

Table of Contents

	Acknowledgements.....	iii
Introduction	Background.....	1
	The Atlantic Canada English Language Arts Curriculum	1
	The Nature of World Literature 3207 Within English Language Arts Curriculum.....	2
	Differentiated Instruction and Inclusion	2
	Diverse Learners.....	3
	Valuing Social and Cultural Diversity.....	4
	Establishing Community.....	4
	Safe and Caring Schools.....	4
	Purpose of World Literature 3207	5
	World Literature 3207 and Senior High Graduation Requirements	6
	The Learning Environment.....	7
	The World Literature 3207 Teacher	8
Curriculum Outcomes	Curriculum Framework.....	9
	General Curriculum Outcomes.....	9
	Correlations	9
	Specific Curriculum Outcomes for World Literature 3207	11
Course Design and Components	The Role of Literature.....	45
	World Literature 3207 and the Development of Reading Skills and Strategies	47
	Organizational Approaches.....	48
	Course Components	49
Assessing and Evaluating Student Learning	Introduction.....	51
	Components of Assessment.....	52
	Components of Evaluation.....	54
	Student Self-Assessment	55
	Reporting Student Progress	56
	Suggested Weighting Scale.....	56
Learning Resources	Introduction	57
	Teacher Learning Resources	57
	Student Learning Resources	57

Appendices

Appendix 1: Forms of Folk Literature.....	60
Appendix 2: Cinderella.....	61
Appendix 3: Folk Tale/Fairy Tale/Märchen	67
Appendix 4: Legend Characteristics.....	69
Appendix 5: Captain Wedderburn, Child Ballad #46	70
Appendix 6: Sample Yearly Plan: The Journey	71
Appendix 7: Literature Circles.....	72
Appendix 8: A Reading Workshop	82
Appendix 9: Writing Instruction	83
Appendix 10: Minimum Content	84

Acknowledgements

The Department of Education for Newfoundland and Labrador gratefully acknowledges the contribution of the following members of the provincial English Language Arts working groups for World Literature 3207:

Colleen Abbott, English Teacher, Eastern School District

Fiona Frawley, English Teacher, CDLI, Labrador School District

Maggie Heneghan, Department Head of English, Eastern School District

Cindy Lander, English Teacher, CDLI, Eastern School District

Bernie Ottenheimer, Consultant (Safe and Caring Schools), Student Support Services Division, Department of Education

Rex Roberts, Program Development Specialist - English Language Arts (K-12), Program Development Division, Department of Education (2001-2006)

Krista Vokey, Program Development Specialist - English Language Arts (4-12), Program Development Division, Department of Education.

Kieran Walsh, English Teacher, Eastern School District

The Department of Education for Newfoundland and Labrador also gratefully acknowledges the contributions of the senior high school teachers who so willingly piloted draft editions of the curriculum guide. The Department of Education would also like to thank Ruby Hillier for word processing and technical editing, Division of Program Development, Department of Education, for producing this document for printing.

Introduction

Background

The curriculum described in *Foundation for the Atlantic Canada English Language Arts Curriculum* and in *Atlantic Canada English Language Arts Curriculum* has been planned and developed collaboratively by regional committees for the Atlantic Provinces Education Foundation. The Atlantic Canada 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 become more literate
- preparing students for the diverse literacy experiences they will encounter throughout their lives
- fostering a unified approach teaching and learning in English language arts across the Atlantic provinces

Pervasive, ongoing 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 not only in the school setting, but 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.)

The Nature of World Literature 3207 Within English Language Arts Curriculum

The English language arts curriculum engages students in a range of experiences and interactions with a variety of texts designed to help them develop increasing control and choice over language informed processes, use and respond to language effectively and purposefully, and understand why language and literacy are so central to their lives.

World Literature 3207 offers exposure to a wide range of texts chosen from numerous cultures and countries. Immersion within these texts provides students the opportunity to explore a multitude of world views while developing, reshaping or enhancing their own. The potential exists in this course to reflect the unique communities in which the students reside. World Literature 3207 is sufficiently flexible to permit both teacher and student to negotiate selection of text. World Literature 3207 allows students to travel multiple worlds through words.

Language is the principal means through which we formulate thought and the medium through which we communicate thought with others. Thus, language in use underlies the processes of thinking involved in listening, speaking, reading, viewing, writing and other ways of representing. The application of these interrelated language processes is fundamental to the development of language abilities, cultural understanding, and creative and critical thinking. World Literature 3207 extends opportunities for students to explore interrelated literacies.

Differentiated Instruction and Inclusion

This curriculum is inclusive and is designed to help all learners reach their fullest potentials through a wide variety of learning experiences. The aim of the curriculum is to offer all students equal access to relevant and stimulating learning opportunities.

The development of students' literacy is shaped by many factors including gender, sociocultural backgrounds, and individual learning needs. In designing learning experiences for students, teachers should consider the individual learning needs, experiences, interests, and values of all students.

In recognizing and valuing the diversity of students, teachers should consider ways to

- provide an inclusive climate and create learning experiences to affirm the dignity and worth of all individuals in the learning community
- foster inclusive language, attitudes, and actions supportive of all learners

- implement flexible classroom organization, teaching strategies, assessment strategies, time, and learning resources to support learners' needs and build on their strengths
- provide opportunities for all learners to work in a variety of learning contexts
- identify and respond to diversity in students' learning styles
- build on students' individual levels of understanding, knowledge, skills, and attitudes
- offer learning and assessment tasks that draw on learners' abilities
- empower students to develop awareness of their strengths to support their learning needs
- use students' strengths and abilities to motivate and support learning
- offer multiple and varied avenues to learning opportunities
- celebrate the accomplishment of learning

Diverse Learners

In recognizing and valuing the diversity of students who will register for World Literature 3207, teachers will

- provide opportunities for learners to work in a variety of learning contexts
- identify and respond to diversity in students' learning styles
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths

World Literature 3207 students need experiences that

- engage them in authentic reading and responding
- allow them to construct meaning
- connect, collaborate and communicate with each other
- form links between their reading and their own worlds
- facilitate a sense of accomplishment and an understanding that reading literature can add meaning and pleasure to their lives

Valuing Social and Cultural Diversity

Social and cultural diversity is a foundation for expanding and enriching the learning experiences of all students. Students can learn 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 responding to a variety of texts, students from different social and cultural backgrounds can come to understand each other's perspectives.

All students need to see their lives and experiences reflected in literature. World literature affords multiple learning opportunities for students to make personal connections between their lives and texts. To grow as readers and writers, students need opportunities to read and discuss the literature of their own and other cultures—to explore, for example, the differing conventions for storytelling and imaginative writing. Learning resources should include a range of texts that allows students to recognize and appreciate diverse social and cultural voices, to broaden their understanding of social and cultural diversity, and to examine the ways language and literature preserve, enrich, and determine culture.

Establishing Community

If a climate sensitive and responsive to the needs of all students is to be created, the students must come to know one another. This builds the base for peer partnerships, for tutoring, sharing, and various other collaborative efforts. Through mini-lessons, workshops, and small-group dynamic exercises during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building.

Safe and Caring Schools

World Literature 3207 raises issues concerning challenges in texts that are fictional, futuristic and reality based. Such depictions of human interaction in the face of adversity – be it within the natural world or a mythological realm -- provide opportunities to explore the nature of humanity; the nature of collaboration and cooperation and the roles of sympathy and empathy presented in literature and fostered in the classroom. World Literature 3207 supports the principles of the safe and caring school philosophy, providing a variety of text and classroom based activities intent on raising awareness and including all participants.

Purpose of World Literature 3207

World Literature 3207 encompasses a broad range of genres: drama, visual texts, novels, short stories, poems, and folk literature.

The purpose of this course is to explore the continuum between the traditional and the contemporary. World Literature 3207 asks students to explore international texts from a wide variety of genres, including myths, legends and folktales. The course is intended to provide students with an opportunity to study and respond to both classical and contemporary texts. Through reading and responding to such literature, students should gain a greater understanding and appreciation for the stories that have informed and entertained readers and listeners for centuries. Students should come to recognize common themes that shape our world.

Myths, legends, and folk tales are part of the larger body of folk literature. Songs, tales and other forms of folk literature have entertained all peoples and continue to express the lives, imaginations and cultures of societies all over the world. Traditional oral forms are alive today and have been adapted and transformed by writers to become part of literary and popular culture. Fantasy, romance, tragedy, and other types of contemporary literature owe, at least in part, their existence to such traditional forms.

World Literature 3207 is designed to accommodate a wide range of student interests and abilities. It is strongly recommended that World Literature 3207 be taken by students in their second or third years of high school.

World Literature 3207 and Senior High Graduation Requirements

World Literature 3207 is a provincially developed course. It is, however, based on the framework provided by the Atlantic Canada Essential Graduation Learnings and *Foundation for the Atlantic Canada English Language Arts Curriculum*. The following chart shows the context of World Literature 3207 within the framework for the senior high English language arts program:

CORE SENIOR HIGH ENGLISH COURSES Students must have completed one (1) course at each level to graduate	
<i>Academic</i> L I English 1201 L II English 2201 L III English 3201	<i>General</i> L I English 1202 L II English 2202 L III English 3202
OPTIONAL SENIOR HIGH ENGLISH COURSES If they do not study a second language, students must have completed one (1) of the following courses to graduate	
English 1200 Writing 2203 Drama 2206 World Literature 3207	

All senior high students must complete **eight (8)** credits in English as part of the minimum graduation requirements. At least **six (6)** credits must be in English Language Arts. Students who do not study a second language will need to obtain credit for one of the optional English courses. Students who successfully complete World Literature 3207 will receive two credits in English toward the eight credits required in the English category or two elective credits toward the thirty-six (36) required for graduation.

The Learning Environment

The learning environment must be structured in such a way that students develop confidence and an increased interest in reading. An interactive and collaborative environment is essential in developing an atmosphere of mutual trust and understanding. This builds the base for peer partnerships for sharing and other collaborative efforts. Through mini-lessons, reading workshops, literature circles, and small group exercises, knowledge is constructed, refined, and shared.

It is necessary that the teacher's role be a very active one. The teacher models a variety of reading strategies, and draws students into a range of reading experiences and a variety of responses.

Flexibility is important for all students. Whether students are working individually or in small groups or pairs, the teacher will

- encourage questioning
- help students to move beyond their comfort zone and out of one type of reading into another
- allow students time to read independently
- incorporate regular opportunities for viewing and responding to multi-media formats

By providing these conditions, teachers create an environment that invites students to participate in the kinds of experiences that will develop the attitudes, knowledge, skills and strategies required of critical learners.

The World Literature 3207 Teacher

World Literature 3207 is designed to be taught by teachers who have a good understanding of the methodologies for effective teaching in English language arts as well as a background and genuine interest in literature. The World Literature 3207 teacher will need to

- integrate new ways of teaching and learning with established effective practices
- value the place of dialogue and interaction in the learning process
- structure repeated opportunities for reflection and response so that they become integral parts of the reading and learning process
- select and introduce a range of resources from a variety of cultures and contexts for which students can read, view, listen and respond
- provide opportunities for students to share texts from their own personal experiences

Curriculum Outcomes

Curriculum Framework

Even though World Literature 3207 is a provincially developed course, it is anchored to the essential graduation learnings for Newfoundland and Labrador and the general curriculum outcomes for English language arts as described in the *English Language Arts Curriculum, Grades 10 - 12 Overview* (2001).

General Curriculum Outcomes

World Literature 3207 is designed to have students

- read, view, and listen to a wide range of texts from a variety of cultures and contexts
- interpret, select, and integrate information about world literature using a variety of strategies, resources, and technologies
- respond personally and critically to a range of texts, applying their understanding of language, form, genre, and contexts
- demonstrate through writing and other ways of representing, a critical understanding of elements portrayed in world literature

Connections

World Literature 3207 is linked to the essential graduation learnings for the Atlantic Canada curriculum. The following list demonstrates the relationship between the curriculum outcomes for World Literature 3207 and the essential graduation learnings:

Aesthetic Expression

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

As students read, listen to, and respond to myths, world literature, they will develop an appreciation of text as an art form and as a means of formulating and expressing ideas and perceptions.

Citizenship

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

Part of being an informed citizen involves acquiring knowledge and understanding of one's own cultural heritage and others' cultural heritage, cultural identity and the contribution of multiculturalism to society. Examining a range of world literature texts from a variety of cultures and contexts will help students acquire such knowledge and understanding.

Communication

Graduates will be able to use 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.

As readers and writers, students in World Literature 3207 will be required to

- explore, reflect on, and express their own ideas, learnings, perceptions and feelings
- demonstrate understanding of facts and relationships presented through words
- present information and instructions clearly, logically, concisely and accurately for a variety of audiences
- access, process, evaluate, and share information

Personal Development

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

Students will be expected to work and learn purposefully both independently and in groups, which contributes to the essential graduation learnings for personal development.

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.

Students in World Literature 3207 will be expected to demonstrate problem solving abilities as they

- formulate tentative ideas, and question their assumptions and those of others
- solve problems individually and collaboratively

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.

As creators and sharers of written and electronic texts, students will be working toward technological competence when they

- locate, evaluate, adapt, create and share information using a variety of sources and technologies
- demonstrate understanding of and use existing and developing technologies and feelings

Spiritual and Moral

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

The recurring elements portrayed in world literature will help students recognize the evolution of the belief systems of different cultures.

Specific Curriculum Outcomes for World Literature 3207

A detailed listing of the essential graduation learnings is provided in *Foundation for the Atlantic Canada English Language Arts Curriculum* (1996), pp. 6-9.

The specific curriculum outcomes for World Literature 3207 are statements that identify what students are expected to know and be able to do upon completion of the course. Unit and lesson planning by teachers should be balanced to provide a range of reading, viewing, listening, writing and other ways of representing experiences that address each outcome. Suggestions for teaching and learning are exactly that—**suggestions**. Instructional practices can and should be designed to provide a variety of opportunities to achieve the outcomes.

1. *Students will be expected to read, view and listen to a wide range of texts from a variety of cultures and contexts.*

Outcomes

Students will

- 1.1 read, view and listen to world literature emphasizing various forms of folk literature such as myths, legends, tales, etc.

Suggestions for Teaching and Learning

It is important for students to experience and respond to the literature in different ways. Depending on the unit under study, the teacher may, for example, choose a particular type of myth, legend or folktale and follow a plan similar to the one below:

- to activate prior knowledge and help students anticipate and understand the text, students are grouped for pre-reading discussion
- the text or parts of the text is/are read aloud once or twice by the teacher and/or a student
- once they have experienced the text, students are invited to discuss or write responses using prompts for post-reading
- then, for some particular text or groups of texts, students can provide a more formalized written, oral, or multi-dimensional (e.g., dioramas, collages) responses that could form part of a course portfolio

1. Students will be expected to read, view and listen to a wide range of texts from a variety of cultures and contexts.

Suggestions for Assessment

- Observation—during designated activities, record, through checklists and notes, the extent to which students become increasingly participatory, more active in critical listening, organized, and creative in presentation of information and ideas
- Self-assessment and peer assessment in the form of post-event discussion, and personal and group reflection
- Reflection—Students and teachers reflect upon the development of a presentation through, for example, notes for feedback, informal discussion (debriefing), and learning-log entries.

Sample Assessment Criteria for Group Discussion

Students

- use language for learning
- willingly offer their own ideas
- demonstrate sensitivity to others' ideas
- engage new ideas
- identify areas of agreement and dissonance between their thinking and others' ideas
- raise questions
- attend to the task

Suggested Resources

World Mythology Creation - *Enuma Elish* (Babylonia); *The Gods and Titans* (Greece); *Pyramus and Thisbe* (Rome); *Sedna* (North America); *Frankenstein* (British); *Ella Minnow Pea* (American).

World Mythology Heroes - *Gilgamesh* (Babylonia); *Thor* (Northern Europe), *Ramayana* (India); *Beowulf* (England); *Arthur* (England); *Flowers for Algernon* (American).

Journey - *The Arrival* (Australia); *The Alchemist* (Spain and Africa); *The Ice Master* (Canadian North).

Appendix 1: Forms of Folk Literature

1. Students will be expected to read, view and listen to a wide range of texts from a variety of cultures and contexts.

Outcomes

Students will

- 1.2 examine a range of themes, motifs, archetypes, and other literary elements

Suggestions for Teaching and Learning

Cinderella

Provide students with opportunities to investigate the universality of some fairy tale such as Cinderella. Some examples of Cinderella stories include the Irish version (Fair Brown and Trembling), the Disney version and the Grimm version. Students could be asked to research the accounts and how they are alike or different. Possible resources could include *Roald Dahl's Revolting Rhymes* or Robert Munch's *Paper Bag Princess*. Some possible film titles could include *Ella Enchanted*, *Ever After*, or *Enchanted*.

Once students understand the structures and motifs in fairy tales, teachers may wish to use the film text of *Shrek* to demonstrate how twists and allusions to traditional tales are still dominant in today's contemporary cultures. Parody may also be an idea to introduce to students at this time.

In order to assist students to develop their critical literacies, teachers may wish to ask students to explore whose voices are dominant, absent and/or why certain characters are portrayed in certain ways. What purpose is served?

Themes of boundaries may be explored as well as the idea of transgression of social norms.

Students could write their versions of the Cinderella tale set in their own community. This activity is connected to Outcome 4.2.

1. Students will be expected to read, view and listen to a wide range of texts from a variety of cultures and contexts.

Suggestions for Assessment

Cinderella Assessment:

Provide a table or chart that outlines conventional roles in fairy tales and ask students to document how each of these roles is evident in the versions. (See Appendix 7)

Students may share research findings in small groups or in pairs. Teachers may assess for research components such as documentation of sources, clearly expressed ideas, development of a thesis, usage and coherence if they have emphasized a multi-paragraph essay response. Other research responses could include representations such as a chart or a multi-media response.

If students are sharing their thoughts in the context of a small group, teacher observation checklists could be utilized with such criteria as demonstration of knowledge, active listening, and articulating ideas. While there may not be a specific score associated with the checklist, the assessment provides important information for a teacher to develop a well-rounded profile of each student's learnings.

Suggested Resources

Grimm Collected Tales are all available online.

Appendix 2: "Cinderella"

Appendix 3: Folk Tale/Fairy Tale/
Märchen

Appendix 4: Legend Characteristics

Tales from Old Ireland (Irish);
Spinners (European); *Big Fish*
(American).

Local libraries may have books and films such as *Paper Bag Princess* and *Enchanted*.

1. Students will be expected to read, view and listen to a wide range of texts from a variety of cultures and contexts.

Outcomes

Students will

- 1.3 explore the geographical, historical, and cultural contexts of forms of world literature

Suggestions for Teaching and Learning

Mumming

Investigate the custom of mumming. Mumming is the practice of a masked house visit associated with various calendar customs around the world. In exploring mumming, teachers may choose to study the various artistic renditions of mumming, stage a kitchen party, research community practices, create masks, ugly sticks and costumes, and/or read associated texts. One such example is located in Book One of *Land, Sea and Time*.

The following excerpt was taken from page 200 of *Labrador Studies-The Labrador Inuit*, by Tim Borlase, published by Labrador East Integrated School Board with assistance from the Canadian Studies Foundation, 1993.

Festivals

Special Moravian feast days gradually blended with Inuit traditions. Masked nalujuit (singular nalujuk) are still seen in Labrador's Moravian villages on the night of "Old Christmas" (January 6). Children enjoy taunting and chasing after these tormentors, who try to capture them and make them sing a song to gain their release. In the past, however, it was believed that nalujuit represented the change from heathenism to Christianity. These masked "spirit-figures" would visit the village at the end of the Christmas gathering, just before families returned to live in more traditional ways "on the land". Nalujuit entered from the east, carrying walking sticks and small gifts (as did the Three Wise Men), reminding children to act in a Christian way, even after they have left the settlement. Children were expected to respond by singing a hymn, showing their commitment to Christianity. "Bad" children might be punished; "good" children would be rewarded. This action by the nalujuit relates to Suporgoksoak, the feared and respected spirit who was thought to give game to those who behaved properly. Converted Inuit adapted this idea, combining behavior control with the story of the Three Wise Men, in the figure of nalujuk.

Students could explore other examples of masking traditions, considering contextual features (i.e., Greek theatre, avatars, super heroes, Mardi Gras, Halloween, Mexican Day of Dead).

1. Students will be expected to read, view and listen to a wide range of texts from a variety of cultures and contexts.

Suggestions for Assessment

Checklist for assessing a kitchen party:

- Cross-dressing/costuming
- Ingressive speech (vocal disguise)
- Unmasking protocols
- Performance element
- Ability to create an effective disguise

Checklist for assessing masking traditions:

- Costume design
- Information text
- Accuracy of information
- Sharing of information

Other categories of assessment include paper and pencil, performance based assessment, and interactive based assessment.

Suggested Resources

Borrowed Black (NL)

The Arrival (Australia)

The Ice Master (NL)

Land, Sea, and Time Books I-III (NL)

Newfoundland Tongue (NL)

Queen of Paradise's Garden (NL)

The Crucible (American)

Long Way Round (British)

2. *Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.*

Outcomes

Students will

- 2.1 gather information about world literature from a variety of sources (e.g., electronic network, print and visual sources, interviews)

Suggestions for Teaching and Learning

Based on their reading and investigations into the structures of particular types of myths, legends, folktales, students may, for example, undertake to

- a. write an original version
- b. write a modern version
- c. become the “class expert” on a particular theme or motif
- d. review literature from an identified region or country
- e. explore how similar topics in literature are treated differently by world writers or how traditional motifs are developed in various contexts around the world.
- f. act as book ends. Pairs of students meet before and after a learning activity in order to share their predictions beforehand and refine their thinking once the activity has concluded.

2. Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.

Suggestions for Assessment

Oral Presentations

Successful oral presentations occur when students integrate a number of speaking and listening skills with

- their abilities to communicate an idea, etc., in the appropriate language and structure for the audience
- their abilities to “think on their feet” as they address issues presented by the audience

Observation

Record, through observation, notes, and checklists, the extent to which students become increasingly participatory, more active in critical listening, and organized and creative in presentation of information and ideas

Self-assessment and Peer Assessment

Informally assess in the form of post-event discussion, and personal and group reflection.

Suggested Resources

World Mythology (p. 418) contains “King Arthur”, as well as a wide variety of world myths.

2. *Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.*

Outcomes

Students will

2.2 select appropriate information about myths, legends, and folk tales from a variety of sources, making meaningful selections for their own purposes

Suggestions for Teaching and Learning

Develop a list of 21st century tasks for an ancient hero

Provide a comparison of myths from one culture with those of another (e.g., Greece, Rome, Middle East, Far East, Pacific, British Isles, Northern Europe, Africa, North America)

Develop a particular concept evident in several texts. This may be accomplished through a presentation, a written response or other literary activities as generated by the class

Develop a shield with visual motifs to reveal personal identity/history that demonstrate understanding of traditional and/or contemporary motifs

Write an original folk tale based upon models of studied folk tales

2. Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.

Suggestions for Assessment

Sample Representing Assessment Criteria for Personal History Shield:

- effective use of colour
- demonstrated understanding of symbols/motifs
- quadrants
 1. colour
 2. symbol
 3. animal
 4. text
- written explanation

Writing Assessment of Original Folk Tale

10 marks--integration of folk tale structure

10 marks--creativity of ideas

5 marks--conventions/grammar

Performance Assessment of Original Folk Tale

Have students adapt the tale and perform it as a reader's theatre piece. Assessment could include the following categories: narrative structure, creativity of ideas, presentation elements (vocal inflection, volume, speed, etc.)

Suggested Resources

I Am the Messenger (Australia) - this text provides comparison of the traditional hero with the reluctant hero.

World Mythology -short selections as identified by the teacher

2. *Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.*

Outcomes

Students will

2.3 synthesize and share information from several sources according to a particular purpose

Suggestions for Teaching and Learning

Make paper mâché figures that depict fictional characters.

Create literary book marks based upon collected information.

Share concepts that were developed in the previous outcome through presentations, wikis, webpages, etc. This could be a group project that integrates the C-4 approach--challenge, choice, collaboration and creation.

2. Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.

Suggestions for Assessment

Project Based Assessment

Paper mâché figures sample rubric

Level One	Level Two	Level Three
<ul style="list-style-type: none"> Project contains few details 	<ul style="list-style-type: none"> Project contains adequate details 	<ul style="list-style-type: none"> Project contains very detailed work
<ul style="list-style-type: none"> Project presents unclear understanding of character 	<ul style="list-style-type: none"> Project presents satisfactory understanding of character 	<ul style="list-style-type: none"> Project presents strong understanding of character

Literary bookmarks sample rubric

Level One	Level Two	Level Three
<ul style="list-style-type: none"> Presented information is not relevant or is somewhat relevant 	<ul style="list-style-type: none"> Presented information is relevant 	<ul style="list-style-type: none"> Presented information is strongly relevant
<ul style="list-style-type: none"> Layout and design are not consistent with the importance of the ideas being conveyed 	<ul style="list-style-type: none"> Layout and design are somewhat consistent with the importance of the ideas being conveyed 	<ul style="list-style-type: none"> Layout and design reflect accurately the importance of the ideas being conveyed

Presentation sample rubric

Level One	Level Two	Level Three
<ul style="list-style-type: none"> Ideas are communicated unclearly 	<ul style="list-style-type: none"> Ideas are communicated somewhat clearly and concisely 	<ul style="list-style-type: none"> Ideas are communicated very clearly and concisely
<ul style="list-style-type: none"> Medium is used minimally 	<ul style="list-style-type: none"> Medium is used adequately 	<ul style="list-style-type: none"> Medium is used very well

Suggested Resources

2. Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.

Outcomes

Students will

- 2.4 recognize and articulate the commonalities and differences in form, structure, and ideas in various literary texts

Suggestions for Teaching and Learning

King Arthur Legend

The legend of King Arthur and the Knights of the Round Table is a widely regarded tale that has a lot of merit. Some dominant motifs that are present in the story line include quest, isolation, coming of age, and otherworld elements. If this text is compared to the legend of Robin Hood, there would be a number of comparable motifs from that text. Students may be asked to compare the different motifs, examine their usage and to generate their own legend that includes a number of the same motifs. This would illustrate their synthesized understanding of the structure of the legend, the role of motifs, and their significance in creating personal meaning for the reader.

Student productions could include: a written version of a medieval legend, a board game to illustrate the elements of the quest, writing a Hero's Guide for Dummies, developing a prototype of a videogame, invent fictitious Facebook personas for Maid Marian and Guinevere that reveal the nature of the "helpless female".

Compare an artist's rendering of a character or a scene from a myth or legend to the written version

2. *Students will be expected to interpret, select, and integrate information about world literature, using a variety of strategies, resources, and technologies.*

Suggestions for Assessment

Written legend assignment

Teachers may consider the following categories when assessing an original written legend:

- use of motifs common to legends
- development of style common to legends
- evidence of understanding of conventions
- development of creative ideas

Sample performance checklist for a Hero's Guide for Dummies

- format consistent with handbook layout
- identification of heroic traits
- comparison of different heroes
- evidence of critical thinking and/or analysis of legends

Suggested Resources

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

Outcomes

Students will

- 3.1 articulate and justify points of view about texts

Suggestions for Teaching and Learning

Students could, for example, engage in the following:

- a. a retelling of a myth or legend from another perspective (e.g., from the perspective of another character in the same myth or legend)
- b. a debate (e.g., Be it resolved that _____ was the greatest hero of all time)
- c. a discussion web. Discussion webs rely on a co-operative learning technique, “Think, Pair, Share”. Students are asked to respond to a yes-no question that requires critical thinking. Students think and research the question, share their thoughts with a partner, then two groups of two form to critically refine their thinking. Ideas are then shared with the class, after consensus is reached on a response of yes or no. An example of such a question is, “Should John Proctor have confessed to save his life in The Crucible?”

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

Suggestions for Assessment

Observation

- active participation
- active listening
- questioning
- willingness to experiment with different forms
- growth in understanding of the text material

Small-Group Discussion

- *Roles:* Through adopting various roles in the group—observer, questioner, paraphraser, articulator, challenger, innovator, synthesizer— students become aware of positioning within informal language structures.
- *Small Talk:* Unlike the written text where the structure is set, talk is a fluid, ever-changing event. Each participant comes to the discussion with his/her individual experiences, linguistic backgrounds and societal idiosyncrasies. In successful group discussion, participants must be able to create social connections quickly and comfortably to determine the direction and purpose of the group.

Suggested Resources

- *Queen of Paradise's Garden* (NL)
- *Newfoundland Tongue* (NL)
- *Land, Sea and Time* Book II (NL)
- “*Water Horse*” movie
- *Legend of Sleepy Hollow* (American)
- *The Alchemist* (Spain and Africa)
- *Flowers for Algernon* (American)
- *Big Fish* (American)
- *Borrowed Black* (NL)
- *Tales from Old Ireland* (Irish)
- *Whale Rider* (New Zealand)
- World Mythology - *Beowulf* (Old English/Germanic)
- *The Crucible* (American)

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

Outcomes

Students will

3.2 make connections between the ideas and information presented in texts and their own lives and experiences

Suggestions for Teaching and Learning

Prepare a dramatization of a myth, legend, folktale

Design a family tree for _____ (based on a myth or myths)

Have a group discussion that allows students to justify as well as refine their perspective(s) on particular texts and the connections among texts

Create a tabloid production on urban legends--Myth Busters

A media project or tall tales that integrates folk literature elements into everyday events or families

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

Suggestions for Assessment

Written Assessment

Journal entry: Students may be asked to reflect upon a dramatization of a myth, legend, or folktale in order to develop connections between the literature and their own worlds.

Tabloid production: students could be assessed on their ability to demonstrate the modern impact and current foci on myths, legends and folklore by creating and analyzing tabloid productions. Traditional elements should be linked to contemporary interests and/or happenings.

Suggested Resources

Big Fish (American)

Modelled upon the novel, students create a modern day tall tale and are assessed on the elements below:

- communication of ideas
- integration of media
- development of story line
- blending of truth and fiction

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

Outcomes

Students will

3.3 articulate their understanding of an author’s purpose and the effectiveness of literary devices

Suggestions for Teaching and Learning

Write a script (for radio, or television, or stage) in which two or more heroes from different cultures meet for the first time.

Present short reports on features of myths, legends, and other types of folk literature (e.g. ballads)

Run literature circles, fish bowls, and author’s chair as ways to facilitate the exchange of ideas about purpose. More information on literature circles is available in the appendices.

Fish bowls provide opportunities for discussion whereby selected students share ideas in a panel format while the class observes. Later, the discussion is opened to the entire class.

Author’s chair is an instructional strategy where the student author shares his/her work with his/her peers.

Students could review a topic and then prepare a brochure to offer their ideas to others.

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

Suggestions for Assessment

Students could be asked to prepare written responses through journal entries, formal responses, or through recorded means where they articulate their understanding of purpose and the effectiveness of literary devices and provide clear rationale for their thinking. These responses could include scripts, reports and brochures. Criteria to consider could include:

- form conventions
- form layout
- identification of author's purpose
- effectiveness of arguments
- support for arguments
- identification of literary devices

Suggested Resources

See Appendix 5 for an example of a ballad.

See *Literature Circles: Voice and Choice in the Student Centred Classroom* (1994) by Harvey Daniels

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

Outcomes

Students will

3.4 reflect on what their own critical responses reveal about their personal values and attitudes

Suggestions for Teaching and Learning

A class scrapbook of emerging heroes in the news
some real life heroes

- Bob Bartlett
- community heroes
- Elizabeth Penashue
- Stephen Lewis

Write a letter to a friend describing critical reactions to a text.
Speculate on what that reveals about values.

Create a chart listing critical responses and corresponding personal responses. A sample text to consider might be Frankenstein's main character. How does the reader respond to him critically? What does that show about their values pertaining to venturing beyond accepted norms?

Examples	Critical Response	Personal Attitude

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

Suggestions for Assessment

Representing/Oral Assessment

Students should justify why heroes were contained in their scrapbooks. How do they fit the heroic classification? This could be an anecdotal verbal assessment.

Written Assessment

Create a checklist to ascertain the level of understanding students have attained in their personal reflections. Points to consider may encompass

- relevant examples
- justified critical response
- explained and linked personal reflections

Suggested Resources

Frankenstein

Ice Master

The Alchemist

The Arrival

Current resources identified as relevant and appropriate by the classroom teacher

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

Outcomes

Students will

3.5 use feedback to reflect on and refine their interpretations of literary texts

Suggestions for Teaching and Learning

Upon completion of a learning activity, have students respond to teacher or peer feedback through verbal or written means. This could take place as an informal interview between teacher and student or it could be accomplished through written means, such as a double entry journal.

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

Suggestions for Assessment

Teacher Assessment: Interview

Record anecdotes from informal interview that demonstrate student reflection on teacher generated feedback.

Self Assessment: Double Entry Journal

Teachers could provide feedback and have students respond to their suggestions. Scoring considerations could include quality of thought and ability to adjust/to defend critical perspectives.

Suggested Resources

4. Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.

Outcomes

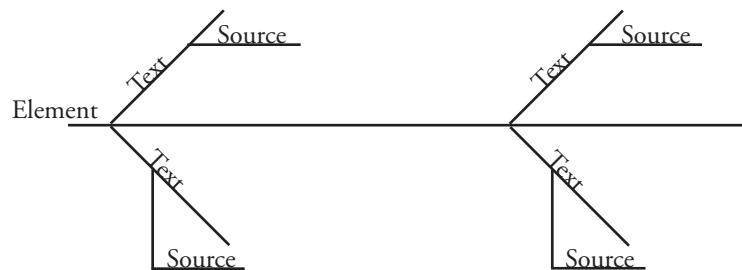
Students will

- 4.1 identify and explain recurring elements in world literature emphasizing several countries

Suggestions for Teaching and Learning

Inside/Outside Circles--Students form two circles; one inside the other with students facing each other. Within each pair, students check each other's understanding of concepts by asking each other prepared questions. On a signal from the teacher, the outside circle moves and the process is repeated.

Use graphic organizers (e.g. fishbone) to identify elements.



Carousel--Assign students to groups of 5 or less. Provide them with a uniquely coloured marker. Student groups travel around the classroom to various posted chart papers. These stations correspond to the number of groups in the carousel activity. Each station is allocated 2-3 minutes before groups rotate clockwise. Each group records ideas to question written on chart paper. Before leaving last station, each group identifies top 3 ideas for their station. Questions could be specific to elements or to texts studied.

4. Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.

Suggestions for Assessment

Observation

- active participation
- active listening
- questioning
- growth in understanding of the text material

Reflection

- Students and teachers reflect upon the development of an activity through, for example, notes for feedback, informal discussion (debriefing), and written reflections or representing reflections.

Suggested Resources

- *I Am the Messenger* (Australian)
- *The Arrival* (Australian)
- *The Alchemist* (Spain and Africa)
- *Whale Rider* (New Zealand)
- *Ella Minnow Pea* (American)
- *Frankenstein* (British)
- *The Crucible* (American)
- *World Mythology*

4. *Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.*

Outcomes

Students will

4.2 create imaginative texts that establish connections between readers and an original text

Suggestions for Teaching and Learning

Produce a 2D or 3D representation of a particular character or scene in a myth or legend

Assume the role of a god/goddess and develop a rant that critiques current society.

Create personal artifact such as a shield, quilt, t-shirt, etc., that depicts students' understanding of self and world view and revisit incrementally

4. Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.

Suggestions for Assessment

Sample Criteria for Rant from Perspective of a God/Goddess

- development of perspective/voice
- maintenance of perspective/voice
- development of critique
- display of subject knowledge
- delivery of rant

Sample Assessment Ideas for Personal Artifacts

- provide an opportunity for a fashion or design show for the t-shirt or the quilt
- Students reflect on the learnings after sharing their personal artifacts. Reflections could include such forms as a conference between teacher and student, peer sharing, journals, self assessment rubric, etc.

Suggested Resources

Any authorized resource or teacher identified resource

4. *Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.*

Outcomes

Students will

- 4.3 make connections among themes and ideas expressed in traditional literature with those found in contemporary literature

Suggestions for Teaching and Learning

Compare modern texts with traditional myths or legends where the modern texts contain one or more allusions to characters and/or events in one or more myths or legends

Prepare a talk show involving several characters from various texts

4. Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.

Suggestions for Assessment

Essay writing criteria

- development of argument
- identification of connections
- integrated evidence
- accurate conventions
- presence of voice

Talk show criteria

- development of character's voices
- development of universal themes
- development of narrative script/dialogue

Suggested Resources

World Mythology

Queen of Paradise's Garden

Borrowed Black

Letters from Uncle Val

4. *Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.*

Outcomes

Students will

4.4 refine critical and creative thinking and writing strategies

Suggestions for Teaching and Learning

Produce a classroom magazine or newspaper (or sections) with articles, advertisements, etc. based on literature.

Prepare both the questions and answers for an interview with a god, goddess, or main character.

Create a blog or a wikki about a character.

These could all be completed as group activities.

4. Students will be expected to demonstrate through writing and other ways of representing, a critical understanding of the elements portrayed in world literature.

Suggestions for Assessment

Sample Criteria for Classroom Magazine

- use of multiple texts
- integration of visuals
- attention to style
- authentic tone development
- original composition

Sample Criteria for Blog About a Character

- use of conventions appropriate for on-line communications
- development of voice and tone
- creation of understanding about the character
- development of insight concerning character
- progress notes regarding character development/growth

Suggested Resources

Course Design and Components

The Role of Literature

Literature plays a vital role in our lives. Literature shapes conceptions of the world and is an unlimited resource for insights into what it is to be human.

- Literature provides a unique means of exploring human experience. It offers students the opportunity to experience cultures, situations and values. Good stories will instill appreciation for literary craft and provide students with the opportunity to analyze, critique, and connect with texts and other students.
- Literature can allow students to see reflections of themselves: their times, their country, their ages, and their concerns. Literature helps students to give shape to their own lives and to tell their own stories as they participate in the stories of literature and in conversations about those stories. Such conversations help students to discover, for example, how their own ideas—of friendship, love, hate, revenge, envy, loyalty, generosity, identity, ethnicity, “otherness”, alienation, brotherhood, sisterhood, honesty, dishonesty, hope, despair—are similar to or different from those of others. Identifying and assessing the ideas and values inherent in contemporary, regional, national, and world literature help students to explore, clarify, and defend their own ideas and values.
- Wide reading of 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 emulate in their own writing. Reading literature helps students to develop a sense of the importance of craft and awareness of audience in their own writing.

Students need opportunities to read and reflect on the great issues of literature—which are likely the great issues of life—both to give them pleasure and to extend their understanding. Small group discussion can foster students’ insights into varied readings and perspectives, deepen their capacity to respond to literature, and sharpen their powers of analysis. Students should be encouraged to talk to each other about their readings and analyze them together.

Knowledge about the features of various types of texts enables students to recognize the effectiveness of the use of a particular technique in a specific circumstance, and to grow increasingly confident in their ability to make critical and aesthetic judgements.

World Literature 3207 offers students many and varied experiences that enable them to

- construct and elaborate upon their own interpretations
- increase their awareness of form and technique
- appreciate the range and power of language
- extend their personal, aesthetic, and socio-cultural awareness
- develop as critical readers, writers, and thinkers
- pursue their own reading endeavours

The range of literature read in this course should

- be from a variety of cultures and contexts
- allow students to explore their own and others' socio-cultural and literary heritage

In response to the literature, students need learning experiences that

- develop reading strategies
- develop their ability to defend interpretations of texts
- compare texts
- develop writing/communicating strategies

World Literature 3207 requires both personal and critical responses to literature and offers students choice in the modes of response. The elements of choice and decision-making are important in fostering both creative and critical thinking.

Personal responses, including spoken, constructed, written, and dramatic interpretations, are an important component of literature study. Personal response focuses 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 focuses students' attention on the text, requiring them to look at the ways the writer develops ideas. Critical response requires students to evaluate the text. Learning experiences involve students in

- thinking about how texts are constructed
- analyzing how texts influence them
- examining their own experiences
- questioning ideas from the perspective of their own knowledge and experiences
- exploring issues presented in a text

World Literature 3207 and the Development of Reading Skills and Strategies

Reading is, first and foremost, a meaning-making process. The reader interprets or constructs meaning from a text by applying language knowledge, meaning-making strategies, and personal experiences. Reading is an active process involving constant interaction between the minds of readers and the text. As they read, they use the basic strategies of sampling, predicting, and confirming/self-correcting. Readers use the cueing systems (semantics, syntax, graphophonics, and pragmatics) in an integrated way to carry out these strategies. World Literature 3207 is designed to offer students a range of texts that serve as significant practice in using appropriate skills and strategies to construct meaning, particularly from narrative texts. Experiences with the range of literature used for instruction and extended reading should enhance student understanding of how narrative texts are constructed (e.g., sequencing, details, cause and effect, characterization).

Reading is both personal and social. A reader's understanding of and appreciation for a text is influenced by the context of the reading situation and by other readers. It is important for students to reflect on, synthesize, and evaluate ideas and information in increasingly sophisticated ways. It is also important for them to monitor their own understanding by questioning, rereading, and revising, and by interacting with other readers. World Literature 3207 will provide multiple opportunities for students to develop and refine their abilities to respond both personally and critically to print and oral texts. While World Literature 3207 anticipates a degree of independent learning, the course will provide many opportunities for students to refine their understandings through small-group and whole-class interaction.

Organizational Approaches

Learning experiences for students in World Literature 3207 may be organized in many ways. A cross section or combination of the following will provide a structured way of organizing experiences that address the curriculum outcomes for the course. See Appendices 6 and 7 for a sample yearly plan and suggestions for literacy circles.

Theme

This approach involves the creation of and response to a range of literature focused on a central idea. The teacher's role would be to

- 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
- plan, with students, a variety of activities
- give descriptive feedback

Major Texts

This approach organizes learning experiences around a major work (novel, play, or film) with options to extend experiences with and responses to the text. The teacher's role would be to

- negotiate a focus, task, and assessment criteria
- coach students in evaluating and selecting information
- suggest resources and issues to explore
- encourage students to reformulate and redirect inquiry
- give feedback on progress and suggest directions for development

Historical/Geographic/Cultural Exploration

This approach centres on a range of works representing particular times, places, and cultures. The teacher's role would be to

- identify a range of topics for which resources are readily available
- negotiate focus, strategies, and tasks
- ask questions and suggest directions to extend the inquiry
- give feedback on ideas, information, and direction
- suggest areas and issues for further development

Concept

Experiences and investigations focus on a literature concept or topic (e.g., allusion, imagery, symbols, archetypes, or place) in this approach. The teacher's role would be to

- negotiate a focus, tasks, and assessment criteria
- suggest resources
- suggest questions and directions for inquiry
- coach students in decision-making and reformulation
- give feedback to shape the culminating activity

Workshop

The classroom is organized as a workshop. The teacher's role in a workshop approach would be to

- negotiate a group focus and planning of activities
- negotiate or assign specific tasks
- monitor and assist students on group process
- give feedback on group and individual progress
- develop criteria/procedures for evaluation

Suggestions for organizing a reading workshop are provided in Appendix 8 and for writing instruction, Appendix 9.

Course Components

World Literature 3207 can reach out in many directions, provide a multiplicity of experiences, and look at literary works for what they are in themselves and how they relate to students. As such, reading selections need to be organized and explored as to how they relate to students' concerns, and how they offer understandings and perceptions that will enable them to better understand themselves and their fellow human beings.

Throughout the course, students should study several units. Units may be organized in many ways, including theme, comparative study, genre, or the myths and legends of a particular country or culture. Some units will involve selections from several genres (e.g., poetry, short narratives, plays, novels). Others may involve fewer selections and focus on a particular genre, author, concept, or issue. Flexibility and student input should enter into any decisions about the number and focus of units.

As a result of the flexibility in unit structures and areas of focus, the minimum course content is recommended not on an exact number of units but on the following breakdown of selections from a range of world literature:

Reading

- two long works per term (4)
- wide variety from narrative, dramatic, and poetic texts
- at least one visual text

(When choosing texts for student reading, teachers may opt to study a total of four titles as whole class, in-depth study selections. Alternatively, they may choose a larger number of titles to use in the context of small group study selections for a total of four titles per student.)

Responding

- three major constructed responses per term for a total of six to be drawn from multi-paragraph writing, multi-media presentations, other forms of representing, poetic writing and script writing. Three of the six must be written.

Please reference Appendices 10 and 11

Assessing and Evaluating Student Learning

Introduction

Although assessment and evaluation are terms often used interchangeably, they are not the same. Assessment refers to the broader activity where data from a variety of sources is collected. It is the beginning of the evaluation process. Evaluating, which is one of the results of assessment, is the process of analyzing, reflecting upon and summarizing assessment information. It also includes making judgements and/or decisions about a student's achievement based on the information collected. Reporting most often involves sharing this information with the students themselves, and with their parents/care givers and the school administration.

The quality of the assessment and evaluation in a program or course such as World Literature 3207 has a profound link to student performance. Regular monitoring and feedback are essential in improving student learning. What teachers assess and evaluate, how they assess and evaluate, and how they communicate results, send clear messages to students and others about what is really valued. Assessment and evaluation must be consistent with curriculum beliefs and practices, and in this case, clearly reflect the outcomes of World Literature 3207.

The *Foundation for the Atlantic Canada English Language Arts Curriculum* (1996) provides a comprehensive overview of assessment techniques appropriate for English language arts. Teachers are encouraged to read the section entitled **Assessing and Evaluating Student Learning**, pages 46-53. It may also be helpful to revisit pages 91-100 of *Atlantic Canada English Language Arts Curriculum, Grades 10-12 Overview* (2001).

Assessments undertaken in World Literature 3207 should allow students a variety of opportunities to demonstrate achievement of the specific curriculum outcomes for the course. The following pages outline key components of the student assessment, evaluation, and reporting processes for World Literature 3207.

Components of Assessment

Recognizing the range of abilities and learning styles among students who will undertake study in World Literature 3207, a variety of opportunities to demonstrate achievement will need to be provided and assessed. This variety might include:

- personal responses to texts
- critical responses to texts
- major comparisons
- orally interpreting text, both individually and in small groups
- dramatizing scenes from the literature
- reading and recording scenes from the literature
- recording responses to extensive reading undertaken during sustained silent reading in class and at home
- small group discussions and oral presentations
- compiling personal anthologies
- rewriting literature in contemporary language and/or styles
- comparing themes in literature
- choral reading of various texts
- completing research or critiques on characters, authors, concepts, themes, etc.
- writing their own myths, legends, and/or folk tales in response to their classroom and reading experiences
- engaging in special projects
- illustrating literature with artwork and music
- student-initiated work

Assessment strategies for these activities may include measuring instruments constructed by students and teachers such as:

- checklists
- inventories
- questionnaires/surveys
- scoring scales
- rubrics

Other assessment strategies might include:

- anecdotal records
- conferences and interviews
- observation — both formal and informal
- peer assessments — oral, written, and other types of presentations
- questions and questioning
- self-assessments — response journals, critical reflections on reasoning, participation, and goal setting
- student portfolios

The use of standard questions on such points as plot, character, theme, setting, structure of the work, and the ways images, scenes, characters, and the ideas they embody work together to produce emotional effects and convey meanings can also form part of assessment.

It is important that students understand both the criteria and the methods used to assess their activities. In many cases, students can help in constructing assessment criteria and instruments.

Students should be encouraged to relate their own experiences and other readings to selections studied in prescribed texts. The emotions of love, hate, joy, triumph, guilt and other emotions as they abound in literature and in students' lives should be noted. They are important elements in the growth of students' appreciation of literature.

It is important, too, to assess students' ability to ask (as well as answer) their own questions. Both the range and specificity of students' questions should show improvement through the course. Here, teachers can save students' questions at the beginning of the year to compare with these questions later. Assessment can be made through activities such as the following:

- Read a story in class. In fifteen minutes, write two questions for discussion that will help create talk about the story— questions that cannot be answered in just a few words—and write your reactions to your two questions.
- Read the following selection and write three questions you would pose to find out how somebody else would respond.

Components of Evaluation

Evaluation should be an open process between teacher and students. Students, too, should be encouraged to monitor their own progress. The following suggestions may help:

- Students keep a log book to record their progress.
- The teacher provides opportunities for students to assess their own work.
- The students write self-assessments, recording their growth over a period of time.
- The teacher keeps a record of students' participation in class by observing small groups, individual students, and noting selected activities.
- The students maintain a portfolio.
- Students should be assured that they may meet their teacher and confer over their mark and their progress at any point in the year.

Students should know from the outset the assessment procedures and criteria that will be used. They should be informed of the scope of the entire course, the minimum expectations, and the options available.

Sharing of learning may include:

- portfolios
- interviews
- small group presentations
- visual representations
- multimedia productions
- video or film—drama, documentary, storyboards, sound/voice presentation
- radio/tv interviews
- photo-essay and photo narratives

Students' expressive writing (e.g., response journals) can be spot-checked, skimmed, and/or read thoroughly, depending on the teacher's interest and purpose. Occasionally, or near the end of a term, students could be asked to prepare their journals to show to the teacher.

Student Self-Assessment

Periodically, students should be asked to reflect on and assess their own progress. Students can ask themselves such questions as:

- What have I learned?
- What degree of effort have I put toward my reading and responses?
- What learning goals do I need to establish at this point in the course?

Students and teacher can work together to develop specific criteria and forms that students can use as they undertake their self-evaluation.

- Powerpoint for student learning (to reflect on learning—self assessment)

Paperbag Profile

The purpose of this exercise is to demonstrate an understanding of your literary journey.

Requirements:

The design of the outside of the bag will incorporate the text you have encountered this term.

The inside of the bag will contain representations of your unfolding understanding of this course.

For example, you may choose to include a playing card that identifies 3 meaningful scenarios local to you as is represented in *I am the Messenger*.

The Hero Cycle

The purpose of this exercise is to demonstrate an understanding of the Hero Cycle . Students are to map their progress throughout the year. Using a brief written response, allude to the texts which served as guides. Note this will probably not occur in chronological order.

Requirements:

- Hero undertakes a journey
- Hero meets the goddess
- Hero is given magic powers
- Hero experiences pain
- Hero triumphs
- Hero achieves love
- Hero attains paradise

Reporting Student Progress

At several points throughout the course, teachers will undoubtedly have to report students' progress to the school administration and to parents. Most likely this will take the form of a numerical grade with comments on a report form. For the purposes of evaluating and reporting, it is recommended that teachers should examine each student's quantity and quality of work, and all information gathered in the teacher's file.

The most significant aspect of reporting is the discussion with the student and others concerned about the student's progress (e.g., parents/caregivers, principal, counsellor). Therefore, the comments arising out of evaluation and the collaborative examination of the student's work become critical components of the reporting process. It is strongly suggested there be no mid-term or final exam.

Suggested Weighting Scale

- Major Constructed Responses--60%
- Student Self Assessment--10%
- Other Demonstrated Learnings--30%
(See Suggestions for Assessment in outcomes section)

It is recommended that there not be exams in this course.

Learning Resources

Introduction

While several resources, listed below, have been authorized for the course, it is hoped that students and teachers will take full advantage of the resources of their school, community, and the Internet. Individual students should be given opportunities to explore a greater body of myths, legends, and folk tales. It is anticipated that World Literature 3207 will be a significant force behind the continual enhancement of school library collections of world literature.

Teacher Learning Resources

Land, Sea and Time Books I-III/Teacher Guides
Letters from Uncle Val (audio resource)
The Newfoundland Tongue
World Mythology, 8th Edition. Illinois: NTC Publishing
World Mythology, 8th Edition, Teacher's Guide. Illinois: NTC Publishing

Student Learning Resources

Anthologies

Land, Sea and Time Books I-III
World Mythology, 8th Edition

Picture Books (sets of 15)

Borrowed Black
Queen of Paradise's Garden
Tales from Old Ireland

Graphic Novel (set of 30)

The Arrival

Longer Works

The Alchemist
Big Fish
The Crucible
Ella Minnow Pea
Ender's Game
Flowers for Algernon
Frankenstein
I Am the Messenger
The Ice Master
Spinners
Whale Rider--review

Appendices

Appendix 1

Forms of Folk Literature

- Myths
- Legends
 - Local legends
 - Religious legends
 - Supernatural legends
 - Personal legends
- Contemporary legends/urban legends/popular legends
- Personal experience narrative
- Memorate: personal experience narrative with a supernatural element
- Folk tales/fairy tales/märchen
- Proverbs
- Jokes
- Riddles
- Folk Song
 - Ballad
 - Childe ballad
 - Broadside ballad
 - Protest song
 - Occupational song
- Narrative
- Poetry
 - Ballad
 - Lyric
 - Narrative
- Drama
- Tall Tale

Appendix 2

Cinderella

by the Grimm Brothers (<http://www.fln.vcu.edu/grimm/cinderella.html>)

Translated by Margaret Hunt

Once upon a time, the wife of a rich man fell sick, and as she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, be good and pious, and then the good God will always protect you, and I will look down on you from heaven and be near you."

Thereupon she closed her eyes and departed. Every day the maiden went out to her mother's grave, and wept, and she remained pious and good. When winter came the snow spread a white sheet over the grave, and by the time the spring sun had drawn it off again, the man had taken another wife.

The woman had brought with her into the house two daughters, who were beautiful and fair of face, but vile and black of heart. Now began a bad time for the poor step-child. "Is the stupid goose to sit in the parlor with us," they said. "He who wants to eat bread must earn it. Out with the kitchen-wench." They took her pretty clothes away from her, put an old grey bedgown on her, and gave her wooden shoes.

"Just look at the proud princess, how decked out she is," they cried, and laughed, and led her into the kitchen. There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Besides this, the sisters did her every imaginable injury - they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was weary she had no bed to go to, but had to sleep by the hearth in the cinders. And as on that account she always looked dusty and dirty, they called her Cinderella.

It happened that the father was once going to the fair, and he asked his two step-daughters what he should bring back for them.

"Beautiful dresses," said one, "Pearls and jewels," said the second.

"And you, Cinderella," said he, "what will you have?"

"Father, break off for me the first branch which knocks against your hat on your way home."

So he bought beautiful dresses, pearls and jewels for his two step-daughters, and on his way home, as he was riding through a green thicket, a hazel twig brushed against him and knocked off his hat. Then he broke off the branch and took it with him. When he reached home he gave his step-daughters the things which they had wished for, and to Cinderella he gave the branch from the hazel-bush. Cinderella thanked him, went to her mother's grave and planted the branch on it, and wept so much that the tears fell down on it and watered it. And it grew and became a handsome tree. Thrice a day Cinderella went and sat beneath it, and wept and prayed, and a little white bird always came on the tree, and if Cinderella expressed a wish, the bird threw down to her what she had wished for.

It happened, however, that the king gave orders for a festival which was to last three days, and to which all the beautiful young girls in the country were invited, in order that his son might choose himself a bride. When the two step-sisters heard that they too were to appear among the number, they were delighted, called Cinderella and said, "Comb our hair for us, brush our shoes and fasten our buckles, for we are going to the wedding at the king's palace."

Cinderella obeyed, but wept, because she too would have liked to go with them to the dance, and begged her step-mother to allow her to do so.

"You, Cinderella," said she, "covered in dust and dirt as you are, and would go to the festival. You have no clothes and shoes, and yet would dance." As, however, Cinderella went on asking, the step-mother said at last, "I have emptied a dish of lentils into the ashes for you, if you have picked them out again in two hours, you shall go with us."

The maiden went through the back-door into the garden, and called, "You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

the good into the pot,
the bad into the crop."

Then two white pigeons came in by the kitchen window, and afterwards the turtle-doves, and at last all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the pigeons nodded with their heads and began pick, pick, pick, pick, and the rest began also pick, pick, pick, pick, and gathered all the good grains into the dish. Hardly had one hour passed before they had finished, and all flew out again.

Then the girl took the dish to her step-mother, and was glad, and believed that now she would be allowed to go with them to the festival.

But the step-mother said, "No, Cinderella, you have no clothes and you can not dance. You would only be laughed at." And as Cinderella wept at this, the step-mother said, "If you can pick two dishes of lentils out of the ashes for me in one hour, you shall go with us". And she thought to herself that Cinderella most certainly cannot do again.

When the step-mother had emptied the two dishes of lentils amongst the ashes, the maiden went through the back-door into the garden and cried, "You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick

the good into the pot,
the bad into the crop."

Then two white pigeons came in by the kitchen-window, and afterwards the turtle-doves, and at length all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes. And the doves nodded with their heads and began pick, pick, pick, pick, and the others began also pick, pick, pick, pick, and gathered all the good seeds into the dishes, and before half an hour was over they had already finished, and all flew out again. Then the maiden was delighted, and believed that she might now go with them to the wedding.

But the step-mother said, "All this will not help. You cannot go with us, for you have no clothes and can not dance. We should be ashamed of you." On this she turned her back on Cinderella, and hurried away with her two proud daughters.

As no one was now at home, Cinderella went to her mother's grave beneath the hazel-tree, and cried,

"Shiver and quiver, little tree,
Silver and gold throw down over me."

Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She put on the dress with all speed, and went to the wedding. Her step-sisters and the step-mother however did not know her, and thought she must be a foreign princess, for she looked so beautiful in the golden dress. They never once thought of Cinderella, and believed that she was sitting at home in the dirt, picking lentils out of the ashes. The prince approached her, took her by the hand and danced with her. He would dance with no other maiden, and never let loose of her hand, and if any one else came to invite her, he said, "This is my partner."

She danced till it was evening, and then she wanted to go home. But the king's son said, "I will go with you and bear you company," for he wished to see to whom the beautiful maiden belonged. She escaped from him, however, and sprang into the pigeon-house. The king's son waited until her father came, and then he told him that the unknown maiden had leapt into the pigeon-house. The old man thought, "Can it be Cinderella?". And they had to bring him an axe and a pickaxe that he might hew the pigeon-house to pieces, but no one was inside it. And when they got home Cinderella lay in her dirty clothes among the ashes, and a dim little oil-lamp was burning on the mantle-piece, for Cinderella had jumped quickly down from the back of the pigeon-house and had run to the little hazel-tree, and there she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again, and then she had seated herself in the kitchen amongst the ashes in her grey gown.

Next day when the festival began afresh, and her parents and the step-sisters had gone once more, Cinderella went to the hazel-tree and said,

"Shiver and quiver, my little tree,
Silver and gold throw down over me."

Then the bird threw down a much more beautiful dress than on the preceding day. And when Cinderella appeared at the wedding in this dress, every one was astonished at her beauty. The king's son had waited until she came, and instantly took her by the hand and danced with no one but her. When others came and invited her, he said, "This is my partner." When evening came she wished to leave, and the king's son followed her and wanted to see into which house she went. But she sprang away from him, and into the garden behind the house. Therein stood a beautiful tall tree on which hung the most magnificent pears. She clambered so nimbly between the branches like a squirrel that the king's son did not know where she was gone. He waited until her father came, and said to him, "The unknown maiden has escaped from me, and I believe she has climbed up the pear-tree." The father thought, "Can it be Cinderella?". He had an axe brought and cut the tree down, but no one was on it. And when they got into the kitchen, Cinderella lay there among the ashes, as usual, for she had jumped down on the other side of the tree, had taken the beautiful dress to the bird on the little hazel-tree, and put on her grey gown.

On the third day, when the parents and sisters had gone away, Cinderella went once more to her mother's grave and said to the little tree,

"Shiver and quiver, my little tree,
silver and gold throw down over me."

And now the bird threw down to her a dress which was more splendid and magnificent than any she had yet had, and the slippers were golden. And when she went to the festival in the dress, no one knew how to speak for astonishment. The king's son danced with her only, and if any one invited her to dance, he said this is my partner.

When evening came, Cinderella wished to leave, and the king's son was anxious to go with her, but she escaped from him so quickly that he could not follow her. The king's son, however, had employed a ruse, and had caused the whole staircase to be smeared with pitch, and there, when she ran down, had the maiden's left slipper remained stuck. The king's son picked it up, and it was small and dainty, and all golden.

Next morning, he went with it to the father, and said to him, "No one shall be my wife but she whose foot this golden slipper fits. Then were the two sisters glad, for they had pretty feet. The eldest went with the shoe into her room and wanted to try it on, and her mother stood by. But she could not get her big toe into it, and the shoe was too small for her. Then her mother gave her a knife and said, "Cut the toe off, when you are queen you will have no more need to go on foot." The maiden cut the toe off, forced the foot into the shoe, swallowed the pain, and went out to the king's son. Then he took her on his horse as his bride and rode away with her. They were obliged, however, to pass the grave, and there, on the hazel-tree, sat the two pigeons and cried,

"Turn and peep, turn and peep,
there's blood within the shoe,
the shoe it is too small for her,
the true bride waits for you."

Then he looked at her foot and saw how the blood was trickling from it. He turned his horse round and took the false bride home again, and said she was not the true one, and that the other sister was to put the shoe on. Then this one went into her chamber and got her toes safely into the shoe, but her heel was too large. So her mother gave her a knife and said, "Cut a bit off your heel, when you are queen you will have no more need to go on foot." The maiden cut a bit off her heel, forced her foot into the shoe, swallowed the pain, and went out to the king's son. He took her on his horse as his bride, and rode away with her, but when they passed by the hazel-tree, the two pigeons sat on it and cried,

"Turn and peep, turn and peep,
there's blood within the shoe,
the shoe it is too small for her,
the true bride waits for you."

He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking quite red. Then he turned his horse and took the false bride home again. "This also is not the right one," said he, "have you no other daughter." "No," said the man, "there is still a little stunted kitchen-wench which my late wife left behind her, but she cannot possibly be the bride." The king's son said he was to send her up to him, but the mother answered, "Oh, no, she is much too dirty, she cannot show herself". But he absolutely insisted on it, and Cinderella had to be called.

She first washed her hands and face clean, and then went and bowed down before the king's son, who gave her the golden shoe. Then she seated herself on a stool, drew her foot out of the heavy wooden shoe, and put it into the slipper, which fitted like a glove. And when she rose up and the king's son looked at her face he recognized the beautiful maiden who had danced with him and cried, "That is the true bride." The step-mother and the two sisters were horrified and became pale with rage, he, however, took Cinderella on his horse and rode away with her. As they passed by the hazel-tree, the two white doves cried,

"Turn and peep, turn and peep,
no blood is in the shoe,
the shoe is not too small for her,
the true bride rides with you."

And when they had cried that, the two came flying down and placed themselves on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there. When the wedding with the king's son was to be celebrated, the two false sisters came and wanted to get into favor with Cinderella and share her good fortune. When the betrothed couple went to church, the elder was at the right side and the younger at the left, and the pigeons pecked out one eye from each of them. Afterwards as they came back the elder was at the left, and the younger at the right, and then the pigeons pecked out the other eye from each. And thus, for their wickedness and falsehood, they were punished with blindness all their days.

- ¹ Law of the Concentration on a Leading Character. Cinderella is the focus of the entire tale.
- ² Law of Opening and Closing Scenes.
- ³ Dispatcher. Sets action in motion for Cinderella.
- ⁴ Characters are two dimensional/flat.
- ⁵ Law of Contrast. Consider the difference between the maiden and the sisters.
- ⁶ Donor: The father provides Cinderella with the magical branch.
- ⁷ Law of Three
- ⁸ Law of the Logic of the Sage. The birds throw down what she wishes for.
- ⁹ Princess and Her Father. In the case of this tale, it is in fact, a Prince and His Father. They put the task in motion for the heroine.
- ¹⁰ Law of Two to a Scene. The sisters in this scene are dealt with as a collective.
- ¹¹ Villain. The step-mother is a major force acting upon the heroine.
- ¹² Law of Repetition.
- ¹³ Helper: The birds appear at critical times to aid Cinderella.
- ¹⁴ Hero. Cinderella sets out on her quest at this point. She ends up wed.
- ¹⁵ False Hero. Both sisters attempt to impersonate the heroine, Cinderella.
- ¹⁶ Law of the Use of Tableaux Scene. The image of Cinderella trying on the shoe is one of the dominant images from the tale.
- ¹⁷ Law of Importance of Final Position.
- ¹⁸ Law of Twins.

Note of Interest:

- Law of the Single Strand and Law of Unity of Plot are followed throughout the tale. Events of one plotline are followed in a logical sequence.

Appendix 3

Folk Tale/Fairy Tale/Märchen

General Characteristics of the Folk Tale:

- They are told and received as a fiction and a fantasy.
- They appear in a variety of forms.
- Not viewed as sacred by those who tell them or hear them. They do not challenge worldviews.
- Rarely encountered in oral tradition in today's society.
- Many have been adapted for children's entertainment.
- Most popular collectors: The brothers Grimm.
- There is little emphasis on character development.
- Characters are known by actions or physical attributes.
- No internal conflicts or complex motivations.
- Characters are two-dimensional.
- There is a logical sequence of events.
- Plot follows the action of a single character. We know where that character is and what they are doing from start to finish.
- No flashbacks to fill in missing information.
- Any background information is filled in with dialogue.
- The hero generally prevails.

Axel Olrik's Epic Laws of the Folk Narrative:

- 1) Law of Opening and Closing Scenes: There is a move from calm to excitement in the beginning and vice versa in the end. There are formulas: "Once upon a time," and "They all lived happily ever after."
- 2) Law of Repetition: The same action is repeated to build tension, and fill the body of the narrative.
- 3) Law of Three: Events repeated happen in threes. Groupings may come in threes.
- 4) Law of Two to a Scene: Maximum number in a scene at a time. Groups may not be differentiated, and treated collectively as one in the pair. If extras appear in a scene, they are normally silent.
- 5) Law of Contrast: Polarization between characters: good/evil, young/old, beautiful/ugly.
- 6) Law of Twins: Two characters appear in the same role.
- 7) Law of the Importance of Final Position: The character to act last evokes the most sympathy. Often turns out to be the hero(ine).
- 8) Law of the Single Strand: Normally only one plotline. No extraneous details. No flashback.
- 9) Law of Use of Tableaux Scenes: These are 'sculptured situations'. The dominant images that characterize major events of the tale.
- 10) Law of Logic of the Sage: Events/characters cannot be measured by the logic of our world. There is magic. Need for suspension of disbelief.
- 11) Law of Unity of Plot: Events occur in a logical sequence and go towards the main plot.
- 12) Law of the Concentration on a Leading Character: Focus on one protagonist. Even where there are two heroes, one emerges in the end.

Vladimir Propp's Seven Tale Roles:

- 1) Villain: Fights with the hero. Involved in a pursuit.
- 2) Donor: Provides the hero with a magical agent.
- 3) Helper: Often accompany the hero. May reappear to help at critical moments.
- 4) Princess and her Father: They assign tasks to the hero. The father may be hostile to the hero.
- 5) Dispatcher: Often a parent. The one who causes the hero to set out on a quest.
- 6) Hero: The one who departs on a quest. The one who reacts to the testing of a donor. The one who performs tasks and usually marries and becomes wealthy.
- 7) False Hero: Pretends, unsuccessfully to have done the things that the hero has actually done.

Appendix 4

Legend Characteristics

- Focus on a single episode
- Presented as miraculous, uncanny, bizarre or embarrassing
- Told as true. At core there is a question regarding actual truth
- Often regarded as true by some and false by others
- Question of truth is entertained
- May depict the improbable within the world of the probable
- Engages the listener's sense of “the possible”
- Doesn't ask for suspension of disbelief
- Set in historical time in the world we know
- May make reference to real people or places
- Requires the audience to examine their own worldview. May be questions about what is normal, boundaries of the natural, conceptions of destiny and coincidence

Appendix 5

Captain Wedderburn, Child Ballad #46

Now a gentleman's fair daughter
Walked down a narrow lane
She met with Captain Wedderburn
The keeper of the game.

He said unto his servant man
"If it were not for the law
I would have that maid in bed with me
And she'd lie next the wall."

"Oh then go your way young man," she said.
"And do not bother me
Before you lie one night with me
You must answer me questions three.

Three questions you must answer me
Whilst I set forth them all
Before you lie one night with me
At either stock or wall.

For my breakfast you must get for me a cherry without a stone,
For my dinner you must get for me a bird without a bone,
For my supper you must get for me a bird without a gall,
E'er you and I in one bed lie, or I lie next the wall."

"Well the cherry when in blossom, it surely has no stone,
The bird when it is in the egg it surely has no bone,
The dove, it is a gentle bird, and flies without a gall,
So you and I in one bed will lie, and you'll lie next the wall."

"Oh then go you way young man," she said, "and do not me perplex,
Before you lie one night with me, you must answer me questions six.
Six questions you must answer me whilst I set forth them all,
Before I lie one night with you, at either stock or wall.

Oh what is rounder than a ring? What's higher than a tree?
And what is worse than women's wrath? What is deeper than the sea?
What bird sings best? What tree buds first and on it the dew first fall?
E'er you and I in one bed lie, or I lie next the wall."

"The world is rounder than a ring. Heaven's higher than a tree.
The devil is worse than women's wrath, and hell is deeper than the sea.
The lark sings best, and the oak buds first, and on it the dew first falls.
So you and I in one bed will lie, and you'll lie next the wall."

Appendix 6

Sample Yearly Plan: The Journey

The range and depth of resources and outcomes allow for continuous deep learning throughout the year. The learning is meant to be continuous and circular. Planning should be flexible and will be influenced by the choice of longer works and the focus of students' interests.

Taking Stock: Students could complete self-assessments and reflect upon their reading interests and personal history. How does their reading shape their world views?

Here and Now: Students reflect on their personal history. They would investigate their local/provincial cultural contexts with references to time and space. Students would explore how the influences of community, province, country and the world all shape their perceptions of the global communities.

Journies from Here to There: There are a wide variety of possible organizers including:

- genres and forms
- hero cycle
- journey theme/explorations, etc.

Returning to Where We Started: Students reflect on where they began the course and how they have changed throughout the year.

Appendix 7

Lit Circles

Welcome to Lit Circles – a form of independent novel study. During this time, you will work in groups designated by me within the class setting for six periods.

Each class you will assume a new role; there are six in all. Each role corresponds with a sheet within this workbook. The role is briefly explained at the top of the page, and sample questions to model are also present. Each sheet must be completed as you assume that role. Each sheet must be ready for class.

Each night you will be assigned reading selections. You must read the selection, **but no further**. You have been given no other work to do for this time of the Literature Circle.

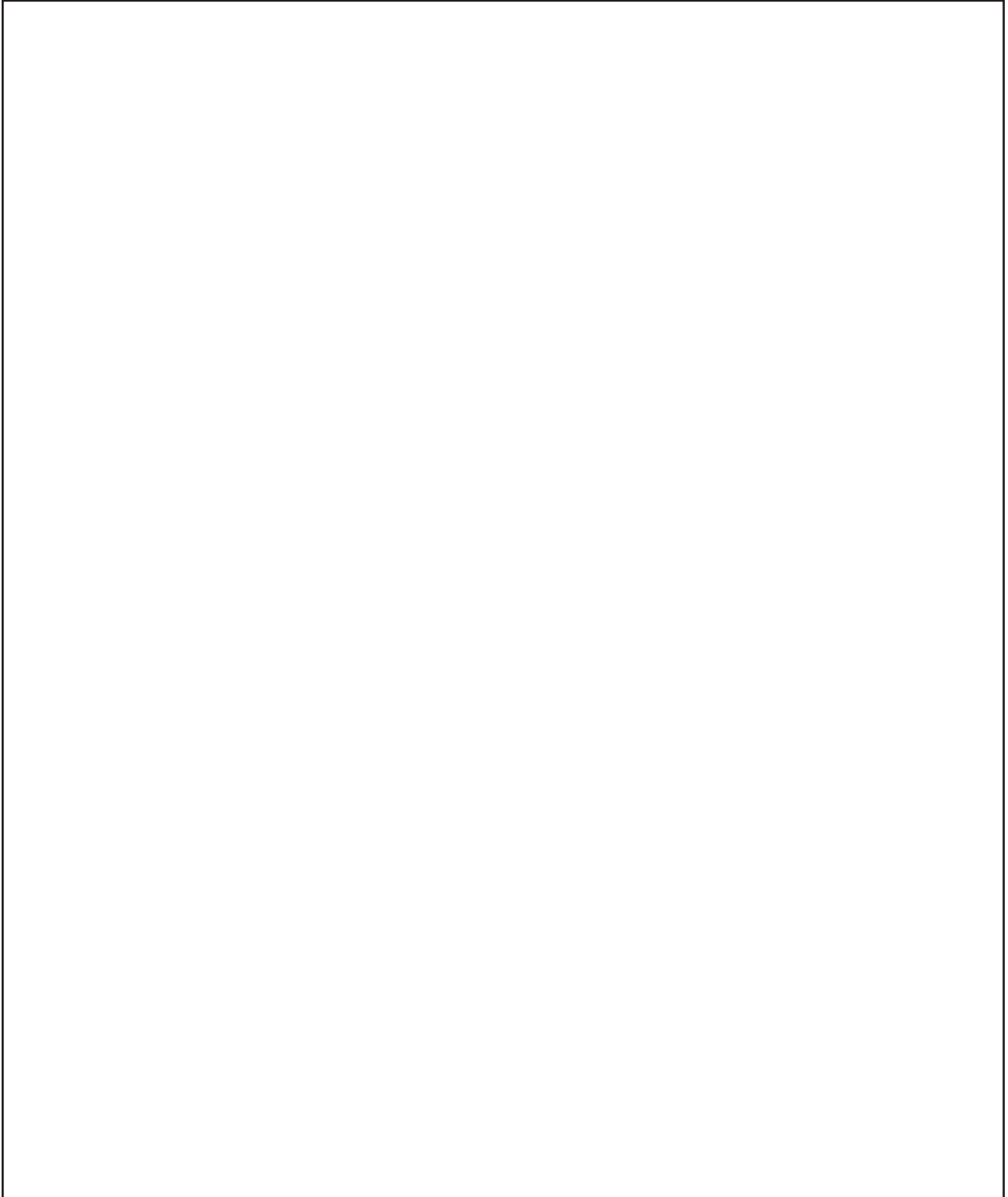
Each class will consist of small group discussions as you progress both through the novel and the roles. Class time provides discussion time, and if you work wisely and are prepared, reading time.

Evaluation is based on your reading, your written work and class time observation.

Enjoy the process - lit circles can be a lot of fun; the key is preparation and regular attendance.

ILLUSTRATION/VISUAL REPRESENTATION

pages: _____



Appendix 8

A Reading Workshop

A reading workshop is an great way to build a community of readers, thereby supporting independent reading. It also gives students the opportunity to engage in the behaviors of real readers and is an effective way to manage a range of interests and abilities. The reading workshop is often divided into four parts: instruction, reading, responding, and sharing. During **instructional time** the teacher teaches some procedure, concept, skill or strategy. This often takes the form of modelling or demonstration. Following this part of the reading workshop, every student becomes engaged in **reading**. Generally students are reading individually, although sometimes they may be reading in pairs. The teacher moves around the classroom, dropping in briefly on individual students to confer with them about their books. When students are involved in **responding**, the teacher meets individually with a student or with a group of four or five. Teachers usually set up tentative schedules. In response groups, students might be asked to talk about the text(s) they have been reading at home and at school. They might, for example, share their favorite part, discuss characters in their books, or look at how their books are characteristic of a certain genre, culture, etc.

What are the other students doing while the teacher is meeting with this small group? When the teacher is meeting with the small group, the remaining students are working independently. Some teachers have students respond in some way to what they have been reading at this time. Others have students continue to read individually or in pairs. Still others have found it works well to set up groups who will be doing different things. Some teachers let students select activities with some guidance, while others place students in groups which rotate through the activities during the days of the cycle.

At the end of the workshop, one or two students may be invited to tell the class about the book they have been reading or to share a response. Using a class list to check off the students who have responded is a way to ensure that nobody gets missed over a semester or year.

Reading conferences are an essential part of reading workshop. Students need feedback or response from teachers on a regular basis to foster their growth in reading. The reading conference also provides an opportunity to engage students in self-evaluation and goal-setting. Both individual and group conferences can be built into the Reading Workshop. Group conferences provide the opportunity for teachers to meet with students who have similar needs and for students to interact with one another. Individual conferences often occur when students are engaged in reading. Teachers often move around the class dropping in to talk to as many students as possible. These conferences are usually kept very brief, often no longer than five minutes. Students need to know that they can expect help at this time. During these brief conferences, teachers respond to students' questions, and talk with them about their ideas about what they are reading.

Appendix 9

Writing Instruction

Teachers may wish to use scaffolded means to help students to improve their writing skills. Modelled, shared, guided writing strategies assist students to become stronger independent writers.

Modelled writing involves the teacher thinking aloud as s/he is writing in an explicit manner. Modelled writing may show students how to connect and expand ideas, organization, diction and word choice, planning for writing, text form, style, contextual appropriateness, purpose, conventions, and prior knowledge.

Shared writing takes the process a step further where students contribute ideas but the writing tool is controlled by the teacher who is acting as scribe. Students collaboratively compose a piece of writing. Steps in shared writing reflect the independent writing process of organization, planning, composing, revising, editing and publishing/sharing.

Guided writing consists of the teacher working with small groups of students where students apply their understandings developed from former sessions. Support from the teacher is offered contingent upon the need of the students. The focus of the lesson has been decided by the teacher based upon analysis of the students' writing and perceived areas of need. Often guided writing is preceded by mini-lessons to demonstrate an aspect of a text form or conventions. Often students are immersed in reading the form of text with which they will later engage as writers.

During independent writing students are creating their own texts through the writing process. They may be creating a new piece of writing or adding to and revising a piece of their writing. The habit of writing regularly provides opportunities to learn about texts and how they work.

Appendix 10

Minimum Content

World Literature 3207 encompasses a broad range of genres--visual texts, drama, novels, short stories, poems, and folk literature. Teachers must draw widely from four forms of folk literature (myths, legends, folk tales and at least one other form). Selections should be drawn from a wide variety of cultures and contexts (i.e. literature from Africa, India, North America, etc.). Literature selections should cross cultural, geographical and temporal boundaries.

Reading Minimum Content

- two long works per term for a total of four during the year
- variety of narrative, dramatic, and poetic texts
- at least one visual text

(When choosing texts for student reading, teachers may opt to study a total of four titles as whole class, in-depth study selections. Alternatively, they may choose a larger number of titles to use in the context of small group study selections for a total of four titles per student.)

Written Minimum Content

Three major responses per term for a total of six during the year to be drawn from the following:

- multi-paragraph writing
- poetic writing
- script writing
- multi-media presentations
- other forms of representing

(Three of the six must be written.)