of appropriate resources and directions that focus on the information skill(s) to be practised. Students usually work in groups and rotate through the stations *or* the activities may be differentiated to meet students' needs. Not all students complete all stations or all parts of each activity.

Building classrooms around inquiry engages students, integrates process and content from other subject areas, and fosters self-directed learning. However, access to learning resources is only the first step. Students also need access to instruction to learn and practise the skills and strategies required for information literacy to develop. These skills and strategies must match curriculum outcomes for each grade level and can be intentionally integrated into the curriculum. Learning activities may be collaboratively developed, implemented, and evaluated by teams of teachers and teacher-librarians.

Stages of Inquiry

Inquiry involves many different skills and strategies, grouped within stages. As a result of students' discovery of new information or as new questions arise, these stages can be revisited in order, but for overall success, all stages must be completed.

The stages include:

1. Planning
2. Gathering Information
3. Interacting with Information
4. Synthesizing Information
5. Assessment and Evaluation

Planning

Planning for inquiry provides the foundation on which a successful project is created. Students are usually involved in a classroom theme, unit of study or a topic of personal interest from which they choose a focus for an inquiry question. It will often arise from the discussion that surrounds purposeful activity, and build on students' sense of curiosity, drawing on their diverse backgrounds, interests and experiences.

CHECK IT OUT

*The Big 6 – Information and
Technology Skills for Student
Achievement*
www.big6.com

Harvey, Stephanie and
Anne Goudvis.
*Strategies That Work:
Teaching Comprehension
for Understanding and
Engagement*, Second Edition
(Stenhouse Publishers, 2007)

- Students and teachers work collaboratively to decide on a general topic or problem that requires information to be further explored, or possibly answered.
- The topic or problem is then clarified or narrowed to make it more manageable and personal for students. Students should write a research thesis for the topic. From here, questions can be developed.
- As students begin to ask questions, they develop a growing sense of ownership for the problem or topic. They can list a number of key words or ideas surrounding the research questions, and subtopics that they will use during information gathering.
- Sources of information that can be used by students are considered. Students should prepare a list of sources that they will use from which to gather useful information.
- Methods for recording information, data, or notes and strategies for keeping track of the materials used are considered.

During this phase, students need to be involved with the teacher in developing criteria for assessment, and determining the needs of the audience. It is important for students to know whether a product is required and, if so, what type of product they will create based on what type is more appropriate for the audience. For example, if the report is for the classroom, research should be summarized for a poster display or PowerPoint. Teachers should provide students with the evaluation rubric in order to guide the students through their research and product creation.

Gathering Information

Students actively search for meaning and understanding as they access appropriate learning resources. Students will need to learn and practise several important skills:

- identify appropriate resources using the school library database;
- locate information on more than one site to ensure information is accurate;
- locate information using cross references and links in print and digital resources;
- use the Internet to locate materials;
- generate a variety of research terms to locate information on a specific topic;
- identify and use appendices and bibliographies as sources of information;
- find and use resources from outside the school (public and academic libraries, community members and online databases);
- use periodical indexes to locate both print and electronic information.

Interacting with Information

Once the actual resource is located, information is to be found *within* the resource. Students evaluate the information to determine if it will be useful in answering their questions. They will

- skim, scan, view, and listen to information to critically evaluate whether the content is relevant to the topic question;
- use organizational tools and features within the resource (e.g., table of contents, index, glossary, captions, menu prompts, knowledge tree for searching electronically);
- extract relevant information and record information needed, attempting to answer their guiding questions;
- make notes in an appropriate format, such as an idea web, matrix sheet, chart, and computer database or spreadsheet;
- record bibliographic information, including the names of resource persons and dates of interviews.

Synthesizing Information

It is during this phase that students need to take information from a variety of sources and synthesize it in a unique and personal way to meet their inquiry question. Students use a variety of strategies such as numbering, sequencing or highlighting notes according to questions or subtopics/categories to organize the information they have collected, and have a good understanding of the rules of copyright and plagiarism.

Students will review their information to determine whether they need more facts or further clarification before they proceed with creating their product/presentation. Product creation, especially written reports, requires students to develop sentences and paragraphs from their recorded and organized notes or data. With practice and assistance, they will be able to synthesize this into new information with newly constructed meaning and discovery. As students become more independent, they may wish to determine their own products.

Students present their product/presentation in a way that is meaningful for a particular audience already identified in the planning stage. Is the idea they wish to communicate visual? Would sound assist the audience to understand their message? When would a written report be appropriate? Would a storyboard, interactive web page, brochure, flyer, poster, video, or audio cassette be appropriate and why? Students need many opportunities to share what they have learned, discovered, and created with a variety of audiences, and to examine carefully the responses of those audiences to their work.

Assessment and Evaluation

Emphasis is on involving the student in the assessment of the process as well as the product of the inquiry. Students should reflect on their learning and the skills and strategies used to make that learning visible. Such reflection can be in the form of reflective journals, notes and representations.

Students can also evaluate their own products/presentations and those of peers by

- using evaluation charts or rubrics, which include checklists or descriptions of criteria for a good product and can be constructed by students and teachers;
- discussing in small groups or with the whole class about students' products;
- comparing their research process and product to the evaluation scheme provided by the teacher and/or the student prior to the commencement of the process;

- encouraging reflection and metacognition (What did we/you learn about gathering information?);
- creating a climate of trust for self-assessment and peer-assessment of process and products;
- asking questions, making observations, and guiding discussions throughout the process;
- involving students in creating portfolios, which contain samples of their use of skills, strategies and products/presentations, as evidence of developing information literacy.

Inquiry-based learning provides students with opportunities to build knowledge, abilities, and inquiring habits of mind that lead to deeper understanding of not only their own individual circumstances, but also those in the global community.

The Processes of Writing

Writing is an act of communication, and must consider both the writer and the audience. The craft of writing engages students in various processes that allow exploration and awareness of what writers actually do. Students are able to choose their topics and genres, and write from their own experiences and observations.

Writing motivates communication, focuses and extends thought, and allows for reflection. Each writer develops a personal way of creating, as he or she explores thoughts and ideas to make them visible and concrete. Students should make decisions about genre and choice of topics, and collaborate as they write. Teachers should give students greater ownership for their learning, and keep in mind that the process should not take the place of a quality product.

CHECK IT OUT

Kittle, Penny.
Write Beside Them
(Heinemann, 2008)

To focus on the processes of writing and to help students discover its power to improve their work, teachers should recognize the following:

- Writing is recursive in nature as the writer moves within the processes as necessary, rather than following a set of linear steps.
- Both the process and product of writing should be assessed and evaluated, allowing students and teachers to focus on and assess the learning that takes place during writing.
- Writing is developmental, and each writer develops an individual writing process, although basic processes are similar from writer to writer.
- A variety of tools (dictionary, thesaurus, word processor, language handbook, peers) must be made available for student use.
- Writing abilities are largely acquired by practice and frequent writing and instruction must be conducted within the context of students' writing (mini-lessons with individual students, small groups, or the whole class as needed).
- The social aspect of collaboration make writing groups appropriate for adolescent writers.
- Create a predictable classroom structure within which there is some flexibility and choice.
- Create a community of writers that encourages students to feel safe taking risks.
- The importance of modelling, interacting with students and conferencing to scaffold their learning.

Students need to be encouraged to think of the processes involved in writing as strategies to be used to accomplish the various purposes of their writing, including creating a product for an intended audience. As they reflect on their thinking and their use of the strategies, students will become more aware of their purpose in using them.

CHECK IT OUT

Dean, Deborah.
*Strategic Writing: The
 Writing Process and Beyond
 in the Secondary English
 Classroom* (National
 Council of Teachers of
 English, 2006)

Most writers use a combination of processes which can be categorized into three areas: inquiry, drafting and product.

- *Inquiry strategies* are those that help students find, focus and develop ideas. Brainstorming, questioning and webbing are examples.
- *Drafting strategies* assist students in understanding how texts work so that they can replicate aspects in their own work and in different contexts. These strategies help students adapt as writers. Planning, reading, viewing sample texts, organizing and getting ideas on paper are examples of drafting strategies.
- *Product strategies* help students revise and edit their writing so it is understandable to their audience. They include evaluations from peers, and understanding revision and editing as preparing writing for sharing and presentation.

Writers go through similar processes, moving back and forth among various elements, often completing them in the same order. The diagram that follows outlines the processes involved in writing.

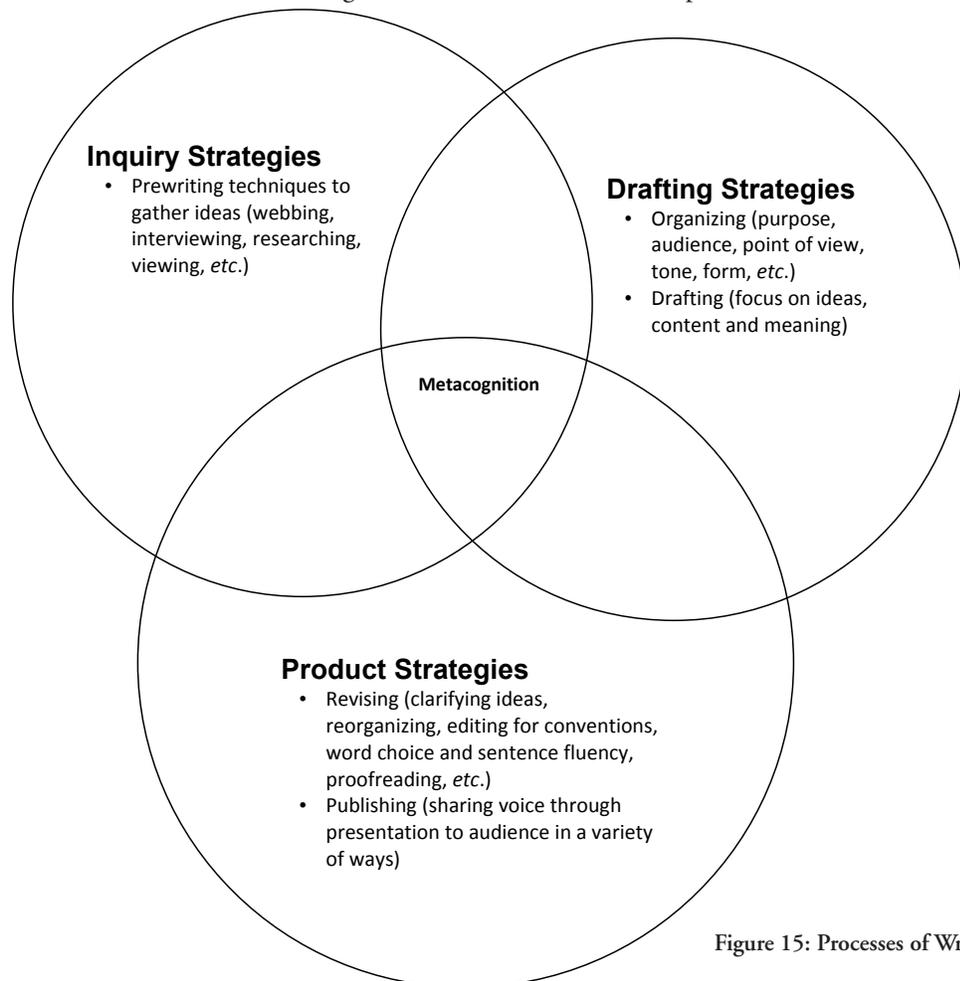


Figure 15: Processes of Writing

Inquiry Strategies for Writing

It is helpful for students to employ a variety of ways to generate ideas for their writing topics since this provides the starting point for discovering what it is they actually want to say about their subjects. The more strategies students know, the more they are able to explore their topics and prepare themselves for beginning to write. The experiences, observations, and interactions that students have prior to entering the classroom have an impact upon what they will write and how they will write it.

Prewriting

A student may wish to engage in pre-writing techniques to generate ideas, including, but not limited to

- brainstorming;
- constructing thought webs;
- interviewing a person knowledgeable about the topic;
- engaging in peer and teacher-student discussions and conferences;
- listening to music;
- reading about and researching the topic;
- freewriting about the topic;
- viewing media such as pictures, movies or online images/videos;
- listing and categorizing information;
- reflect on personal experiences;
- role playing and other drama techniques.

CHECK IT OUT

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

Drafting Strategies for Writing

Organizing

After students generate ideas, they must develop an organized plan for drafting the product they will create. Students can organize the information using outlines, charts, concept webs, etc. The issues a writer needs to consider include

- deciding what *purpose* and focus his/her topic will take (to express personal viewpoints or feelings; or to explain, advise, direct, inform, entertain or to guide) ;
- establishing who the *audience* will be (other students in the class or the school, a friend or parent, an editor or a publisher, or a community group) ;
- identifying what the *introduction* should say based on the writing purpose;
- establishing from which point of view ideas or information is expressed;
- deciding on a suitable *tone* for the piece (humourous, serious, academic, informal, poetic);
- determining what *form* the text should take (a story, a letter, a newspaper editorial, an autobiography/biography, book review, or a research paper).

Drafting

Students need to create first drafts based on the topics generated during prewriting and the plans made for developing the texts. At this point, the emphasis is on content and meaning, rather than on mechanics and conventions. It is during drafting that the writing begins to take shape and focus. As writers progress, they often modify their initial planning, determining what to include and exclude. A more comprehensive and elaborate framework for the writing only really begins to evolve once students start to commit ideas to paper. Rereading and reflecting upon their own work helps students to clarify meaning.

Product Strategies for Writing

Students must review their work and make decisions about how to bring greater clarity, organization, focus, and meaning to their product. The processes of revision and editing are important for students to make their writing understandable to their audience.

Revising

Revising is key to creating effective writing as the author thinks about the needs and expectations of the audience. The focus at this stage of the writing is largely on content. During revision students add, remove, replace, or rearrange ideas so that the writing better captures what they want to convey. Ideas may be revised so that they are made more clear, interesting, informative, or convincing. Students might also revise the tone of their writing or the choice of words in order to make it more appropriate to the nature, purpose, and style of the writing.

Through conferences with the teacher and peers, students receive constructive feedback and support to help shape their writing. Students may need to revise their texts a number of times before they are satisfied with their finished products. During revision, the text takes on a stronger shape and focus as writers align what actually appears on paper with their personal purpose and intent for writing.

Sample questions for revising in writing are included in Appendix D2 of this curriculum guide.

Revision is comprised of editing and proofreading. These activities are not linear, in that editing will inevitably be done during proofreading and vice versa. The specifics of each of these activities are found below.

Editing

Editing maximizes the effect of a piece of writing. It involves more than just proofreading - it involves creativity and a close relationship with the content as the author checks for accuracy and makes necessary corrections to structure and organization of the piece. Editing ensures that a document has logical arguments, structure and style. It is completed throughout the process of writing and helps a writer find his/her voice by ensuring clarity and consistency.

Paragraph length, spelling, capitalization, punctuation, sentence variety, vocabulary choice and verb tense are some of the things that students need to attend to during editing.

Proofreading

Proofreading is a technical undertaking, completed before the final product is presented. It is the final stage of editing that focuses on reviewing written text to discover typographical errors, misspellings and grammatical errors to ensure that the written piece follows proper conventions.

Proofreading is an essential part of a good piece of writing because errors inhibit good communication and reduce the validity of what the student is trying to convey. Writers need considerable time, practise, and guidance with learning to identify such problems in their own or others' writing, and subsequently diagnose and correct each problem.

Publishing

CHECK IT OUT

Teaching That Makes Sense
(www.ttms.org)

Publishing is the presentation of the final draft of the written product to an audience. In many cases, publication provides the motive for writing, so students should be encouraged to consider publishing their work in a variety of ways which include the following:

- Posting it on a bulletin board or uploading on a school site
- Submitting it to a newspaper or other publication; have it printed in an anthology
- Creating a poster or wall hanging
- Distributing copies of their work to classmates or reading the work aloud
- Entering contests or submitting entries to the class or school newspaper
- Recording the writing for others to hear
- Sharing texts at home with others
- Forwarding texts to authentic, intended readers external to the school
- Publishing electronically

Conferring with Students

Publication of writing focuses the writer's attention on audience and purpose. Students need to think about for whom their writing is being published, why they are publishing this piece for a particular audience, and what form the writing should be in to best reach the audience.

The most effective way to work with writers is through conferencing about various issues and aspects related to their writing.

CHECK IT OUT

Allen, Patrick.

*Conferring:**The Keystone of Reader's
Workshop* (Stenhouse
Publishers, 2009)

Conferences can take place between a teacher and a student, or between two or more students, and can occur at any stage of a text's development. These discussions can deal with any number of possible writing problems, issues, or concerns that writers may face, and guide students toward finding solutions.

Some general conference prompts might include

- What could be accomplished through this piece of writing?
- Which writing trait is your best strength, in your opinion?
- What constructive criticism did you give to a peer after reading his/her piece?
- On what would you like to work to improve in your next piece?
- What is the best way to publish this writing?
- What form of writing would you like to work on next? What are you reading right now that could be a mentor text for your writing?

Conferences are usually short in that they are intended to address one or two specific concerns. This keeps writers from becoming overwhelmed with too many concerns all at once and enables them to return fairly quickly to their writing.

When conferencing, both teachers and peers need to encourage writers to talk about their composing needs and ask questions that help writers clarify their thinking.

Content Conferences

Some conferences focus on issues related to a text's content and help writers address issues about idea development. These conferences are aimed at helping writers get back on track in order to move forward with their writing. Teachers may use the following questions/prompts to guide students through content conferences:

- What is your favourite part? How can you build on it?
- I don't understand. Please tell me more about your topic.
- What else do you know about your subject?
- Where does your piece really begin? Can information be deleted prior to this start?
- Does this conclusion do what you want?
- What do you think you will do next?

As students develop as peer editors, they may require guidance and practise in becoming effective responders to the writing of their peers. They need opportunities to develop responding abilities to enable them to make more effective judgments when reading their own and others' writing. Students may have a sense that something is not right in a text, but they do not always know how to articulate this and offer constructive feedback to writers.

Editing conferences are aimed at helping writers polish their texts so that a reader's enjoyment and understanding are not impeded by grammar, spelling, wording, and punctuation errors. Students should be encouraged to rely on dictionaries, writing style manuals, thesauri, and any other helpful style guides.

Editing Conferences

Teachers can help students develop a strong understanding of why it is important to have work edited and what it means to be an editor. They can also help students understand that giving a writer useful feedback means more than just correcting grammar, spelling, and punctuation errors. Teachers can model how to

- read a paragraph by looking at each sentence to see if the information presented flows in a logical order;
- identify transitional statements or ideas that lead from one main point or paragraph to the next;
- take a sentence apart by separating the ideas and checking to see if they all really go together in one sentence;
- annotate parts of a paper with brackets to signal that something might be wrong even if they don't know exactly what the problem is or know how to articulate what they think is wrong;
- conference with readers while they edit another writer's text so they can learn;
- help writers learn about themselves as writers by studying and understanding the feedback they get from readers.

The essential ingredients in conferencing are to listen and ask probing questions that cause writers to think about various aspects of the writing, rather than telling writers what they should or should not do to fix their writing.

Refer to Appendix C for further information and activities that support this strand.

Conference Prompts

The following table provides useful conference prompts for each of the six traits of writing.

Writing Trait	Conference Prompts
CONTENT/IDEAS	<p>What and why do you want your reader to know about this topic?</p> <p>What specific details do you need to add to enhance this part?</p> <p>Have you included details that are not supporting your purpose/ plot plan that could be left out?</p> <p>What other resources could you use to research/further explore this part?</p> <p>What can be accomplished through this piece of writing?</p>
ORGANIZATION	<p>How did you get your reader's attention?</p> <p>Does your ending pull your ideas together?</p> <p>Here's where I got confused _____.</p> <p>How can you show that this part connects to the part you wrote here?</p> <p>What did you do to help you organize your writing before you began?</p> <p>What text features or illustrations could be used to make this part clearer to the reader?</p>
WORD CHOICE	<p>Find a place in your writing where you wrote so the reader could visualize.</p> <p>What did you do to make that part work so well?</p> <p>Show me the thesaurus words that you used to replace some of your ordinary words.</p> <p>What are some words we've been learning in (subject area) that would help you tell about this topic?</p>
VOICE	<p>Where did you really try to make the reader agree with you?</p> <p>What devices did you use?</p> <p>Will your reader be able to tell that you know a lot about ____?</p> <p>Do you think your audience will agree with this?</p> <p>This part made me feel _____.</p>
SENTENCE STRUCTURE	<p>What is the strongest sentence in your piece and what makes it strong?</p> <p>How can we make this sentence _____ (longer, shorter, etc.)?</p> <p>Reread this part and see if it is easy to read aloud.</p>
CONVENTIONS	<p>Let's look at the spelling and grammar checker suggestions.</p> <p>I'm not totally clear on who you're referring to with this pronoun.</p> <p>Did you use a mentor text to help you with text layout?</p>

Table 9: Writing Conference Prompts

Assessment and Evaluation

Assessment and Evaluation

Understanding Assessment and Evaluation

What learning is assessed and evaluated, how it is assessed and evaluated, and how results are communicated send clear messages to students and others about what is really valued—what is worth learning, how it should be learned and what elements or qualities are considered important.

Assessment techniques are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs in their achievement of English language arts and guides future instructional approaches. Practices must meet the needs of diverse learners in classrooms and should accept and appreciate learners' linguistic and cultural diversity.

Teachers are encouraged to be flexible in assessing the learning success of all students and to seek diverse ways in which students might demonstrate what they know and are able to do. Assessment criteria and the methods of demonstrating achievement may vary from student to student depending on strengths, interests and learning styles.

Evaluation involves the weighing of the assessment information against a standard in order to make an evaluation or judgment about student achievement. Assessment can be a preliminary phase in the evaluation process.

Assessment

CHECK IT OUT

Davies, Anne, and Sandra
Herbst-Luedtke and Beth
Parrott Reynolds.

*Leading the Way to Make
Classroom Assessment Work*
(Connections Pub., 2008)

Assessment should provide students over time with a variety of ways to demonstrate what they know and are able to do with many different types of text. It is the journey of their learning. Teachers collect, interpret and synthesize information from a variety of student learning activities to gather information about student progress in relation to achieving learning outcomes.

Students must recognize each learning activity as worthwhile and relevant, and understand the expectations for each. Information provided through assessment activities allows teachers to give descriptive feedback to students to support and monitor future learning, and allows for necessary adjustments to instruction (formative).

Evaluation

Inherent in the idea of evaluating is “value”. Evaluation should be based on the range of learning outcomes which should be clearly understood by learners before teaching and evaluation takes place. The quality of student work is judged on the basis of defined

CHECK IT OUT

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

criteria of quality, in this case, the curriculum outcomes and related achievement indicators in provincial rubrics.

Evaluation, closely related to the concept of assessment, is defined as a continuous cycle of collecting data to analyze, reflect upon and summarize the information in order to make decisions regarding future instruction of students. It is an integral part of the teaching and learning process that provides feedback to students, parents/guardians, and other educators who share responsibility for a student's learning.

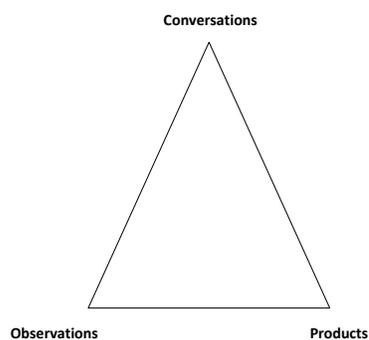
Evaluation occurs in the context of comparisons between the intended learning, progress, or behaviour, and what was obtained. Interpretation, judgments and decisions about student learning are brought about, based on the information collected. Evaluation is a *snapshot* (summative) of student learning as it relates to curriculum outcomes.

During evaluation, the teacher

- interprets the assessment information and makes judgment about student progress;
- makes decisions about student learning programs based on the judgments or evaluations;
- reports on progress to students, parents/guardians and appropriate school personnel.

Upon completion of evaluation, the teacher reflects on the appropriateness of the assessment techniques used to evaluate student achievement of the learning outcomes. Such reflection assists the teacher in making decisions concerning improvements or modifications to subsequent teaching, assessment and evaluation.

Designing Effective Assessment



Effective assessment improves the quality of learning and teaching. It can help teachers to monitor and focus their instruction and help students to become more self-reflective and feel in control of their own learning. When students are given opportunities to demonstrate what they know and what they can do with what they know, optimal performance can be realized.

Teachers must collect evidence of student learning through a variety of assessment tools. Valuable information about students can be gained through conversations, observations and products. A balance among these three sources ensures reliable and valid assessment of student learning.

- **Conversations** may either be informal or structured in the form of a conference, and can provide insight into student learning that might not be apparent through observation or from products. Student journals and reflections provide a written form of conversation with the teacher.
- **Observing** a student while they are engaged in a learning activity allows a teacher insight into this process at various points throughout the activity. Observation is effective in assessing achievement of many of the speaking and listening outcomes.
- **Products** are work samples completed by a student. Samples can be in the form of written texts, visual, or oral products.

Effective assessment strategies

- are explicit and communicated to students and parents at the beginning of the course or the school term (and at other appropriate points throughout the school year) so that students know expectations and criteria to be used to determine the quality of the achievement;
- must be valid in that they measure what they intend to measure and are appropriate for the learning activities used, the purposes of instruction;
- involve students in the co-construction, interpretation, and reporting of assessment by incorporating their interests (students select texts or investigate issues of personal interest);
- reflect where the students are in terms of learning a process or strategy and help to determine what kind of support or instruction will follow;
- allow for relevant, descriptive and supportive feedback that gives students clear directions for improvement;
- are fair and varied in terms of the students' interests, needs and experiences and provide all students with the opportunity to demonstrate the extent and depth of their learning in a range of contexts in everyday instruction;
- accommodate the diverse needs of students with exceptionalities including those with strategies outlined in their Record of Accommodations or their Individual Education Plan;
- assist teachers in selecting appropriate instruction and intervention strategies to promote the gradual release of responsibility;
- are transparent, pre-planned and integrated with instruction as a component of the curriculum;
- include the use of samples of students' work that provide evidence of their achievement.

CHECK IT OUT

Earl, Lorna M. and Katz, Steven.
*Rethinking Classroom
Assessment with Purpose in Mind*
(Western and Northern Canadian
Protocol for Collaboration in
Education, 2006)

Student Self-Assessment

Self-assessment is an essential part of the learning process. Engaging students in self-assessment and goal setting can increase their success as learners. Challenge students to consider two key questions when it comes to their learning:

- What can I say now that I couldn't say before?
- What can I do now that I couldn't do before?

Self-assessments may be very open-ended, or designed so that students focus on a particular aspect of their writing, representing and their learning. In either case, structure and support will have to be provided for students. Helping students narrow their reflection to something manageable is essential. You can provide students with prompts or questions for reflection (see Appendix I), a checklist, a rating scale on which to focus their self-assessment or create rubrics with students to be used as part of a self-assessment.

Rubrics

See Appendix E for rubrics that can be used in daily classroom practice to inform teaching and learning.

A **rubric** is a set of categories identifying various degrees of achievement with descriptive criteria. This helps to ensure that the students truly understand what a task is and what the expectations are. Rubrics are helpful tools because they provide students and teachers with a written description of various degrees of success *prior to* engaging in an assigned task. Feedback from rubric use also provide students and teachers with information and direction for next steps. The challenge when creating rubrics is to ensure that the criteria reflect what is truly important and that the descriptors are specific enough that when looking at the work, the correct criteria can be easily identified. Consider the following suggestions for creating rubrics:

- Involve the students in the process.
- Avoid or limit the use of quantitative words and phrases such as “very”, “often”, “sometimes”, and “to a great extent”.
- Limit the number of criteria being focused on at one time; individual students may require individualized criteria.
- Consider the range of descriptors provided – three as a minimum, six a maximum.
- Decide if certain criteria require only two descriptors (this may be necessary if a criterion is simply met or not, with no range in between).
- Decide if some criteria are more important than others; weight these criteria more heavily, especially if grades are being assigned as a result of the rubric.
- Use student work samples of a variety of strengths to generate criteria and descriptors; students can examine them and build a rubric with these in mind.

Purposes of Assessment

According to research, assessment has three interrelated purposes:

- assessment *for* learning to guide and inform instruction;
- assessment *as* learning to involve students in self-assessment and setting goals for their own learning;
- assessment *of* learning to make judgments about student performance in relation to curriculum outcomes.

Other research indicates that assessment as learning should be viewed as part of assessment for learning, because both processes enhance future student learning. In all circumstances, teachers must clarify the purpose of assessment and then select the tools that best serve the purpose in the particular context (see page 178-179).

The interpretation and use of information gathered for its intended purpose is the most important part of assessment. Even though each of the three purposes of assessment (*for, as, of*) requires a different role for teachers and different planning, the information gathered through any assessment tool is beneficial and contributes to an overall picture of an individual student's achievement.

Assessment *for* Learning

The primary aim of AfL “is to contribute to learning by identifying aspects of learning as it develops, using both informal and formal processes, so that learning itself can be enhanced. This focuses directly on the learner’s capabilities as they are developing.”
Lorna Earl, Louis Volante, and Steven Katz (2011) “Unleashing the Promise of Assessment for Learning”, *Education Canada* Vol.51, No. 3

Assessment *for* learning involves frequent, interactive assessments designed to make student understanding visible to enable teachers to identify learning needs and adjust teaching accordingly. It is **teacher-driven**, and an on-going process of teaching and learning.

Assessment for learning

- integrates strategies with instructional planning;
- requires the collection of data from a range of assessments as investigative tools to find out as much as possible about what students know;
- uses curriculum outcomes as reference points along with exemplars and achievement standards that differentiate quality;
- provides descriptive, specific and instructive feedback to students and parents regarding next steps in learning;
- informs judgments made about student progress;
- provides information on student performance that can be shared with parents/guardians, school and district staff and other educational professionals for the purposes of curriculum development.

Assessment *as* Learning

Assessment *as* learning actively involves students' reflection on their learning and monitoring of their own progress. **Student-driven** and supported with teacher guidance, it focuses on the role of the student as the critical connector between assessment and learning, thereby developing and supporting metacognition in students.

Assessment *as* learning is on-going and varied in the classroom and

- enables students to monitor what they are learning, and use the information they discover to make adjustments, adaptations or changes in their thinking to develop new understandings;
- supports students in critically analyzing their learning related to learning outcomes ;
- engages students in their own learning as they assess themselves and understand how to improve learning;
- prompts students to consider how to integrate strategies to improve their learning.

Assessment *for* learning and assessment *as* learning, both formative, provide ways to engage and encourage students to acquire the skills to promote their own achievement. Feedback on students' achievement is based on established criteria rather than comparisons to the performance of other students. The goal is for students to become metacognitively aware of their increasing independence as they take responsibility for their own learning and construct meaning for themselves with support and teacher guidance. Through self-assessment, students think about what they have learned and what they have not yet learned.

Assessment *of* Learning

Assessment *of* learning involves strategies designed to confirm what students know, demonstrate whether or not they have met curriculum outcomes or the goals of their individualized learning plans, or to certify proficiency and make decisions about students' future learning needs. Assessment of learning occurs at the end of a learning experience that contributes directly to reported results.

Teachers relied primarily on this type of assessment to make judgments about student performance by measuring learning **after** the fact and then reporting it to others. However, when teachers use a wide range of assessment tools before, during and after learning, then reporting on student achievement is more accurate and comprehensive.

Assessment *of* learning

- provides opportunities to report to parents/guardians, school and district staff and other educational professionals, evidence to date of student achievement in relation to learning outcomes;
- confirms what students know and can do;
- occurs at the end of a learning experience using a variety of tools;
- uses either criterion-referenced (based on specific curriculum outcomes) or norm-referenced (comparing student achievement to that of others);
- provides the foundation for discussions on student placement or promotion.

Because the consequences of assessment *of* learning are often far-reaching and affect students seriously, teachers have the responsibility of reporting student learning accurately and fairly, based on evidence obtained from a variety of contexts and applications.

Providing Feedback to Students **Assessment *for* Learning**

Students learn from assessment when the teacher provides specific, detailed feedback and direction to guide learning. Feedback *for* learning is part of the teaching process. It is the vital link between the teacher's assessment of a student's learning and the action following that assessment.

To be successful, feedback needs to be immediate and identify the way forward. Descriptive feedback makes explicit connections between student thinking and the learning that is expected, providing the student with manageable next steps and exemplars of student work. It gives recognition for achievement and growth and it includes clear direction for improvement.

Assessment *as* Learning

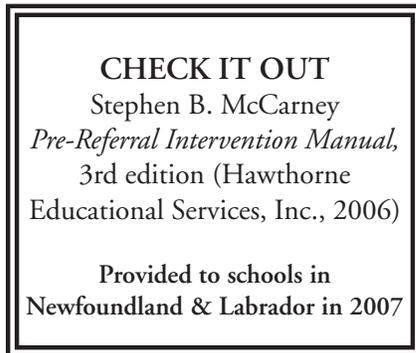
Learning is enhanced when students see the effects of what they have tried, and can envision alternative strategies to understand the material. Students need feedback to help them develop autonomy and competence. Feedback *as* learning challenges ideas, introduces additional information, offers alternative interpretations, and creates conditions for self-reflection and review of ideas.

Assessment of Learning

Because assessment *of* learning comes most often at the end of a learning experience, feedback to students has a less obvious effect on student learning than feedback for learning or as learning. Students do rely on their marks and on teachers' comments as indicators of their level of achievement, and to make decisions about their future learning endeavours.

Assessment Planning Summary The following chart summarizes assessment planning regarding the three purposes of assessment: assessment *for*, *as* and *of* learning. This chart summarizes

- types of assessment practices;
- the purpose of each assessment practice;
- what the focus is during a specific assessment activity;
- tools that can be used during assessment;
- ensuring assessment practices are of high quality;
- suggestions for using assessment information.



Assessment Planning Summary			
	Assessment <i>for</i> Learning	Assessment <i>as</i> Learning	Assessment <i>of</i> Learning
What it Is	Assessment <i>for</i> learning is interactive and occurs throughout the learning process.	Assessment <i>as</i> learning promotes the development of independent learners.	Assessment of learning provides evidence of achievement.
Purpose	<ul style="list-style-type: none"> To guide and inform instruction 	<ul style="list-style-type: none"> To involve students in self-assessment and setting goals for their own learning 	<ul style="list-style-type: none"> To make judgments about student performance in relation to curriculum outcomes
What to Assess	<ul style="list-style-type: none"> Each student's progress and learning needs and strengths in relation to the curriculum outcomes 	<ul style="list-style-type: none"> Each student's thinking about his or her learning, what strategies he or she uses to support or challenge that learning and the mechanisms he or she uses to adjust and advance his or her learning 	<ul style="list-style-type: none"> The extent to which students can apply the key concepts, knowledge, skills, and attitudes related to the curriculum outcomes
Tools to Use	<ul style="list-style-type: none"> Frequent, interactive assessments designed to make students' skills and understanding visible Differentiated teaching strategies and learning opportunities to help individual students move forward in their learning Immediate feedback that is descriptive, specific and instructive to students 	<ul style="list-style-type: none"> A variety of tools and instructional strategies that elicit students' learning and support self reflection Tools include, but are not limited to: <ul style="list-style-type: none"> model and teach the skills of self-assessment through opportunities to practice; guide students in setting goals, and monitoring progress toward them; provide exemplars that reflect curriculum outcomes; work with students to develop clear criteria of good practice. Guide students in developing internal feedback or self-monitoring mechanisms 	<ul style="list-style-type: none"> Tools and strategies <ul style="list-style-type: none"> that confirm what students know and are able to do; assess both product and process through differentiated assessment; provide immediate feedback.
	What can it look like in the classroom?		
	<ul style="list-style-type: none"> polling students for prior knowledge student recap of previous lesson exit card 	<ul style="list-style-type: none"> think-pair-share activity think-aloud stop-go signs or thumbs up-thumbs down to check understanding <i>during</i> instruction 4-corners student-created rubrics 	<ul style="list-style-type: none"> student-directed choice in assignments tests quizzes

Assessment Planning Summary			
	Assessment for Learning	Assessment as Learning	Assessment of Learning
Ensuring Quality	<p><i>Teachers will</i></p> <ul style="list-style-type: none"> use accurate and consistent observations and interpretations of student learning; identify clear, detailed learning expectations; use accurate, detailed notes for descriptive feedback to each student. 	<p><i>Students will engage in</i></p> <ul style="list-style-type: none"> accurate and consistent self-reflection, self-monitoring, and self-adjustment; considering and challenging their own thinking; documenting their own learning strategies. 	<p><i>Teachers will</i></p> <ul style="list-style-type: none"> ensure accuracy, consistency, and fairness in judgments based on high-quality information; identify clear, detailed learning expectations; use fair and accurate summative reporting.
What to do with Assessment Information	<p><i>Teachers will</i></p> <ul style="list-style-type: none"> provide each student with accurate descriptive feedback to further his or her learning; differentiate instruction by continually checking where each student is in relation to the curriculum outcomes ; provide parents or guardians with descriptive feedback about student learning and ideas for support; continually make comparisons between the curriculum expectations and the continuum of learning for individual students, and adjust their instruction, grouping practices and resources; provide students with material, support and guidance needed to progress; decrease misunderstandings to provide timely support for the next stage of learning. 	<p><i>Teachers will</i></p> <ul style="list-style-type: none"> provide students with accurate descriptive feedback that will help them develop independent learning habits. <p><i>Students will</i></p> <ul style="list-style-type: none"> focus on the task and their learning (not on getting the right answer); direct their own learning as they develop metacognitive skills and strategies (Gradual Release of Responsibility model). <p><i>Students and teachers will discuss</i></p> <ul style="list-style-type: none"> what students are learning; what skills students are using to interpret and organize information (e.g., self-reflection, self-analysis, etc.); what it means to do well; what the alternatives might be for each student to advance his/her learning; what personal goals have been reached and what other more challenging goals can be set. 	<p><i>Teachers will</i></p> <ul style="list-style-type: none"> use each student's level of learning to provide the foundation for discussions on placement or promotion; report fair, accurate, and detailed information that can be used to decide the next steps in a student's learning; provide for the necessary conditions be in place that allow students to make the particular learning visible; use multiple forms of assessment to promote transparency for student learning; consider carefully the impact of summative assessment when discussing placement and promotion of students and consequently, on the nature and differentiation of the future instruction and programming that students receive.

Table 11: Assessment Planning Summary

Involving Students in the Assessment Process

Students should know what they are expected to learn as designated by learning outcomes, and the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgments about their own learning. To get an idea of some possible criteria, students may benefit from examining various scoring criteria, rubrics, and student exemplars.

Teachers can involve students in the process by using the following suggestions:

- Incorporate students' interests into assessment tasks (for example, students can select texts to read/view that relate to their interests and select a forum for response).
- Provide opportunities for students to self-assess their learning.
- Co-create assessment criteria with the student, working to describe how a specific skill or product is judged to be successful.
- Use student exemplars to illustrate a range of skill development (students can use them to compare to their own work, or practice using the assessment criteria that would be used for their own activities).

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather than asking teachers, "What do you want?", students should be asking themselves questions such as, "What have I learned? What can I do now that I couldn't do before? What do I need to learn next?" Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning.

Assessment Tools

In planning assessment, teachers should use a balanced approach to give students multiple opportunities to demonstrate their knowledge, skills, attitudes and ability to meet curriculum outcomes. The following chart outlines tools for consideration.

Assessment Tools	
Tool	Purpose
Developmental continua	<ul style="list-style-type: none"> track student learning to determine extent of learning, next steps, and to report progress and achievement may include anecdotal records and information about the quality of students' work in relation to curriculum outcomes or a students' individual educational plan (IEP)
Checklists	<ul style="list-style-type: none"> monitor students' progress in meeting criteria of a specific task
Conferences	<ul style="list-style-type: none"> investigate a student's understanding through discussions
Observations	<ul style="list-style-type: none"> record students' behaviour as they process ideas and interact
Peer-assessments	<ul style="list-style-type: none"> enable students to reflect on the performance of their peers and use defined criteria to determine the development of their peers' learning
Portfolios/E-portfolios	<ul style="list-style-type: none"> collect student work to demonstrate accomplishments, growth, and reflection about their learning
Questioning	<ul style="list-style-type: none"> elicit understanding through focused questions (oral or written)
Quizzes, tests, examinations	<ul style="list-style-type: none"> provide opportunities for students to show their learning through written response
Reflective journals	<ul style="list-style-type: none"> enable students to maintain a record of processes they go through in their learning
Rubrics	<ul style="list-style-type: none"> describe the degree to which students have met with success on learning tasks tasks can include assignments, projects, investigations, presentations, role play, rich assessment tasks, demonstrations, research, multimedia products, responses to text(s), etc.
Self-assessments	<ul style="list-style-type: none"> enable students to reflect on their own performance and use defined criteria for determining the development of their own learning
Video or audio tapes, photographs	<ul style="list-style-type: none"> provide artifacts of student learning
Tools to Communicate Assessment Information	
Parent-student-teacher conferences	<ul style="list-style-type: none"> enable parents, students and teachers to examine and discuss the student's learning and plan next steps
Report cards	<ul style="list-style-type: none"> provide brief summaries of student progress
School newsletters	<ul style="list-style-type: none"> provide descriptive summaries and feedback for parents, highlighting curriculum outcomes, student activities, and examples of student learning

Portfolios

Portfolios are valuable assessment tools. They are a purposeful selection of student work that features a student's effort, progress, and achievement over time. Through a portfolio, students have the opportunity to reflect and assess their own learning as they engage in the assessment process and have some control in the evaluation of their learning. They make decisions in developing the criteria by which their portfolios will be evaluated.

Students set goals and then select pieces for their portfolio that reflect progress toward their goals. Teachers should place notes and work samples from informal assessments in the student's portfolio and confer with the student about his/her individual starting points, strengths, and needs. To assist students in understanding and exploring more complex and sophisticated ways of expressing their own thoughts and ideas, they may view exemplars, authentic examples of student work, that demonstrate exemplary skills in a given area.

E-portfolios are digitalized collections of artifacts including demonstrations, resources and accomplishments that represent a student. They are constructed, shared and evaluated in an online forum allowing students to showcase their competencies and reflect on their learning, in addition to encouraging personal reflection and the exchange of ideas and feedback. Students' technology literacy skills and experiences with digital media can be enhanced through the use of e-portfolios.

Tests and Examinations

Traditional tests and examinations are one component of any comprehensive assessment program. Students will encounter tests at various points in their lives (for example, when seeking employment or gaining approval for driving instruction). Students should be familiar with the requirements and mode of formal testing. Evaluation must be consistent with the philosophy articulated in the Grade 9 English language arts curriculum guide and in *Foundation for the Atlantic Canada English Language Arts Curriculum*.

Process-based examinations allow students time to apply a range of skills and strategies. Some process-based examinations involve class periods over several days. Students might be permitted to make free use of texts, including dictionaries and other reference tools during the examination, but pass in all notes and drafts produced during these class periods to be filed and retained by the teacher each day.

Assessing Speaking and Listening

Valid assessment of speaking and listening involves recognizing the complexities of these processes. Informal assessments can be used to assess achievement of many of the speaking and listening outcomes. However, when students are to be evaluated on their performance in formal speaking situations, most students will need opportunities in a small-group situation to rehearse, receive feedback, and revise their presentations.

The following should be considered when assessing speaking and listening:

- Teachers should make their expectations clear for students when assessing outcomes.
- Speaking skills can be assessed using an observational approach where the teacher observes student behaviour.
- Speaking skills can be assessed using a structured approach in which the student is asked to perform one or more specific oral communication tasks.
- Students can self-assess to explore and reflect on their own and others' perceptions of themselves as speakers and listeners.
- Student portfolios can include reflections and discussion on performance, listener and observer responses, peer-assessments and self-assessments of speaking and listening.
- Students can answer selected response questions that address various levels of literal and inferential comprehension after completing a listening activity.

When assessing speaking and listening outcomes, teachers should have clear expectations for students, and have a manageable way of documenting observations. Scales or rubrics may be helpful for teachers and students to use in scoring individual or group assessment tasks. Portfolios for students can include reflections on discussion and performance, listener and observer responses, and peer-assessments and self-assessments. Teachers might also consider the inclusion of audiotapes and videotapes in students' portfolios to document their growth and achievements.

Checklists are most effective if they are constructed with students, as this ensures that students understand the expectations for success. The teacher and the students must determine what speaking and listening behaviours or skills are desired. These are then recorded in action terms, describing what the student will demonstrate. Once the checklist is made, the teacher, the student, or the student's peers can use it to document outcomes that have been successfully demonstrated.

When developing the checklist, consider ways to record observations and the validity of the information recorded. Teachers should be looking to see that the student has consistently and over time demonstrated proficiency in this area. One way to address this is to choose a system that is more than a simple checklist on which a single check mark is recorded.

Using the **Magic of Three** allows teachers to see the frequency of a student's ability to demonstrate a desired skill or meet an outcome. Each time a student demonstrates one of the skills, one-third of the box is shaded in. However, if you would like to be able to document the degree or level of proficiency, a rating scale or rubric might be more appropriate. *See Appendix B5 for a sample.*

A **What and When** tracking form records the skill and the lesson or activity. Each time a student demonstrates a skill, a checkmark is placed in the appropriate box to record the evidence. While this tool requires more paper than the Magic of Three method, it also provides greater detail for future discussion with students and parents. *See Appendix B7 for a sample.*

A **Rating Scale** takes a checklist to another level. They are most effective when they are created with and by the students. Rating scales allow the teacher or student to assign a value that represents the degree to which an outcome, behaviour, or skill is met. Because they provide clarity about what is expected and an easy way to record a student's level of achievement, they are effective tools to use with students for self-assessment or peer-assessment. *See Appendix B6 for a sample.*

First, choose criteria (for example, the expectations for speaking and listening) as the core of this assessment tool. It is best if these criteria are written in language created by the students. Next, decide on the scale. Common rating scales are four- or five-point scales. The benefit of an even number is that students can't choose "the middle ground." Some people use a ten-point scale; others find a scale of five to be more manageable while still meeting their needs. The final decision is to decide how to organize the rating scale. Often it is a line numbered from one to five, lowest to highest. Also common is a scale without numbers. In this case, words or descriptors describe the level of achievement.

Through **Observation**, teachers can consider what students think, know and can do as they engage in classroom activities. It is one of the most powerful assessment tools available to teachers. A variety

of record-keeping systems may be used for organizing observations including anecdotal records or checklists. *See Appendix B8 for a sample.*

The criteria below describes some of the characteristics of an effective speaker and listener. These criteria can be used to guide and assess student performance.

Criteria for an effective speaker and listener include the following...

- | | |
|---|---|
| <ul style="list-style-type: none"> • speaks, listens and uses language effectively for a variety of purposes • shows active listening skills • maintains concentration during listening and speaking • receives, interprets and responds to messages • communicates ideas and information clearly, articulately, and in an organized manner • organizes ideas and information so that the audience can understand and remember • uses vocabulary and presentation style that are appropriate for the audience • uses tone, pace, volume, grammar, syntax, and conversational conventions that are appropriate for the situation • sustains conversations by encouraging the speaker, asking for information and contributing ideas • is attentive, respectful and open to cultural, gender, and individual differences in conversation (i.e., listens with “eyes,” “ears”, and “heart”) | <ul style="list-style-type: none"> • uses a variety of strategies to overcome difficulties in communication (e.g., a noisy environment, distractions, interruptive questions from audience) • refrains from sarcasm or insults that silence others and tolerates digressions from his or her own point of view • prepares for discussions by completing required activities • probes and questions to speculate and take risks • builds upon and extends the ideas of others • looks for and expresses connections between texts, the ideas offered by other students, and experiences outside the classroom • acknowledges the structure of the discussion and abides by the patterns implicit within it • uses language effectively for a variety of purposes • monitors presentation and is sensitive to audience response • self-evaluates and sets goals for improvement |
|---|---|

Table 13: Criteria for an effective speaker and listener

For further information on assessing speaking and listening and sample rubrics, refer to Appendices B and E.

Suggestions for Supporting Students in Speaking and Listening

If you notice that ...	teachers may ...
A student is reluctant to participate in group discussions	<ul style="list-style-type: none"> • provide opportunity to share in other ways • pair students (then have them move to small groups before a whole group)
A student has difficulty following oral directions	<ul style="list-style-type: none"> • give one or two directions at a time • ask the student to paraphrase the directions given • provide written or visual instructions
A student struggles to summarize what was said	<ul style="list-style-type: none"> • activate prior knowledge before the presentation • provide an outline before the presentation • provide a structure or key ideas to support the student as he/she listens • model summarizing techniques
A student does not ask clarifying questions of another speaker	<ul style="list-style-type: none"> • prompt the student to ask questions • model different types of questions • allow the student to write questions • encourage the student to investigate the questions others ask
A student is not respectful of the ideas and opinions expressed by others	<ul style="list-style-type: none"> • speak to the student and model appropriate behaviour • generate a list of group norms • pair the student with a strong student who will model positive behaviour • provide the student with a protocol for group participation
A student has difficulty evaluating the effectiveness of a speaker	<ul style="list-style-type: none"> • provide criteria for evaluation • model effective and ineffective presentations, and ask questions that will require the student to think about particular aspects of the presentation
A student has difficulty expressing his or her own ideas and opinions	<ul style="list-style-type: none"> • allow the student to express ideas in writing or other representations • encourage the student to share first with a partner, then a small group, and finally a whole group
A student who excels at engaging an audience of their peers	<ul style="list-style-type: none"> • challenge the student to engage an unfamiliar audience (e.g., Kindergarten students, Grade 12 students, school council members, school administrators, parents, municipal council members, Lions' Club, etc.)
A student who excels at persuading someone to agree with his or her opinion	<ul style="list-style-type: none"> • challenge the student to argue a viewpoint that opposes his or her own

Table 16: Follow-up Support for Speaking and Listening

Assessing Reading and Viewing

Assessment practices for reading and viewing should build a rapport between the teacher and the students. Teachers support students by recommending appropriate reading materials and in negotiating assignments that will permit them to demonstrate success.

Key areas to assess include the student's ability to:

- decode printed text;
- comprehend printed, oral, visual and media text;
- be fluent;
- respond personally to and critically analyze text;
- successfully navigate various texts.

In the preliminary assessment of reading abilities, teachers can use informal assessment to discover students' specific reading strengths and needs, and plan appropriate learning experiences. For example, the teacher might ask the student to read a short selection (perhaps a section from two or three texts of varying difficulty), while making observations to determine whether the student is reading for meaning or simply decoding words, and noting what strategies the student employs to construct meaning. Also, through a student's story-making, conversation, or writing, the teacher can gather information about the student's interests, reading background, strengths, needs, and learning goals in English language arts.

Table 20 below highlights assessment strategies for reading and viewing. Details for each strategy follow the table.

Assessment Strategy (discussed below)	To Assess ...	How to Assess
Observation	<ul style="list-style-type: none"> • strategy use • commitment • interest and engagement 	<ul style="list-style-type: none"> • anecdotal records • checklists • rubrics
Conferences	<ul style="list-style-type: none"> • comprehension and concept development • strategy use • oral reading (accuracy, fluency) • attitudes • interests 	<ul style="list-style-type: none"> • retelling • questioning • anecdotal records • checklists

Assessment Strategy (discussed below)	To Assess ...	How to Assess
Student Work Samples	<ul style="list-style-type: none"> comprehension and concept development strategy use skill development growth/improvement range and amount of reading response to text (visual, written, oral, dramatic) 	<ul style="list-style-type: none"> assignments and projects learning logs graphic organizers reading logs retellings response rubric rubrics portfolios audio/video recordings
Performance Assessment	<ul style="list-style-type: none"> comprehension and concept development strategy use oral reading (accuracy, fluency) 	<ul style="list-style-type: none"> performance tasks oral reading record checklists rubrics
Quizzes, Tests and Examinations	<ul style="list-style-type: none"> comprehension and concept development strategy use 	<ul style="list-style-type: none"> quiz, test, exam process exam
Self-assessment or Peer-Assessment	<ul style="list-style-type: none"> group work discussion strategy use attitude interests reflection on growth over time 	<ul style="list-style-type: none"> checklists rubrics surveys and inventories open-ended questions

Table 20: Assessment Strategies for Reading and Viewing

Observation is a powerful assessment tool. Through observation, teachers can consider what students think, know, and can do. It can be informal, where a teacher notes something that was said or done by a student relevant to his/her skill development and knowledge, or formal, where the teacher plans the time to observe, who will be observed, and the focus of the observation.

Conferencing is an ideal way to collect information about a student's reading. Conferences can range from very informal conversations that teachers have with students about their reading to more formal times when teachers and students sit together to discuss reading and learning in a more focused and in-depth manner.

Student work samples give great insight into student learning. It is necessary for teachers to provide opportunities for students to create a range of work samples for assessment purposes.

Performance assessment allows teachers to observe students as they use their skills and strategies. It is necessary to consider how the information will be collected and recorded.

Quizzes, tests and examinations allow teachers to collect information about student learning and achievement. These forms of assessment should be preceded by instruction that adequately prepares the student for the assessment. These tools should provide students with the opportunity to demonstrate understanding of process, and encourage higher-level thinking.

Self-assessment or peer-assessment allows students to take responsibility for their learning and to be accountable for monitoring their growth. Teachers should support students through modelling and on-going communication.

The criteria below describes characteristics of an effective reader and viewer. These criteria can be used to guide and assess student performance.

Criteria for an effective reader and viewer include the following...	
<ul style="list-style-type: none"> • accesses prior knowledge • asks questions • makes predictions • self-monitors and recognizes when text is not making sense • uses strategies to overcome problems during reading and viewing • uses self-monitoring strategies to repair meaning during reading and viewing • makes connections before, during, and after reading and viewing 	<ul style="list-style-type: none"> • distinguishes the main ideas and supporting details • infers • determines literal and inferential meanings • synthesizes and extends meanings • evaluates the text and considers its relevance to broader questions and issues • responds personally • organizes information to aid memory • paraphrases and/or summarizes • self-evaluates and sets goals for improvement • uses mental images to deepen and extend meaning

Table 15: Criteria for an effective reader and viewer

For further information on assessing reading and viewing and sample rubrics, refer to Appendices C and E.

Suggestions for Supporting Students in Reading and Viewing

If you notice that ...	teachers may ...
A student is consistently reading text that is too difficult or too easy	<ul style="list-style-type: none"> • set goals with the student • model techniques for selecting text • assign short pieces of text that provide a little bit of challenge for students • provide the student with a number of texts to choose from
A student has difficulty with reading fluency (reading is slow and choppy or much too fast)	<ul style="list-style-type: none"> • model fluent reading • ask the student to read the same piece more than once • have the student practice with text that is at his or her independent reading level
A student has difficulty with comprehension and understanding text	<ul style="list-style-type: none"> • confer with the student • ensure the student is reading text that is at his or her instructional level • encourage the student to discuss the text with a small group
A student does not provide evidence and support for his or her opinions and statements	<ul style="list-style-type: none"> • model and scaffold the process • provide a graphic organizer that prompts the student to give evidence
A student is unable to locate information relevant to a topic of study	<ul style="list-style-type: none"> • provide questions for investigation • model questioning and the process of locating information
A student does not critically evaluate text	<ul style="list-style-type: none"> • provide the student with questions or prompts to encourage critical thinking • model critical thinking using a think-aloud • begin by providing the student with easy/obvious texts for evaluation and move toward more complex texts
A student excels at selecting appropriate texts	<ul style="list-style-type: none"> • provide the student with more variety, independence and opportunity to select texts
A student excels comprehension and understanding of texts	<ul style="list-style-type: none"> • challenge the student to compare texts that may be related by theme, allusion or social context
A student excels in an author study	<ul style="list-style-type: none"> • challenge the student to investigate the author's writing habits, including whether the author works alone or has worked with others

Table 18: Follow-up Support for Reading and Viewing

Assessing Writing and Representing

A great deal of information can be gathered by looking at samples of students' work. Work samples can include a broad range of items from stories, reports, posters, and letters to summaries, journals, multimedia, and poetry. Students must be provided with clear direction and the instructional support necessary to successfully complete a learning activity. In addition, students must understand how they will be assessed before they begin a learning activity.

In the preliminary assessment of writing and representing abilities, teachers might ask students to provide samples on topics of their own choice or in response to a selection of short articles. A student's overall progress can be assessed through a variety of work samples. Rather than assigning marks or grades to an individual piece of work teachers can use a student's sample to identify strengths and needs.

Teachers should consider the following when assessing writing and representing:

- a student's understanding of audience and purpose;
- the appropriate selection of form and structure, given the audience and purpose;
- how ideas have been organized;
- the development of voice and style suitable to the purpose, content, and audience;
- the writing conventions and mechanics used;
- the use editing and proofreading processes;
- how ideas and information have been communicated through other forms of representation.

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

In providing specific feedback to the student, the teacher should speak about what the writing or representation reveals. What is not written or represented can tell as much about the learner as what has been included. The emphasis should be on helping the student to recognize and build on strengths and to set goals for improvement. The students should record these goals, update them on an on-going basis, and use them as reference points during teacher-student writing conferences.

The following chart provides information about writing assessment, using the *appropriate* indicators of achievement for each of the six writing traits.

Assessing Writing Using “Traits of Writing” Appropriate Indicators of Achievement

Content/Ideas	Organization	Word Choice
<p><i>Refers to the overall topic, degree of focus and related details.</i></p> <p>Students</p> <ul style="list-style-type: none"> select a specific topic with a main idea that supports the purpose and audience include straightforward and thoughtful ideas/events include relevant information with details to enhance the ideas 	<p><i>Refers to the structure and form, dependent on purpose and audience.</i></p> <p>Students</p> <ul style="list-style-type: none"> select an appropriate form and establish the purpose in the introduction show evidence of logical sequencing express related ideas in paragraphs include a reasonable conclusion 	<p><i>Refers to evidence in selecting vocabulary, language and phrasing that makes things clear for the reader.</i></p> <p>Students</p> <ul style="list-style-type: none"> include precise/interesting words and/or technical language (nouns, verbs, adjectives and adverbs) begin to use figurative language (simile, metaphor)
Voice	Sentence Structure	Conventions
<p><i>Refers to evidence of author’s style, personality, and experience.</i></p> <p>Students</p> <ul style="list-style-type: none"> connect the audience to the topic/theme show commitment to the topic begin to generate strong feeling, energy and individuality 	<p><i>Refers to the variety and the complexity of sentences.</i></p> <p>Students</p> <ul style="list-style-type: none"> include different kinds of sentences, with a variety of complex structures include a variety of sentence lengths and beginnings to create a natural flow of ideas 	<p><i>Refers to the spelling, punctuation, capitalization, layout and usage (grammar).</i></p> <p>Students</p> <ul style="list-style-type: none"> use correct end punctuation and capitalization include internal punctuation spell familiar and commonly used words correctly; use knowledge of rules to attempt difficult spellings use standard grammatical structure (subject/verb agreement and verb tense) attempt to use correct pronoun agreement (subjective and objective forms) and clear noun-pronoun relationships

Table 17: Assessing Writing Using “Traits of Writing”

The criteria below describes characteristics of an effective writer and representer. These criteria can be used to guide and assess student performance.

Criteria for an effective writer and representer include the following...	
<ul style="list-style-type: none"> • generates ideas • organizes information • identifies a purpose • defines an audience and considers its characteristics • develops a voice and style suitable to the purpose, content, and audience • controls word choice and sentence construction • conveys meaning clearly 	<ul style="list-style-type: none"> • demonstrates fluency and coherence in flow of ideas • recognizes the value of feedback • revises and rewrites • adheres to conventions • finds satisfaction in writing • self-evaluates and sets goals for improvement

Table 18: Criteria for an effective writer and representer

For further information on assessing writing and representing and sample rubrics, refer to Appendices D and E.

Suggestions for Supporting Students in Writing and Representing

If you notice that ...	teachers may ...
A student's writing is not focused, or lacks relevant and accurate information (<i>content and ideas</i>)	<ul style="list-style-type: none"> • confer with the student • model effective use of ideas using mentor texts • brainstorm ideas with students • model the process of grouping and classifying information • provide opportunity for practice and sharing
A student's writing lacks organization (<i>organization</i>)	<ul style="list-style-type: none"> • confer with the student • model effective organization patterns using mentor texts • explicitly teach organization using graphic organizers as a starting point • provide opportunity for practice and sharing
A student's writing has many mechanical errors (<i>conventions</i>)	<ul style="list-style-type: none"> • confer with the student • model effective use of mechanics using mentor texts • explicitly teach conventions • provide opportunity for practice and sharing • create posters that address issues of mechanics
A student's work consists of largely the same type of writing/representation	<ul style="list-style-type: none"> • provide students with a checklist and a minimum goal each term • provide models of various text types • read aloud and encourage others to share various text types
A student's writing/representation does not include the necessary text features and structure for that type of text (<i>presentation</i>)	<ul style="list-style-type: none"> • read aloud various types of text and conduct think-alouds highlighting key features • create and display posters that address text features
A student's writing is not appropriate for the intended audience and purpose	<ul style="list-style-type: none"> • confer with the student • encourage the student to share his or her writing with a peer for feedback
A student rarely shows commitment to a piece of writing/representation	<ul style="list-style-type: none"> • set small and manageable goals for the student, and confer or check with the student at regular intervals • give the student a choice of writing topic or form or audience • invite the student to make decisions about the topic, form, and/or audience

If you notice that ...	teachers may ...
A student is reluctant to make revisions or editing improvements to his or her work (<i>conventions</i>)	<ul style="list-style-type: none"> • confer with the student • model using mentor texts • start small—choose one or two areas to focus on
A student is able to convey strong personal voice in writing	<ul style="list-style-type: none"> • challenge the student to write with an alternate voice (e.g., pseudonym)
A student excels in creating informational texts (e.g., newspaper article, brochure, argumentative essay, etc.)	<ul style="list-style-type: none"> • challenge the student to produce creative texts (e.g., poetry, stories, collage, dramatic productions, etc.)
A student excels in choosing vivid words	<ul style="list-style-type: none"> • challenge the student to investigate the etymology of discipline-specific vocabulary (e.g., art, medicine, technology, sports, etc.)

Table 19: Follow-up Support for Writing and Representing

Assessing Students' Responses to Text

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

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

These questions ask students to evaluate their own interactions with text and with other readers/viewers, rather than focusing only on the details of the text.

Teachers might also consider the following student actions to determine how the students are progressing.

Do students ...	
<ul style="list-style-type: none"> • seem willing to express responses to a text? • change their minds about aspects of a text on any occasions? • participate in discussions, listen to others, consider their ideas, and present their own thoughts? • distinguish between the thoughts and feelings they bring to a text and those that can reasonably be attributed to the text? • distinguish between fact, inference, and opinion in the reading/viewing of a text? 	<ul style="list-style-type: none"> • relate the text to other human experiences, especially their own? Are they able to generalize and abstract? • accept responsibility for making meaning out of a text and discussion on the text? • perceive differences and similarities in the visions offered by different texts? Are they aware of the subtleties? • understand that each text, including their responses to a reading or viewing experience, reflects a particular viewpoint and set of values that are shaped by its social, cultural, or historical context?

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

- generate, articulate, and elaborate on responses and perceptions;
- describe difficulties in understanding a text;
- define connections or relationships among various log or journal entries;
- reflect on the nature or types of responses;
- reflect on the range of voices or styles they use in their responses;
- reflect on the meaning of their responses to texts or reading/viewing experiences, inferring the larger significance of those responses;
- collaborate with others to explore issues or ideas.

Appendices

Appendix A: Planning for Instruction

Appendix A1: Three Year Planning Template

Broad Range of Texts:

Provide opportunity for students to experience the following range of texts. Through collaborative planning, teachers can determine emphases at each grade level.

<i>Reading and Viewing</i>	Grade 7	Grade 8	Grade 9
<p>Traditional Literature—myths, legends, folktales, other...</p> <p>Fantasy/Science Fiction—time warps, little people, spirits, strange/curious worlds, preposterous characters, other...</p> <p>Contemporary Realistic Fiction—people stories, animal stories, sports stories, mysteries, survival stories, humourous stories, etc.</p> <p>Historical Fiction</p> <p>Plays—silent plays (tableau/ pantomime), stage plays, puppet plays, radio plays</p> <p>Poetry—free verse, lyrics, narrative poems and ballads, shape or concrete poems, syllable and word-count poems, formula poems, other...</p> <p>Autobiography and Biography</p> <p>Information Texts—process, people, events, reference material</p> <p>Technological Texts—computer software, computer networks, databases, CD-ROMs, other...</p> <p>Significant Social Texts (Oral and Written)—speeches, advertisements, radio and television broadcasts, political documents, editorials, advertisements</p> <p>Everyday Texts—letters, notices, signs, memos, etc.</p> <p>Class-produced Material—individual and group texts</p>			

Provide opportunity for students to produce their own expressive, transactional, and poetic text, and to maintain and record and portfolio of their work.

<i>Writing and Other Ways of Representing</i>	Grade 7	Grade 8	Grade 9
<p>Expressive (Personal) Writing—response journals, friendly letters, thank-you notes, other...</p> <p>Transactional (Informational) Writing—project reports, reviews, letters, directions and instructions, autobiography and biography, advertisements and commercials, persuasive texts, articles, summaries, matrix, other...</p> <p>Poetic (Imaginative) Writing—stories, poems, plays, other...</p>			

Provide opportunity for students to engage in speaking and listening activities that range from informal, exploratory talk to more formal oral presentations.

<i>Speaking and Listening</i>	Grade 7	Grade 8	Grade 9
<p>Group Discussion—conversation, brainstorming, group sharing, interviewing</p> <p>Oral Interpretation—oral reading, choral speaking, readers' theatre, storytelling</p> <p>Oral Presentations—booktalks, short oral report, persuasive talks, illustrated media talks</p>			

Repertoire of Processes and Strategies:

These processes and strategies will require significant attention each year.

<i>Processes and Strategies</i>	Grade 7	Grade 8	Grade 9
<p>Use of Background Knowledge to Construct Meaning</p> <p>Use of Cueing Systems—graphophonic, syntactic, semantic</p> <p>Predicting, Confirming, Correcting</p> <p>Previewing</p> <p>Brainstorming, Categorizing</p> <p>Questioning—I wonder/I think, reciprocal questioning, Q/A relationships</p> <p>Semantic Mapping, Webbing—emotions, characters, story structures</p> <p>Researching</p> <p>Skimming, Scanning</p> <p>Use of Text Structures—comparison/contrast, sequence/events, cause/effect, problem-solution, description</p> <p>Study Strategies to Enhance Learning and Recall</p> <p>Process Approach Strategies to Writing—prewriting, drafting, revising, editing, proofreading, post-writing</p>			

Aspects of Language Structure and Use:

Constant attention to structure and usage will be required each year. Instruction within the context of meaningful reading and writing experiences is most effective. Having students develop individual plans for improvement would be most helpful.

<i>Language Structure and Use</i>	Grade 7	Grade 8	Grade 9
Abbreviations Capitalization Punctuation Parts of Speech Words/Vocabulary —root words, prefixes, suffixes, compound and hyphenated words, homophones, possessives, contractions, plurals Sentences Reference Material Manuscript Form —headings, margins, title Spelling Strategies			

Appendix A2: Suggested Guidelines for Selecting Content

The learning resources authorized by the Department of Education provide a core content to all teachers and students in the province. The range of texts help facilitate whole-class instruction as well as small-group and student-directed reading and viewing. Opportunity should be provided, however, for students to read beyond the texts used in class for instructional purposes. The “Resources” section of *Foundation for the Atlantic Canada English Language Arts Curriculum* states that “English language arts classrooms and school resource centres/libraries need a wide array of learning resources for student choice and use” (p. 54). Teachers should also “draw on a variety of community resources”(p. 56), including guest artists, writers, performers, media producers and communications experts. It is within this context that the following guidelines for selecting content is provided. Number of products and/or experiences are suggestions only.

It is important that teachers spend time getting to know their students interests, learning styles and motivations so that they are able to provide them with a variety of choice in the activities with which they engage. Empowering students through choice fosters a love for learning and supports their personal growth as lifelong learners.

	Grade 7	Grade 8	Grade 9
Writing and Representing Activities			
<ul style="list-style-type: none"> Multi-paragraph, any genre including narrative, essay, transactional, etc. <p>Teachers may choose to collaborate with another subject teacher or a teacher librarian for research activities.</p>	3	3	3
	<ul style="list-style-type: none"> does not have to include evidence of research 		<ul style="list-style-type: none"> 1 of which should include evidence of research
<ul style="list-style-type: none"> Poetry 	3	3	3
<ul style="list-style-type: none"> Visual/informational text <p>Teachers may choose to collaborate with another subject teacher on these types of activities. Many science and social studies resources focus on these types of texts.</p>	1	1	1
	<ul style="list-style-type: none"> may include images, words, etc. 		
<ul style="list-style-type: none"> Multimedia (technology) <p>Teachers may choose to collaborate with a technology teacher.</p>	1	1	1
	<ul style="list-style-type: none"> Commercial, slide show, webpage, blog, podcast, video, photo collage, musical composition, digital story, “Facebook” character sketch/avatar, etc. 		
<ul style="list-style-type: none"> Creative expression (student choice) <p>Teachers may choose to collaborate with an art teacher or connect with the school’s art programs.</p>	1	1	1
	<ul style="list-style-type: none"> Any genre, including painting, rant, sculpture, musical composition, dramatic script, etc. 		
<i>Producing products on demand:</i>	6	6	6
	<ul style="list-style-type: none"> All genres, including multi-paragraph, poetry, visual representation, drama, etc. 		

Producing products through processes:

	Grade 7	Grade 8	Grade 9
Reading and Viewing Activities			
<ul style="list-style-type: none"> Poetry 	15	15	15
	<ul style="list-style-type: none"> lyric, narrative, ballad, ode, haiku, limerick, free verse, blank verse, sonnet, etc. 		
<ul style="list-style-type: none"> Drama 	2	2	2
	<ul style="list-style-type: none"> Short plays, monologues, etc. Radio plays TV scripts Student-generated drama 	<ul style="list-style-type: none"> <i>Romeo & Juliet</i> Short plays, monologues, etc. Radio plays TV scripts Student-generated drama 	
<ul style="list-style-type: none"> Short Prose 	10 fiction 8 non-fiction	9 fiction 9 non-fiction	8 fiction 10 non-fiction
	<ul style="list-style-type: none"> Fiction (e.g., short story), non-fiction (e.g., essay, news article, blog, rant, etc.) 		
<ul style="list-style-type: none"> Multimedia 	5	5	5
	<ul style="list-style-type: none"> Film, music, websites, commercials, radio podcasts, etc. 		
<ul style="list-style-type: none"> Student-Selected Longer Prose Reading experiences can be assessed through responses such as formal book talks, informal small group discussions, process creative expressions, etc. Focus should include an appreciation of literature and the opportunity to practice reading strategies associated with selecting texts and connecting with/among texts (see pp. 123-124, 136-140, 150-152 of this guide) Focus can be on critical or analytical responses 	5	5	5
	<ul style="list-style-type: none"> Novel, biography, auto-biography, anthology (one or multiple authors), informational (e.g., basketball, wonders of the world, the history of newspapers), etc. 		
<ul style="list-style-type: none"> Teacher-Supported Longer Prose Experiences can be whole class, small group, shared or modelled (i.e., read aloud or think aloud) but are not restricted to whole class novel study (see pp. 17-21, 114-119 of this guide) Focus should be on critical or analytical responses (see pp. 137-140 of this guide) Focus can include an appreciation of literature and the opportunity to practice reading strategies associated with selecting texts and connecting with/among texts 	3	3	3
	<ul style="list-style-type: none"> Novel, biography, informational, etc. 		

		Grade 7	Grade 8	Grade 9
Speaking and Listening Activities				
<p><i>Informal speaking and listening experiences can be observed on a continual basis but teachers should record assessment information at least 6 times per year.</i></p> <p><i>Formal speaking experiences involve products produced through processes; these experiences may help students meet outcomes in writing and representing.</i></p>		<p>6 informal speaking and listening 2 formal speaking 2 formal listening</p>		
<p>Informal speaking and listening experiences may include</p> <ul style="list-style-type: none"> • Group discussion • Extemporaneous • Improv • Role play • Reading aloud • Responding to questions (whole class or small group) 	<p>Formal speaking experiences may include</p> <ul style="list-style-type: none"> • Interview • Debate • Speech • Slideshow presentation • Book talk • Dramatic presentation 	<p>Formal listening experiences may include</p> <ul style="list-style-type: none"> • Listen to music (content, theme, mood, etc.) • Listen to read aloud (poetry, narrative, <i>etc.</i>) • Listen to formal speeches or debates (content, style, tone, etc.) 		

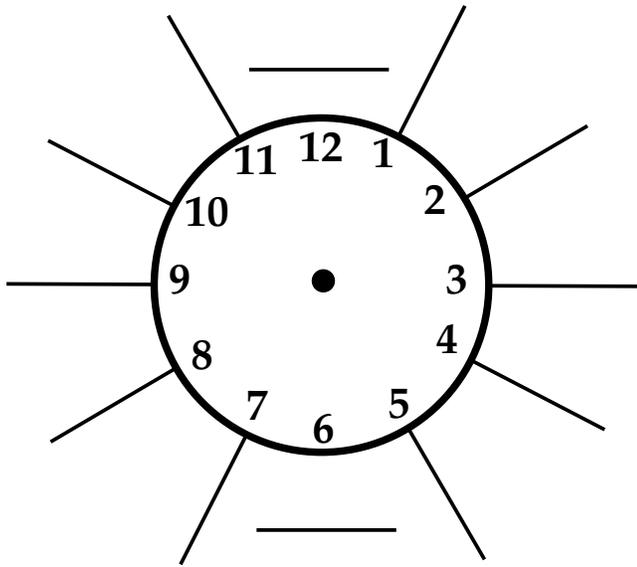
Appendix A3: Writing – Forms to Explore

acknowledgement	glossary	play
advertisement	greeting card	poem
agenda	guide	postcard
announcement	headline	poster
article	horoscope	prayer
autobiography	instruction	precis
ballad	inventory	proclamation
biography	invitation	prospectus
blurb (e.g., for book)	journal	questionnaire
broadsheet	label	recipe
brochure	legal brief	record
caption	letter	reference
cartoon	libel	regulation
catalogue	list	report
certificate	log	résumé
charter	lyric	review
confession	magazine	rule
constitution	manifesto	schedule
critiques	manual	script
crossword	memo	sermon
curriculum vitae	menu	sketch
definition	minutes	slogan
dialogue	monologue	song
diary	news	sonnet
directions	notes	spell
directory	notice	statement
edict	novel	story
editorial	obituary	summary
epitaph	pamphlet	syllabus
essay	paraphrase	synopsis
eulogy	parody	testimonial
feature article	pastiche	travel log
forecast	petition	weather forecast
form	placard	

Appendix B: Speaking and Listening

Appendix B1: Appointment Book

CLOCK BUDDIES



Appointment Book: These organizers allow students to quickly identify partners with whom to speak. Students can meet with these partners at the request of the teacher.

Appendix B2: Speaking & Listening Checklist

Name: _____ Date: _____

- I invite others to participate in the discussion.
- I ask questions when I don't understand.
- I look at the people I am talking to and those who are talking to me.
- I take turns during a conversation.
- I explain things a different way if people don't understand.
- I can summarize what others have said.
- I respect other people's ideas and opinions even if they are different from my own.
-
-
-

Appendix B3: Speaking & Listening Rating Scale

Rating Scale					
Student: _____ Peer: _____ Teacher: _____					
	Not there yet	Getting started	Almost there	Got it!	Excelled
Takes turns	_____1	_____2	_____3	_____4	_____5
Invites others to participate	_____1	_____2	_____3	_____4	_____5
Clearly states ideas	_____1	_____2	_____3	_____4	_____5
Asks for clarification	_____1	_____2	_____3	_____4	_____5

Appendix B4: Self-Assessment in Group Work

Listened to group members	1	2	3	4	5
Shared my own ideas without dominating	1	2	3	4	5
Completed an equal share of the work	1	2	3	4	5
Encouraged others and provided positive feedback	1	2	3	4	5
1= Rarely/Never	3=Sometimes			5= Often/Always	

Appendix B6: Sample Rating Scale

Rating Scale				
Student:	Peer:		Teacher:	
	low			high
Takes turns	1	2	3	4
Invites others to participate	1	2	3	4
Clearly states ideas	1	2	3	4
Asks for clarification	1	2	3	4

Rating Scale				
Student:	Peer:		Teacher:	
	low			high
Takes turns	1	2	3	4
Invites others to participate	1	2	3	4
Clearly states ideas	1	2	3	4
Asks for clarification	1	2	3	4

Rating Scale				
Student:	Peer:		Teacher:	
	low			high
Takes turns	1	2	3	4
Invites others to participate	1	2	3	4
Clearly states ideas	1	2	3	4
Asks for clarification	1	2	3	4

Appendix B7: What and When Record

Name: _____ Date: _____

	Takes turns	Invites others to participate	Clearly states ideas	Asks for clarification	
Class discussion (class expectations: 09/15)					
Class discussion (character: 10/22)					
Planning (media project: 11/09)					

	Takes turns	Invites others to participate	Clearly states ideas	Asks for clarification	
Class discussion (class expectations: 09/15)					
Class discussion (character: 10/22)					
Planning (media project: 11/09)					

Appendix B8: Teacher Observation Record

Student Name and Date	Notes and Observations (what the student can do)	Future Instructional Focus (one–two areas)
Name: Date:		

Appendix C: Reading and Viewing

Appendix C1: Strategy Bookmarks

Remember to	Remember to
<p>make connections</p> <p>Think, "What does the text remind you of?" T-S (text to self) T-T (text to text) T-W (text to world)</p> 	<p>predict</p> <p>Ask, "What will the text be about?"</p> 
<p>visualize</p> <p>Create pictures and images in your mind.</p> 	<p>confirm</p> <p>Ask, "Does this match my predictions?"</p> 
<p>infer</p> <p>Look for hints the author has left about the text.</p> 	<p>monitor</p> <p>Think, "How is my reading? Is the text too difficult?"</p> 
<p>question</p> <p>Ask questions about the text.</p> 	<p>self-correct</p> <p>Use a fix-up strategy when you get stuck (reread, read on, ask for help, use context clues).</p> 
<p>determine importance</p> <p>Think of your purpose for reading. "What are you trying to find out?" Read for key information.</p> 	<p>word solve</p> <p>Use a variety of strategies to figure out unfamiliar words (look for smaller words in the word, common rimes consider word meanings).</p> 
<p>analyse</p> <p>Look closely at the text. "How is it written? What is it about?"</p> 	<p>sample/gather</p> <p>Pay attention to parts of the text that are helpful.</p> 
<p>synthesize</p> <p>Build new ideas. Think of what you already knew and how that knowledge fits with what you have just read.</p> 	<p>maintain fluency</p> <p>Read smoothly with expression. Remember to follow the punctuation cues.</p> 

Flagging

An example of explicit instruction in reading comprehension strategies is an activity called "flagging." With flagging, you do the following:

1. Prepare the bookmark (see Appendix B1) with two or three colour coded flags for each strategy.
2. Choose a piece to read aloud and prepare a copy large enough for everyone to see (e.g., from the overhead, poster, or LCD).
3. As you read the passage aloud, you think aloud using various strategies.
4. Each time a strategy is used, place its flag on the appropriate part of the passage.
5. When the reading has been completed, the flags are there as a reminder, as prompts for discussion, and as evidence of engagement.

After the process has been modeled by the teacher, students can be given their own bookmarks with flags and encouraged to flag text as they read it. Another variation would be to place the flags on the text ahead of time. As students read the text, the flags alert them to the fact that they should/could be making an inference, a connection, etc.

Appendix C1: Strategy Bookmarks
 Appendix C2: Reading Conference Record
 Appendix C3: Sample Schedules for Reading
 Workshop (A and B)
 Appendix C4: Reading Inventory

Appendix C2: Reading Conference Record

Name	Date	Level of Proficiency					Notes
		Excellent	Strong	Adequate	Limited	Very Limited	
Jane Doe	Sept. 10, 2010			✓			
John Smith	Sept. 12, 2010		✓				

Appendix C3: Sample Schedules for Reading Workshops

Sample Schedule for Reading Workshop A				
60-minute English language arts periods (offered once daily): <ul style="list-style-type: none"> • Reading Workshop for 2 of 5 days • Writing Workshop for 3 of 5 days • 20–30 minutes of student-directed reading outside of class (Monday to Thursday) 				
Monday	Tuesday	Wednesday	Thursday	Friday
60 minutes Writing Workshop	60 minutes Writing Workshop	60 minutes Writing Workshop	60 minutes Reading Workshop <ul style="list-style-type: none"> • student-directed reading • book talks or literature circles 	60 minutes Reading Workshop <ul style="list-style-type: none"> • read-aloud • mini-lesson • student-directed reading

Sample Schedule for Reading Workshop B				
40-minute English language arts periods (offered twice daily): <ul style="list-style-type: none"> • alternate periods of Reading and Writing Workshops • 20–30 minutes of student-directed reading outside of class (Monday to Thursday) 				
Monday	Tuesday	Wednesday	Thursday	Friday
10 minutes <ul style="list-style-type: none"> • mini-lesson 2 minutes <ul style="list-style-type: none"> • status of the class 23 minutes <ul style="list-style-type: none"> • reading or writing 5 minutes <ul style="list-style-type: none"> • sharing 	10 minutes <ul style="list-style-type: none"> • mini-lesson 2 minutes <ul style="list-style-type: none"> • status of the class 23 minutes <ul style="list-style-type: none"> • reading or writing 5 minutes <ul style="list-style-type: none"> • sharing 	10 minutes <ul style="list-style-type: none"> • mini-lesson 2 minutes <ul style="list-style-type: none"> • status of the class 23 minutes <ul style="list-style-type: none"> • reading or writing 5 minutes <ul style="list-style-type: none"> • sharing 	10 minutes <ul style="list-style-type: none"> • mini-lesson 2 minutes <ul style="list-style-type: none"> • status of the class 23 minutes <ul style="list-style-type: none"> • reading or writing 5 minutes <ul style="list-style-type: none"> • sharing 	10 minutes <ul style="list-style-type: none"> • mini-lesson 2 minutes <ul style="list-style-type: none"> • status of the class 23 minutes <ul style="list-style-type: none"> • reading or writing 5 minutes <ul style="list-style-type: none"> • sharing

Appendix C4: Reading Inventory

Name: _____ Term: _____			
This term I am going to read for _____ minutes each week.			
Date	Title	Author	Type/Genre
Comments			
Comments			
Comments			
Comments			
Comments			
Comments A: adventure HF: historical fiction NF: nonfiction RF: realistic fiction E: electronic text M: mystery NP: newspaper S: script F: fantasy Mg: magazine Poetry: poetry			

Appendix C5: Graphic Organizers for Reading & Viewing

Predict, Support, Reflect

Compare-and-Contrast Chart

Concept Web

Predict What will the text be about?	Support Give evidence from the text or personal experience.	Reflect How does the text compare to your predictions

Predict, Support, and Reflect

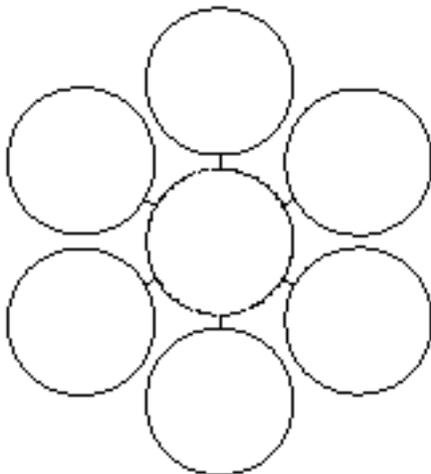
This chart encourages students to make predictions prior to and during the reading, to provide evidence or support for their predictions (from the text or personal experience), and to reflect on their predictions throughout the reading in order to confirm or revise earlier thoughts.

How are _____ and _____ alike?

Compare and Contrast Chart

A compare-and-contrast chart allows students to consider the similarities and differences of two characters, places, ideas, events, concepts, etc. In the chart's top box, students record the similarities. In the two lower boxes on the chart, students record the characteristics that are different.

How are _____ and _____ different?



Concept Web

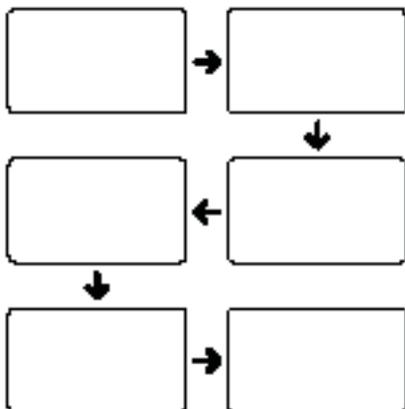
A concept web can be used to show the main idea and supporting details about a topic, concept being studied, book, character, etc. In the centre circle, students should write the main idea. Then, in the surrounding circles, students can record supporting ideas.

Appendix C5 continued

Flow Chart

FQR Chart

Ideas/Details Chart



Flow Chart

A flow chart allows students to put things in an order. It can be used to show steps in a process or the chronological order of events. Students record the first step/event in the first block and then record subsequent steps/events in the remaining blocks. Remind students to follow the arrows correctly.

F Facts	Q Questions	R Response

FQR Chart

An FQR chart, developed by Stephanie Harvey and Anne Goudvis in *Strategies That Work* is a three-column chart that allows students to record and differentiate among the kinds of thinking that occur while reading. As students read they can record on Post-it notes important ideas and thoughts that occur to them. After reading, students can categorize these thoughts. In the first column, students put anything that is fact. The second column is for questions. The third column is for responses or reactions and opinions.

Important Ideas

Details

Important Ideas

Details

Ideas/Details Chart

This chart supports students as they attempt to identify supporting details for significant or important ideas. First, students record the main idea in the large box. In the smaller boxes to the right, students record supporting details.

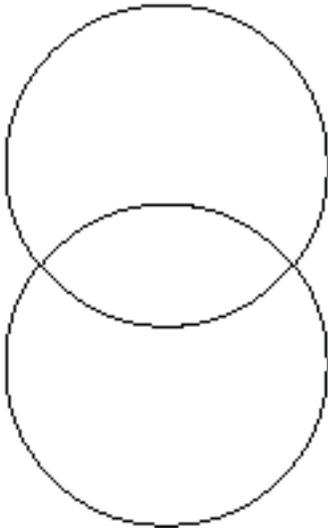
Appendix C5 continued

What I Read/What I Think

Venn Diagram

Note Making

What I Read	What I Think



Important Ideas	Big Ideas	Questions

What I Read/What I Think

This chart is designed to support students in reading between the lines, making inferences, and supporting conclusions with evidence from the text. In the What I Read column, students record the information that is provided by the author. In the What I Think column, students record their inferences or understandings based on the information given.

Venn Diagram

A Venn diagram allows students to compare two people, objects, ideas and so on, by showing the characteristics they have in common and those that are unique. Students label each circle with one person/object/idea. In the overlapping part in the centre, students write all of the things that are common to both. In the outer portion of each circle they record the ideas that are exclusive to that topic.

Note Making

This note making chart allows students to record key information as they read or view a text. Step one is to record the important ideas. Step two is to identify the big ideas by grouping or categorizing this information according to topic or subheading. Step three is to identify questions that remain unanswered.

Appendix C5 continued

Question Quadrants

Four Corners

Project Criteria

Question	Possible Answers
Source(s)	Findings

Question Quadrants

This organizer encourages students to generate questions about what they have read and consider possible answers and sources of information. Then they are asked to record their findings.

1		2
	Topic/Concept	
3		4

Four Corners

Four corners is an organizer that encourages students to make connections between ideas or concepts. In the outer four corners, students record four ideas or concepts from a unit of study or a story. In the squares that connect two corners they record the relationship between the ideas.

Project: _____ Name: _____ Date: _____

Brainstorming "What does success look like?"			
Criteria	Details	Value	Specific Comments
	⋮		
	⋮		
	⋮		
	⋮		

Project Criteria

It is important that students have clearly defined expectations for projects. One of the best ways to ensure that students understand expectations is to generate a list of expectations, identify the criteria, or build a rubric for the project with them.

Appendix C6: Sample Observational Checklist for Reading

Name: _____ Date: _____

Strategies and Behaviours	Often	Sometimes	Rarely	Comments
Participates in book discussions				
Reads independently				
Selects books that are at an appropriate reading level				
Reads a variety of genres and forms				
Uses text features (e.g., table of contents, glossary, index, headings, bold print) to overview books, locate information, and better understand the text				
Combines information from a variety of sources (e.g., pictures, charts, graphs, illustrations, charts, tables, maps)				
Recognizes that authors use different organizational patterns to present information				
Summarizes and retells information clearly and accurately				
Uses prior knowledge to construct meaning				
Poses questions to clarify meaning and find information				
Monitors reading and knows when meaning breaks down				
Effectively uses a variety of “fix-up” strategies to self-correct				
Uses a variety of strategies to figure out unfamiliar words				

Appendix D: Writing and Representing

Appendix D1: The 11 Key Elements of Effective Adolescent Writing Instruction

A report entitled, “Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools” (2007), commissioned by the Carnegie Corporation of New York, summarizes the results of a large-scale meta-analysis of research into the effects of specific types of writing instruction on adolescents’ writing proficiency. The following excerpt describes the 11 key elements of effective adolescent writing instruction.

1. Writing Strategies

Teaching adolescents strategies for planning, revising, and editing their compositions has shown a dramatic effect on the quality of students’ writing. Strategy instruction involves explicitly and systematically teaching steps necessary for planning, revising, and/or editing text. The ultimate goal is to teach students to use these strategies independently.

2. Summarization

Writing instruction often involves explicitly and systematically teaching students how to summarize texts. The summarization approaches studied ranged from explicitly teaching summarization strategies to enhancing summarization by progressively “fading” models of a good summary. Overall, teaching adolescents to summarize text had a consistent, strong, positive effect on their ability to write good summaries.

3. Collaborative Writing

Collaborative writing involves developing instructional arrangements whereby adolescents work together to plan, draft, revise, and edit their compositions. It shows a strong impact on improving the quality of students’ writing.

4. Word Processing

The use of word-processing equipment can be particularly helpful for low-achieving writers. In this type of instruction, students might work collaboratively on writing assignments using personal laptop computers, or they might learn to word-process a composition under teacher guidance.

5. Specific Product Goals

Setting product goals involves assigning students specific, reachable goals for the writing they are to complete. It includes identifying the purpose of the assignment (e.g., to persuade) as well as characteristics of the final product.

6. Sentence Combining

Teaching adolescents how to write increasingly complex sentences in this way enhances the quality of their writing. Studies establishing the effectiveness of sentence combining primarily compared it with more traditional grammar instruction.

7. Pre-writing

Pre-writing engages students in activities designed to help them generate or organize ideas for their composition. Engaging adolescents in such activities before they write a first draft improves the quality of their writing. Prewriting activities include gathering possible information for a paper through reading or developing a visual representation of their ideas before sitting down to write.

8. Inquiry Activities

Involving adolescents in writing activities designed to sharpen their inquiry skills improves the quality of their writing. Effective inquiry activities in writing are characterized by a clearly specified goal (e.g., describe the actions of people), analysis of concrete and immediate data (observe one or more peers during specific activities), use of specific strategies to conduct the analysis (retrospectively ask the person being observed the reason for a particular action), and applying what was learned (assign the writing of a story incorporating insights from the inquiry process).

9. Process Writing Approach

The process writing approach involves a number of interwoven activities, including creating extended opportunities for writing; emphasizing writing for real audiences; encouraging cycles of planning, translating, and reviewing; stressing personal responsibility and ownership of writing projects; facilitating high levels of student interactions; developing supportive writing environments; encouraging self-reflection and evaluation; and offering personalized individual assistance, brief instructional lessons to meet students' individual needs, and, in some instances, more extended and systematic instruction.

10. Study of Models

The study of models provides adolescents with good models for each type of writing that is the focus of instruction. Students are encouraged to analyze these examples and to emulate the critical elements, patterns, and forms embodied in the models in their own writing.

11. Writing for Content Area Learning

Writing has been shown to be an effective tool for enhancing students' learning of content material.

Appendix D2: Sample Questions for Revising in Writing

Name: _____

Revising is about making changes to improve the substance of what you have written to make it clearer or more focused. The following questions point out qualities that you should look for in a first draft. When you are ready to revise your writing, read your draft with these questions in mind. Then make any changes that will improve your draft.

Questions about Titles

Does my title catch a reader's interest?

Does my title focus on the main idea of my writing?

Does my title give away too much information?

Questions about Organization

Does my piece have a definite beginning, middle, and end?

Can a reader easily follow my piece from beginning to end?

Questions about Enough Information

Have I told what, where, when, why, how, and with whom this is happening?

Have I given enough details to help explain my point?

Have I clearly explained what I mean? Is there any part that might be confusing for a reader?

Have I described the situation and people well enough so a reader can see them clearly?

Have I used examples and details that show what I mean instead of just telling?

What is the most interesting or important part of the piece? Have I given enough detail in this part to make it really stand out?

Questions about Too Much Information

Are there any parts that aren't directly about my topic or story? Can I cross them out?

Are there any parts that are not needed, and if I leave them out of the writing is it still clear?

Questions about Endings

Does my ending go on and on? Could I have ended earlier?

What do I want a reader to feel and know at the end? Does my ending do this?

In non-fiction, does my ending summarize or restate the main idea in an interesting way?

Questions about Draft Copy

Is my draft legible to a reader?

Do I know my goals for writing before I ask for feedback from someone else?

Have I prepared questions in advance that I want answered about my draft?

Am I willing to be open-minded about feedback I receive?

Am I comfortable clarifying advice that is offered to me and resisting suggestions that I don't feel are helpful?

Am I committed to making my writing the best that it can be?

Appendix E: ELA Rubrics

The rubrics in this appendix provide criteria by which teachers and students can assess achievement. Some rubrics use all six levels of achievement described below; others use three and four levels. Regardless of the number of levels, it is essential that teachers and students clearly identify the expectations for meeting outcomes prior to engaging in an assigned task.

The following table describes, in general terms, what students may be doing in each level of achievement. The individual rubrics (organized by strand, beginning on page 230) specify the criteria associated with levels of achievement **within** the strand. A provincial curriculum working group, in consultation with District personnel and the Department of Education Research and Evaluation Division, developed the rubrics for use in Intermediate English language arts classrooms.

Description of Levels of Achievement			
Meeting Outcomes	Mastery	<i>I can model for others.</i>	These students can show others how to do something, or their products and demonstrations can be used as examples of mastery.
	Skilled	<i>I can do it by myself in new situations.</i>	If the prompt or focus changes, skilled students can use known processes to complete the task.
	Competent	<i>I can do it by myself in familiar situations.</i>	Students can repeat a performance or recreate a known task competently using known processes. Don't assume that because a student can create one kind of product or demonstrate a behaviour that they are able to transfer these skills into unfamiliar or new situations.
	Satisfactory	<i>I can do it.</i>	These students are using basic structures and processes to complete a task or create a product. They are meeting outcomes but may struggle to repeat a performance independently. Teachers will need to provide guidance and reminders about structures and processes in order for students to become competent.
Not Yet Meeting Outcomes	Developing	<i>I think I know what to do but I need help.</i>	The outcomes are within reach of these students but they are experiencing multiple challenges in the traits of the targeted strands. Teachers will need to focus their feedback on specific needs and manageable traits in order to help the student meet the outcomes satisfactorily.
	Beginning	<i>I'm unsure about what to do.</i>	These students will need multiple experiences with model texts that present basic structures and processes. Examples need to be concrete, purposeful and relevant; specific examples provide building blocks to assist students in beginning to develop effective language and communication behaviours.

Appendix E1: Writing

This writing rubric is intended to be used in daily practice by teachers and students. It provides a standard by which students and teachers can co-create task-specific rubrics as they engage in multiple writing activities throughout the year. Sample task-specific rubrics are provided in Appendix F.

Meeting outcomes

	Mastery <i>I can model for others</i>	Skilled <i>I can do it by myself in new situations.</i>	Competent <i>I can do it by myself in familiar situations.</i>
	My writing is insightful and imaginative.	My writing is thoughtful and creative.	My writing is predictable and expected.
Ideas	My ideas are interesting, unique and original.	My ideas are clear, interesting and relevant.	My ideas are clear and relevant.
Organization	My ideas are uniquely structured and support my purpose and message.	My ideas are well structured and connected.	My ideas are structured and give the reader direction.
Sentence Structure	My sentences are smooth and natural. I use different sentence structures to create variety and interest.	My sentences flow and are easy to read. I write sentences in different ways.	My sentences make sense and sometimes vary in length and type.
Vocabulary	My words are memorable, powerful, and precise and enhance my message. I use figurative language* to enhance my purpose and message.	My words are clear, specific and contribute to my message. I use figurative language to create interest in my writing.	My words are general and contribute to my message. I use figurative language in predictable ways.
Voice	My voice is unique and affects the reader.	My voice is distinct and engages the reader.	My voice is present and clarifies my purpose.
Conventions	My writing has a wide range of conventions to create stylistic effect/meaning.	My writing has a range of conventions to contribute to stylistic effect/meaning.	My writing has standard conventions to support ideas.

<i>Not yet meeting outcomes</i>			
	Satisfactory <i>I can do it.</i>	Developing <i>I think I know what to do but I need help.</i>	Beginning <i>I'm unsure about what to do.</i>
	My writing is literal but developing.	My writing is underdeveloped and vague.	My writing is confusing and incomplete.
Ideas	My ideas follow a structure but only some ideas are connected to each other.	My ideas aren't clear.	My ideas aren't complete or clear.
Organization	My ideas are general without developed details.	My ideas aren't connected so the reader gets lost sometimes.	My ideas aren't connected to each other.
Sentence Structure	My sentences make sense and are similar in length and type.	My sentences are awkward and choppy. The reader can't follow what I'm trying to say.	My sentences don't make sense. The reader can't understand my ideas.
Vocabulary	My words are general and repetitive but identify my message. I use figurative language without purpose.	My words don't express my message well. They are ordinary. I don't use figurative language.	My words are random and don't develop a message.
Voice	My voice is present and helps my purpose.	My voice doesn't stand out.	My voice is not recognizable.
Conventions	My writing has standard conventions but my meaning may be questionable.	My writing doesn't have standard conventions and my meaning is hard to figure out.	My writing doesn't have standard conventions and my reader is lost.

The following annotations for the traits of writing are intended to guide teachers and students during conferences and mini-lessons about processes of writing and writing products. When students write they will choose from a wide range of forms to achieve different purposes for different audiences. The criteria for effective writing are included on page 193 of this curriculum guide.

Appendix E1.1: Writing Rubric Annotations

In their writing conferences with students, teachers should refer to conference prompts on page 167 of this curriculum guide. Students who are not yet meeting outcomes may not be able to engage in conferences to the extent that these prompts require. Teachers will need to focus their feedback on specific, attainable traits with students who are still beginning or developing as writers. Pages 116-117 provide further information on the focuses of the strand.

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Ideas	<p>Students who are successful writers are able to identify a topic or know how to develop and connect their ideas. Their</p> <ul style="list-style-type: none"> • message is clear • ideas are on topic and relevant • show imagination and ownership of ideas 	<p>Students who struggle with writing may not be able to identify a topic or know how to develop and connect their ideas. Their</p> <ul style="list-style-type: none"> • message is not clear • ideas are not relevant to topic • lack of effective structure makes ideas confusing
Organization	<p>Students who are able to organize their thoughts use</p> <ul style="list-style-type: none"> • effective organization to help communicate message • a structure that creates a unified written product, such as an effective introduction and conclusion • coherent connections between sentences and phrases 	<p>Students who are struggling with organization in their writing may</p> <ul style="list-style-type: none"> • not effectively organize ideas to help communicate the message • use a structure but it doesn't help create a unified written product • use sentences that do not follow a logical sequence and aren't connected
Sentence Structure	<p>When students are meeting writing outcomes, their</p> <ul style="list-style-type: none"> • sentences make sense overall • sentences are varied in structure and flow 	<p>When students are having difficulty with writing their</p> <ul style="list-style-type: none"> • sentences may be simply constructed and their structure is repetitive • sentences may be incomplete or not punctuated properly

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Vocabulary	<p>Able writers choose words that</p> <ul style="list-style-type: none"> are specific and intentionally creates images for the reader(s) are effective and meaningful because they support purpose and are relevant to topic 	<p>Struggling writers choose words that</p> <ul style="list-style-type: none"> are general may not support purpose may not be effectively used (i.e., students may choose words that they don't understand or sound very unnatural or irrelevant)
Voice	<p>The voice of a successful writer</p> <ul style="list-style-type: none"> appears as an identity that comes through the writing is present and engaging whether it is the author's, character's or speaker's voice where appropriate, evokes emotion and a connection to the reader or topic is evident 	<p>Students who struggle with voice in writing show</p> <ul style="list-style-type: none"> little evidence of identity no emotion or connection to the reader or topic
Conventions	<p>Students who are meeting outcomes may</p> <ul style="list-style-type: none"> produce writing that is not completely free of errors make errors in more complex or unusual language constructions 	<p>Students who are not yet meeting outcomes have</p> <ul style="list-style-type: none"> writing errors that create a negative impact on expression and the development of ideas errors in simple sentence and word constructions

Appendix E1.2: Writing Exemplars

The following writing exemplars are in response to two Grade 9 persuasive writing prompts:

1. Due to recent crime levels, the provincial government will be introducing an 8:00 curfew this summer for all teenagers under the age of 16. Do you agree with this decision?
2. Think about the negativity, violence, and stereotypes in traditional fairy tales. Do you think we should still be reading fairy tales to young children? Explain your position.

These writing exemplars are intended to provide teachers and students with guidance in using rubrics to inform teaching and learning. In general, when directly teaching or modeling the use of rubrics or during the co-creation of rubrics, it is helpful to use model texts (writing, static visuals, auditory, video, etc.) to show students what different products can look like.

A provincial review committee assessed the responses according to the criteria for each level of achievement for writing. There are exemplars for each level of achievement:

Achievement Level	Exemplars	Page
Mastery	Fairy tale prompt	236
	Fairy tale prompt	237
Skilled	Curfew prompt	238
	Curfew prompt	239
Competent	Fairy tale prompt	240
	Curfew prompt	241
Satisfactory	Curfew prompt	242
	Curfew prompt	243
	Curfew prompt	244
	Curfew prompt	245
Developing	Fairy tale prompt	246
	Fairy tale prompt	247
Beginning	Curfew prompt	248

Master

Through the years, fairy tales have been twisted, changed and manipulated. By not reading these stories to younger children, a lot of problems may occur with their upbringing (i.e. ethics, morality, etc.) Stories have already been transformed into understated versions of the original tales. We should still be reading these stories to children because although they may be perceived as pessimistic and politically inaccurate, within these stories lie truth; morally and subsequently when referring metaphorically to an adult world.

By hiding these fairy tales children may become increasingly alienated as they enter adulthood. They may feel an increasing sense of darkness and betrayal for they were not acquainted with these moral dilemmas through children's literature. Although these tales are grim and rather sadistic, children need to slowly develop a sense of moral self without a rude awakening in the future.

Aside from the fact that children needn't be corrupted in an extreme way later on in life, children do not see fairy tales in the way adults do. They do not, for an instance, see that "Little red riding hood" is referring to the fact that if you come across a strange man, there is a chance you may get raped. Yet children (who are very innocent beings by nature) read this as to "make sure you ate never alone and always listen to your advice". Children, although they may pick up on the politically inaccurate details, view fairy tales as fantastical journeys tread only by the main character rather than personalizing the text and emotionally disturbing references.

Imagination is waning amongst children today and if we do not preserve our history's fine literature through reading aloud and discussion then the future of children will grow up to be narrow-minded realists. A large part of the idealism held by children into adulthood is due to imagination, innocence, and the capacity to regard society in numerous ways. The mystical creatures of the present will be lost and hidden underneath hardback books and shiny paper with large print and smiling, bloated faces. This also sends out the wrong message; that the world is fraught with only caring and compassionate people who share the same like-minded morality and ethics.

Fairy tales, although violent, sadistic, and traditionally stereo-typical have moral accuracy as well as a direct reference to what the world is truly like. Within these tales, lie a dying intellect and magic which, (if removed from storytelling) create a perturbed sense of false reality for children which will indefinitely ruin the child therefore still reading fairy tales will only help the children of today and our future.

This exemplar meets the Mastery criteria in all traits. Although the writer has misused some vocabulary (intended meaning doesn't match actual meaning) and the writing has some spelling or grammatical errors, the overall meaning is clear, relevant and imaginative. The teacher may choose to use this exemplar as a model in demonstrations for others.

Master

Fairy tales and young fantasies have been being told for as long as man has existed. The fact that people might think these fairytales should not be told to children is ridiculous. As children everyone of us enjoyed these stories and not once did we think of them in bad terms. The messages that fairytales send such as Red riding hood and the boy who cryed wolf are extremely important to teach children. The negativity, violence, and fights in fairy tales or for any story format matter is what makes it a story children aren't offended by this so why should we?

Taking away the stories that we grew up with from today's children is a cruel thought. Parents loved telling the stories, children loved hearing them, and they were always good memories. Not once did parents or children have a bad family moment from sitting down and telling a classic fantasy about witches or things. So taking away the fairy tales wouldn't only be bad for the children the family wouldn't have the good memories that we do.

There is always a message from fairy tales a lesson that's important for kids and taking away fairy tales means kids might not learn the messages. In the story "the boy who cried wolf" the message is that you shouldn't call for help unless it's necessary, this story became famous solely for that message. Children wouldn't grow up the same without hearing and learning from fairy tales.

Everyone has some kind of memory of fairy tales. None of the memories have anything to do with negativity, violence, or stereotypes. It is taking away the fantasy that might actually cause children to grow up more violent without learning from the stories. Personally I loved the stories and so did everyone else, so why get rid of them?

This exemplar meets the Mastery criteria in all traits. Although the vocabulary could be more precise and powerful, the use of figurative language contributes to purpose. The writing has some spelling or grammatical errors, but they do not impact the overall meaning of the writing.

Skilled

Due to recent crime levels, the provincial government will be introducing an 8:00pm curfew this summer for all teenagers under the age of 16. I disagree with this decision because this law bans teenagers from decision night time activities and suggests that teenagers are the one to blame for criminal levels. Why should us teens have to suffer?

There are many activities that are better to do at night, but due to this law teenagers wouldn't be allowed to enjoy them. Watching a movie at the theater, bowling, jogging, and playing spot light at the park are some of the activities best played during darker, less warmer climates. By having a legal curfew, your arresting our fun

Due to an increase of criminal activities the government decides to punish us teenagers: doesn't that seem unfair? Adults are to be blamed as equally as teenagers. I know its harder to give busy adults curfews, but we all need a little extra time to our days.

If the provincial government insures a curfew at 8:00pm for teens under the age of 16, there'll still be crime occurring. There is no point in ruining our fun and being unfair about it. We are not all to blame, so don't punish us all: the good and bad.

This exemplar meets the Skilled criteria in all traits except Vocabulary. The writer needs to work on selecting more specific words that contribute to message and support purpose to move from Competent to Skilled in achievement.

Skilled

Due to recent crime levels, the provincial government will be introducing an 8:00 p.m. curfew this summer for all teenagers under the age of sixteen. In my opinion the time, is way to early for teenagers under sixteen. I do not agree.

In the summer time, it is still daylight outside at 8:00. I don't see how it would be a problem for us to be outside this early especially if it is sunny. That is just taking away our freedom of the outdoors.

Also, many teenagers are involved with jobs or sports. Many of these activities may cause you to be out later than 8:00. With a job, you may get shifts later than 8:00. I have friends that work later than that even on school nights. Having such an early curfew could decrease the ability to do activities play sports or go to work. This would be unfair because teenagers need to be social and active. They also need to learn the responsibility of having a job and making money on their own.

The government should not be making a curfew for us at all. Our parents should be responsible enough to make us a curfew that is good for us. I understand that many teenagers don't always obey their curfew from their parents. They should be the ones who the government give early curfews to. Teenagers do tend to get themselves in trouble at night time as well. Those kind of people would make it necessary for the government to have a curfew, just not for everyone. Those who obey rules and don't cause trouble should be trusted outside later than eight. The teenagers who abuse that right should receive a curfew.

In conclusion, I disagree with the government's decision. As a stated there are many reasons for teenagers under 16 to have an 8:00 p.m. curfew. It would just be unfair. I would hope that the government would be understanding and only introduce this curfew to those who cannot obey the laws.

This exemplar meets the Skilled criteria in Ideas, Organization, Vocabulary and Conventions. The writer needs to increase the variety of sentence types he is using to move from Competent to Skilled. As well, while the voice is present, it is not as engaging and distinct as it needs to be for the Skilled level of achievement.

Competent

My position on traditional fairy tales is that we should keep them. There might be a lot of bad in fairy tales but that isn't actually a bad thing. Life isn't perfect lots of bad things happen and if your kid doesn't know that its going to be quite the shock when they get older. If you tell them that things are fine and dandy and they find out they aren't they are not going to trust you.

If you just read them new fairy tales where the prince comes and marries the peasant girl they're going to believe you. How many little girls ate going to wait for a prince? They believe that unless the guy is perfect in every way that has not a prince that they can't be with them.

Traditional fairy tales are a part of our history. If we lose them we lose a part of our childhood. I think we can make new fairy tales as long as we remember the old. We learnt from these tales there's no reason why the future children can't either. They might show violence but violence is a part of life, some things with negativity and stereotypes. I grew up with these fairy tales so I know things aren't good all over and because of that Ill know how to react to these things when I see them.

A child that has had things sugar coated their whole life will face culture shock and dissapointment when they face the world.

This exemplar meets the Competent criteria in all traits. The writer may choose to focus on two or three traits to improve his writing and move to Skilled in those he feels most confident about. The teacher may identify a specific trait to address in direct teaching, and modeling such as sentence variety, in order to move the student from Competent to Skilled.

Competent

Yes I agree with this decision mainly so the goverment can finally get some seace that when something is stolen a window is broken that it is like zero point zero zero zero five precent teenager and it's mainly them waste of money politicians they don't under stand teenagers aren't the problem and like most problems it starts with the goverment. ethier way I won't have a curfew because I will be sixteen before the summer and then I can watch the goverment get a shock when crimerates most likely go up because all the teens ate inside so there less chance of someone seeing the robber or to prevent the robber or what ever kind of criminal it is that your talking about. So once again say yes put the curfew on and the goverment better right us teenager and appolgey when they realized how stupid they can get.

This exemplar meets the Skilled criteria in Organization and Vocabulary. However, Ideas and Voice are at the Mastery level of achievement; the ideas are unique, original and interesting and the use of sarcasm makes the voice very effective and engaging for the reader. The writer needs to improve Sentence Structure and Conventions; most sentences use simple construction (Satisfactory) and meaning is negatively impacted in some instances by errors in spelling and grammar (Satisfactory). The teacher may choose to focus mini-lessons and modeling on one of these traits to help the student move from Satisfactory to Competent levels of achievement.

Satisfactory

Yes, I do agree with this decision. My reasons being; the chrime rate may go down because most small crimes I see are perputrated by people 13-15 years of age. My second reason being that it may be safer, This is because I hear of people getting jumped (beat up) at night, also I find that most people 13-16 carry a weapon of some sort (usually a knife). I personally do not feel safe in the city at night so im in at 7:30 almost everyday.

This exemplar meets the Satisfactory criteria in Ideas, Organization, Vocabulary and Voice. The writer may choose to focus on one or two traits to improve his writing and move to Competent in those he feels most confident about. The writer needs to improve Sentence Structure and Conventions. The sentences are awkward and the reader must reread often to discern the meaning (Developing) and meaning is negatively impacted by errors in spelling and grammar (Developing). The teacher may choose to focus mini-lessons and modeling on one of these traits to help the student move from Developing to Satisfactory levels of achievement.

Satisfactory

No, I do not agree with an 8:00 p.m. curfew for all teenagers under 16 because, teenagers under 16 generally aren't the ones breaking into places, and because teenagers this age like to be out with their friends for long periods of time.

Teens under the age of 16 are usually still living with their parents, and therefore have no need to steal things because they're not usually paying the bills, so why would they steal? It's just a stereotype that teens this age are bad, and it's going to far.

Personally, I love being out with my friends and usually we hang out in the night until around 11 and only start hanging out at 8, so going in for the night is ridiculous! Most teens my age are this way too so why not just have a curfew for the teens out doing things like stealing and breaking in.

This exemplar meets the Satisfactory criteria in Ideas, Sentence Structure, Vocabulary and Conventions. However, the writer is Competent in Organization and Voice; the ideas are generally structured and give the reader direction while the voice is recognizable and intentional. He should feel very confident in these traits. The teacher may choose to focus mini-lessons and modeling on one or two traits at the Satisfactory level of these traits to help the student move from Satisfactory to Competent levels of achievement. Connecting between ideas more clearly and working on expanding vocabulary could be addressed.

Satisfactory

No! It is beyond unfair to treat all teenagers as if they were the criminals!

Not only would the government be blaming teenagers for criminal acts that may not have done but your interfering with social lives. and showing a biased towards teenagers.

Parents would not allow children to go out at a certain hour if they didn't believe they could trust the child, or that the child isn't capable of handling themselves.

Therefore no, I do not agree with this decision.

This exemplar meets the Satisfactory criteria in Organization, Sentence Structure, Vocabulary and Voice. However, Conventions support the writer's ideas and meet the criteria for Competent. Because the Ideas trait is still at the Developing level, the teacher may choose to focus on this trait to help the student develop his ideas more fully and clearly; this would help him meet the outcomes for writing. Secondly, the teacher may also choose to focus mini-lessons and modeling on Conventions to reinforce the student's strengths in Conventions and build his confidence overall.

Satisfactory

I do not agree with this decision. I said I do NOT agree with this decision because not all teenagers and the age of 16 is the bad ones to make the crime level higher. Yes there is alot of teenagers under the age of 16 that cause alot of crimes in their community but just because some teenagers cause the crime level to increase doesn't mean the good teenagers have to get punished for it. This 8:00 p.m. curfew should only be aloud to be introduced to the actually teenagers that do the bad things and get introuble for it. There are several reasons why the good teenagers should not be punished for it as well and this is because, they won't get to do alot of things in their under 16 teenage life. Another one is that the good teenagers would be wondering why am I on a 8:00 p.m curfew for what other people did this wouldn't be fair for any of us. They would probably say this kind of punishment for teenagers that didn't increase the crime level would more than likely cause alot of arguments between other teenagers, parents, and even the provincial government that introduced the 8:00 p.m. curfew to all teenagers under 16.

This exemplar meets the Satisfactory criteria in all traits. The teacher may choose to focus mini-lessons and modeling on one or two traits at the Satisfactory level of these traits to help the student move from Satisfactory to Competent levels of achievement. Working on developing more specific details to support overall meaning may be an area the student could have success in. He may also benefit from seeing some models of sentence construction to improve variety and connections between ideas.

Developing

Yes, I think children should still watch or read fairy tales. I never read fairy tales or stories as kid, I would make up my own stories and the ones I was told were Japanese stories thousands of years old. I did read a few western stories and I was never affected by their violence or negativity so I don't see a problem with children reading them.

This exemplar fits the Developing criteria in all traits except Organization; some ideas are connected but there is little structure for the reader to follow. Because the Ideas trait is still at the Developing level, the teacher may choose to focus on this trait to help the student develop his ideas more fully. This may be accomplished through a writing conference in which the writer can orally expand on his ideas and transfer these to print. Once his confidence and improves in this trait, the teacher may then choose to focus mini-lessons and modeling on Vocabulary and Sentence Structure.

Developing

Yes, I think we should still read fairy tales to children because it gives them a bigger imagination. Even if they have violence in them it gives them a bigger understanding of the real world. Even though they are fairy tales its just a picture to them of what life can bring them.

You can't hold back your fears forever and to get them over with when your young or to not have them at all is always best.

Growing up with fears from your childhood is not hard to get over. So knowing about them and facing them while being young is always the best choice.

This exemplar fits the Developing criteria in all traits except Voice; the writer's voice is present but still relatively flat. Because this exemplar is quite short, the Voice is not really helping to support the writer's purpose yet. The teacher may choose to focus on Ideas to help the student develop the content more fully and build on the Voice trait. This may be accomplished through a writing conference in which the writer can orally expand on his ideas and transfer these to print. Once his confidence and improves in this trait, the teacher may then choose to focus mini-lessons and modeling on Vocabulary.

Beginning

Yes, I do agree with 8:00 pm curfew this summer for all teenagers under the age of 16. this should cut down on crime it should also help with school attendance also it should give teenagers more time to study and do their homework.

This exemplar fits the Beginning criteria in all traits except Organization; some ideas are connected to the opinion stated in the first sentence. The writer needs to see model texts close to his achievement level to give him realistic writing goals (i.e., use the rubric to assess Satisfactory exemplars). To scaffold the writer's move from Beginning to Satisfactory, the teacher may choose to ask him to use a graphic organizer to develop content and meaning (Ideas) before attempting more paragraph writing. Once his confidence improves in this trait, the teacher may then choose to focus mini-lessons and modeling on Vocabulary and Voice.

Appendix E2: Reading

This reading rubric is intended to be used in daily classroom practice by teachers and students. Reading activities could include, but are not limited to, a range of literature, print and digital information. The rubric provides a standard by which students and teachers can co-create task-specific rubrics as they engage in multiple representing activities throughout the year. Sample task-specific rubrics are provided in Appendix F.

Meeting outcomes

	Mastery <i>I can model for others.</i>	Skilled <i>I can do it by myself in new situations.</i>	Competent <i>I can do it by myself in familiar situations.</i>
Comprehension	I easily navigate the text to understand what I'm reading. I can use prior learning to know what a text is about.	I navigate the text and I can make specific links to ideas in it.	I find my way through the text and I have a general understanding about what I'm reading.
Analysis	I deconstruct a text to determine message and purpose. I show insight in my questions of the text.	I deconstruct a text to determine message and purpose. I show thought in my questions of the text.	I deconstruct a text to determine message and purpose. My questions are predictable.
Personal Response	I make sense of new information by making personal connections to the text and use these connections to defend my opinion.	I explain how the text impacts my thinking. I use mental images to help connect personally to the text.	I describe how a text impacts my thinking in specific ways. I can make personal connections with the text.
Critical Response	I infer the meaning of a text and question whether purpose is achieved. I can make suggestions to improve or extend meaning.	I summarize the meaning of a text and explain how purpose is achieved.	I describe a text's meaning and purpose.

<i>Not yet meeting outcomes</i>

	Satisfactory <i>I can do it.</i>	Developing <i>I think I know what to do but I need help.</i>	Beginning <i>I'm unsure about what to do.</i>
Comprehension	I find my way through the text but I may have trouble understanding what I'm reading.	I have trouble finding my way through the text and I have trouble understanding what I'm reading.	I can't find my way through a text. I'm lost and don't understand what I'm reading.
Analysis	I identify a message and purpose in a general way. My questions are vague	I identify a message of a text but I don't ask questions of a text to talk about its purpose.	I can't identify a message of a text.
Personal Response	I recognize that a text impacts my thinking in general ways. I can make personal connections with the text.	I identify the impact a text has on me but I can't make personal connections with the text.	I can't describe how a text impacts my thinking; I can't make personal connections with myself.
Critical Response	I identify how text features achieve purpose.	I recognize features of text but I'm not sure how they achieve purpose.	I can't identify features of text.

The following annotations for the traits of reading are intended to guide teachers and students during conferences and mini-lessons about listening processes and strategies as well as responses to texts. The criteria for an effective reader are included on page 189 of this curriculum guide.

Appendix E2.1: Reading Rubric Annotations

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Comprehension	<p>During reading students are able to</p> <ul style="list-style-type: none"> • determine the main idea and supporting details in texts • to ask questions and make predictions to help them understand what they are reading • make comments such as, <ul style="list-style-type: none"> ⇒ This is about ... ⇒ This part doesn't make sense ... ⇒ I wonder if this means ... 	<p>Students who are struggling to understand what they are reading may</p> <ul style="list-style-type: none"> • avoid reading • may be able to decode but can't retell or summarize the meaning of a text • copy directly from texts but not understand what they have read • misunderstand what they have read
Analysis	<p>Students are able to</p> <ul style="list-style-type: none"> • analyze what they read by examining the parts of a text and text features • discern implicit and explicit meaning • ask a variety of questions of a text (literal, inferential or evaluative) • make comments such as, <ul style="list-style-type: none"> ⇒ I notice the author used this technique/ word choice ... ⇒ This would have been better if ... ⇒ I think the author tried to tell me that ... 	<p>Students who are struggling to analyze texts may</p> <ul style="list-style-type: none"> • be able to summarize a literal meaning but can't extend this further • not able to interpret evidence from the author to create meaning (e.g., features of text, word choice or visuals)

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Personal Response	<p>Students should make comments that indicate they are making text-to-self, text-to-text, or text-to-world connections. These may include comments such as,</p> <ul style="list-style-type: none"> • This reminds me of ... • Based on what I am reading, ... • Now that I have read this, I am beginning to think differently about ... 	<p>Students who are struggling to make personal connections will say things like,</p> <ul style="list-style-type: none"> • I don't get it. • I can't relate to this. • This is stupid. <p>These students are frustrated and will need to see explicit models of personal responses and support in articulating their ideas.</p>
Critical Response	<p>Students are able to</p> <ul style="list-style-type: none"> • connect features of text to meaning and author's purpose • ask questions such as, <ul style="list-style-type: none"> ⇒ What am I reading? ⇒ How is the content being conveyed? ⇒ Is this information trustworthy? ⇒ What does the creator or author want to me know? Why? 	<p>Students may have a sense of what they're reading but they</p> <ul style="list-style-type: none"> • can't summarize or retell main ideas • don't use clarifying questions to work through their thinking • may rely on other students' responses to interpret meaning

See pages 121-124 for additional information about reading strategies and the focuses of reading; pages 137-140 provide further information on personal and critical responses to texts.

Appendix E3: Viewing

This viewing rubric is intended to be used in daily classroom practice by teachers and students. Viewing activities could include print, video and other media texts. The rubric provides a standard by which students and teachers can co-create task-specific rubrics as they engage in multiple representing activities throughout the year. Sample task-specific rubrics are provided in Appendix F.

Meeting outcomes

	Mastery <i>I can model for others.</i>	Skilled <i>I can do it by myself in new situations.</i>	Competent <i>I can do it by myself in familiar situations.</i>
Comprehension	I easily navigate the text to understand what I'm viewing. I can use prior learning to know what a text is about.	I navigate the text and I can make specific links to ideas in it.	I find my way through the text and I have a general understanding about what I'm viewing.
Analysis	I deconstruct a text to determine message and purpose. I show insight in my questions of the text.	I deconstruct a text to determine message and purpose. I show thought in my questions of the text.	I deconstruct a text to determine message and purpose. My questions are predictable.
Personal Connection	I make sense of new information by making personal connections to the text and use these connections to defend my opinion.	I explain how the text impacts my thinking. I use mental images to help connect personally to the text.	I describe how a text impacts my thinking in specific ways. I can make personal connections with the text.
Critical Response	I infer the meaning of a text and question whether purpose is achieved. I can make suggestions to improve or extend meaning.	I summarize the meaning of a text and explain how purpose is achieved.	I describe a text's meaning and purpose.
Mechanics	I describe a wide range of techniques used to create stylistic effect and communicate a message.	I describe a variety of techniques that support ideas and communicate a message.	I describe typical techniques that support ideas and communicate a message.

Appendix E3.1: Viewing Rubric Annotations

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Comprehension	<p>During viewing students are able to</p> <ul style="list-style-type: none"> determine the main idea and supporting details in the text determine the relationship between features of text to ask questions to help them understand what they are viewing make comments such as, <ul style="list-style-type: none"> ⇒ This is about ... ⇒ This slogan doesn't make sense ... ⇒ I wonder if ... means... 	<p>Students who are struggling to understand what they are viewing may</p> <ul style="list-style-type: none"> avoid responding may not be able to understand how the features of the text are connected Interpret the text incorrectly
Analysis	<p>Students are able to</p> <ul style="list-style-type: none"> analyze what they viewed by examining the features of text and how they are connected. discern implicit and explicit meaning ask a variety of questions of a text (literal, inferential or evaluative) make comments such as, <ul style="list-style-type: none"> ⇒ I notice the creator used this technique/word choice ... ⇒ This would have been better if ... ⇒ I think the creator tried to tell me that ... 	<p>Students who are struggling to analyze texts may</p> <ul style="list-style-type: none"> be able to summarize a literal meaning but can't extend this further not be able to interpret evidence from the creator to determine meaning (e.g., features of text, word choice or visuals).
Personal Connection	<p>Students should make comments that indicate they are making text-to-self, text-to-text, or text-to-world connections. These may include comments such as,</p> <ul style="list-style-type: none"> This reminds me of ... Based on what I am viewing, ... Now that I have seen this, I am beginning to think differently about ... 	<p>Students who are struggling to make personal connections will say things like,</p> <ul style="list-style-type: none"> I don't get it. I can't relate to this. This is stupid. <p>These students are frustrated and will need to see explicit models of personal responses and support in articulating their ideas.</p>

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Critical Response	<p>Students are able to</p> <ul style="list-style-type: none"> • connect features of text to meaning and author's purpose • ask questions such as, <ul style="list-style-type: none"> ⇒ What am I viewing? ⇒ How is the content being presented? ⇒ Is the information trustworthy? ⇒ What biases are evident? ⇒ What does the creator want me to know? Why? 	<p>Students may have a sense of what they're viewing but they</p> <ul style="list-style-type: none"> • can't describe the message • don't use clarifying questions to work through their thinking • may rely on other students' responses to interpret meaning
Mechanics	<p>Students are able to describe features of the text such as</p> <ul style="list-style-type: none"> • camera A\angles • font style • sound or music • colour(s) • scale and placement • body language 	<p>Students are not able to distinguish between features of text. These students will need to have more exposure to a variety of features of text.</p>

See pages 121-124 for additional information about strategies associated with viewing and the focuses of reading and viewing; pages 137-140 provide further information on personal and critical responses to texts.

Appendix E4: Listening

This listening rubric is intended to be used in daily classroom practice by teachers and students. Listening activities could include, but are not limited to, podcasts, radio commercials, radio plays, music, speech, multimedia (tv, videos, webcasts, etc.). The rubric provides a standard by which students and teachers can co-create task-specific rubrics as they engage in multiple representing activities throughout the year. Sample task-specific rubrics are provided in Appendix F.

<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
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	Master <i>I can model for others</i>	Skilled <i>I can do it by myself in new situations.</i>	Competent <i>I can do it by myself in familiar situations.</i>	Developing <i>I think I know what to do but I need help.</i>
Personal Response	I explain how what I hear impacts my thinking. I use mental images to help connect personally to what I hear.	I describe how what I hear impacts my thinking. I can make personal connections with what I hear.	I can make personal connections with what I hear.	I can't make personal connections with what I hear.
Critical Response	I summarize the message of what I hear and explain how purpose is achieved. I use questions to clarify and extend my thinking.	I describe the message and purpose of what I hear. I use questions to determine message and purpose.	I identify the message and purpose of what I hear. I use questions to get more information.	I can't identify the message or purpose of what I hear. I don't know what questions to ask.
Behaviour	I strategically choose and use behaviours to help me listen.	I use appropriate listening strategies.	I use appropriate listening strategies when prompted.	I don't use appropriate listening strategies.

The following annotations for the traits of listening are intended to guide teachers and students during conferences and mini-lessons about listening processes and strategies as well as responses to texts. The criteria for an effective listener are included on page 185 of this curriculum guide.

Appendix E4.1: Listening Rubric Annotations

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Personal Response	<p>Students should make comments that indicate they are making text-to-self, text-to-text, or text-to-world connections. These may include comments such as,</p> <ul style="list-style-type: none"> • This reminds me of ... • Based on what I am hearing, ... • Now that I have heard this, I am beginning to think differently about ... 	<p>Students who are struggling to make personal connections will say things like,</p> <ul style="list-style-type: none"> • I don't get it. • I can't relate to this. • This is stupid. <p>These students are frustrated and will need to see explicit models of personal responses and support in articulating their ideas.</p>
Critical Response	<p>Students are able to</p> <ul style="list-style-type: none"> • connect features of text to meaning and creator's purpose • ask questions such as, <ul style="list-style-type: none"> • What am I reading? • How is the content being conveyed? • Is this information trustworthy? • What does the creator or author want to me know? Why? 	<p>Students may have a sense of what they're hearing but they</p> <ul style="list-style-type: none"> • can't summarize or retell main ideas • don't use clarifying questions to work through their thinking • may rely on other students to interpret meaning.
Behaviour	<p>Effective listeners will</p> <ul style="list-style-type: none"> • make notes/sketches to help them remember what they heard, clarify their thinking or concentrate while listening • face the speaker • use appropriate facial expressions and body language (non-verbal communication) • tune out distractions to help them maintain concentration 	<p>Ineffective listeners</p> <ul style="list-style-type: none"> • may interrupt or disrupt during a listening activity • do not use strategies to help them concentrate • portray non-verbal behaviours that are not appropriate to the setting

See pages 112-113 for additional information about the focuses of listening and pages 137-140 for personal and critical responses to texts.

Appendix E5: Speaking

This speaking rubric is intended to be used in daily practice by teachers and students. Speaking activities may include, but are not limited to, informal, impromptu, conversations, prepared speech, debate, Readers Theatre, dramatic presentation, or rant. The rubric provides a standard by which students and teachers can co-create task-specific rubrics as they engage in multiple representing activities throughout the year. Sample task-specific rubrics are provided in Appendix F.

	<i>Meeting outcomes</i>		<i>Not yet meeting outcomes</i>
	Master <i>I can model for others.</i>	Satisfactory <i>I can do it with help.</i>	Beginning <i>I'm unsure about what to do</i>
	I communicate thoughtfully and creatively. I show insight when I speak.	I communicate in predictable ways and my message is clear.	I have trouble communicating my ideas.
Ideas	I connect with my audience through purposeful structure and appropriate content.	I connect with my audience through predictable structure and appropriate content.	I don't connect with my audience because my ideas aren't organized or appropriate.
Language	My words engage my audience and enhance my purpose. If I use unfamiliar words, I have made them my own.	My words are appropriate to my audience and purpose. I attempt to use unfamiliar words.	My words don't suit my audience or support my purpose.
Physical Delivery	I incorporate purposeful gestures and have a confident stance.	I incorporate predictable gestures and have an open stance.	I don't use appropriate body language.
Voice	I speak clearly with expression that engages my audience and enhances my purpose. My audience can easily hear me.	I speak clearly with expression. My audience can hear me.	I don't speak clearly. My audience has trouble hearing me.

The following annotations for the traits of speaking are intended to guide teachers and students during conferences and mini-lessons about viewing processes and strategies and responses to texts. The criteria for effective speaking are included on page 185 of this curriculum guide.

Appendix E5.1: Speaking Rubric Annotations

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Ideas	<p>Students are able to communicate</p> <ul style="list-style-type: none"> with coherence using a clear and logical arrangement of ideas with supporting details reliable and accurate information 	<p>Students who struggle to articulate their ideas will</p> <ul style="list-style-type: none"> use confusing arguments that are difficult to follow use ideas that are not connected or relevant to topic use unreliable or inaccurate information show disengagement with discussion or presentation
Language	<p>Students are able to</p> <ul style="list-style-type: none"> use words that create images for the audience demonstrate a wide vocabulary use words that illicit an intended response from the listener(s) uses words that show respect for the listener(s) 	<p>Students who struggle with language</p> <ul style="list-style-type: none"> do not understand how figurative language and imagery work have a limited vocabulary and use general words use words incorrectly and lack clarity use words that do not recognize the sensitivities of the listener(s)
Physical Delivery	<p>Depending on the setting, students are able to</p> <ul style="list-style-type: none"> portray confidence and appear natural when speaking use appropriate body language, eye contact and other non-verbal communication to keep the listener(s) attention props, technology, aids, tools, models, or objects to enhance speaking 	<p>Students may</p> <ul style="list-style-type: none"> appear stiff or fidgety and unnatural in their physical appearance appear to lack confidence not make eye contact with the listener(s) not use anything effectively to enhance their speaking such as props, technology, aids, tools, models or objects not match their body language to the subject being discussed
Voice	<p>Students are able to use appropriate vocal elements such as,</p> <ul style="list-style-type: none"> volume, pitch and intonation rate, pace, fluency and pauses (effective and ineffective) pronunciation, enunciation and emphasis tone (e.g., angry, sarcastic, enthusiastic, passionate or authoritative) <p>Students are able to speak confidently in a variety of settings.</p>	<p>Students who struggle with voice may be difficult to understand during speaking because they</p> <ul style="list-style-type: none"> speak too loudly or too softly speak too quickly or too slowly lack dynamic variation in their voice (emotion, emphasis, tone, intonation) <p>Students lack confidence which negatively affects their voice.</p>

See pages 112-113 for additional information about the focuses of speaking.

Appendix E6: Representing

This viewing rubric is intended to be used in daily classroom practice by teachers and students. Viewing activities could include print, video and other media texts. The rubric provides a standard by which students and teachers can co-create task-specific rubrics as they engage in multiple representing activities throughout the year. Sample task-specific rubrics are provided in Appendix F.

Meeting outcomes

	Mastery <i>I can teach someone else.</i>	Skilled <i>I can do it by myself in new situations.</i>	Competent <i>I can do it by myself.</i>
	My representation is insightful and imaginative.	My representation is thoughtful and creative.	My representation is predictable and expected.
Message	My representation communicates a message in an original way.	My representation communicates a message in an interesting way.	My representation communicates a message in a focused and clear way.
Audience & Purpose	My representation is powerful for my audience and my purpose.	My representation is appealing to my audience and achieves my purpose.	My representation is appropriate for my audience and connects to my purpose.
Process	My representation is well-crafted and fully developed.	My representation shows thoughtful planning and development.	My representation shows attention to planning and development.
Elements of Design	My elements of design choices are memorable, powerful and precise. They elevate my message.	My elements of design choices are engaging. They enhance my message.	My elements of design choices are focused and relate to my message.
Mechanics	My representation uses a wide range of techniques to create stylistic effect/meaning.	My representation uses varied techniques to contribute to stylistic effect/meaning.	My representation uses standard techniques to support ideas.

<i>Not yet meeting outcomes</i>			
	Satisfactory <i>I can do it with help.</i>	Developing <i>I think I know what to do but I need help.</i>	Beginning <i>I'm unsure about what to do.</i>
	My representation is literal but developing.	My representation is underdeveloped and vague.	My representation is confusing and incomplete.
Ideas	My representation communicates a message in a general way.	My representation doesn't communicate a message clearly.	My representation doesn't communicate a message.
Organization	My representation recognizes my audience and identifies my purpose.	My representation doesn't consider my audience; my purpose is not clear.	My representation doesn't recognize an audience; my purpose is not noticeable.
Sentence Structure	My representation shows simple planning.	My representation doesn't show planning.	I didn't make a plan for my representation.
Vocabulary	My elements of design choices are general but they identify my message.	My elements of design choices don't match my message.	My elements of design choices are random.
Conventions	My representation has standard techniques but my meaning or purpose may be questionable.	My representation doesn't have basic techniques and my meaning is hard to figure out.	My representation doesn't have basic techniques and my meaning is lost.

The following annotations for the traits of representing are intended to guide teachers and students during conferences and mini-lessons about processes of representing and representations. When students represent they will choose from a wide range of forms to achieve different purposes for different audiences. The criteria for effective representing are included on page 193 of this curriculum guide.

Appendix E6.1: Representing Rubric Annotations

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Message	<ul style="list-style-type: none"> The student's message is clear. 	<ul style="list-style-type: none"> The student's message is not clear. The student's ideas may not have been effectively organized to help communicate the message.
Audience & Purpose	<ul style="list-style-type: none"> Students create with an audience in mind. Purpose is clear and relevant to the intended audience and message. 	<ul style="list-style-type: none"> The student's product lacks a discernible audience and purpose or the purpose is not relevant. Purpose is not supported by effective use of mechanics.
Process	<p>Depending on the medium chosen, students will</p> <ul style="list-style-type: none"> gather needed materials create drafts as needed organize ideas before creating a final product use prior learning to direct the creation process 	<p>Students who struggle with planning may not</p> <ul style="list-style-type: none"> represent a final product that is actually ready for presentation revise their product or incorporate feedback before presenting it. They may include errors such as <ul style="list-style-type: none"> using speech balloons that are too small for writing ineffective use of space during a dramatic presentation basic audio miscues in a multimedia product

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
Elements of Design	<p>Students will choose a form to express their ideas that supports and connects to their purpose. The organization will enhance the unity and coherence of the representation, such as,</p> <ul style="list-style-type: none"> • order of events and blocking of characters in a drama • the beginning and ending of a video product or dance • the entry/exit and navigation in a multimedia presentation or digital design 	<p>Students may not be able to</p> <ul style="list-style-type: none"> • choose an effective form to express their ideas • support purpose with features and components of the chosen form • create unity in the product (i.e., the overall design is not unified) <p>Student's product will lack expected features and components of an assigned representing form, such as</p> <ul style="list-style-type: none"> • too much writing on a travel brochure • no clear entry/exit and navigation cues in a PhotoStory© • soundtrack selections do not match intended mood or message • using a sequence of directions out of order
Mechanics	<p>Students will use medium-specific mechanics to effectively support purpose and message, such as,</p> <ul style="list-style-type: none"> • font-style • digital links • camera angle 	<p>Students choices may appear to be random and do not support purpose and message. They may</p> <ul style="list-style-type: none"> • choose a colour based on preference, not on purpose • use a font-style that does not support mood or message (e.g., balloon letters on a visual that should convey fear) • choose an ineffective camera angle (e.g., close up instead of wide angle)

See page 130 for additional information about the processes of representing; pages 132-133 provide further information on the focuses of the strand.

Appendix F: Sample Task-Specific Rubrics

Appendix F1: Dramatic Presentation

This sample dramatic presentation rubric may be helpful when assessing students during activities, such as Readers Theatre or other dramatic readings (scripts, poems, radio play, etc.), role-play, improvisational drama, impromptu dramatic speaking, etc. Teachers are encouraged to co-create task-specific rubrics with students as they engage in various reading activities throughout the year.

	<i>Meeting outcomes</i>	<i>Not yet meeting outcomes</i>
	Skilled	Satisfactory
Voice	<ul style="list-style-type: none"> I speak loudly and clearly. I use volume, pitch and intonation to develop character and/or tell a story. I enunciate clearly. My tone of voice engages the audience and suits the tone or the purpose of the drama. 	<ul style="list-style-type: none"> My voice is clear but I need to develop dynamic variation in my speaking. I am reading but my voice doesn't aid in the development of the drama. I speak clearly but my enunciation is not consistent. My tone of voice doesn't suit the purpose or tone of the drama.
Physical Delivery	<ul style="list-style-type: none"> I use purposeful gestures and have a confident stance. If I use props, they enhance to meaning. 	<ul style="list-style-type: none"> I use predictable gestures and have an open stance. If I use props, they contribute to meaning.
Dramatic Awareness	<ul style="list-style-type: none"> My reading produces an intended effect on the audience. I have a strong stage presence and appear comfortable while performing. I stay in the character role for the whole duration of the reading. I pause effectively. I change my reading as the tone of the story changes. 	<ul style="list-style-type: none"> I am beginning to understand how my reading affects the audience. I appear comfortable on stage I can improve my character development. I try to take cues from the audience to enhance my performance.
		Beginning
		<ul style="list-style-type: none"> I do not speak loudly and clearly. I have trouble reading fluently. I mumble my words and people cannot understand what I'm saying. I speak in a monotone without dynamic expression.
		<ul style="list-style-type: none"> I don't use appropriate body language. If I use props, they don't serve a purpose
		<ul style="list-style-type: none"> I appear to think that if all I do is read then I have completed the project. I appear uncomfortable on stage. I appear afraid or unwilling to taking risks. I read quickly so that my turn will be over. I am not aware of the audience reaction while reading.

Appendix F2: Sample Oral Presentation Rubric

Student's Name: _____

CATEGORY	Mastery	Skilled	Satisfactory	Developing	Beginning
Speaks Clearly	Speaks clearly and distinctly all the time, and mispronounces no words.	Speaks clearly and distinctly all the time, but mispronounces one or two words.	Speaks clearly and distinctly most of the time. Mispronounces a few words.	Mumbles and is not always understood. Many words have been mispronounced	Overall speaking ability is very limited with severe speaking concerns from mispronunciation to clarity
Vocabulary	Uses vocabulary appropriate for the audience. Extends audience vocabulary by defining words that might be new to most of the audience.	Uses vocabulary appropriate for the audience. Includes 1-2 words that might be new to most of the audience, but does not define them.	Uses vocabulary appropriate for the audience. Does not include any vocabulary that might be new to the audience. Word choice is repetitive and general.	Uses several words or phrases that are not understood by the audience. The overall word choice is repetitive, unexplained and/or general	The vocabulary choices are very limiting with too many general words used repetitively and ineffectively; too many new terms not explained to the audience
Posture and Eye Contact	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and gains strong confidence as the presentation progresses. Establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact. Confidence is evident sporadically.	Slouches and mostly does not look at people during the presentation. Seems disinterested and/or is lacking in confidence.	Very little effort is made in terms of posture and eye contact. Appears to be disconnected with the audience.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.	No real understanding of the topic
Comprehension	Student is able to accurately answer almost all questions posed by classmates about the topic.	Student is able to accurately answer most questions posed by classmates about the topic.	Student is able to accurately answer a few questions posed by classmates about the topic.	Student is unable to accurately answer most questions posed by classmates about the topic.	No questions answered accurately.

Appendix F3: Sample Research Process Rubric

Student's Name: _____

CATEGORY	Mastery	Competent
Topic Selection	Student has chosen a topic that reflects a strong personal interest and created a relevant thesis statement	Student has chosen a topic that reflects some personal interest and created a relevant thesis statement
Location of Information	Student has used a variety of vehicles to locate information: print sources, video, Internet, etc.	Student has used two or more vehicles to locate information: print sources, video, Internet, etc.
Evaluation of Sources	Student has clearly evaluated all sources, checking references, reliability and validity.	Student has clearly evaluated most sources, checking references, reliability and validity.
Organizing Materials	Student has organized materials in response to a structured outline.	Student has organized materials in a logical way in relation to a structured outline.
Paraphrasing/ Note-Making	Student takes information and paraphrases it to reflect thesis and purpose- notes are extensive and related to a structured outline.	Student takes information and paraphrases to relate to purpose-notes satisfactory and related to a structured outline.
Seeking Help	Student seeks help from teacher and/ or peers when unable to locate needed information or needs assistance in determining the validity of sources.	Student seeks help from teacher only when unable to locate needed information or needs assistance in determining the validity of sources.
Editing and Revising	Student clearly revises the outline and/ or thesis statement to reflect available information, and refines word choice, sentence structure and organization to clarify purpose.	Student may revise the outline and/ or thesis statement to reflect available information, and may refine word choice, sentence structure and organization to clarify purpose.

CATEGORY	Developing	Beginning
Topic Selection	Student has chosen a topic that reflects a personal interest. There is some evidence of consideration of thesis.	Student has chosen a topic that doesn't seem personally relevant. There is no thesis statement.
Location of Information	Student has used two vehicles to locate information: print sources, video, Internet, etc.	Student has used only one vehicle to locate information: print sources, video, Internet, etc.
Evaluation of Sources	Student has done some checking of sources, but this has been limited	Student has not checked sources, generally using the first resource located.
Organizing Materials	Student has made an attempt to organize materials, but not in relation to a structured outline.	There is no evidence of organization of materials.
Paraphrasing/ Note-Making	Student paraphrases information in a rudimentary way, changing some words- jot notes are copied directly from source materials.	Student takes information directly from source without paraphrasing in any meaningful way (cut and paste)
Seeking Help	Student seeks help from teacher to locate information, often before attempting to find the information him/herself. S/he trusts the teacher to choose from valid sources.	Student work clearly reflects that s/ he did not seek help in locating information or determining validity of sources.
Editing and Revising	Student edits the work for conventions, and may refine word choice, sentence structure and organization to clarify purpose. There is no evidence of revisiting the outline or thesis statement.	There is no evidence of editing or revision to clarify purpose.

Appendix F4: Sample Visual Response Rubric

Student's Name: _____

CATEGORY	Outstanding	Strong
Design/Composition	Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and focal point) with great skill.	Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and focal point) with fair skill.
Colour Choices	Choice and application of color shows an advanced knowledge of color relationships. Color choice enhances the idea being expressed.	Choice and application of color shows knowledge of color relationships. Colors are appropriate for the idea being expressed.
Time/Effort	Class time was used wisely. Much time and effort went into the planning and design.	Class time was used wisely.
Planning and Explanation	Student can describe in detail at any point during the representing process how s/he envisions the final product and how they intend to reach their goal. Very focused and goal-oriented.	Student can somewhat describe how s/he envisions the final product and can describe some of the steps s/he will use to reach the goal. Focused with some planning.
Creativity	Student has represented the theme in a way that is totally his/her own. The student's personality/voice comes through.	Student has represented the theme. The student's personality comes through in parts of the visual.

CATEGORY	Adequate	Limited
Design/ Composition	Student tries to apply design principles (such as unity, contrast, balance, movement, direction, emphasis, and focal point) but the overall result is not pleasing.	The student does not appear to be able to apply most design principles to his/her own work.
Colour Choices	Choice and application of color shows knowledge of color relationships. Colors are, however, NOT appropriate for the idea being expressed.	Student needs to work on learning color relationships and using that knowledge in his/her work.
Time/Effort	Class time was not always used wisely.	Class time was not used wisely and the student put in no additional effort.
Planning and Explanation	Student can describe how s/he envisions the final product but finds it difficult to describe how s/he will reach that goal. Has set a goal, but let's things evolve in somewhat random manner.	Student has thought very little about the project. Is present but is not invested in the product.
Creativity	There is little evidence of creativity, but the student has done the assignment.	Student has not made much attempt to meet the requirements of the assignment.

Appendix F5: Poetry Response Rubric

Skilled	<p>The student responds thoughtfully and perceptively to the text in one or more of the following ways; by expressing opinions or feelings; and/or by offering interpretations of the poem.</p> <p>The student chooses supportive evidence from the text and/or personal experience that demonstrates some depth of understanding of ideas and/or form.</p>
Competent	<p>The student responds thoughtfully to the text in one or more of the following ways; by expressing feelings or opinions; by drawing connections with personal experience or other texts; and/or by offering interpretations of the poem.</p> <p>The student chooses supportive evidence from the text and/or personal experience that shows awareness of ideas and/or form.</p>
Satisfactory	<p>The student responds to the text by expressing a feeling, an opinion, or an interpretation or by drawing a connection with personal experiences or other texts.</p> <p>The student chooses supportive evidence from the text and/or personal experiences that shows surface understanding of ideas and/or form.</p>
Developing	<p>The student responds only briefly to the poem and offers little or no support for the comments. The student has apparently misinterpreted or not understood the text, or retells the poem and offers no other response.</p>
Beginning	<p>There is no evidence of an attempt to meet the requirements of the task, or the response is not decipherable.</p>

Appendix F6: Sample Journal Response Rubric

Sample Rubric for Open Journal Responses

Option – ask students to choose a journal to have evaluated but teachers do record that ALL journals are complete but don't mark every single entry.

Open Journal responses can include:

- Free write
- Persuasive/opinion writing
- Collage or media collection (with an artist's statement)
- Drawing (sketch, cartoon, graffiti, etc.), with an artist's statement (less than 100 words)
- List of questions

	Looking in ...	Looking out ...
Master	<p>The student responds thoughtfully and perceptively by</p> <ul style="list-style-type: none"> • Expressing opinions or feelings • Considers the topic and connects to self • Reflects on implications of their own response; shows some realization • Offers some new consideration or recognizes new learning 	<p>The student</p> <ul style="list-style-type: none"> • Extends on the ideas expressed • Connects to world or text (movie, book, music, art etc.) • Demonstrates clarity and explanation of point of view • Uses relevant examples and evidence
Satisfactory	<p>The student responds by</p> <ul style="list-style-type: none"> • Expressing a feeling or opinion • Drawing a connection with personal experiences • Showing surface understanding of ideas and/or form 	<p>The student</p> <ul style="list-style-type: none"> • Summarizes the topic, event or text • Draws a connection with or other texts • Retells shared knowledge
Beginning	<p>The student responds by</p> <ul style="list-style-type: none"> • Offering little or no personal feelings or opinion • Making confusing or underdeveloped connections <p>The response may lack coherence.</p>	<p>The student does not</p> <ul style="list-style-type: none"> • Summarize the topic, event or text accurately • Draw a explicit connections with or other texts • Demonstrate shared knowledge
Teacher Feedback:		

Appendix F7: Sample Self-Assessment Rubric (group work)

Use the following comment descriptors in the right comment to describe your participation in group work:

Absolutely; For the most part; Sometimes; Not so much; Hardly, if at all

Name:	Descriptor
I contribute to keeping the discussion going. Explanation or example:	
I invite others to contribute to the discussion. Explanation or example:	
I ask questions for clarification and I offer further information to explain my views. Explanation or example:	
I willingly express my viewpoint and explain my thinking as required. Explanation or example:	
I listen carefully in order to get a full understanding of the views of others. Explanation or example:	
Describe some of the ways you think you contribute to your group/class discussion:	
Describe some areas you think you can improve on:	
Teacher Feedback:	

Appendix G: Annotated Index for Teachers

Action plan: specific proposal developed by a learner, teacher or institution to address problems or difficulties or meet a desired goal.

Anecdotal assessment: informal observational assessment of students

Assessment: the systematic gathering of information for the purposes of making a judgment or evaluation on how well set criteria have been met

Assessment as learning: continuous assessment of one's own work that leads to personal goal setting and reflection upon student learning

Assessment for learning: on-going informal feedback that informs both teaching and learning

Assessment of learning: formal teacher judgments on achievement communicated to students and parents/guardians in the form of letters and grades

Assessment tools: in planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, attitudes, and abilities to meet curriculum outcomes. Some suggested ones are learning logs, portfolios, conferences, projects, and so on. (p.121)

Audience: a real or imagined individual or group of individuals to whom the author is attempting to communicate

Bloom's taxonomy: a hierarchical framework of learning based on three domains – the cognitive, affective and psychomotor; in the cognitive domain there are six levels of knowledge: knowledge, comprehension, application, analysis, synthesis, and evaluation.

Checklist: a list of tasks or behaviors that demonstrates achievement of performance indicators

Choral Reading: reading or speaking in unison in small groups or as a whole

***Code Switching:** the ability of an individual to choose the language variety appropriate to the setting by using social and cultural contexts

Collaborative learning: An instructional method that emphasizes students working together in small groups to complete a task or reach a common goal; in some cases students may be responsible for each other's learning

Constructed response: a student generated response to a prompt

Context: the existing circumstances in which a text is (de)constructed. The context is very important for effective interpretation.

Critical literacy: the ability to analyze texts and the world in an active manner to understand any underlying messages. It stresses an awareness of the relationship between language and power in society.

Criteria: the standard or level of expectation for a specified learning activity or task

Criterion referenced tests: standardized tests that are assessed using a fixed expectation of achievement

Cross-curricular: the teaching and learning of common topics or ideas by utilizing aspects of more than one academic subject

Cultural literacy: recognizing that cultural values impact the creation and interpretation of texts

Cuing systems: systems used by readers to interpret text (i.e., graphophonic, syntactic, and semantic)

Curriculum mapping: a process for organizing data reflecting the primary knowledge, skills, and assessments related to a subject area and used to facilitate communication and instruction.

Demand writing: timed independent response to a prompt

Descriptive feedback: detailed feedback regarding an assessment task

Diagnostic test: examination used to determine students current level of knowledge or skill to identify what course level they should be placed in or whether remediation is required.

Differentiated instruction: tailoring classroom instruction to meet individual and diverse learning needs of students

Direct instruction (explicit instruction): emphasizing the role of the teacher in the learning process that may include demonstrations, modeling, and/or guided practice

ELL (English Language Learners): students who are learning English as another language

E-portfolio: a selected body of student work housed electronically

Evaluation: the judgment that a teacher makes based upon assessment task(s) that produces a letter or a grade

Exemplars: samples of work that represent various levels of achievement

Expressive writing: writing that articulates emotions based on personal thoughts, ideas, opinions and experiences

Everyday literacy: recognizing that daily experiences impact the creation and interpretation of texts

Facilitator: individual who assists others in a learning process but does not act as a the primary source of knowledge; the facilitator acts as a guide in during individual or group learning activities.

Feedback: responses provided to an individual while completing a task that are intended to guide the individual to s desired end.

Fluency: reading, writing, or speaking with mastery, accuracy and ease

***Four Resources Model:** a model devised by Luke and Freebody for reading instruction that contains four roles for all readers: code breaker, meaning maker, text user and text analyst

Functional literacy: involves the ability to control and understand the conventions of English that are valued and rewarded by society.

Genre: types of categorized text

Graphemes: written letters or spelling patterns

Graphic organizers: charts and diagrams used to organize thoughts

Guided reading: small groups of students who read texts matched to their ability level under the direction of the teacher

Guided writing: small groups of students who write under the guidance of the teacher who provides a series of writing supports and structures

Home literacy: recognizing that home experiences and values impact the learner's creation and interpretation of texts

Inclusion: ensuring that all students have equal access to learning environments and experiences

Information literacy: recognizing text validity and that the elements of informational texts impact their creation and interpretation

Informational texts: text based upon facts, images and research whose purpose is to inform

Instructional strategies: strategies used for teaching. Some examples include, Mind Map, Talking Chips, Bingo, Mocktail Party, etc.

Journal Writing: practice of writing daily in a book or other source intended to record one's ideas and experiences, create stories, or keep written records of events.

Learning Centers: designated classroom areas where students engage in specific activities to facilitate learning skills or knowledge; students typically work in learning centers without direct oversight by the instructor.

Likert Scale: A Likert Scale is scale commonly used in questionnaires. The term is often used interchangeably with rating scale even though the two are not synonymous. When responding to a Likert questionnaire item, respondents specify their level of agreement or disagreement on a symmetric agree-disagree scale for a series of statements. Thus the scale captures the intensity of their feelings.

Literacy: the learner's ever evolving understanding of the world through meaningful interactions

Literature circles: small groups where students take on various roles in order to discuss common texts

Media literacy: recognizing that elements of media impact the creation and interpretation of texts

Metacognition: the ability to analyze one's own thoughts and ideas

Mission statement: statement articulation the primary aims of a group or institution.

Mode: a form used for communication

Modelling: the practice of demonstrating a skill before a group of learners

Multi-literacies: extending the understanding of literacy beyond traditional reading and writing to include digital systems and codes used to exchange information and texts

***Multimodal literacies:** the ability to create and to view a variety of modes in a single text

New literacies: the varied socio-cultural meanings arising from the emergence of new technological texts

Non-print media: Communication enterprises that do not produce paper publications ex. radio and television

Open-ended questions: questions that do not have predetermined answers and allow the responder to develop a unique, personal response.

Pathways: Pathways is a way to describe how educators deliver educational programs to meet the individual strengths and needs of all students. Programming decisions are made by the student's program planning team.

Pedagogy: approach or process of teaching.

***Peer-assessment:** student feedback shared with peers

Performance criteria: written standards used by an evaluator to judge whether an individual can perform a skill or has demonstrated knowledge.

Podcasts: a series of digital files on the internet used for viewing or listening

Portfolio: organizational tool that houses selected pieces of student work that demonstrates achievement of specific learning outcomes

Portfolio assessment: the use of a selected body of student work to determine the degree of learning that has transpired

Processes of writing: Processes associated with stages of writing such as pre-writing, rough drafts, revising, editing, feedback, final products, and sharing

Provincial assessments: criterion referenced tests administered in English Language Arts in Newfoundland and Labrador at the end of grades 3, 6, and 9

Read alouds: a teaching strategy where the teacher reads text aloud to the class

Reading: a complex process by which a reader decodes a text, comprehends its meaning, and is then able to apply that meaning in his or her social and cultural context

Reciprocal teaching: a scaffolded teaching strategy in which a teacher models a concept and then students take on the instructional role with each other

Representing: a means by which meaning is created and conveyed to the reader and/or viewer

Retelling: reviewing a plot of a story in one's own words

Rubric: a set of categories containing levels of achievement with attached criteria

Scaffolding: a graduated teaching strategy in which the teacher slowly releases the responsibility for the task to the students as they develop their understandings of the nature of the skill

School literacy: recognizing that school experiences and values impact the learner's creation and interpretation of texts and society

Selected response: students select the best answer from a given list

Self-assessment: the process of assessing one's own learning, usually in the context of a set of standards or a rubric

Self-selection: the choice of text when it is at the purview of the student

Shared reading and writing: the teaching strategy when a teacher is reading/writing a text with students and developing reading/writing strategies

Source reliability: considering the accuracy, bias, credibility and validity of a text

Stages of Inquiry: inquiry involves many different skills and strategies, grouped within stages. The stages are planning, gathering information, interacting with information, synthesizing information, and assessment and evaluation. (p.89)

Student-centered learning: educational approach emphasizes the student's responsibility for learning, interacting with teachers and other students, researching, and assessment by focusing on the student's role in these activities.

Text(s): a vehicle for conveying ideas

Think aloud: a type of explicit modeling for analyzing texts by verbalizing the thought process

Transparency: effort to make processes and policies visible to outside interested parties, e.g., external examiners, quality control committees, and the general public.

Venn diagram: a diagram that uses circles to represent sets and their relationships.

Virtual learning environments: Computer- and Internet-based learning environments created using websites.

Visual literacy: recognizing that visual elements impact the creation and interpretation of texts

Writing folder: an organizational tool to house student writing

Appendix H: Student Glossary of Terms

The Student Glossary lists examinable terms for Key Stage – 9. Items with an asterisk at not intended to be covered in depth until Grade 9. This glossary is provided for clarity only, and is not meant to be an exhaustive list of terminology related to this curriculum.

A	
act	a major section of a play; acts are divided into varying numbers of shorter scenes
*allegory	a symbolic story having a second, deeper meaning beneath the readily apparent one
alliteration	the repetition of the beginning sounds in groups of words, usually at the beginning of a word or stressed syllable; e.g., descending dew drops; luscious lemons
allusion	a reference to a familiar literary or historical person or event, used to make an ideas more easily understood; allusions my be classified as: Classical – “The man was Atlas personified”; Biblical – “My friend acted like a Judas”; Historical – “He was a Napoleonic figure”; Literary – “He was a real Romeo”
*anachronism	is the poetic device which places a person, thing, or event in a time frame where it does not belong; e.g., The clock has stricken three. (<i>Julius Ceasar</i>)
*analogy	a comparison between two things sharing some similar qualities, usually for the purpose of explanation or clarification; e.g., comparing a computer to a human brain
anaphora	the deliberate repetition of a word or phrase at the beginning of several successive verses, clauses, or paragraphs
*antagonist	the major character in a narrative or drama that works against the hero or protagonist
*apostrophe	is a poetic device which uses words to address to someone or something absent or silent, as if it were present and alive, or capable to making a reply
argumentative essay	an essay that attempts to persuade the reader to the writer’s point of view; the writer can be either serious or funny, but always tries to convince the reader of the validity of his or her opinion
*aside	in drama, a speech directed to the audience that supposedly is not audible to the other characters on the stage at the time
assonance	the close repetition of the same vowel sounds between different consonants; e.g., brave – vain; lone – show; feel – sleet

atmosphere	the overall emotional impression we get from the words, images, and setting of a text and the pace set by the story's plot., e.g., cheerful, anxious, foreboding
audience	the people for whom a piece of literature is written
autobiography	a personal account of one's own life, especially for publication
author	the originator or creator of a piece of work, especially written
B	
*ballad	a narrative poem or song that tells a popular story, often of physical courage or love.
balance	the way shapes are arranged within a visual; when shapes are balanced, they create a feeling of order or harmony
belief	mental acceptance of a claim as truth; something believed
bias	a slanted viewpoint that prevents a fair and open-minded assessment; can occur in a piece of writing when the author leaves out information that is necessary to give an accurate presentation of a person or subject
biography	an account of the life and deeds of an individual, written by someone else
blog	a web site that contains an online personal journal with reflections, comments and often hyperlinks provided by the writer
book jacket	the front covers of paperbacks and the dust jackets on hardcover books; usually carefully designed to attract the reader's attention
brochure	a booklet of printed informational matter, like a pamphlet, often for promotional purposes
C	
caption	the words beneath a photograph that explain the subject and give background information; help to shape the meaning of the photo, sometimes in misleading ways
cartoon	a sketch or drawing, usually humorous, as in a newspaper or periodical, symbolizing, satirizing, or caricaturing some action, subject, or person of interest
character	is a person presented in a dramatic or narrative work; characters may be classified as: Static – characters who do not change throughout the work, and the reader's knowledge of the character does not grow; Dynamic – characters who undergo some kind of change because of the action in the plot; Flat – characters who embody one or two qualities, ideas, or traits that can be easily described in a brief summary; Round – more complex characters who often display the inconsistencies and internal conflicts found in real people

characterization	the way an author creates characters within a story to make them seem real to the reader; includes the development of the character's appearance, background, feelings, and thoughts; direct characterization – when the author tells the reader directly about the character; indirect characterization – when the author shows the character in action and lets readers draw their own conclusions
*character sketch	a brief description of a character, using whatever evidence is available to you, in order to show that character's attitudes, feelings, thoughts, and personality
*chorus	a group of people who serve mainly as commentators on the characters and events
*cliché	an idea or expression that has become tired from overuse, its clarity having worn off; e.g., the bottom line is...
coherence (transitions)	word phrases which show relationships between sentences or paragraphs. It helps to achieve unity and coherence in an essay
coherence (connectives)	anything which serves as a means of connecting one sentence to another or one paragraph to another; e.g., repetition, parallel structure, pronoun references, etc.
collage	a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, such as newspaper clippings, parts of photographs, parts of cards, etc.
*colloquial language	language characteristic of everyday informal speech; e.g., You're getting on me nerves!
comparison	describes similarities and differences between two or more items, either feature by feature or subject by subject.
complex sentences	a sentence with one main clause and one or more subordinate clauses
composition	the act of combining parts or elements to form a whole as in writing, visual art, dance, music, etc. to create an intended effect or convey a message
compound sentence	a sentence with two or more main clauses linked by a coordinating conjunction or a semi-colon
conflict	a struggle between opposing forces; conflict may be described as: internal – a emotional struggle inside a person; external – a struggle against the environment/nature or society; interpersonal – a struggle with another person; main – the central conflict that moves the plot forward; minor – secondary conflict that does not influence the plot a great deal
connotations	the associations a word or image evokes that go beyond the literal meaning; e.g., "home" connotes "comfort, love, security", etc.
contemporary realistic fiction	people stories, animal stories, sports stories, mysteries, survival stories, humorous stories, etc.

contrast	to examine two or more items by looking at only their differences
conventions	customary practices, features, characteristics, or patterns of a text, often arising from the medium
coordinating conjunctions	words that link two or more other words or group or words of equal importance
*couplet	two lines of verse with similar end-rhymes
creative writing	the exercise of creating imaginative drama, fiction, or poetry
critical literacy	includes author, author's view/beliefs, intended audience, purpose, topic and message
critique/critiquing	criticizing a literary or other work through detailed evaluation and review
D	
deconstruction	breaking a text down into its components to see what messages and assumptions it carries
declarative sentence	makes a statement and ends with a period; most common type of sentence
denotation	refers to the specific, exact, and concrete dictionary meaning of a word, independent of any associated or secondary meanings; e.g., "home" denotes "a place where one lives"
description/descriptive writing	the exercise of representing characters, scenes, ideas or actions to make the writing more vivid and appealing for the reader
dialect	the way a language is spoken in a particular region or place
dialogue	the actual words that characters speak; authors use dialogue skilfully in the short story to portray character and to dramatize conflict
diction	the author's choice of words, the vocabulary level of the story; e.g., slang, colloquial, formal
diorama	a life-like scene, often in miniature, reproduced in three dimensions by placing objects, figures, etc. in front of a painted background
*dominant impression or image	the central thought or object that stands out in a work
drama	includes improvisation, role-playing, storytelling, mime, Reader's Theatre, scripts, interviews, dance, theatre games, etc.
dramatic irony	a technique that increases suspense by letting readers know more about the dramatic situation than the characters know

drawing and painting	using coloured pencils, felt markers, pastels, brushes and paint, or a software drawing program to express ideas; includes elements such as line, colour, shape/form, and texture to give specific impressions or create certain moods
E	
edit/editing	reading written work to check for errors in punctuation, capitalization, spelling, usage and grammar; usually completed before publishing a written piece of work
elegy	a type of lyric poem that expresses sadness for someone who had died; traditionally a solemn meditation on a serious subject
*emphasis	the stress or focus on a part or a whole. In writing, emphasis can help specific elements stand out for the reader.
*epic	a long, narrative poem dealing with the actions of legendary men and women or the history of nations, often presented in a good ceremonious style.
*epiphany	a sudden grasp of reality is achieved in a quick flash or recognition in which something, usually simple and commonplace, is seen in a new light
essay	an extended piece of writing in which an author explores a subject in detail; may be classified as: narrative – relates a story about an event or experience such as an auto biography; descriptive – describes a person, place, event, object or process such as a character sketch; expository – explains information about an event, process, issue or topic such as a magazine article about refining oil
essay structure	usually has 3 main parts: <ul style="list-style-type: none"> • an introduction – introduce the subject (the 5W’s and the basic background info); to indicate the story’s main conflict; to catch the reader’s attention • a body – presents events in a clear order; outlines the development of the conflict; develops relationships among the characters • a conclusion – provides a resolution and summarizes main points
eulogy	a speech or essay written in praise of a person, usually soon after the subject’s death.
euphemism	a less offensive way of saying something negative; e.g., “pass away” instead of “die”
expository writing	writing that is systematically explanatory, and communicates information; see essay
everyday texts	includes letters, notices, signs, memos, etc.
evidence	details, facts or statistics to support statements of opinion or belief
exclamatory sentence	expresses strong feeling and ends with an exclamation mark
expressive or personal writing	includes response journals, friendly letters, thank-you notes, etc.

F

fantasy/science fiction	includes time warps, little people, spirits, strange/curious worlds, preposterous characters.
features of text	any physical or design elements of text that clarify or support meaning; include diagrams, headings, bold and italicized words, diagrams, drawings, graphics, labels, tables of contents, indices, and glossaries
fiction	genres of narration that many be based on events and characters that are not real
figurative language	language that uses figures of speech, such as simile, metaphor, personification, and alliteration; used extensively to create imagery
flashback	a technique for presenting something that happened earlier (often prior to when the reader begins the story) that helps explain something about the current situation.
fluency	smoothness, flow, phrasing, and ease of expression in reading, writing and speaking; includes comprehension
focal point	part of a visual that is the main area of interest
foreshadowing	a technique for providing clues about events that may happen later in the story.
form	smaller division within a genre; i.e., poetry is a genre; haiku, a type of poetry, is a form of the genre
*free verse	poems characterized by their nonconformity to established patterns of meter, rhyme, and stanza

G

genre	a type or class of literary texts (<i>e.g.</i> , poems, narratives, essays, <i>etc.</i>) within which there are sub-categories of forms (<i>e.g.</i> , haiku, short story, expository, <i>etc.</i>)
graphic novel	any writing that uses pictures and images in a sequential order to convey plot and message to the reader
group discussion	includes conversation, brainstorming, group sharing, interviewing

H

historical fiction	a mostly created plot set among actual events or a specific period of history
hyperbole	an exaggerated statement used not to deceive, but for humorous or dramatic effect; <i>e.g.</i> , “It rained cats and dogs.”
hypertext	digital text which contains links to other texts

I	
imagery	language that creates pictures in a reader’s mind to bring life to the experiences and feelings described in a poem; words that appeal to the reader’s senses and enables us to see (visual), hear (auditory), smell (olfactory), taste (gustatory), and touch (tactile) what the writer is describing
imperative sentence	makes a request or command and ends with a period; “you” is dropped from the beginning of the sentence but is understood by the reader
inferring/inference	combining clues in the text with prior knowledge to draw conclusions about objects, actions, locations, time, cause or effects, feelings, pastimes or occupations
information literacy	includes evaluating information, bias, validity of sources
information texts	texts about process, people, events or reference material
interrogative sentence	asks a question and ends with a question mark
irony	a particular tone created when the speaker intends a meaning that is opposite to the words he or she says; includes: Verbal Irony – when what a character says and thinks he or she means is actually different from what the audience perceives is meant; Dramatic Irony – when the audience knows more about a character’s situation than the character does; Situational Irony – when there is a difference between what is expected to happen and what actually does happen; Structural Irony – when a naïve or deluded hero (or unreliable narrator) views the world is very differently from the true circumstances recognized by the author or reader
J	
juxtapose/ juxtaposition	to place close together or side by side, especially for comparison and contrast
L	
layout	the positioning of articles and photographs in a news publication; also includes the use of borders, colours, and artwork
listening	to focus attention on what is being heard
literal meaning/ language	language that means exactly what it says
literary devices	techniques or words used to create a particular effect; include allusion, flashback, foreshadowing, imagery, symbolism, metaphor, simile, sound devices, <i>etc.</i>
literary elements	include character, plot, setting, point of view, style, conflict, voice, theme, <i>etc.</i> . used in fiction, poetry, drama, <i>etc.</i>

logical fallacies	defects that weaken arguments, such as hasty generalizations and missing the point, based on flawed reasoning
M	
media texts	any communication product, including radio and television, movies, billboards, magazine and television advertisements, books, paintings, photographs, collages, posters, comics, and web pages
media literacy	evaluating media texts for comparison, message, intended audience, <i>etc.</i>
metaphor	a figure of speech that makes a comparison between two unlike things, without using the words like or as; <i>e.g.</i> , “You are a dog.”
mime	acting without words using hand gestures, body movements and facial expressions to represent a feeling or idea or to convey a story
monologue	a long speech in a play or film spoken by one actor, especially when he or she is alone; <i>e.g.</i> , a soliloquy or an aside
mood	the overall feeling (<i>e.g.</i> , light and happy or dark and brooding) created by an author’s choice of words
movement	a sense of energy in a visual, determined by the spaces between shapes and by the shapes themselves
multimedia	the combined use of several media
N	
narrator	the speaker who tells the story; may be a character who participates in the story or may be the author of a story or poem; speaker and author are not always the same
narrative writing	writing that tells a story or part of a story; includes characters, setting, conflict, suspense, <i>etc.</i>
non-fiction	any piece of writing about actual people, places, or events
note-making	choosing what information needs to be recorded; selected by the student (<i>i.e.</i> , note maker)
note-taking	taking notes from a provided source; important information has been pre-selected by a teacher, student or presenter; different types of notes include paraphrase , direct quotation , summary note and idea note
O	
onomatopoeia	the sound of a word resemble its meaning, <i>e.g.</i> , buzz, hiss, <i>etc.</i>
oral presentation	includes booktalks, short oral report, persuasive talks, illustrated media

oral interpretation	includes coral reading, choral speaking, readers theatre, storytelling
organization	refers to the structure of text; includes comparison and contrast, deduction, development of a theme or the chronology of an event
*oxymoron	a figure of speech in which contradictory words are placed together for the purpose of expressing deep feelings, or to emphasize a point; <i>e.g.</i> , cold fire, feather of lead, honourable villain, silent speech
P	
*parallelism/parallel structure	the deliberate repetition of the same or a similar grammatical structure, often used for effect in emotional or dramatic passages; <i>e.g.</i> , I came, I saw, I conquered.
personification	a literary device in which human qualities or actions are attributed to non-human beings or objects
perspectives	interpretation of all relevant data in order to make an informed opinion
persuasive writing	writing meant to convince an audience to think in a certain way or to take a particular action
photo essay	a series of photographs that tells a story or evokes an emotional response from the viewer; often accompanied by a written text (<i>e.g.</i> , simple captions, titles, artist's statement, essay, <i>etc.</i>)
pictorial, typographical, and organizational devices	includes text features such as headings, tables, graphs, bold print, <i>etc.</i>
plagerism	claiming or implying original authorship of someone else's written or creative work, either in whole or part, without adequate acknowledgement
plays	drama that includes silent plays, tableau/pantomime, stage plays, puppet plays, radio plays, <i>etc.</i>
plot	the author's arrangement of events that make up the action of a story; includes: <ul style="list-style-type: none"> • Exposition – background material about the characters, setting, and dramatic situation; introduces the essentials of the story • Complication – any obstacle or conflict that increases the tension of the story's conflict; also called the rising action • Climax – the moment when the action comes to its highest point of dramatic conflict • Falling action – follows the climax and leads to the resolution and a sharp decline in dramatic tension • Resolution – follows the falling action and pulls together all the loose threads of the story; also called the conclusion or denouement

podcast	a digital recording of a broadcast, available on the Internet for downloading to a personal computer or audio player
poetic device	terms used to describe features of poetic writing (<i>e.g.</i> , alliteration, simile, meter, <i>etc.</i>)
poetic or imaginative writing	includes poetry, stories, songs, monologues, and dialogue in a variety of forms, styles; may include character or plot development
poetry	writing intended to elicit an emotional response from the reader without conventions of prose; includes ballad, sonnet, limerick, eulogy, free verse, haiku, lyrics, narrative poems, shape/concrete poems, syllable/word-count poems, formula poems, <i>etc.</i>
point of view	the perspective the author establishes to tell the story; includes: First person (I) – the narrator participates in the action of the story; Third person (he, she, Mary, Mr. Tucker, <i>etc.</i>) – the narrator does not participate in the action of the story; may be classified as: Omniscient – the narrator presents the thoughts of more than one of the characters; Limited – the narrator presents only his or her own thoughts which is only one side of the story
poster	a sign usually consisting of a combination of print and visuals; mainly designed to attract and hold the attention of the audience; may convey a message to make people think
prejudice	an opinion or feeling formed beforehand or without knowledge, thought, or reason
print texts	includes all print material (<i>e.g.</i> , digital documents such as Email, documents, books, newspapers, <i>etc.</i>)
prologue	the opening speech or dialogue of a play; usually gives the exposition necessary to follow the subsequent action; also refers to the introduction to any literary work
proofread	read work to make edits
*propaganda	attempts to sway popular opinion and beliefs through distortions of the truth or outright lies.
prose	the ordinary form of spoken or written language that has no metrical rhythm; contrasts with poetic writing or verse; uses conventions such as sentences, capitalization, paragraphs, titles, <i>etc.</i> ; includes short story, novel, essay, newspaper article, letter, Internet article, encyclopedia, <i>etc.</i>
*protagonist	the main character in a literary work
publish	to make public; to produce or create for an audience
*pun	the humorous use of words that sound the same or nearly the same but differ in meaning. Example: “to make dandelion biscuits, you need two cups of flower”

purpose	reason for existence, the reason why something has been written or created; contributes to tone, diction, style, selection of specific details, audience, attitude, <i>etc.</i> ; includes to define, report, persuade, compare, <i>etc.</i>
R	
*refrain	a phrase, line, or lines repeated in a poem; often called the chorus in song lyrics
repetition	the deliberate use of the same word, words, or events to create an effect
rephrasing	to repeat phrase again in a same or different manner
representations/ representing	visual constructions; includes collages, diagrams, posters, multimedia presentations
research process	includes planning/pre-research questions or outline, gathering information, interacting with information, organizing information or outlining, creating new information, sharing and presenting information, evaluation and assessment (usually with a rubric)
respond critically	evaluating a piece of work and making value judgments about the work
revise/revision	reviewing work to improve meaning; may include enhancing ideas by adding or deleting details, improving organization by writing a better lead or ending, clarifying the organization by reordering the piece, improving word choice by choosing more precise nouns, developing sentence fluency by varying sentence lengths/beginnings, checking for coherence and unity of ideas, <i>etc.</i>
rhyme	the same sound occurring in different words
rhythm	pattern of accented and unaccented, stressed and unstressed, syllables in written or spoken language
role play	assuming the role of a character met in a text or in an imagined situations; develops problem-solving skills and imagination
run-on sentence	a written sequence of two or more main clauses that are not separated by a period or semicolon or joined by a conjunction
S	
sarcasm	harsh or bitter verbal irony in what one is saying
*satire	a blend of wit, irony, and humor used to reveal and criticize human characteristics
scan	strategy used to search for a specific item or fact in a text
scene	a subdivision of an act
sentence fluency	rhythm and flow of the language used in a sentence; writing is not awkward

sentence fragment	a phrase or clause written as a sentence but lacking an element (<i>e.g.</i> , a subject or verb) that would enable it to function as a sentence
setting	the environment or surroundings in which a story takes place; includes time, place, and situation in which the characters are placed
significant social texts	can be oral or written; include speeches, advertisements, radio, and television broadcasts, political documents, editorials, advertisements, <i>etc.</i>
simile	a comparison between two unlike things using like or as; <i>e.g.</i> , “My love is like a red, red rose.”
speaking	the act of communicating orally
simple sentence	has one main clause consisting of a subject and a predicate
skim	reading quickly to get the general idea of the text
*soliloquy	the act of talking while or as if alone; often used as a device in drama to disclose a character’s innermost thoughts
stage directions	instructions written into the script of a play, indicating stage actions, movements of actors, placement of props, <i>etc.</i>
stanza	a stanza in a poem is what a paragraph is to a piece of prose – stanzas are separated from one another by the use of spaces within a poem
stereotype	a fixed mental picture that one draws upon in making judgments instead of taking a fresh, open-minded look each time; <i>e.g.</i> , All teenagers are troublemakers.
storyboard	sequence of images used to plan a film, video, television program, drama, story or presentation
style	the characteristic ways that an individual author uses language; includes word choice, length and complexity of sentences, patterns of sound, and use of imagery and symbols.
summarizing	to express in a shorter, more concise form
suspense	techniques used by the author to keep readers interested in the story and wondering what will happen next
subordinating conjunctions	words that link a subordinate clause (less important) with the rest of a sentence
symbolism	something concrete, such as a person, object, image, word, or event that represents something abstract, such as a feeling, emotion, idea or concept; may be very recognizable and common to many people (<i>e.g.</i> , religious symbols, national flags, logos, <i>etc.</i>); often used to reinforce meaning

symbolic codes	images that communicate meaning
T	
tableaux	an interlude during a dramatic scene when all the performers on stage freeze in position and then resume action as before; can also mean a very vivid or graphic description
target audience	an audience made up of the same kind of people (<i>e.g.</i> , children between the ages of eight and twelve, doctors, people who live in northern climates, <i>etc.</i>)
technological texts	include computer software, computer networks, databases, CDRoms, <i>etc.</i>
text	any piece of spoken, written, or visual communication (<i>e.g.</i> , a particular speech, essay, poem, story, poster, play, film); may combine oral, written, and/or visual components; literary texts are both fiction and non-fiction (<i>e.g.</i> , prose, drama, poetry, <i>etc.</i>), may be oral (<i>e.g.</i> , epic, legend, myth, ballad, folk tale, <i>etc.</i>); include: <ul style="list-style-type: none"> • short texts – short stories, articles, excerpts from longer text, and poetry • long texts – novels, full-length plays and films • visual texts – charts, graphs, diagrams, photos, illustrations, webs, maps, <i>etc.</i> • electronic text – digital documents, web pages, electronic communication, <i>etc.</i> • media texts – advertisements, television, film, radio, <i>etc.</i> • reference texts – atlases, dictionaries, thesauri, and multimedia encyclopedias
texture	the quality or feel of an object’s surface, such as roughness or smoothness; effective use of lines and dots in visual images can create textures which can be “felt” with the eyes
theme	the story’s main idea or message that the author intends to communicate by telling the story; often universal truths that are suggested by the specifics of the story
*thesis	is the central argument of an essay; a complete sentence (although sometimes it may require more than one sentence) that establishes the topic of the essay in clear, unambiguous language
*title	is the name of a selection
tone	the author’s attitude towards the subject that he/she is writing about such as anger or approval, pride or piety, joy or pain
*topic sentence	a sentence stating the main idea of a paragraph
traditional literature	includes myths, legends, folktales, <i>etc.</i>
tragedy	a dramatic composition, dealing with a serious theme, typically that of a great person of affluence destined, through a flaw of character or conflict with some overpowering force, as fate or society, to downfall or destruction
tragic flaw	the character flaw or defect that causes the downfall of the protagonist in a tragedy; also known as hamartia

tragic hero	the literary character that has the tragic flaw, combined with many other conflicts, and makes the often fatal error in judgment that leads to tragedy
traits of writing	includes ideas, voice, sentence structure/fluency, organization, word choice and conventions
transactional or informational writing	includes project reports, reviews, letters, directions
U	
understatement	a figure of speech in which the speaker says less than what he or she actually feels; the opposite of exaggeration
unity	a quality of oneness, in which the parts hang together; each part of a work is interdependent and no part is irrelevant
V	
verbal irony	the use of figures of speech such as hyperbole and understatement to create an ironic effect
verbal and non-verbal language features	includes summaries, eye contact, body language, repetition, volume, <i>etc.</i>
visuals	<p>information that is communicated through still or moving images in a variety of forms such as paintings, photographs, cartoons, television, movies, stage plays, illustrations, drawings, videos, advertisements, <i>etc.</i>; features of visuals include:</p> <ul style="list-style-type: none"> • composition – the arrangement of visual elements within a picture; way in which the parts of an artistic work are brought together into a visually satisfying whole • scale – the relative size of objects within visual; large objects attract the viewer’s attention first • contrast – refers to dark and light or other differences used to create strong feelings in a visual; contrasting textures may be rough and smooth colour hue or tint (name of the colour, such as blue or red), intensity (purity and strength of a colour), and value (the lightness or darkness of a colour); used represent the way things really look and also to create feelings • balance – the way shapes are arranged; balanced shapes create a feeling of order or harmony; unbalanced shapes create tension • message – the general idea or insight about a message that an artist wishes to express • focal – part of a photograph, drawing or painting that is the main area of interest • proportion or symmetry – balance in which the parts are visually equal; also called formal balance
visual literacy	includes examining texts for aesthetic, emotive, affective qualities, elements of design and colour

voice	is the personality of the speaker or creator that is revealed in a work through such elements as style, tone, diction, <i>etc.</i>
W	
webcast	a digital video recording available only the Internet
webinar	a digital seminar available only on the Internet; may allow for two-way interaction between presenters and viewers
web page	a page of information at a website; may include text, graphics, and links to other web pages
website	a collective term for all of the web pages at a particular site on the Internet; can cover one topic or a variety of topics
word choice	see diction
writing	to commit thoughts to written or printed text
zine	a small-scale magazine usually written for a limited audience; often appears in print or digital formats

My Terms

Use this page to record any terms or concepts you want to add to the student glossary.



Appendix I—Prompts for Reflection

The following prompts and questions may be used to guide students in active reflection about their learning (metacognition).

PROCESS

1. Do you like the choices you made during the process of creating your product? Some choices may have included:
 - Working alone
 - Working with a partner or small group
 - Creating a plan or priority list to keep you on track
 - Changing topics or focus questions after you started
 - Asking for feedback from your friends, your teacher or your family
 - Specific strategies for accessing information (making notes, comparing information, graphic organizers, etc.)
2. Is there anything that you would you would change in the process you followed?
3. Explain the biggest challenge that you faced in creating this project.
4. Did you make changes to your product or assignment after you started working on it? Why or why not?
5. Explain the process you used in creating this text.
6. Why did you choose to incorporate the specific text feature for your product or assignment? Text features may include:
 - Font, colour, perspective, focal point, scale (visual)
 - Font, heading, table of contents, captions (print)
 - Volume, pace, pauses (audio or visual)

PRODUCT

1. Did your project turn out the way you thought it would?
2. What did you like most about this project or experience?
3. Why did you choose this specific text form as response to the prompt or question?

PURPOSE and AUDIENCE

1. What do you consider the critical purpose/message/issue for your project to be?
2. What do you hope your audience learned from your project?
3. Identify examples from your product that demonstrate your purpose
4. Do you feel you were successful in reaching your intended audience? Why?
5. If your audience were to change (e.g., parents, peer group, seniors, politicians, younger sibling, etc.) how would you change your delivery of this same project?
6. What questions would you have hoped to be asked about your project?

Appendix J—Models for Critical Reflection

One of the key aims in the classroom is to engage students in thinking about their own thinking to empower learning (i.e., metacognition). The following suggested models and strategies may be beneficial in helping students meet outcomes associated with critical thinking and reflection.

“Critical thinking refers not only to the assessment of arguments ... but also to the diligent and skillful use of reason on matters of moral/social importance – on personal decision making, conduct and belief. By including its application to personal belief and decision making, we extend critical thinking to every domain of human interest.” (Noddings, 2006, p. 4)

Anticipation/Reaction Guide

This strategy is used before the instruction on new information begins. Given a list of statement, students make predictions based upon prior knowledge and evaluate those predictions after exposure to new information. The purpose of this strategy is twofold:

- activate and evaluate prior knowledge;
- create a state of curiosity/anticipation or to set the stage for the learning to come.

Procedure:

1. Generate a list of 4-8 statements related to your topic of study. Place these on an Anticipation/Reaction Guide. This can be in list or table format.
2. Provide each student with a copy of your guide.
3. Prior to introducing new information, engage students by having them write whether or not they AGREE or DISAGREE with the statements listed on the guide.
4. Teach your lesson content or facilitate classroom activity.
5. After the new content has been taught, have students react to the new information by responding again to the statements on the Anticipation/Reaction Guide.
6. Discuss why their before and after answers are different. What did students learn that caused them to change their answers? This can be done in pairs, groups, or as a whole class activity. Students could use their thoughts on this as journal-writing material.

Journal Responses

Journals are often thought of as someone’s personal thoughts written in an elegant, leather-bound book. While academic or classroom journals do contain the students’ personal thoughts and feelings and as such, must be treated as confidential, these journals provide students with the opportunity to reflect and process new information or to share their understanding (or lack of) with the teacher. Journal entries can also be used to cause students to relate personally to a topic before instruction begins.

The greatest benefit to the teacher is the ability to gain insight on the students’ thinking process as well as their understanding about the topics/ concepts being addressed in the classroom. As such it provides an excellent opportunity to engage in Assessment FOR Learning. Through reviewing the students’ journals, the teacher is able to ascertain what is causing problems for students, what they find exciting and interesting, any misconceptions they have, etc.

For the student, journaling provides many benefits. Students may use a journal response to process new information. *Processing* occurs when students reflect on specific questions that are posed to them and by them; reflection helps students to clarify their thinking about what they have learned as well as to connect it to what they already know (all in a positive learning environment that is free of fear of criticism). In addition, journaling provides students with the opportunity *to reflect* on their personal values and goals, to engage in metacognition, and to chronicle their academic growth by revisiting past entries.

Journal responses can take a variety of forms: free writing, creative writing (songs, poetry, drama, stories, etc.), persuasive or explanatory writing, drawing (with an artist’s statement) or collecting relevant material (photos, drawings, poetry, stories, signs, objects, etc.). For more detail on the benefits of journaling, refer to the work of Kathy Yorks (<http://www.accessexcellence.org/MTC/96PT/Share/yorks.html>).

Considerations for Implementation:

- ✓ *Use of Instructional Time.* Limit journaling activity to 5 to 10 minutes per class or incorporate into other activities such as “write-pair-share”. Engage in shorter blocks of journaling throughout the lesson (e.g., think about the question/prompt for 30 – 45 seconds and respond for 2 minutes and repeat several times during the lesson).
- ✓ *Confidentiality.* Students’ thoughts and opinions, when expressed in a journal, must be kept confidential. Students should be provided with the option to fold over and staple any entry they feel is too personal to share (even with the teacher).
- ✓ *Assessment.* Journals should NOT be assessed towards the student’s mark in the course. Teachers may opt to include “completion of journal activities” as an assessment item but not grade individual entries. Student journals provide teachers with an excellent Assessment *for* Learning tool. As the teacher reads the entry, it is important to provide positive feedback, to nudge students’ thinking a bit further, to question, to teach or to re-teach. Where journal entries indicate a lack of understanding, the teacher should indicate that they are “off track” and that this will be addressed in class.

Implementing Journals:

- Ensure students understand why journaling is important to their learning process and that they will not be graded in the traditional manner.
- Clarify that the journals and the entries are confidential. Students may fold over and staple any entry that they do not want the teacher to read. Students can opt to include journal entries in their portfolio.

- Refrain from simply asking students to make an entry in their journals. Assign specific activities or prompts to ensure students’ journals are the most effective. Examples:
 1. Summarize the main points of the lesson. This can be done in writing, in a graphic organizer, in a drawing or concept map or other representation.
 2. Before a lesson starts, ask students to write what they already know or believe about the topic. After the lesson(s) is taught, ask students to revisit what they originally wrote and make any changes they feel necessary to reflect their current understanding, beliefs, etc.
 3. Restate a concept or definition in your own words.
 4. Write a question about what they have learned so far.
 5. How do you feel about the topic? How do you think your best friend/parent/etc. would feel about the topic?
 6. Explain how the new topic relates to a topic already discussed in class.

For more ideas of how to use journals at the beginning, middle, and end of a lesson check out the suggestions at <http://712educators.about.com/cs/writingresources/l/bljrnlacademic.htm>.

The “What? So What? Now What?” Model

This is a three-phase model to promote reflection in learners and can be used as a journaling activity. As with any journaling activity, reflection is an essential component of new learning; some learning theorists believe that we do not learn from doing – rather we learn from thinking about what we do (i.e., making connections with what we already know).

The “What” phase:

- o This relates to the substance of the activity, presentation, or event.
- o While it leads naturally to interpretation, in this phase the learner should objectively report on what happened, what was presented, what was observed, etc. (i.e., just the facts, no interpretation; describing in detail what they experienced or observed).
- o Questions that can be used to guide learners include: What happened? What did we do? What problem did we address/solve? What did you observe? What were the results of the event? What were the speaker’s main points?

The “So What” phase:

- o In this phase, the learner analyses the event/presentation/activity to assess what it means to them, why it is important to them, or how they feel about what has been presented/observed.
- o This is the true reflective part of the activity and may be difficult for some learners as it requires that they discuss their feelings as related to the event/information they have experienced.
- o Questions that can be used to assist learners with this phase are: What did you learn? How did what you learned affect you personally? What “lesson” can you take away from the activity/presentation/information? How was what you learned (or experienced) different from what you expected? Can you relate this information to events/experiences in your “real life”? Are there any contradictions to what you previously believed about the issue?

The “Now What” phase:

- o This is the process of taking lessons learned (or insights gained) and looking at how your attitude/view/understanding/etc. has changed as a result of the new information and how you might want to change as a result.

- o During this phase, the learner is encouraged to consider the broader implications of what they have learned, to consider the future, etc. Depending on the activity/presentation/event, learners could be encouraged to identify goals or changes they might want to make in their life to align with what they have learned.
- o Questions that can be used to guide this phase include: How can we use what we learned to make a difference in the future? How are you contributing to the problem? What can you do to help address the problem? What factors will support/hinder you from reaching your goals or to incorporate changes in your life? What can I do to be part of the solution? What appears to be the root cause of the problem/issue? Are there community actions/activities in which I can become involved? What would you like to learn more about, related to this topic/issue? What information can you share with your community or peers that might make a difference?

While this can be used solely as a journaling activity, it can also be incorporated into small group or whole class discussions. For example, after a presentation or significant piece of information has been discussed in class, individuals could engage in the “What?–So What?–Now What?” activity.

- After they have completed the “What?” section, teachers could have student share their main points with a partner (see “Two Minute Review below).
- After the “So What?” phase, students could be asked to share their insights with a partner (see “Think-Pair-Share” below).
- After the “Now What?” phase, students could be invited to share their thoughts/insights/*etc* with the class. (Note: students should not be required to share at this stage, as this portion of the activity will be deeply personal.) Alternatively, students could be asked to share something their partner said that they found interesting or which they had not thought of before.

Writing Frames

Writing Frames can provide a structured format in which students can reflect on a reading selection, a viewing activity or a presentation. There are a wide variety of writing frames; six suggestions are provided below.

A: Frames to help students summarize a story or retell an event

Students sometimes need assistance with organizing a summary of something they have read or providing a logical sequence to the recounting of an event. The following sample frames may be helpful:

Example 1:

- Although I already knew that ...
 - I have learned some new facts (from our trip/ from watching this video) ...
 - I also learned that ...
 - Another fact I learned ...
 - However, the most important/ interesting thing I learned was ...
 - Or, finally, I learned that ...

Example 2:

- I found _____ interesting for several reasons ...
- I discovered that ...
 - I also learned that ...
 - It was interesting that ...
 - Finally ...
 - As you can see ...

Example 3:

- To begin with ...
 - Next ...
 - Then ...
 - After that ...
 - Finally ...
 - Now ...

B: Explanation Frames

Explanations are written to explain the process or to explain how something works. They are often used

in social studies, and science. An explanation usually consists of a general statement to introduce the topic and a series of logical steps explaining how or why something occurs.

Example 1: Problem/Solution

- I want to explain why...
 - There are several reasons for this. The chief is ...
 - Another reason is ...
 - A further reason is ...
 - So now you can see why ...

Example 2: Cause/Effect

- There are differing explanations as to why (how, what, when) ...
 - One explanation is that ...
 - The evidence for this is ...
 - An alternative explanation is ...
 - The explanation is based on ...
 - Of the alternative explanations, I think the most likely is...

C: Procedure/Sequence Frame

Procedures or instructions are written to describe how something is done through a series of sequenced steps. A procedural text usually consists of a statement of what is to be achieved, a list of materials/equipment needed to achieve the goal, a series of sequenced steps to achieve the goal, and often a diagram or illustration.

Example 1:

- I want to explain how ...
 - To begin with/It starts by ...
 - and this makes/means/changes ...
 - After that ...

- and as a result ...
 - Next ...
 - Then ...
 - The final result is that the ...

D: Report Frame

Reports are written to describe the way things are. A report usually consists of an opening or general classification, an optional, more technical classification (optional), and a description of the phenomena (qualities, parts and their functions, and habits/behaviors or uses).

Example 1: Compare/Contrast (a more complex version of the Report Frame)

Write the names of the objects being compared/contrasted in columns A and B. List the characteristics being studied in the left hand column. Use a grid to record information prior to writing.

CHARACTERISTICS	A	B
	SOCCER	FOOTBALL
players		
rules		
ball		
gear		

Example 2: Comparison Frame

- Although ... and ... are different ... they are alike in some interesting ways.
 - For example they both ...
 - They are also similar in ...
 - The ... is the same as ...
 - The ... resembles ...
 - Finally they both ...

Example 3: Contrast Frame

- Although ... and ... are both ... they are different in many ways. The ... has ...
 - Another way in which they differ is ...
 - Finally ...

(Using a Venn Diagram can be helpful in this exercise.)

E: Opinion Frames

Essays and paragraphs are sometimes written to present arguments and information from differing viewpoints. Such a piece of writing usually consists of

- o a statement of the issue and a preview of the main arguments (e.g., Our school is trying to decide whether to have uniforms. Some students think that uniforms would improve school spirit and help improve academic achievement, while other students argue the opposite ...)
- o arguments for and supporting evidence (e.g., Many private schools have uniforms and they have great school spirit ...)
- o arguments against and supporting evidence (e.g., Many students feel very strongly that uniforms deny them their individuality ...)
- o recommendation given as a summary and conclusion (e.g., One group wants ... While another group wants ... I think ...)

Note: This simple type of opinion paper leads naturally to the writing of argumentation, a form increasingly used as students go through high school. It is a form of writing that is also a natural extension of oral debate and discussion.

Example: 1

- There is a lot of discussion about whether ...
 - The people who agree with this idea, such as ___ claim that ___ They also agree that
 - A further point they make is ...
 - However, there are also strong arguments against this point of view believe that ...
 - They say that ...
 - Furthermore they claim that ...
 - After looking at the different points of view and the evidence for them, I think ... because ...

Students could make notes using the following format:

The issue we are discussing is whether

...

...

Arguments for	Arguments against
---------------	-------------------

...

...

...

...

My conclusion, based on the evidence ... [OR]

After looking at all the arguments, I think ...

Example 2:

- I think that ... because ...
 - The reasons for my thinking this are, firstly ... so ...
 - Another reason is ...
 - Moreover ... because ...
 - These (facts/arguments/ideas) show that ...

F: Persuasion Frame

Persuasive writing takes many forms from commercials and slogans to petitions and editorials. The primary purpose is to influence and change opinion or to promote a particular point of view or argument, unlike an opinion paper which considers alternative points of view. A piece of persuasive writing (essay) usually consists of an opening statement (the thesis), often in the form of a position, the arguments, often in the form of points and elaboration, and a summary and restatement of

the opening position.

Example 1:

- Although not everybody would agree, I want to argue that ...
 - I have several reasons for arguing this point of view.
 - My first reason is ...
 - A further reason is ...
 - Furthermore ...
 - Therefore, although some people might argue that ...
 - I think I have shown that ...

Appendix K—Cooperative Learning Strategies

The following brain friendly teaching/learning strategies are drawn from Cooperative Learning structures. While simply using the following structures does not constitute a true “cooperative learning” approach, these structures provide students with the opportunity to become actively engaged in their learning as well as providing opportunity for group processing of the subject matter. For more information on the Cooperative Learning approach as well as on these and other cooperative learning activities refer to the following websites (available at time of printing): <http://www.utexas.edu/academic/diia/research/projects/hewlett/cooperative.php> or <http://edtech.kennesaw.edu/intech/cooperativelearning.htm>

Quiz-Quiz-Trade[©]

This activity is often used after several lessons have been covered or at the **end of a topic** or unit to review what has been covered in class. Questions and answers, based on the information from the lessons, are written on index cards or pieces of paper.

Preparation: To set this up, the teacher has to create a set of question and answer cards on the material that was covered. (Alternatively, students can create the cards). You need at least one of these cards per student. It’s good to have extras. Early on in a unit, you may need to make duplicate cards to ensure each student has a card.

Process: This is a partner activity and requires students move around the classroom. (See Think-Pair-Share for cues to help students decide who goes first).

To start the Quiz Quiz Trade, hand out one card to each student, so that each student has a question and the answer. Then ask all students to stand up and partner with another student. In each pair:

- QUIZ: Student #1 quizzes Student #2. If Student #2 answers correctly, Student #1 gives positive feedback. If Student #2 answers incorrectly, Student #1 says “It’s okay” and provides the correct answer.
- QUIZ: Then Student #2 quizzes Student #1.
- TRADE: After they both quiz each other with their questions, they switch/trade their questions and go on to pair up with someone else. This process is repeated at least 5 times and then students return to their places.

The Cocktail Party

This is a modification of the Quiz-Quiz-Trade activity. It is used as a **pre-instructional strategy** to familiarize students with the upcoming content.

Preparation: To set this up, the teacher has to create a set of question and answer cards on the material that will be covered.

Process: Students are provided with the question/answer cards before they have covered the material in class.

They pair up as in the Quiz-Quiz-Trade activity and each student takes a turn providing their partner with the information contained on the card (i.e., the content on the card provides the “small talk” that takes place in a party setting).

After each partner has shared their information, they trade cards and partner with someone else. The “small talk” continues for a preset amount of time or until all students have heard and/or read most of the cards.

At this point the teacher can retrieve the cards or leave them with the students so they can use the information in the lesson. For example, as the teacher is teaching the lesson, using pre-planned questions she can solicit the information from students that is contained on the cards. In this way, the students play a more active role in the process.

Think-Pair-Share

This is a very straight forward strategy that allows students to engage in individual and small-group thinking before they are asked to answer questions in front of the whole class. The result is that student answers are more detailed and accurate.

The Think-Pair-Share strategy can be used:

- before the topic is introduced to assess how much students already know,
- to remind students of material already covered,
- or to get students thinking about the topic.

T-P-S can also be used at anytime to check for understanding, to break up long periods of sustained activity, or whenever it is helpful to share ideas.

Process:

1. The teacher poses a question to students and gives them some time to independently think of their answer (usually 30 to 60 seconds).
2. After students have had time to think of their answer, they partner with a nearby student and discuss their responses or ideas to the questions or problem that was posed.
3. During the discussion, students have chance to verbalize their understanding, confirm what they understand, or determine what they do not understand.
4. There are three variations to this procedure:
 - the teacher may set time limits for each student to talk while the partner listens;
 - the teacher may have students write their thoughts down before they discuss with their partner (these can be collected);
 - the teacher can assign or vary partners to keep students from interacting with the same students or to ensure all students excluded by their peers.
5. After students have discussed their thoughts/ ideas with their partner, they can be asked to share with the whole class. Students could also be asked to share something interesting that their partner said that increased their understanding or appreciation of the topic/issue.

Tip: To ensure little time is lost as students decide who will begin the sharing, the teacher can use a variety of cues to help them decide. For example the teacher could say: “the tallest person will start”, “the person with the most/least jewellery on will start”, “the person with the longest/shortest hair will start”, “the youngest/oldest person will start”, etc.

For more information on how this strategy can be modified and implemented in a variety of subject areas, refer to <http://olc.spsd.sk.ca/DE/PD/instr/strats/think/>.

Two-minute Review

This is a variation of the Think-Pair-Share strategy and provides students opportunity to **process new information**.

Process: To use this approach, stop any time during a lecture or discussion and allow teams or pairs three minutes to review what has been said with their group.

Partner approach: Teachers could set this up by saying “turn to the student next to you; each of you take 1 minute to review what we just discussed for the past 10 minutes; assume your partner was out of the room and missed what we talked about (or wrote notes on); summarize the information; your partner will listen to you and when it is their turn they will also summarize, including anything you left out; I’ll announce when 1 minute has passed and when to switch”. (See Think-Pair-Share for cues to help students decide who goes first).

Small group approach: Another way to use this method is to arrange students in groups of 3 or 4. When the two-minute (or three for groups of 3) review starts, group members can ask a clarifying question to the other members or answer questions of others. (e.g., after discussing a multiple step process like the water cycle, students can form teams and review the process or ask clarifying questions.)

Numbered Heads

Process:

- The teacher assigns student to a team of four.
- Each member of the team is given a number of 1 through 4. The team is given a question to answer.
- The team works together to answer the question ensuring that all members of the team know the answer and can verbally answer the question.
- The teacher calls out a number (e.g., “number three”) and each student with #3 is required to give the answer. The teacher can vary which “number” answers from each group.

Inside-Outside Circle

In this Cooperative Learning activity students are divided into two groups. One group (minimum 3 students) forms an inside circle and the second group forms a circle around them (the outside circle). The strategy is used to encourage discussion between the students.

Process:

- The teacher poses a question, which the students are to discuss, brainstorm about, etc.
- Students think about how they will respond to the question and then the person on the inside of the circle tells the person on the outside of the circle their response. Once they finish sharing they say “Pass”. Then the person on the outside shares their ideas, or extends the inside person’s comments.
- Then (at the teacher’s direction) the outside circle rotates one position to the left or right. In this way the students will have a new person to discuss the same (or a different) question with.

K-W-L Chart

This method can be used to introduce a topic, ascertain what students’ already know about a topic, or to activate students’ prior knowledge, etc.

This can be used as a whole class activity (i.e., with the teacher or student recording what the students volunteer in a chart on the board) or individually as students complete the chart themselves.

Process: Either draw the following chart on the board, ask students to create the chart in their notebooks, or print a copy for students to use:

K	W	L
WHAT I ALREADY KNOW ABOUT THE TOPIC	WHAT I WANT TO KNOW (OR WONDER ABOUT) THE TOPIC	WHAT I LEARNED ABOUT THE TOPIC

- To activate students’ prior knowledge, begin by asking them what they already *Know* about the topic and list it in the appropriate column. This can be followed by having students share what they Know with the class or with a partner.
- To create interest or anticipation in the new topic, then have them identify questions they have on the topic, items they would like clarified, etc. (i.e., *Want* to know)
- After the topic has been discussed/completed, students return to the chart and record what they have *Learned* and compare this with the other two columns; did they learn anything new? Were their questions answered?

This strategy works best for research projects and for activities where students will be reading on their own. It is also a good strategy to use to introduce a topic.

Jigsaw

This strategy promotes sharing and understanding of ideas and concepts found in texts.

Preparation: In this strategy the teacher divides a project, piece of reading (e.g., an article), or other activity, into 3 to 5 parts.

Process: Arrange students in groups of 3 to 5 depending on the class size and the project they are undertaking. This is their **Home Group**. Some groups may have duplicate numbers if there is an uneven number of students in the class. Each student in each **Home group** is assigned a number: 1, 2, 3, 4, or 5.

Expert Group work: Reorganize the students with the same number reassemble into **Expert Groups**. The students gather in their **Expert Groups** to process or read selections specific to the assigned topic. Students are to read, recall, reread, take notes, construct graphic organizers for the main ideas and details, and create any visuals they could use to teach others about the topic. The members of the **Expert Group** work to become “experts” on that topic/aspect.

- For example, if an article had four main sections, home groups of 4 would be created. Each member of the group would be assigned a section of the article corresponding to their number. Expert groups are formed in which all members will read the section, discuss it, ensure they all understand it, create notes, examples, etc. to ensure they understand it completely. The time devoted to this will depend on the difficulty and complexity of the article.

Reporting to the Home Group: After the expert group members have read, summarized, and have a complete understanding of the information, they return to their **Home Group**. The #1 Experts teach the **Home Group** about the topic/section they were assigned; then #2, #3, #4, etc, Experts teach the group about the topics they were assigned.

After all the “experts” have finished teaching the group, the home group will have all the detail and information on the topic as if they had completed the assignment individually.

Refer to <http://www.jigsaw.org/steps.htm> or <http://olc.spsd.sk.ca/DE/PD/instr/strats/jigsaw/> for more information on how to make the most effective use of this strategy.

Three-Step Interview

Three-step interviews can be used as an **introductory activity** or as a strategy to **explore concepts in depth**. It is a strategy that is very effective when students are solving problems that have no specific right answers.

This strategy helps students personalize their learning and listen to and appreciate the ideas and thinking of others. The “interviewer” has to engage in active listening and then paraphrase the comments of the “interviewee”.

Process:

1. In step one the teacher presents an issue or topic about which varying opinions exist and poses several questions for the class to address.
2. Step two, one of the students assumes the role of the interviewer and the other becomes the interviewee. The interviewer asks questions of the interviewee to elicit their views or ideas on the issue/topic, within a specified time period. The interviewer paraphrases the key points and significant details that arise.
3. Step three, after the first interview has been completed, the students’ roles are switched.
 - Example: after viewing a video on an environmental issue, interviews can be conducted to elicit student understanding or views.
 - Example: after reading about or discussing a concept or issue, students could engage in the interview process to clarify their understanding.

Extension: Each pair of students can team up with another pair to discuss each other's ideas and to share interesting points that were raised.

After each student has had a turn, the pairs can be invited to share points that they found interesting with the class. After all interviews have been done, the class writes a summary report of the interview results. This could be done individually or as a whole group activity.

Roundtable

The Roundtable is a useful strategy for brainstorming, reviewing, or practicing a skill.

Process:

- Students are arranged in a group of 4 to 6. Each group is provided with a single sheet of paper and pen. The teacher poses a question or provides a starting point.
- Students take turns responding to the question or problem by stating their ideas aloud as they write them on the paper. It is important that the ideas be vocalized for several reasons:
 - ▶ silence in a setting like this is boring;
 - ▶ the other team members are able to reflect on the thoughts of the other students;
 - ▶ greater variety of responses will result because teammates learn immediately that someone has come up with an idea that they might have been thinking of; and
 - ▶ by hearing the responses said aloud students do not have to waste valuable brainstorming time by reading the previous ideas on the page.
- Students continue to pass around the paper until time expires or until a group runs out of answers. Team members are encouraged not to skip turns. However, if their thoughts are at a standstill, they are allowed to "Pass".

Sample roundtable activity: A political cartoon depicting a philosophical or satirical comment could

be displayed. One student draws or writes a reaction or explanation of what is being viewed and then passes the paper to other members of the team for them to write what they see in the visual.

Roundtable is most effective when used in a carefully sequenced series of activities. The brainstorming can reinforce ideas from the readings or can be used to set the stage for upcoming discussions. The multiple answers encourage creativity and deeper thinking among the team members.

Round Robin Brainstorming

Process:

- The class is divided into small groups of 4 to 6 students per group with one person appointed as the recorder. The teacher poses a question with many possible answers and students are given time to think about answers.
- After the "think time", members of the team share responses with one another in round robin style. The recorder writes down all the responses or reactions of the group members.
- The person to the left of the recorder gives their response and the recorder writes it down. This is similar to Roundtable except that one person records the responses.
- Each person in the group in order gives a response until time expires.

Sample roundtable activity: A political cartoon depicting a philosophical or satirical comment could be displayed. One student records the reactions or explanations by each group member of what is being viewed.

Sample roundtable activity: Students could be asked to list the pros and cons that a particular practice has on society.

Resources

Authorized Resources

Literacy 9 (Nelson Publishing, 2012)

Component	Student	Teacher
Anchor text (hardcover)	•	•
<i>Homegrown</i> (softcover)	•	•
Digital eBook (Nelson Dashboard at www.mynelson.com)	•	•
Selections for Modelling and Demonstration (binder)		•
Media Studies Resource		•
Teacher's Resource (binder)		•
Digital Teacher's Resource (Nelson Dashboard at www.mynelson.com)		•

Romeo & Juliet (Global Shakespeare Series)

Classroom texts for student-directed and teacher-supported reading and viewing (see *2012 Selecting Young Adult Texts: An Annotated Bibliography*)

Suggested Teacher Resources

Charlton Critchley, Beth (2010) *Engaging the Disengaged*. Markham, ON: Pembroke Publishers Ltd.

Davies, Alison (2007) *Teaching Reading Comprehension*. Toronto, ON: Thomson Nelson

Fisher, Douglas and Nancy Frey (2008) *Wordwise and Content Rich: Five Essential Steps to Teaching Academic Vocabulary*. Newmarket, ON: Pearson Education Canada (Heinemann)

Fletcher, Ralph (2006) *Boy Writers: Reclaiming Their Voices*. New York: Routledge Falmer

Hume, Karen (2010) *Tuned Out: Engaging the 21st Century Learner*. Newmarket, ON: Pearson Education Canada

Kaufeldt, Martha (2005) *Teachers! Change Your Bait*. Bethel, CT: Crown House Publishing

Richardson, Will (2006) *Blogs, Wikis, Podcasts and Other Powerful Web Tools for Classrooms*. Thousand Oaks, CA: Corwin Press

Rief, Linda (2007) *Inside the Writer's-Reader's Notebook: A Workshop Essential*. Newmarket, ON: Pearson Education Canada (Heinemann)

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