

# **English Language Arts 7-9**

**January 2011**



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# Contents

## List of Illustrations xi

### Introduction to English 7-9 Language Arts

Background .....	3
The Atlantic Canada English Language Arts Curriculum .....	3
Essential Graduation Learnings .....	4
Connections between Essential Graduation Learnings and Key-Stage Curriculum Outcomes ....	4
Purpose of the <i>English 7-9 Curriculum Guide</i> .....	7
The Nature of English Language Arts .....	7
Comprehension and Metacognition.....	8
Definition of Text.....	8
An Effective English Language Arts Program.....	9
Zone of Proximal Development .....	9
Gradual Release of Responsibility.....	10
Contexts for Learning and Teaching in English 7-9 .....	11
Principles Underlying the English Language Arts Curriculum .....	11

### Considerations for Program Delivery

The Learning Environment .....	17
Developmental Characteristics of Adolescents .....	17
Intellectual Development .....	17
Social Development .....	18
Physical Development .....	18
Emotional and Psychological Development.....	19
Moral Development .....	19
The Role of the Teacher .....	20
Establishing Community in the English Language Arts Classroom.....	20
Meeting the Needs of All Students.....	22
Valuing Equity and Diversity .....	22
Students with Exceptionalities .....	24
English as an Additional Language (EAL) Students .....	25
Students with Language and Communication Challenges .....	25
Advanced Learners .....	26
Engaging All Students .....	26
Student Learning Preferences .....	27
Resource-Based Learning .....	28
Differentiated Instruction.....	29
Differentiating by Content.....	29
Differentiating by Process.....	30
Differentiating by Product .....	31
Opportunities for Student Choice.....	31
Differentiating the Learning Environment .....	32

A Framework for Balanced Instruction in English Language Arts.....	33
Selecting Strategies .....	33
Workshop Approach .....	34
The Speaking and Listening Strand.....	35
Expectations for Speaking and Listening .....	35
The Role of the Teacher .....	36
Organizing the Speaking and Listening Environment .....	37
Organizing for Speaking and Listening Instruction .....	37
Speaking.....	38
Listening .....	39
Focuses for the Strand .....	40
The Reading and Viewing Strand.....	42
Expectations for Reading and Viewing.....	42
The Role of the Teacher .....	43
Organizing the Reading and Viewing Environment .....	44
Organizing for Reading and Viewing Instruction .....	44
Varying the Reading and Viewing Experience .....	47
Reading Workshop .....	48
Stages of Reading Development .....	48
Reading Strategies .....	49
Focuses for the Strand .....	51
The Writing and Representing Strand .....	53
Expectations for Writing and Representing .....	53
The Role of the Teacher .....	53
Organizing for Writing and Representing Instruction .....	54
Writing Workshop.....	55
Focus Lessons .....	56
Expressive or Exploratory Writing .....	56
Transactional Writing.....	57
Poetic Writing.....	57
Determining Purpose .....	58
Determining Audience.....	58
Determining Form.....	58
Text Forms .....	59
Representing .....	61
Focuses for the Strand .....	63
Organizing Learning Experiences for Students.....	65
The Workshop: A Framework for Instruction.....	65
Time to Teach .....	66
Time to Practise and Develop.....	67
Time to Share and Reflect .....	69
Integrated Teaching and Learning .....	72
Inquiry-Based Learning.....	72

Content Elements.....	73
Literacy Learning .....	73
Metacognition.....	73
Developing Multiple Literacies.....	74
Media Literacy.....	74
Media Awareness .....	75
Critical Literacy .....	76
Visual Literacy .....	77
Information Literacy .....	78
Areas of Text Inquiry in English 7-9 .....	79
Understanding Texts.....	80
Responding to Texts.....	81
Personal Responses.....	82
Critical Responses .....	83
The Role of Literature.....	84
Literary Genres .....	85
Responding to Literature.....	88
Poetry .....	89
Drama .....	89
Role-Play.....	89
Readers Theatre.....	90
Reader’s Notebook .....	91
Online Interaction .....	91
Essays.....	91
Research as Inquiry .....	91
The Role of the Teacher .....	92
Sharing Learning Resources.....	94
Stages of Inquiry .....	95
Planning .....	95
Gathering Information.....	96
Interacting with Information .....	96
Synthesizing Information .....	97
Assessment and Evaluation.....	97
The Processes of Writing .....	100
Inquiry Strategies for Writing.....	102
Prewriting.....	102
Drafting Strategies for Writing.....	102
Organizing.....	102
Drafting.....	102
Product Strategies for Writing.....	103
Revising.....	103
Publishing.....	104
Conferring with Students.....	105
Content Conferences .....	105
Editing Conferences.....	106
Conference Prompts .....	107

**Assessing and Evaluating Student Achievement**

---

Introduction ..... 111

Assessment..... 111

    Purposes of Assessment ..... 112

        Assessment *for* Learning ..... 112

        Assessment *as* Learning ..... 113

        Assessment *of* Learning..... 114

    Designing Effective Assessments..... 114

    Rubrics..... 116

    The Role of the Teacher ..... 117

        Providing Feedback to Students ..... 119

        Assessment Planning Summary ..... 120

        Involving Students in the Assessment Process ..... 122

    Assessment Tools ..... 122

        Portfolios ..... 125

        Tests and Examinations ..... 125

Understanding the Student Achievement Standards..... 126

    Application of the Standards ..... 126

        Planning for Individual Instruction..... 126

Assessing Speaking and Listening..... 127

Assessing Reading and Viewing..... 132

Assessing Writing and Representing..... 136

    Using “Traits of Writing” Appropriate Indicators of Achievement ..... 138

Assessing Students’ Responses to Text ..... 139

Evaluation..... 142

**Curriculum Outcomes**

---

Introduction ..... 145

General Curriculum Outcomes (GCOs)..... 145

Key-Stage Curriculum Outcomes ..... 146

Specific Curriculum Outcomes (SCOs) ..... 151

    Speaking and Listening Overview..... 151

    Reading and Viewing Overview ..... 154

    Writing and Representing Overview..... 157



Grade 7	
Speaking and Listening Strand .....	161
Framework .....	163
Assessment Suggestions .....	164
Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching .....	165
Reading and Viewing Strand .....	171
Framework .....	173
Reading Achievement Standards.....	174
Assessment Suggestions .....	175
Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching .....	176
Writing and Representing Strand .....	189
Framework.....	191
Writing Achievement Standards. ....	192
Assessment Suggestions .....	193
Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching.....	198
Grade 8	
Speaking and Listening Strand .....	207
Framework.....	209
Assessment Suggestions .....	210
Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching.....	211
Reading and Viewing Strand .....	217
Framework .....	219
Reading Achievement Standards.....	220
Assessment Suggestions .....	221
Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching.....	223
Writing and Representing Strand .....	235
Framework.....	237
Writing Achievement Standards .....	238
Assessment Suggestions .....	239
Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching.....	244

Grade 9

- Speaking and Listening Strand ..... 255
  - Framework..... 257
  - Assessment Suggestions ..... 258
  - Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching ..... 259
- Reading and Viewing Strand ..... 265
  - Framework..... 267
  - Reading Achievement Standards ..... 268
  - Assessment Suggestions ..... 269
  - Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching ..... 271
- Writing and Representing Strand ..... 283
  - Framework..... 285
  - Writing Achievement Standards ..... 286
  - Assessment Suggestions ..... 287
  - Curriculum Outcomes, Student Achievement Standards, and Suggestions for Learning and Teaching ..... 292

## Appendices

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- A - Speaking and Listening ..... 305
- B - Reading and Viewing ..... 329
- C - Writing and Representing ..... 367
- D - Planning for Balanced Instruction in English Language Arts ..... 395
- E - Overview of Grades 6-10 SCOs ..... 401

## Glossary of Terms

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- Glossary of Terms..... 413

## Bibliography

---

- References for *English 7-9* ..... 431

## Index

---

- Index of Terms..... 437

# Illustrations

## Figures

Figure 1: The Nature of English Language Arts.....	8
Figure 2: Gradual Release of Responsibility.....	10
Figure 3: The Nature of English Language Arts.....	33
Figure 4: Level of Teacher Support.....	62
Figure 5: Workshop as a Framework for Instruction.....	65
Figure 6: Stages of Inquiry.....	99
Figure 7: Processes of Writing.....	101
Figure 8: Reading Workshop.....	335
Figure 9: Writing Workshop.....	373

## Tables

Table 1: Key-Stage Curriculum Outcomes.....	5
Table 2: What English Language Arts Is/Is Not.....	13
Table 3: Types of Listening.....	39
Table 4: Focuses for Speaking and Listening.....	40
Table 5: Characteristics of Effective Vocabulary Instruction.....	45
Table 6: Stages of Reading Development.....	49
Table 7: Reading Comprehension Strategies.....	50
Table 8: Focuses for Reading and Viewing.....	51
Table 9: Focuses for Writing and Representing.....	63
Table 10: Learning Experiences.....	71
Table 11: Specific Areas of Text Inquiry.....	79
Table 12: Personal Responses to Text.....	82
Table 13: Literary Genres.....	87
Table 14: Writing Conference Prompts.....	107
Table 15: The Role of the Teacher in Assessing Student Learning.....	118
Table 16: Assessment Planning Summary.....	120
Table 17: Assessment Tools.....	123
Table 18: Criteria for an Effective Speaker and Listener.....	130
Table 19: Suggestions for Support for Speaking and Listening.....	131
Table 20: Assessment Strategies for Reading and Viewing.....	133
Table 21: Criteria for an Effective Reader and Viewer.....	134
Table 22: Suggestions for Support for Reading and Viewing.....	135
Table 23: Assessing Writing Using “Traits of Writing”.....	138
Table 24: Criteria for an Effective Writer and Representor.....	139
Table 25: Suggestions for Support for Writing and Representing.....	141
Table 26: Information Text Patterns.....	333
Table 27: Approaches to Documentation of Reading and Learning.....	338
Table 28: Traits of Writing.....	369
Table 29: Writing Processes.....	370
Table 30: Planning for Balanced Instruction in English Language Arts.....	396

## **Check It Out Boxes**

In this document, references in *Check It Out* boxes are suggested materials only and are not endorsed by CAMET as necessary resources.



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# **Introduction**

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# Introduction to English 7-9 Language Arts

## Background

The curriculum described in *Foundation for the Atlantic Canada English Language Arts Curriculum* and in *Atlantic Canada English Language Arts Curriculum Grades 7-9*, hereafter referred to as *English 7-9*, has been planned and developed collaboratively by regional committees for the Council of Atlantic Ministers of Education and Training (CAMET). The Atlantic Canada English language arts curriculum has been developed with the intent of

- responding to continually evolving educational needs of students and society;
- providing greater opportunities for all students to become literate;
- assisting students to understand and appreciate language, and to use it competently and confidently in a variety of situations;
- bringing greater coherence to teaching and learning in English language arts across the Atlantic provinces.

## The Atlantic Canada English Language Arts Curriculum

Rapid changes in the use of technology and media have expanded the concept of what it is to be literate. Today, literacy involves being able to understand and process oral, written, electronic, and multi-media forms of communication. Students need to develop relevant knowledge, skills, strategies, processes, and attitudes that will enable them to function well as individuals, learners, and workers.

The Atlantic Canada English language arts curriculum is shaped by the vision of providing students with these opportunities, as well as for personal and intellectual growth through speaking and listening, reading and viewing, and writing and representing. These opportunities allow students to make meaning of the world and to prepare them to participate effectively in all aspects of society.

This curriculum is based on the premise that learning experiences in English language arts should help students develop language fluency not only in a school setting but also in their lives and in the wider world, in addition to contributing toward their achievement of the essential graduation learnings (see *Foundation for the Atlantic Canada English Language Arts Curriculum*, pages 5-9).

The information contained in *English 7-9* is also available on the Department of Education and Early Childhood Development Web site at <http://www.gov.pe.ca/education/index.php3>.

## Essential Graduation Learnings

Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. These statements are cross-curricular and are the foundation for all curriculum development. These statements are found on pages 5-9 of the *Foundation for the Atlantic Canada English Language Arts Curriculum*. Graduates from the public schools of Atlantic Canada will be able to demonstrate knowledge, skills, and attitudes in the essential graduation learnings that follow.

### **Aesthetic Expression**

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

### **Citizenship**

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

### **Communication**

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

### **Personal Development**

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

### **Problem Solving**

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

### **Technological Competence**

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

## Connections between Essential Graduation Learnings and Key-Stage Curriculum Outcomes

Key-stage curriculum outcomes are statements identifying what students are expected to know and be able to do by the end of grades 3, 6, 9, and 12 as a result of cumulative learning experiences in English language arts. These outcomes, found on pages 15-35 of the *Foundation for the Atlantic Canada English Language Arts Curriculum*, contribute to the achievement of the general curriculum outcomes (found on page 14 of the document) and connect to essential graduation learnings.

The English language arts grade 9 key-stage curriculum outcomes found on the next two pages of this guide are examples of outcomes that enable students to achieve the essential graduation learnings.



Essential Graduation Learnings	Key-Stage Curriculum Outcomes
<p><b>Aesthetic Expression</b>  <i>Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> <li>• use a range of strategies in writing and representing to extend ideas and experiences</li> <li>• make informed choices of language to create a range of interesting effects in imaginative <b>writing and representing*</b> (refer to page 24 of the <i>English Language Arts Grades 7-9 1995 Curriculum</i> document)</li> <li>• respond critically to texts</li> </ul>
<p><b>Citizenship</b>  <i>Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> <li>• demonstrate active listening and respect for the needs, rights, and feelings of others</li> <li>• read widely and experience a variety of <b>texts*</b> (refer to page 24 of the <i>English Language Arts Grades 7-9 1995 Curriculum</i> document) from different provinces and countries</li> <li>• explore and reflect on culture and reality as portrayed in various <b>texts*</b> (refer to page 24 of <i>English Language Arts Grades 7-9 1995 Curriculum</i> document)</li> </ul>
<p><b>Communication</b>  <i>Graduates will be able to use the <b>speaking, listening, reading, viewing, writing, and representing modes of language*</b> (refer to page 7 of the <i>Foundation for the Atlantic Canada English Language Arts Curriculum</i> document) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> <li>• ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions</li> <li>• use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex <b>texts*</b> (refer to page 25 of the <i>English Language Arts Grades 7-9 1995 Curriculum</i> document)</li> <li>• make appropriate choices of form, style, and content for specific audiences and purposes</li> </ul>

Table 1: Key-Stage Curriculum Outcomes

<p><b>Personal Development</b>  <i>Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> <li>• select texts that address their learning needs and range of special interests</li> <li>• independently access and select specific information to meet personal and learning needs</li> <li>• analyse and assess responses to their writing and media productions</li> </ul>
<p><b>Problem Solving</b>  <i>Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> <li>• ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions</li> <li>• develop approaches and strategies to conduct their research</li> <li>• integrate information from several sources to construct and communicate meaning</li> </ul>
<p><b>Technological Competence</b>  <i>Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technology for solving problems.</i></p>	<p>By the end of grade 9, students will be expected to</p> <ul style="list-style-type: none"> <li>• <b>use available electronic networks*</b> (refer to page 25 of <i>English Language Arts Grades 7-9 1995 Curriculum</i> document)</li> <li>• <b>communicate using technology*</b> for a range of purposes and a variety of audiences (refer to page 25 of the <i>English Language Arts Grades 7-9 1995 Curriculum</i> document)</li> </ul>

Table 1 (continued)

\* The term or phrase in bold has been altered from the original found in the *English Language Arts Grades 7-9 Curriculum* document (1995). The page numbers from the original source document have been included.

These changes have been incorporated to be more reflective of the current research and information that has been added to the revised *English 7-9* guide. The type of learning remains the same.

## Purpose of the *English 7-9 Curriculum Guide*

The *Foundation for the Atlantic Canada English Language Arts Curriculum* provides a comprehensive framework for developing an integrated language arts program for school entry to grade 12. *English 7-9* has been developed to support teachers in the implementation of the English language arts curriculum. These documents provide a coherent, integrated view of the teaching and learning of English language arts. Emphasis is placed on the student as a learner, and flexibility is provided for teachers in planning instruction to meet the needs of all students.

*English 7-9* focuses on the language arts curriculum by providing

- an overview for grades 7-9 in relation to each of the three strands that encompass the curriculum—speaking and listening, reading and viewing, and writing and representing;
- assessment suggestions that reflect student achievement with reference to the specific curriculum outcomes;
- references to additional resources, such as the CAMET student achievement standards (which establish common expectations in reading and writing among educators in Atlantic Canada at the end of a designated grade level), as well as the *Cross-Curricular Reading Tools (2007)* resource;
- suggestions for learning and teaching to achieve curriculum outcomes;
- a series of appendices which contain additional information to further support activities for each strand in an English language arts classroom;
- a glossary of terms relevant to the teaching of English language arts.

## The Nature of English Language Arts

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

This integrated approach should be based on students' prior experiences with language and on meaningful activities involving all the language arts.

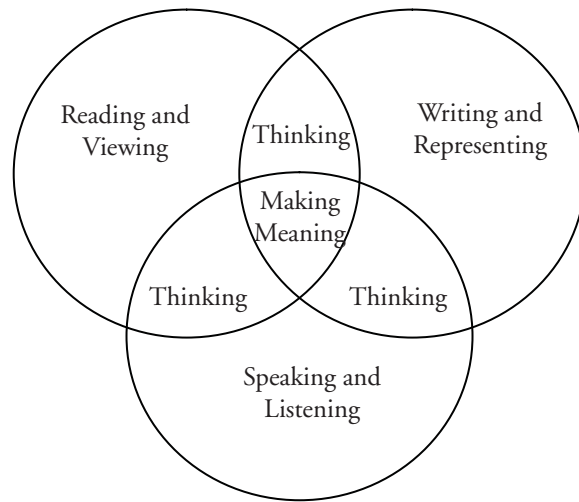


Figure 1: The Nature of English Language Arts

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

## Comprehension and Metacognition

When students are taught language arts in an integrated fashion, they use the language arts interdependently to comprehend and make meaning. For example, a structured talk may lead to writing, while viewing graphs and images may also lead to writing. Students can make meaning with and from text. Those who monitor their learning, assess their strengths and needs, and set goals for improvement become independent, lifelong learners. By thinking about how they think and learn, students gain personal control over the strategies they use when engaged in literary activities. This control develops through metacognition—that is, becoming aware of and more purposeful in using the strategies for self-monitoring, self-correcting, reflecting, and goal setting to improve learning. Every student can develop metacognitive strategies and skills when teachers explain, model, and help them to practise talking and writing about their thinking.

## Definition of Text

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

## An Effective English Language Arts Program

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

- focuses on grade-specific outcomes that specify the skills, knowledge, and attitudes that students are expected to know and be able to demonstrate;
- provides meaningful contexts for students to gain opportunities to speak and listen, read and view, and write and represent;
- encourages inquiry-based learning that builds on students' sense of curiosity—drawing on their diverse backgrounds, interests, and experiences, and providing them with opportunities to question for deeper understanding;
- encourages students to extend their learning beyond the classroom into the local, national, and international communities;
- focuses on the language arts processes and the associated elements and conventions to enable students to understand, appreciate, and use language in a variety of situations for communication, learning, and personal satisfaction;
- includes a range of text in oral, visual, multimedia, print, and non-print texts to help students achieve the learning outcomes;
- includes resources that are current, relevant, credible, and representative of many viewpoints;
- teaches students how to move from teacher-supported and guided lessons to independent learning.

### *Zone of Proximal Development*

In an effective language arts program, teachers choose their instructional activities to model and scaffold composition, comprehension, and metacognition that is just beyond the student's independence level. Psychologist Lev Vygotsky refers to this as the *zone of proximal development*.

The zone of proximal development is where learning can be supported most effectively and extended with instruction. Teachers are able to define a learner's immediate needs and the shifting developmental status, allowing for what has already been achieved and for what the learner will be able to achieve in the future.

Teachers can recognize when a student is within the zone of proximal development by asking questions and recognizing the learner's individual learning style. Anything that a student can learn with the

assistance and support of a teacher, peers, and the instructional environment is said to lie within the student’s zone of proximal development. With enough assisted practice, the student will internalize the strategies and language for completing this task, supporting the gradual release of responsibility described below.

*Gradual Release of Responsibility*

Teachers must determine when students can work independently and when they require assistance. In the *gradual release of responsibility* approach, students move from a high level of teacher support to independent practice, as they become more skilled at applying the new strategies. The teacher models a concept or strategy and makes explicit the thinking he/she engages in when choosing and applying that strategy in a specific context. Gradually, students are given more independence, and are empowered to make the comprehension strategies their own. If necessary, the teacher increases the level of support when students need further assistance. Figure 2 below provides a visual representation of this process.

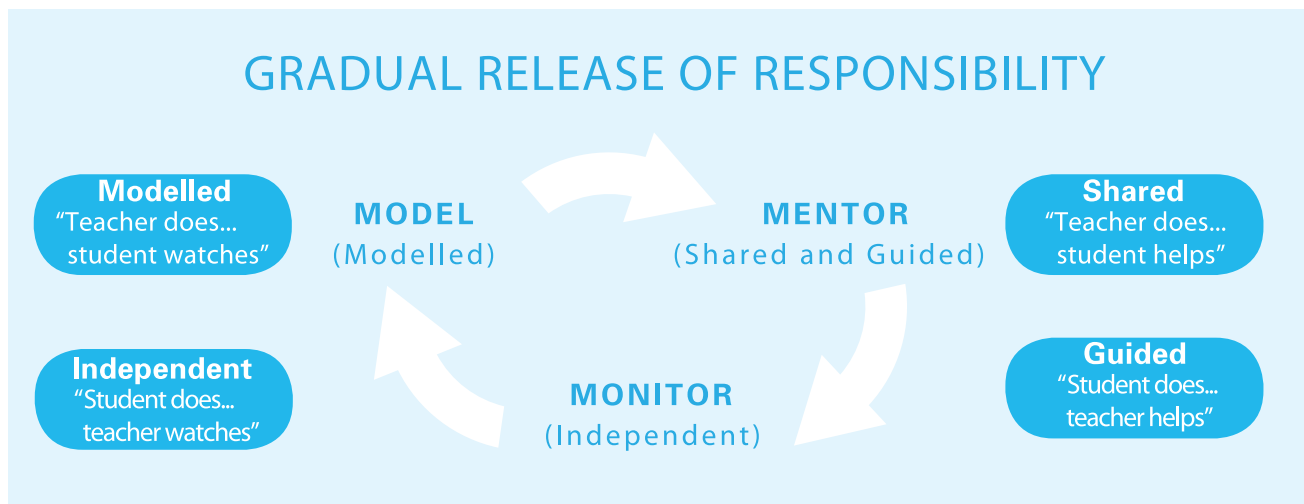


Figure 2: Gradual Release of Responsibility

Guided practice supports student independence. As a student demonstrates success, the teacher gradually decreases his or her support.

## Contexts for Learning and Teaching in English 7-9

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

### *Principles Underlying the English Language Arts Curriculum*

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

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

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

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

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

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

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

Refer to table 2 on page 13.



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

Table 2: What English Language Arts Is/Is Not

What English Language Arts IS	What English Language Arts IS NOT
<p>Engaging in inquiry learning</p> <p>Recognizing and respecting a range of worldviews</p> <p>Using assessment and evaluation to guide and improve learning and provide students with opportunities to reflect, monitor, self-assess, and set targets for learning</p> <p>Showing proof of learning</p> <p>Allowing students to reflect on their own learning and literacy</p> <p>Developing a disposition to lifelong learning</p> <p>Using contemporary technologies to learn and to document understanding</p>	<p>Doing a project or, if time permits, a series of activities to bring closure</p> <p>Not thinking critically about whose world view is presented</p> <p>Not allowing students to reflect on or analyse their own progress</p> <p>Avoiding any accountability for learning</p> <p>Assuming that the responsibility for learning and literacy lies with the teacher</p> <p>Setting short-term goals for learning (for example, Is it on the test?)</p> <p>Using limited or inappropriate technology for technology's sake</p>

Table 2 (continued)

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

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# **Considerations for Program Delivery**

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# Considerations for Program Delivery

## The Learning Environment

Helping students to use their strengths in the classroom to achieve valuable learning is every teacher's goal. While all students have unique strengths and needs, adolescent learners in particular have additional characteristics of which teachers must be aware. A knowledge of adolescents' developmental experiences and how widely these can vary from student to student will help teachers promote relationships for learning in a caring and supportive environment.

Adolescent learners can be energetic, curious, sociable, and ready for adventure. It is important to channel their enthusiasm into meaningful learning. Since a great deal of adolescent learning occurs in a social context, students benefit from opportunities to participate and collaborate with their peers. Structure and clear limits must be established in order to set standards for behaviour and meet established goals.

## Developmental Characteristics of Adolescents

Knowledge of the varied experiences of adolescents and their developmental characteristics will help teachers support students through their journey as adolescent learners.

### *Intellectual Development*

To support the intellectual development of adolescents, teachers should consider

- differentiating instruction;
- having students apply their knowledge and skills while thinking critically;
- asking students to make choices and pursue their interests;
- providing cooperative learning opportunities, one-on-one feedback, and time for personal reflection;
- having regular student-teacher conferences;
- providing opportunities for independent learning.

### CHECK IT OUT

The National Turning Points Center. *Transforming Middle Schools* (Center for Collaborative Education, 2002).

### *Social Development*



Adolescent learners have an intense need to belong and be accepted by their peers as they find their own place in the world. A strong sense of group identity and peer acceptance can have an overriding effect on all other aspects of development. To support the social development of adolescents, teachers should consider

- providing cooperative learning opportunities as well as time for large-group and one-on-one discussions;
- requiring students to apply their knowledge and skills to social issues and topics of concern to young people;
- providing positive examples from history, literature, and media, and positive role models for different groups;
- maintaining clear expectations for social interactions;
- creating learning experiences in which students practise democracy, governance, and conflict resolution;
- fostering classroom team identity, and providing time for regular student-led meetings to discuss issues, plan events, and make decisions;
- fostering opportunities for personal reflection and for students to share their concerns and feelings with teachers;
- creating mixed forums to build mutual understanding between groups and a common agenda of unity and acceptance.

### *Physical Development*

Adolescent learners mature at varying rates and go through rapid physical growth. Intense and unfamiliar changes affect the student physiologically, socially, and emotionally. A teacher sensitive to these changes can make a student feel more comfortable in the classroom environment. To support the physical development of adolescent students, teachers should consider

- understanding and respecting the physical changes that students go through
- varying instructional methods and the learning environment to allow for physical activity and movement
- allowing open and honest discussion about issues related to puberty and development.

### *Emotional and Psychological Development*

Adolescent learners may be vulnerable and self-conscious, and often experience unpredictable mood swings. By taking the time to listen to students and personalize their learning, teachers can help adolescents feel less vulnerable. To support the emotional and psychological development of adolescent learners, teachers should consider

- creating opportunities for small-group discussions;
- including reflective journal writing as part of the learning experience;
- offering individual positive descriptive feedback;
- varying instructional strategies to address different learning styles;
- creating peer-editing, tutoring, and mentoring activities;
- teaching students about goal setting and conflict resolution;
- providing training in peer mediation and other interpersonal skills.

### *Moral Development*

Adolescent learners feel compassion and concern as they transition from a focus on their own needs and interests to the feelings and rights of others. By reflecting on values, motives, and a sense of right and wrong, they are experiencing what it means to form their own independent personal values. To support the moral development of adolescent students, teachers should consider

- creating learning experiences that are focused on complex and real problems;
- allowing students to facilitate discussions on topics of interest;
- engaging students in the community and involving community leaders in authentic projects;
- providing equitable access to learning opportunities for all students;
- encouraging students to identify and pursue their own interests, passions, and strengths;
- allowing students to work at their own pace, make choices about their learning, and take responsibility for important tasks and decisions;
- structuring learning experiences that utilize democratic processes (debate, discussion, and giving voice to diverse perspectives).

## The Role of the Teacher

Teachers bring diverse knowledge, strengths, and experience to their roles. They have knowledge of the subject area and the skills necessary for teaching. In order to make the language arts learning environment inclusive, caring, and safe for all students, teachers of adolescent learners must consider providing students with

- relevant and engaging learning opportunities that integrate the language arts processes and scaffold their learning;
- appropriate strategies for their learning, considering the ways in which gender, race, ethnicity and culture shape ways of viewing and knowing;
- learning activities that enhance their self-esteem, recognize their accomplishments, and encourage the development of positive attitudes;
- activities that are inquiry-based and challenging, allowing students to practise critical analysis as they question and analyse issues;
- opportunities to learn how language can empower them to make a difference in their personal, peer, family, and community lives.

### CHECK IT OUT

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

Within this language arts learning environment, the teacher can be a coach, facilitator, editor, resource person, or fellow learner (some situations call for teacher-directed activities with the whole class, a small group of students, or individual students). Students' learning can be monitored as they become more responsible and develop a focus for their learning. The teacher intervenes, when appropriate, to provide support.

For more details about the role of the teacher, see *Foundation for the Atlantic Canada English Language Arts Curriculum*, pages 44-45.

## Establishing Community in the English Language Arts Classroom

To establish community, teachers need to demonstrate a valuing of all learners, emphasizing that diversity enhances a classroom. Early in the school year, teachers need to establish a supportive environment, which must be continually reinforced. Whenever there is a level of comfort and trust within a classroom, the learner's engagement is increased.

If a climate sensitive and responsive to the needs of all students is to be created, the students must come to know and interact with one another. Flexibility is important for all students, especially for those who need extra support. The teacher and the students together can make decisions as to appropriate groupings for various activities.



This builds the base for peer partnerships, tutoring, sharing, and various other collaborative efforts. Students need to feel supported as they learn about themselves, others, and the world around them.

It is necessary that the teacher's role as facilitator in the classroom be a very active one. The teacher circulates around the room, tuning in to the vocal and the silent members of each group. He/She also models ways of drawing everyone into the dialogue and respecting and valuing each person's contribution, and perhaps making notes about students with whom to confer on an individual basis. Whether students are working as a whole class, in small groups, in pairs, or individually, teachers should consider the following strategies in terms of supporting students:

- asking for students' opinions on relatively safe topics (at first) during whole-class discussion, demonstrating confidence that the student has something worthwhile to say on the topic
- guiding peers to field questions evenly in the group
- encouraging questioning, and never assuming prior knowledge on a given topic
- selecting partners for students and supporting them when selecting different partners for different reasons (for example, when students are revising their written work, selecting partners who will not only identify areas for revision but will also explain their reasons for the suggestions)
- helping students to establish a comfort zone, a small group in which they will be willing to speak and take learning risks
- observing students within a group, getting to know their strengths, and conferring with them about the roles for which they feel most suited
- assisting students to move beyond their comfort zones and out of one role into another
- allowing students to work alone if they choose, so long as they still benefit from some group experience
- conferring with students to provide focus lessons or strategy instruction on a one-on-one basis or with other students who have similar learning needs



## Meeting the Needs of All Students

Today's classrooms are enriched by diverse groups of students. The English 7-9 curriculum is inclusive and designed to help students

- learn *to use* language in a variety of meaningful ways, considering and determining their audience, purpose, and situation;
- learn *about* language as a necessary tool for thinking and communicating effectively, considering the resources and conventions of language;
- learn *through* language by applying their knowledge of language in their speaking, listening, reading, viewing, writing, and representing experiences.

All students have equal entitlement to learning opportunities in a classroom. An effective instructional environment incorporates principles and strategies that recognize and accommodate varied learning styles, multiple intelligences, and diverse abilities of students. Their literary experiences are shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. Problem solving, critical and creative thinking, and informed decision making are essential for the success of all learners.

As outlined earlier in this guide, it is the role of the teacher to differentiate instruction depending upon learning outcomes, topics, resources, and the nature of individual students. Teachers must select approaches best suited to the circumstances. Discussion, collaboration, debate, reflection, analysis, and application should be integrated processes.

## Valuing Equity and Diversity

Cultural background, language, race, ethnicity, and gender are powerful influences on learning. How these traits are viewed defines the learning experience for students, and also determines future learning opportunities. Students are entitled to a school setting that affirms diverse gender, racial, ethnic, and cultural identity, and promotes the development of a positive self-image. Adolescents' newly-forming awareness of their identity and place in the world makes this time period crucial for both students and teachers to understand how a student's background shapes his or her concerns, interests, and learning style.

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. By reading, viewing, and discussing a variety of texts, students will come to understand each other's perspectives and realize that their ways of seeing and knowing are not the only ones possible.



All students need to see their lives and experiences reflected in literature. To grow as readers, writers, and representers, students need opportunities to read and discuss the literature of their own and other cultures in order to explore, for example, the differing conventions for storytelling and imaginative writing. Learning resources should include a range of texts that allow students to hear diverse social and cultural voices, to broaden their understanding of social and cultural diversity, and to examine the ways language and literature preserve and enrich culture.

Educators should ensure that classroom practices and resources positively and accurately reflect diverse perspectives, and reject prejudiced attitudes and discriminatory behaviours. Teachers might consider the following questions/prompts in recognizing and valuing diversity:

- How does knowing another culture help you to become part of the classroom community?
- Does every person have a culture and ethnic background?
- Describe ways in which language, stories, folk tales, music, and artistic creations serve as expressions of culture and influence the behavior of people living in a particular place.
- Discuss how culture is a personal concept, and how one's culture can and will change over time.

When teachers acknowledge, understand, and value the differences among their students, the backgrounds and attributes of these students become strengths upon which to build the culture and community of the classroom.

Teachers might consider ways to

- model the use of inclusive language, attitudes, and actions supportive of all learners;
- adapt classroom organization, teaching strategies, assessment strategies, time, and learning resources to address learners' needs and build on their strengths;

- provide opportunities for learners to work in a variety of learning contexts, including by interest level, learning profile, and readiness;
- identify and respond to diversity in students' learning styles;
- build on students' individual levels of knowledge, skills, and attitudes;
- design learning and assessment strategies that draw on learners' strengths, and support students' learning through self-assessment;
- ensure that learners use strengths and abilities as means of tackling areas of difficulty, and to motivate and support learning;
- offer multiple and varied avenues to learning;
- ensure that classroom instruction, assessment, and resources reflect sensitivity to diversity;
- celebrate the accomplishment of learning tasks;
- provide equitable access to resources;
- select specific topics, activities, and resources that support inclusion, equity, and accessibility for all students.

**Students with Exceptionalities**

Teachers must respond to the diverse literacy needs of their adolescent students. These students should have opportunities to participate in decisions about their learning, and be presented with options from which they can select the best ways to meet their learning needs and be engaged in a classroom community. When qualitative, varied instruction, or ongoing assessment with specific and instructive feedback, is offered to students, their growth as learners is maximized.

The curriculum outcomes in this guide are considered important for all learners. These statements provide a framework for a range of learning experiences for all students, including those who require individual learning programs. Some strategies may require adaptation or modification to ensure that students with exceptionalities successfully achieve these outcomes.

## English as an Additional Language (EAL) Students

### CHECK IT OUT

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

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

The learning environment and organization of the classroom should affirm cultural values to support EAL students and provide opportunities for individual and group learning. While EAL students should work toward achievement of the same curriculum outcomes as other students, they may approach the outcomes differently and may at times be working with alternate learning resources at varied levels within a different time frame than that of other students. It is especially important for these students to have access to a range of learning experiences, including opportunities to use language for both formal and informal purposes.

Teachers may need to make explicit the ways in which different forms, styles, and registers of English are used for many different purposes. It is particularly important that EAL students make connections between their learning in English language arts and other curricular areas, and use learning contexts in other subjects to practise, reinforce, and extend their language skills.

## Students with Language and Communication Challenges

Teachers should adapt learning contexts to provide support and challenge for all students, using the continuum of curriculum outcome statements in a flexible way to plan learning experiences appropriate to students' learning needs. This can be accomplished through a variety of different learning experiences, and without demanding the same product from every student. When specific outcomes are not attainable or appropriate for individual students, teachers can use statements of general curriculum outcomes, key-stage curriculum outcomes, or specific curriculum outcomes for previous and subsequent grade levels as reference points in setting learning goals for these students. The curriculum's flexibility with regard to the choice of texts offers opportunity to support students who have language and communication challenges. In addition, various forms of assistive technology will support student learning.

All students need appropriate opportunities to show what they can do. For example, in working toward a particular outcome, students who experience difficulty with particular texts should be given opportunities to demonstrate whether they can be successful with alternative activities or alternative texts. Many of the suggestions for learning and teaching in this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Students will benefit from a variety

of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interaction. Diverse groupings include, but are not limited to, large-group or small-group instruction, opportunities to collaborate with peers, one-to-one teacher-student instruction, independent work, or peer or cross-age tutors.

Suggested assessment practices provide diverse and multiple ways for students to demonstrate their achievements. Teachers may also find it helpful to refer to guides for other grade levels for additional teaching, learning, and assessment suggestions to serve and support students with exceptionalities. Diverse learning experiences, learning and teaching strategies, resources, and environments provide expanded opportunities for all learners to experience success as they work toward the achievement of outcomes.

### *Advanced Learners*

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

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

### **Engaging All Students**

A teacher never knows what will inspire a student's imagination or motivation, or what will connect a student to his or her learning. Recognizing that each student comes to school with a host of memories, experiences, relationships, and skills can be reassuring to teachers who know they can use these to help students make important connections.

No single topic or activity will draw every student in or meet every student's learning needs. Students who are engaged in constructing and applying language arts knowledge naturally build a positive disposition toward learning.

Students become more engaged when they are provided with meaningful and relevant literary experiences that are challenging but achievable. Teachers should consider

- presenting authentic and worthwhile communication situations;
- allowing students to construct meaning and connect, collaborate, and communicate with each other in a positive learning community;
- effectively managing routines and class organization;
- allowing students to make contemporary, relevant, and meaningful choices;
- forming essential links between the world of the text and the students' own world;
- providing realistic and motivating classroom experiences;
- giving students a sense of ownership of learning goals and in demonstrating how to reach those goals;
- allowing students multiple ways to demonstrate their understanding.

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

### *Student Learning Preferences*

Students have many ways of learning, knowing, understanding, and creating meaning. Research into the links between learning styles and preferences and the physiology and function of the brain has provided educators with useful concepts on the nature of learning.

Howard Gardner expanded the notion of intelligence to a theory of *multiple intelligences* that recognizes that people can have special talents in many areas. His theory identifies seven broad frames of mind or intelligences inherent in every person: linguistic, logical/mathematical, visual/spatial, body/ kinesthetic, musical, interpersonal, and intrapersonal. Gardner believes that while all humans possess multiple intelligences, each person has his/her own particular blend or combination of these.



**CHECK IT OUT**

Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences* (Basic Books, 1983).

**CHECK IT OUT**

Jensen, Eric. *Different Brains, Different Learners-How to Reach the Hard to Reach, 2nd ed.* (Corwin, 2010).

Teachers can apply Gardner’s theory by recognizing the intelligences in their students and finding ways to further develop and support all intelligences through specific classroom strategies and materials.

Learning experiences and resources that engage students’ learning preferences allow them to focus on their learning processes and ways of understanding. To enhance their opportunities for learning success, students need opportunities to

- accommodate their diverse learning styles and preferences through a variety of learning experiences;
- reflect on their preferences and understand how they learn best;
- explore, experiment with, and use learning styles other than those they prefer;
- consider other factors (environmental, emotional, sociological, or physical) that affect their learning;
- complete their work within a flexible time period.

How students receive and process information and interact with their peers and environment is indicated by, and contributes to, their learning preferences. Most learners have a preferred learning style, depending on the situation and the type of information they are dealing with, just as most teachers have a preferred teaching style. Teachers can develop awareness and expertise in different learning and teaching styles, thus allowing varied teaching strategies to accommodate the different ways that students learn.

**Resource-Based Learning**

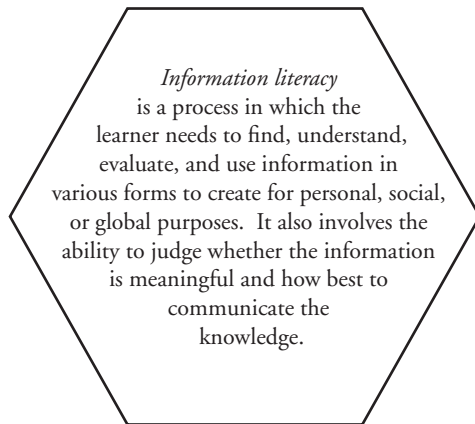
A resource-based learning approach is student-centred and promotes the teacher as a facilitator and guide. There is less emphasis on lectures and textbooks and more on active learning experiences that emphasize independent inquiry and problem solving through the use of a variety of resources.

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

In the English language arts program, teachers should consider these suggestions:

- creating a classroom environment rich in resources
- incorporating resources and inquiry skills in appropriate lessons
- encouraging students to read widely





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

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

## Differentiated Instruction

Differentiated instruction is effective instruction that responds to students' different abilities, interests, or learning needs. It involves actively planning for student differences in terms of the core concepts and skills to be taught, the process by which the content will be delivered, the products that students will create (based on their readiness and interests), and the environment in which the learning takes place. Differentiated instruction is an essential tool for engaging students and addressing their individual needs.

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

### *Differentiating by Content*

Content can be described as the knowledge, skills, and attitudes that students must acquire. Differentiating by content requires teachers to pre-test students to identify those who do not require direct instruction. Students who demonstrate an understanding of a concept may move past the instruction step and proceed to apply the concepts to the task of solving a problem.

**CHECK IT OUT**

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

*Differentiating by Process*

Another way to differentiate content is simply to permit the advanced student to accelerate his or her rate of progress. They can work ahead independently on some projects, and may cover the content faster than their peers.

Teachers should consider the following examples of differentiating by content:

- using reading materials at varying readability levels
- creating recordings of readings
- presenting ideas through both auditory and visual means
- meeting with small groups to reteach an idea or skill, or to extend the thinking or skills when necessary.

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

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

Teachers should consider the following examples of differentiating by process:

- using activities through which all learners work with the same important understandings and skills, but proceed with different levels of support, challenge, or complexity
- providing activities and resources that encourage students to further explore a topic of particular interest to them
- providing students with activities that contain both work for the whole class and work that addresses individual needs and interests
- offering manipulatives or other supports for students who need them

- varying the length of time a student may take to complete a task in order to provide additional support for a struggling learner or to encourage an advanced learner to pursue a topic in greater depth

### *Differentiating by Product*

#### CHECK IT OUT

Wormeli, Rick. *Fair Isn't Always Equal: Assessing and Grading in the Differentiated Classroom* (Stenhouse, 2006).

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

Teachers should consider the following examples of differentiating by product:

- giving students options in how to express required learning (e.g., creating an online presentation, writing a letter, developing a mural)
- using rubrics that match and extend students' varied skill levels
- allowing students to work alone or in small groups on their products
- encouraging students to create their own product assignments as long as the assignments contain required elements

### *Opportunities for Student Choice*

#### CHECK IT OUT

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

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

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

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

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

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

At times it is appropriate for teachers to provide **no choice** of learning activities for students. If a teacher regularly offers choice, students will understand and accept not having a choice about a particular learning activity when the teacher feels it is not in their best interest.

### *Differentiating the Learning Environment*

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

Teachers can divide the classroom into sections, create learning centres, and/or provide opportunities for students to work individually, in pairs, in small groups, or with the whole class. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students individually, in small groups, and as a whole class.

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

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

#### CHECK IT OUT

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

## A Framework for Balanced Instruction in English Language Arts

The English 7-9 curriculum is designed to engage students in a range of experiences and interactions. It creates opportunities for balance in and integration of the three strands of learning in language arts, which include speaking and listening, reading and viewing, and writing and representing. These language processes are interrelated and can be developed most effectively as interdependent rather than discrete processes.

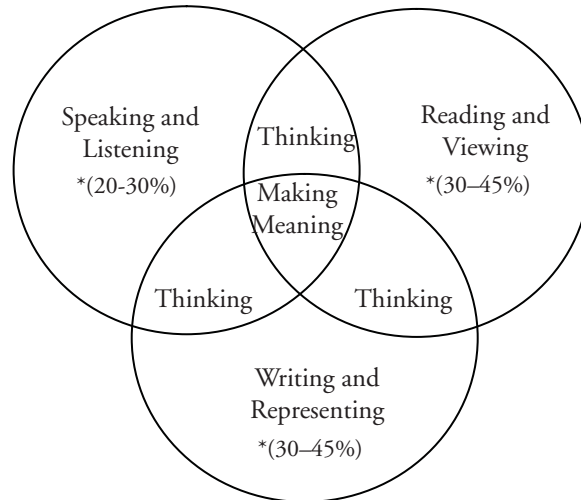


Figure 3: The Nature of English Language Arts

*\*Please note that these are suggestions only for instructional practice.*

*English 7-9* suggests choice and flexibility in classroom organization, teaching practices, resources, and assessment. Based on the needs, interests, and skills of adolescent learners, there are a number of organizational approaches that teachers and students may select and combine in planning learning experiences to meet students' needs in many different contexts.

### Selecting Strategies

Learning experiences in English 7-9 focus on helping students to develop, select, and apply appropriate strategies in interpreting and creating various types of texts. Rather than learning a single way of approaching a language activity, students need to acquire a range of strategies and know how to choose, apply, and reflect on those that best fit the learning activity.

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

- strategies to assist small-group discussion, such as inviting other group members to contribute, asking questions to help clarify others' viewpoints, and volunteering relevant ideas and information;

- speaking strategies, such as tailoring information or tone of voice to a listener's reaction;
- listening strategies, such as screening for irrelevant information;
- reading strategies, such as scanning information texts for selected topics, or looking for keys and symbols when reading a diagram;
- viewing strategies, such as using setting to inform predictions about plot in a film or a TV program;
- strategies for spelling unknown words, such as using knowledge of word parts and derivations;
- writing strategies, such as deleting or adding words to clarify meaning, and rearranging sections of text to improve the organization of ideas;
- strategies such as note-making, webbing, and outlining to explore, record, and organize ideas and information;
- research strategies, such as using subject/key word/author/title searches to identify and locate resources.

### *Workshop Approach*

The workshop metaphor captures the active nature of language learning, and provides a concrete example of the underlying principles in action.

- Students spend most of their time working, not watching.
- Skills are demonstrated to students as they need them.
- Students are coached and receive feedback throughout the process of product construction.
- Students are able to respond to feedback and coaching prior to completion of final products.

At times teachers may plan units of work that emphasize a single strand of the outcomes framework. This will naturally happen when the work is organized around a specific genre or major text. As much as possible, however, teachers are encouraged to explore ways that two or more of the outcome strands may work together in support of their students' language learning and use.

Although the sections that follow treat each strand in isolation, an attempt has been made to indicate possible connections among the outcome strands. Teachers may find that such an approach not only benefits their students, but also facilitates the job of planning, assessing, instructing, and evaluating their students' growth as language users. See table 10, page 71, for additional ways to organize learning experiences for students.

## The Speaking and Listening Strand

Students will be expected to

GCO1. Speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

GCO2. Communicate information and ideas effectively and clearly, and to respond personally and critically.

GCO3. Interact with sensitivity and respect, considering the situation, audience, and purpose.

### *Expectations for Speaking and Listening*

The Speaking and Listening strand of English 7-9 encompasses general curriculum outcomes 1-3.

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

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

Recognizing the characteristics of effective speakers and listeners must be intentional, the skills must be clearly communicated to students. The list below provides an overview of common expectations regarding speaking and listening. A student is an effective speaker and/or listener when he/she

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

### *The Role of the Teacher*

**CHECK IT OUT**

Abbott, Colleen, and Sandy Godinho. *Speak, Listen and Learn* (Pembroke, 2004).

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

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

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



### *Organizing the Speaking and Listening Environment*

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

- Develop norms or expectations for listening and speaking in the classroom, post them in a prominent place, and refer to them often (see appendices A1 and A2).
- Ensure respect (two-way).
- If space permits, make a permanent area in the room for small-group conversation (have a table with chairs for four to six people).
- consider placing a chair or stool in a prominent position to be used as an “author’s chair.”
- establish and reinforce expectations for quiet.

### *Organizing for Speaking and Listening Instruction*

During instruction for speaking and listening, these basic principles should be considered:

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

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

Activities that will allow students to achieve outcomes may include those that encourage students to use both informal/exploratory talk (e.g., discussion, conversation, brainstorming, group sharing, booktalks, literature circles, role-plays) and formal/focused talk (e.g., interviews, choral speaking, Readers Theatre, oral reports, persuasive talk, impromptu speaking, debating, panel discussion). Refer to appendix A for further details.

When choosing the focus of instruction, it is important to refer to the outcomes for English language arts, along with assessment information.

*Speaking***CHECK IT OUT**

Thornton, Jo, and Jessica Pegis.  
*Speaking With a Purpose: A  
Practical Guide to Oral Advocacy*  
(Edmond Montgomery, 2005).

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

The following practices will provide opportunities for oral communication in the English 7-9 classroom:

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

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

Listening

**CHECK IT OUT**

Donohue, Lisa. *Guided Listening* (Pembroke, 2007).

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

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

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

### Types of Listening

Discriminative Listening	Critical Listening	Appreciative Listening
<ul style="list-style-type: none"> <li>• Defined as the listening and comprehension of speech that aims to provide the listener with information</li> <li>• Is quite common in the classroom</li> <li>• Occurs as students listen to the teacher’s instruction and other students’ comments</li> </ul>	<ul style="list-style-type: none"> <li>• Defined as listening to persuasive messages for the purpose of evaluating the speaker’s argument and evidence</li> <li>• Is a sophisticated skill</li> <li>• Involves students engaging in critical listening as they assess whether the teacher’s and other students’ comments are rooted in fact and logic</li> <li>• Engages students in critical listening as they determine whether bias, prejudice, or favouritism colour their own and others’ remarks</li> </ul>	<ul style="list-style-type: none"> <li>• Defined as listening that has aesthetic enjoyment as its central purpose</li> <li>• Allows students to develop the sense that meaning is conveyed by non-verbal aspects of speech—such as tone, volume, and pitch—by reading aloud and participating in choral reading, drama, etc.</li> <li>• Engages students in activities that foster appreciative listening and allow them the opportunity to enjoy language simply for its sound or music</li> </ul>

Table 3: Types of Listening

*Focuses for the Strand*

The Speaking and Listening strand has several focuses which are listed in the following table, along with suggested questions/prompts to scaffold student learning.

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

Table 4: Focuses for Speaking and Listening

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

Table 4 (continued)

Refer to appendix A for further information and activities that support the Speaking and Listening strand.

## The Reading and Viewing Strand

Students will be expected to

GCO4. Select, read, and view with understanding a range of literature, information, media, and visual texts.

GCO5. Interpret, select, and combine information using a variety of strategies, resources, and technologies.

GCO6. Respond personally to a range of texts.

GCO7. Respond critically to a range of texts, applying their understanding of language, form, and genre.

### *Expectations for Reading and Viewing*

While speaking and listening are important in their own right as a means for students to make sense of the world around them, they are equally important as a route to the development of reading and viewing. Reading and viewing extend comprehension and foster the complex thinking processes necessary to analyse, compare, and evaluate texts and synthesize information.

The Reading and Viewing Strand of *English 7-9* encompasses general curriculum outcomes 4-7.

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

A student

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

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

### *The Role of the Teacher*

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

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

In the reading and viewing classroom, the teacher should consider providing learners with

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

#### CHECK IT OUT

Wilhelm, Jeffrey.  
*Improving Comprehension  
with Think-Aloud Strategies*  
(Scholastic, 2001).

*Organizing the Reading and Viewing Environment*

Here are some elements to consider with regard to the physical environment for reading and viewing activities:

- space for meeting (whole group, small groups)
- a few comfortable seats reserved for reading
- “author’s chair”
- desks and seating that allow for work as individuals, pairs, or small groups
- attractive and accessible classroom library
- book displays, shelves, bins, ledges
- student work displayed around the room and school
- supportive text displayed around the room (charts, word walls, etc.)
- an expectation of reading with no interruption

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

- computers
- highlighters
- listening centres, MP3 players
- LCD projector
- plastic bins
- sticky notes
- tabs
- whiteboards (full size or smaller)
- bookmarks (strategy, note-making—see appendix B1)
- range of texts (full texts, short texts, novels, non-fiction, etc.)

*Organizing for Reading and Viewing Instruction*

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

**Teaching Vocabulary**

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



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

Table 5: Characteristics of Effective Vocabulary Instruction

### Documenting or Recording Vocabulary

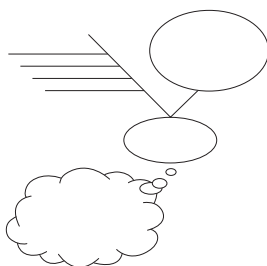
Students can develop a vocabulary journal to serve as a place for them to record their learning. This journal can simply be a three-ring binder with alphabetical sections for identified vocabulary, or with each word/term being assigned its own page (see sample vocabulary templates on the following page). As students develop their understanding of a term, it is recorded in the appropriate section of the binder. Other templates can be created to meet the specific needs in the class).

Vocabulary Box Template

Term	Related/Similar Words
Explanation/Notes	Diagram/Visual

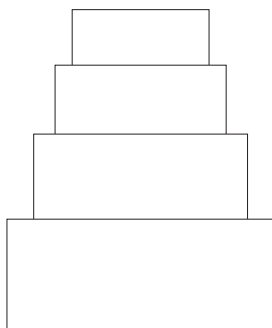
The *vocabulary box template* (appendix B2) provides students with an organizer. In the top left box the student records the word. The top right is for related or similar words. The bottom left is for notes or an explanation of the term. The bottom right provides a space where the student can draw a picture or create a visual image to help with understanding.

Vocabulary Spider Template



The *vocabulary spider template* (appendix B8) requires information similar to that in the vocabulary box template. In this case, the word is recorded in the centre. On the lines the student records examples of how the term is used in context. The oval space is for a visual, and the thought bubble is for questions about the term. The empty space in the bottom right corner is where the student can record notes or an explanation.

Vocabulary Pyramid Template



The *vocabulary pyramid template* (appendix B3) records increasing levels of sophistication. When a term is first introduced, the student records what he or she knows or understands in the top box. As the student learns more about the term/concept, he or she adds this new understanding in the boxes below, each time restating or incorporating previous understandings.

Vocabulary Notes Template

Term	
Description	
Date	Additional Information

The *vocabulary notes template* (appendix B9) is used to record what a student knows or currently understands about a term or concept. The vocabulary term is written on the top line, and a description is recorded below. The empty space on the left is for a picture or diagram to help explain the concept. The blank space on the right is for any additional information that the student wishes to record that will help him/her understand the term. Finally, the space in the right margin is where the student can record the subject area(s) in which the term is used.

### *Varying the Reading and Viewing Experience*



The English language arts classroom must accommodate the varied interests and abilities of all students. Because not every student reads or views with the same confidence, skill, and interest, classroom libraries must include texts that are accessible and engaging for all learners. An intermediate level classroom may have a few students who are reading at the early stage of development, but most students will probably be reading at the transitional and fluent stages. See table 6, page 49.

In order to meet their diverse learning needs, students should be provided with and allowed to choose from a wide range of texts at various levels. Students need experiences with

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

*Reading Workshop*

**CHECK IT OUT**

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

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

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

For further information on reading workshop, see pages 334-335 in appendix B.

*Stages of Reading Development*

Reading is developmental in that not everyone learns how to read at the same time or in the same way. However, there are common stages through which a reader progresses. Emergent readers are found predominantly in the earliest grades. Characteristics more reflective of students in grades 7 to 9 are as listed in the following table.

## Stages of Reading Development

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

Table 6: Stages of Reading Development

### *Reading Strategies*

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

When it comes to reading comprehension there are a number of essential strategies for readers in all stages of reading development to use and develop. The following chart outlines seven key reading strategies.

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

Table 7: Reading Comprehension Strategies

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

*Focuses for the Strand*

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

<p>To provide opportunities for students to read and view various types of text (written and visual) for multiple purposes, including comprehension, and exploration of different perspectives</p>	<p>To increase students' repertoire of strategies and techniques they can use before, during, and after reading and viewing in order to comprehend and extend their understanding of texts</p>
<p>What connections can you make to the character's feelings?</p> <p>What details/evidence led you to your understanding of the character's personality?</p> <p>Which event would you identify as the critical event? How did that critical event trigger subsequent events?</p> <p>In what ways did the weaknesses/strengths of the character affect the chain of events in the story?</p> <p>How might the next chapter/segment unfold?</p> <p>What is the theme or message of this selection? What do you think the author/poet/director wants you to think about and remember?</p> <p>What were the key ideas in the information you read/viewed? Why did you identify them as important?</p> <p>What new information did you learn from reading and viewing this selection? Think about what you have read. How did it change your thinking about the topic? What evidence from the selection can you cite to support your new thinking?</p> <p>What information or ideas need further clarification for you? What additional information do you think the author should have included? Where might you go for more information on this topic?</p> <p>Does the author try to persuade you in any way? How?</p> <p>How can you apply the information you learned to an issue or problem in today's world?</p>	<p><u>Before</u> Given this title and the knowledge you have/may have about the author and topic, what predictions can you make about this novel? Listen to the first paragraph. What are your predictions now?</p> <p>What do you predict will be the problem or struggle in the story? What makes you think that?</p> <p>Preview the information. How is it organized? What sections do you think will give you the most information?...the least? In what ways might this help you understand the material?</p> <p>What do you want to find out when you read this article? What questions do you have in your mind about this topic before you begin to read?</p> <p><u>During</u> If you come to words you don't know or understand, what strategies do you use to figure them out?</p> <p>Which part of the story so far has been the most challenging for you to understand? What ideas do you have about why that section was confusing for you? What strategies did you use to try to figure out the meaning?</p> <p>How do the "text features" (for example, the headings, diagrams, charts, or glossary) help you to understand what you have read?</p> <p>How do rereading, reading ahead, skimming, or scanning help you understand the text and key ideas?</p> <p><u>After</u> What types of self-correcting strategies did you use when a passage didn't make sense?</p> <p>What questions do you still have that you would like to go back and reread to clarify?</p> <p>Review the questions you had before reading. What did you read that answered the questions?</p> <p>In what ways have your predictions been validated? ...not been validated?</p> <p>What was the author's intent in writing this? What was the bias?</p> <p>How might you use a graphic organizer to record main ideas (or events) or to compare and contrast ideas presented?</p> <p>This story was told from _____'s perspective. How different would the story be if it was told from _____'s perspective?</p> <p>Provide the gist (in 15 words or less) of this story from _____'s perspective.</p>

Table 8: Focuses for Reading and Viewing

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

Table 8 (continued)

Refer to appendix B for further information and activities that support the Reading and Viewing strand.



## The Writing and Representing Strand

Students will be expected to

GCO8. Use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.

GCO9. Create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

GCO10. Use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.

### *Expectations for Writing and Representing*

The Writing and Representing strand of the English 7-9 curriculum encompasses general curriculum outcomes 8-10.

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

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

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

### *The Role of the Teacher*

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

- providing instruction about the recursive nature of writing and the processes of writing (prewriting, organizing, drafting, conferencing, revising, editing, sharing/publishing);
- using mentor texts to illustrate a technique, such as creating effective leads, using dialogue, or foreshadowing events (mentor texts can be short pieces of text used in their entirety or excerpts from much longer pieces);

**CHECK IT OUT**

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

- modelling processes and sharing his/her own work with students;
- encouraging and instructing students about how to use writing and representing as means of thinking, responding, and learning (e.g., jotting notes, creating idea webs);
- using focus lessons with individuals, small groups, or the whole class as needed to help students review or acquire language skills and concepts in the context of their own writing and representing;
- displaying and publishing writing and representing samples;
- selecting and collecting portfolio assessment data (e.g., samples of writing in various stages, journal responses) according to criteria set by the teacher in collaboration with students;
- using writing folders, portfolios, checklists, and anecdotal notes to guide instructional decisions;
- challenging students to use representing skills to extend and complement their speaking and writing skills and strategies;
- challenging students to use viewing skills to extend and complement their listening and reading skills and strategies.

*Organizing for Writing and Representing Instruction*

There are several basic principles to consider when organizing for instruction in writing and representing. Teachers need to

- write regularly with students and share their experiences (both successes and frustrations);
- use strong mentor texts to model writing techniques;
- provide explicit instruction;
- provide opportunities for students to apply independently what they have learned through instruction;
- ensure time for conferring with individuals or groups;
- allow time for sharing with the whole group.

**CHECK IT OUT**

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

By organizing instruction with these principles in mind, teachers will enable students to craft pieces of writing or create representations that are meaningful to them.

*Writing Workshop*

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

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

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

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

For further information on writing workshop, refer to pages 372-373 in appendix C.

**CHECK IT OUT**

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

*Focus Lessons*

During a writing workshop, there are occasions for teachers to offer whole-class instruction if most writers are experiencing difficulty with similar concepts (for example, the proper use of the dash, the use of metaphors and similes as effective writing devices). On other occasions, a teacher may offer a focus lesson (for example, how to edit sentences that are too long how to develop effective paragraphs) to small groups of students who are in need of this type of assistance, or to one writer who is having difficulty (for example, with developing a suitable introduction to a text). Teachers constantly help writers learn and grow as they move about the classroom to confer with individuals and small groups of students.

Students will benefit from having opportunities to see teachers writing for everyday purposes. Teachers should create opportunities to model all aspects of the writing process, including dealing with writing challenges such as creating an effective opening or making transitional statements to move from one paragraph or idea to the next.

*Expressive or Exploratory Writing*

Expressive or exploratory writing seeks to explore, clarify, or articulate internal ideas and feelings. It is largely personal writing and is done for the self rather than for an audience or reader. Students are able to think about and explore ideas and opinions freely without worrying about following the writing conventions required to accommodate the needs of an outside reader.

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

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

### *Transactional Writing*

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

### *Poetic Writing*

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

Within expressive or exploratory, transactional, and poetic writing, there are various text forms. Each form is identified by its purpose and by the visual and text form in which it is presented. Text features help identify the form.

### *Determining Purpose*

Determining *purpose* is important because it helps the writers maintain a focus. Before and during the writing process the writer should ask,

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

### *Determining Audience*

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

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

### *Determining Form*

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

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

The information found on pages 59-60 describes the specific elements of various text forms. Students can become effective writers if they practise in all of these forms.

For more information about text structure, see pages 332-333 in appendix B.

## Text Forms

**Persuasive**

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

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

**Arguments and Reasons** – provides three or more arguments or assertions that have supporting experience; begins to identify other points of view and counterarguments

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

**Special Features**

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

**Explanatory Report**

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

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

**Explanation of How or Why** – analyses a process (e.g., observed events in meiosis and mitosis) showing the relationship among the parts, including cause-and-effect connections

**Summary** – states unusual features of the phenomenon and/or reiterates the main points

**Special Features**

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

**Memoir**

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

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

**Key Events** – has key events in logical order (e.g., single day, flashback) with relevant details, including the subject's feelings revealed through actions or quotations

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

**Special Features**

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

**Biography and Autobiography**

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

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

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

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

**Special Features**

- subject's feelings may be revealed in quotes
- supplemental texts (e.g., interviews, awards, newspaper clippings, forward, afterword)
- dialogue

**Hybrid Texts (multigenre texts)**

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

**Literary Essay (grade 9)**

**Purpose:** to inform an audience of the writer’s interpretation of a reading text  
**Introduction** – states a thesis (e.g., The character development in a historical fiction text does not match the time period in which it is set.); identifies the work and author; and identifies at least three supporting subtopics (e.g., Language, motivations, and types of conflict seem to be from a more modern time.)  
**Body** – presents the subtopics in paragraph form in a logical order with linking statements tying the subtopics to each other and to the overlying thesis  
**Summary** – restates the thesis and supporting subtopics as the final opportunity to persuade the audience to agree with the writer’s interpretation of the reading text  
**Special Features**  
 - third person voice  
 - connecting statements interrelating the subtopics to the thesis  
 - formal language  
 - short embedded quotations and longer centre-indented quotations as proof/evidence

**Instructions/Procedures**

**Purpose:** to tell how to do something (e.g., use a Mendelian Punnet square to determine percentages of inherited traits)  
**Goal or aim** – identifies topic by title or opening statement(s)  
**Materials/ingredients** – lists materials  
**Method/process** – includes key steps in correct order with adequate details focusing on how/when  
**Conclusion or Evaluation** – includes a closing statement or an evaluation which may be a photograph or drawing of the completed item  
**Special Features**  
 - headings, illustrations, diagrams, or labels often included  
 - numbered steps or words showing sequence (e.g., first, next, then)  
 - point form or full sentences starting with sequence words or verbs  
 - present tense, often written as commands  
 - technical language–verbs, adverbs and adjectives (e.g., Dominant and recessive genes are coded as upper or lower case initials.)

**Narrative (short story)**

**Purpose:** to entertain with an imaginative experience  
**Orientation (time, place and characters)** – attempts to establish an emotional response through the development of character, setting, plot and setting the mood or tone (e.g., humour, personalization, sarcasm)  
**Events** – involve the main character development, including insights into their actions and feelings, and building the tension that leads to the climax  
**Resolution** – resolves complication (generally), and ties up loose ends  
**Special Features**  
 - literary devices to create imagery (e.g., metaphor, personification, idiom, hyperbole)  
 - connecting words related to time (e.g., later on, after that)  
 - action verbs and verbs related to character’s thoughts and feelings  
 - dialogue (with change in tense from past to present)

**Poetry**

**Purpose:** to entertain, communicate deep meaning, evoke emotion, or create a new perspective on a subject  
**Organization** – a variety of forms with specific structures (e.g., ballad, haiku, cinquain, sonnet, diamantes) as well as free verse, which has no set structure or conventions  
**Special Features**  
 - title communicating the meaning of the poem  
 - lines of text usually short and concise  
 - words evoking strong images, moods, and/or emotions  
 - poetic devices (e.g., repetition, refrain, rhyme, rhythm, sensory images)  
 - literary devices (e.g., alliteration, assonance, onomatopoeia, symbolism, personification, rhetorical question)  
 - the line breaks and white space on the page can have meaning

**Descriptive Report (grades 7 & 8)**

**Purpose:** to describe a topic  
**Introduction** – introduces a manageable topic with a definition or a classification (e.g., Three types of soil are...)  
**Description of Topic** – includes factual details, from a variety of sources (e.g., books, photographs, Web sites), to support subtopics (e.g., attributes, weather systems) sequenced in a specific way  
**Conclusion** – summarizes, or restates, key ideas; may include an impersonal evaluative comment  
**Special Features**  
 - title, headings, illustrations, maps, or photographs with labels or captions often included  
 - connecting words and phrases often included (e.g., also, many other, has a variety of)  
 - present tense  
 - language to show comparisons/contrasts (e.g., as hard as), definitions (e.g., are called), classification (e.g., belong to)



## *Representing*

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

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

Participation in these activities can provide a variety of experiences designed to develop the critical faculties and creativity of students. Thus texts are both stimuli and models for the development of writing and representing. Refer to appendix C, page 371, for further information on visual representations.

The figure on the next page portrays writing and representing activities that allow teachers to provide various levels of support to students and to scaffold student learning, aiming toward the gradual release of responsibility.

# Level of Teacher Support

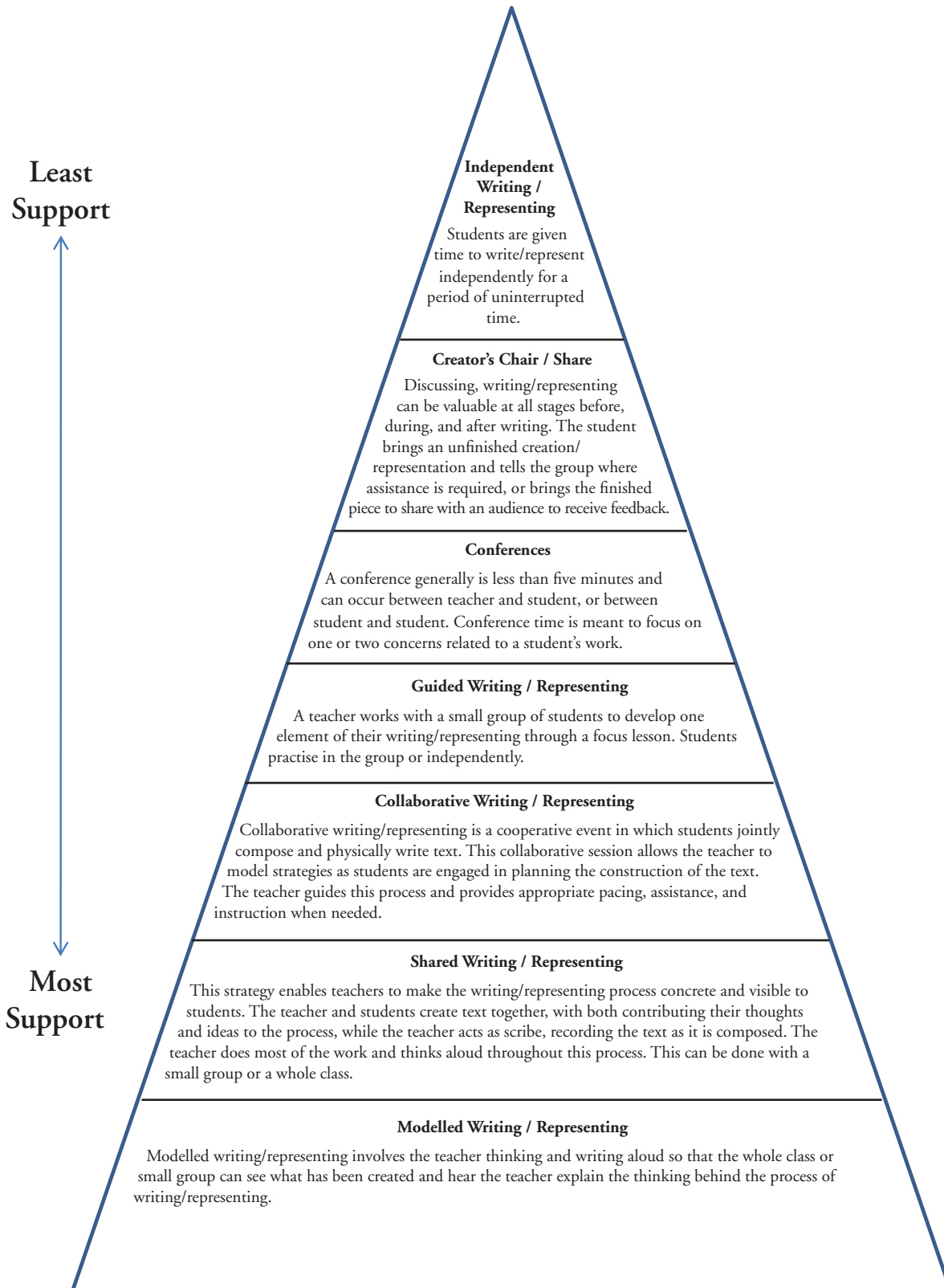


Figure 4: Level of Teacher Support

*Focuses for the Strand*

The writing and representing strand has several focuses which are listed in the following table, along with suggested questions/prompts to scaffold student learning.

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

Table 9: Focuses for Writing and Representing

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

Table 9 (continued)

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

Refer to appendix C for further information and activities that support the Writing and Representing strand.

## Organizing Learning Experiences for Students

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

### The Workshop: A Framework for Instruction

A workshop organizational framework facilitates the provision of a variety of learning experiences within a structure that systematically supports the principles underlying the English language arts.

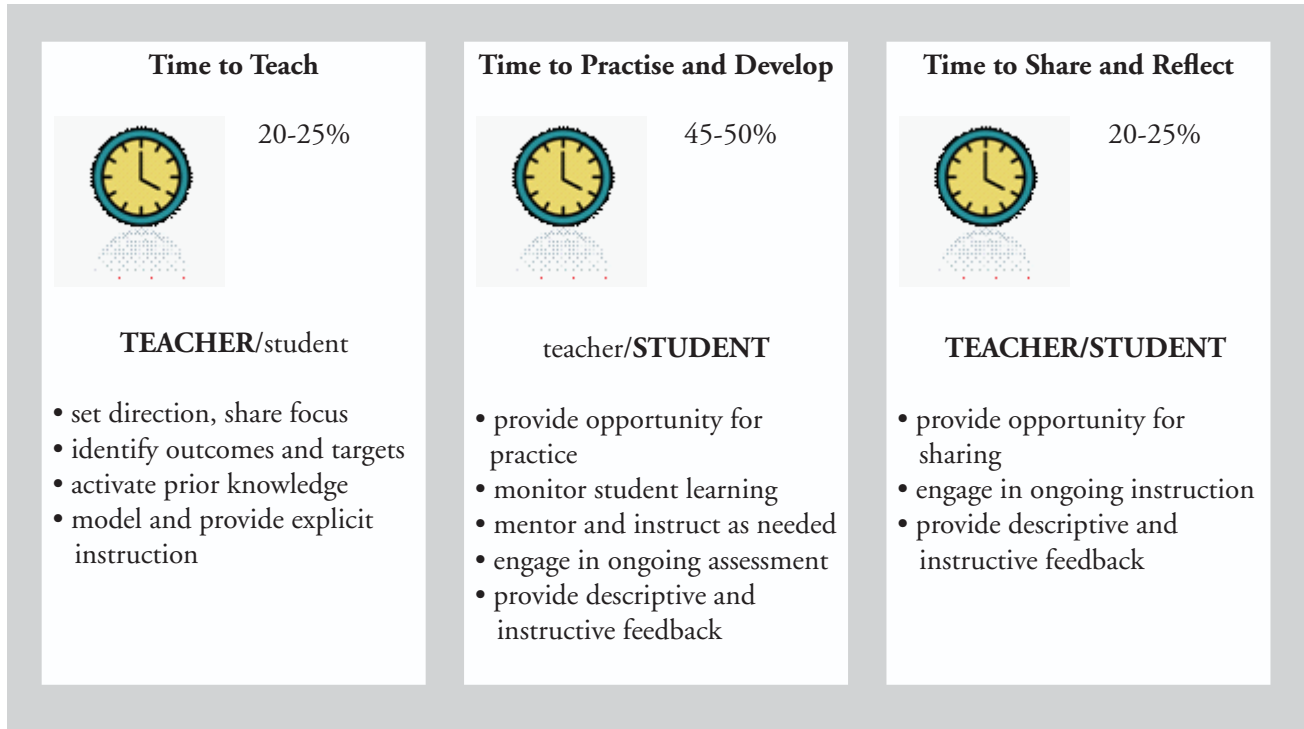


Figure 5: Workshop as a Framework for Instruction

This approach provides a framework for the learning and teaching processes in language arts. Students are offered opportunities to use language in authentic ways to enhance literary skills and higher level thinking skills. Through an ongoing cycle of *Time to Teach*, *Time to Practise and Develop*, and *Time to Share and Reflect* sessions, a workshop provides a consistent, flexible scheduling framework within which the various program components can be addressed in support of the curriculum outcomes. The classroom becomes a community of learners engaged in the act of creating and consuming text to learn, to communicate, and to entertain. A purposeful context is provided for explicit instruction, the sharing of ideas, and reflection on learning. The audience for student work is broadened beyond the individual student and the teacher.


*Time to Teach*

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

*Whole-Group Instruction*

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

**Time to Teach**



20-25%

**TEACHER/student**

- set direction, share focus
- identify outcomes and targets
- activate prior knowledge
- model and provide explicit instruction

These settings are usually teacher-centred, and should be of short duration (not extending beyond ten to fifteen minutes). In addition, addressing a limited number of concepts or sets of directions may be more appropriate, given the attention span of the adolescent learner.

Examples of whole-group instruction include the following:

- an overview of a topic or set of directions
- focus lessons
- read-alouds
- demonstrations or “think-alouds”
- questioning
- direct instruction
- navigating online reference tools
- storytelling
- outlining or reviewing

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

*Small-Group Instruction*

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

Typically these focused instruction sessions last only a short time, and then the participating students return to their independent work. Participation is based upon an identified instructional need of several students in the class, and as such the groupings usually change throughout the course of the term or year.

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


*Conferences*

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

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

*Time to Practise and Develop*

**Time to Practise and Develop**



45-50%

teacher/**STUDENT**

- provide opportunity for practice
- monitor student learning
- mentor and instruct as needed
- engage in ongoing assessment
- provide descriptive and instructive feedback

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

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

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

The *Time to Practise and Develop* phase provides teachers with the opportunities to use systematic, ongoing assessments (e.g., oral reading records, reading and writing conferences) that inform instruction. During this phase of the workshop, teachers can respond to assessed student learning needs by providing small-group and individual explicit instruction while the rest of the class is otherwise engaged in independent work.

### *Independent Learning*

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

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

### *Small-Group Settings*

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

Examples of activities that could take place in a small-group setting include


- reciprocal reading
- Think—Pair—Share.

Regardless of how students are organized during this phase, the work needs to offer some degree of choice for the learner (e.g., in topic selection, means of representation).



## Time to Share and Reflect

**Time to Share and Reflect**



20-25%

**TEACHER/STUDENT**

- provide opportunity for sharing
- engage in ongoing instruction
- provide descriptive and instructive feedback

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

Teachers may use this time to have students reflect and refocus on the lessons taught during the *Time to Teach* phase. Students may also be given opportunities to reflect upon their own learning that may not have been the teacher’s focus of instruction but marks growth in the student’s development as a language user. This phase also provides opportunities for students to extend and build upon their learning, and celebrate their own and others’ successes.

This phase of the workshop allows students to learn and practise many of the outcomes in the Speaking and Listening strand, as well as allowing teachers opportunities to assess their students’ ability to demonstrate these outcomes. As the teacher circulates during small-group discussions, observations can be made. As students read their work aloud, or discuss their thoughts and understanding of text with their peers, teachers can make note of the language processes in use. Information gathered in this way can be used to inform further instruction, assessment, and evaluation of students’ demonstration of outcomes.

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

## Whole-Class Settings

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

Examples of activities/strategies that could be used in a whole-class setting include the following:

- “author’s chair”
- book talks
- share time
- class podcasts
- Readers Theatre
- talking sticks
- Socratic circles
- fishbowl

### *Small-Group Settings*

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

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

Examples of activities/strategies that could be used in a small-group setting include the following:

- literature circles
- peer writers' conference groups
- book clubs
- reading partners
- "Save the Last Word for Me"

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

The following table outlines additional learning experiences for students and the role of the teacher during each experience.

# Learning Experiences

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

Table 10: Learning Experiences

## Integrated Teaching and Learning

Integrated teaching and learning occurs when connections are made among subject areas and when students can see the relevance and the interrelatedness of curricula. This approach to teaching and learning is based on the realization that skills in problem solving, organization, thinking, and writing are transferable. Teams of teachers in different subject areas can design cross-curricular units based on concepts, issues (multiculturalism, music, environmental concerns, architecture), or inquiry involving skills and content from several academic areas.

### *Inquiry-Based Learning*

With the inquiry-based learning method of instruction, the focus is on the development of questions by students and teachers to guide the inquiry into topics, problems, and issues related to curriculum content and outcomes. The questions guide research so students can create their own knowledge and understanding about a topic. Students take more responsibility for



- determining what they need to learn
- identifying resources and how best to learn from them
- using resources and reporting their learning
- assessing their progress in learning.

This type of experience can last for several days, or it may be extended to a short-term or long-term collaboration. The process is cyclical rather than step-by-step, and students' reflection on their learning and their documentation of the inquiry process are important components of this learning.

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

## Content Elements

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

### Literacy Learning

Literacy is a process of making and not just receiving meaning. As students move into secondary school, an emphasis is placed on experiences with ideas and information that challenge students to make connections, form hypotheses, make judgments, analyse, and synthesize. Students move from the ability to construct meaning from a text to the ability to generate alternative interpretations of the text. Literacy also involves negotiating meaning with others, rather than only thinking alone. Students must be able to

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

English 7-9 emphasizes the teaching of cognitive strategies that students use to make meaning as they speak, listen, read, view, write, and represent. Teachers create experiences whereby students use and adapt these strategies as they interact with diverse texts. Published work, student exemplars, existing criteria, and student-teacher developed criteria can be used as references in discussion about task demands and requirements.

### *Metacognition*

Metacognition, or thinking about one's thinking, is valued in literacy learning. Students need to be metacognitive about themselves as learners, the demands of the learning activities, and the cognitive strategies that can be used to successfully complete them. Students develop as thinkers, readers, writers, and communicators through experiences with rich texts in different forms.

As students gain an increased understanding of their own learning, they learn to make insightful connections between their own and others' experiences, to inquire into important matters, and to analyse and evaluate information and arguments. Students will be supported as creative and critical thinkers as they explore issues such as identity, social responsibility, diversity, and sustainability.

With modelling, practice, and support, students' thinking and understanding are deepened as they work with engaging content and participate in focused conversations.

## Developing Multiple Literacies

### CHECK IT OUT

Kiddey, Pat, Richard Murray Chambers, and Felicity Waring. *Stepping Out: Reading and Viewing-Making Meaning of Text*. Teacher's Resource (Pearson Professional Learning, 2006).

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

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

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

## Media Literacy

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

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

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

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

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

### CHECK IT OUT

Tallim, Jane.  
 “What is Media Literacy?”  
[www.media-awareness.ca](http://www.media-awareness.ca)

How teachers choose to integrate media literacy into the English language arts program will be determined by what the students are listening to, and what they are reading, viewing, and writing. Students might be involved in

- comparing (for example, comparing the print version of an ad to an online version);
- examining (the use of images in music videos and newspapers, for example, or sexism in advertising);
- writing (an article for a magazine or a letter to the editor);
- producing (for example, a pamphlet on an issue, a radio ad);
- creating (a video, a school radio show, or announcements for school, to name a few).

For teachers, media literacy is an opportunity to encourage students to discover a voice through the production of their own media.

#### *Media Awareness*

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

*Critical Literacy*

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

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

Learning experiences for critical literacy should offer students opportunities to

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

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

- Who constructed this text? (age/gender/race/nationality)
- For whom is the text constructed? To whom is it addressed?
- Where did the text appear? For what purpose can it be used?
- What version of reality does this present?
- Who is marginalized in this text?
- What does the text tell us that we already know or don't know?
- What is the topic? What are the key messages?

**CHECK IT OUT**

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



**CHECK IT OUT**

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

- How is the topic presented? (What themes and discourses are being used?) What are other ways in which this topic could be presented?
- What view of the world does the composer assume that the reader/viewer holds?
- What has been included and what has been omitted?
- Whose voices and positions are being/not being expressed?
- What is the author/text trying to do to the reader/listener/viewer? How does he/she do it?
- What other ways are there to convey this message? Should the message be contested or resisted?

*Visual Literacy*

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

**CHECK IT OUT**

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

Students must learn to respond personally and critically to texts that communicate through visual imagery, and be able to select, assimilate, synthesize, and evaluate information obtained through technology and the media. Students can be asked, for example, to create their own interpretation of a poem through a visual arts activity (e.g., drawing a picture, making a collage, creating their own multimedia productions).

Since response is a personal expression, it will vary from student to student. A climate of trust and respect for the opinions of all students must be established to ensure that everyone feels free to express his/her own personal point of view. The unique perspectives of many different student voices will enhance the understanding of all and will help students to appreciate the importance of non-verbal communication. Students can also discuss the feelings that a visual image evokes in them, or associations that come to mind when viewing a visual image. For more information on personal and critical response to text, refer to pages 82-83.

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

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

### *Information Literacy*

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

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

## Areas of Text Inquiry in *English 7-9*

Students need opportunities to examine and critique the properties and purposes of different texts, and to see how ideas and information are presented in them. Refer to page 8 for a complete definition of *text*.

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

Specific Areas of Text Inquiry in English Language Arts	
Purpose of the Text	<p>Why has this text been created?</p> <p>To plan, inform, explain, entertain, express attitude/emotion, compare and contrast, persuade, describe experience imaginatively, formulate hypotheses</p>
Genre of the Text	<p>How does the choice of genre serve the author's purpose?</p> <p>Magazines, graphic novels, newspapers, online blogs, novels, novellas, poetry, plays, short stories, myths, essays, biographies, fables, legends, comics, documentaries, films</p>
Form of the Text	<p>How is the text organized, arranged, and presented?</p> <p>Encyclopedia entries, instruction manuals, news reporting, advertising copy, feature articles, appeals, campaign brochures, memos, résumés, tributes, eulogies, obituaries, political speeches, debates, videos, audio recordings/presentations, spreadsheets, databases, images, Web pages</p>
Structure of the Text	<p>What is the pattern or organization of the information?</p> <p>Approaches to organization of text, particular structural patterns, shaping and crafting of specific genres, shared characteristics and conventions</p> <p>For example, a narrative text and information text have distinct structures. A narrative text has a beginning, middle, and end, while an information text can describe, show a sequence, compare and contrast, show cause and effect, pose problem/solution or question/answer</p> <p>For specific information on fiction and non-fiction text structure, see pages 332-333 in appendix B</p>
Features of the Text	<p>What characteristics of a text give support to its meaning?</p> <p>Print (font, underlining), visual supports (diagrams), organizational supports (index, headings, figures, references), and vocabulary supports (verbal cues such as for example, in fact, on the other hand)</p>

Table 11: Specific Areas of Text Inquiry

## Understanding Texts

*Design activities that activate and/or build on prior experience*

### CHECK IT OUT

Serafini, Frank. *Interactive Comprehension Strategies: Fostering Meaningful Talk About Text* (Scholastic, 2009).

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

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

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

*Encourage students to monitor comprehension during reading and viewing*

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

Teachers should ensure that students are

- monitoring understanding by asking questions, such as Does this make sense? Does it sound right?
- adjusting reading pace to match the purpose and difficulty of the text (e.g., skimming, reading closely);
- rereading difficult passages;
- reading on or reading back to achieve or retain meaning;
- asking for help when language, vocabulary, or concepts interfere with comprehension;

- selecting a reading or viewing mode (silent or oral) to suit the purpose;
- predicting, taking risks, and reading between the lines;
- understanding and using the structure of text.

*Conference with students on an ongoing basis*

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

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

## Responding to Texts

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

### CHECK IT OUT

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

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

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

*Personal Responses*

Responding personally and critically to texts are two of the four general curriculum outcomes for the Reading and Viewing strand. Students may respond personally to text as shown in the chart below.

Personal Responses		
Oral	Written	Other
<p>Students might</p> <ul style="list-style-type: none"> <li>talk about their thoughts and reactions to what they see, read, and view in order to understand their reactions more clearly (such discussions should be organized for either small-group or whole-class participation)</li> <li>prepare a passage for dramatic reading, either individually or in pairs, for presenting to a small group or the whole class (in their preparation, students can consider how characters should sound and identify why they might sound as they do)</li> <li>prepare a book talk or a response to a viewing experience to present orally to the class as a means of exploring the literary experience and encouraging other students to seek out the same text</li> </ul>	<p>Students might</p> <ul style="list-style-type: none"> <li>discuss written responses in a variety of ways for various purposes</li> <li>be encouraged to write short, succinct summaries of text they have read/viewed</li> <li>examine the techniques authors employ to make texts interesting and effective</li> <li>write in personal journals (which enable them to make clearer sense of their thoughts and feelings), dialogue journals (which enable students to exchange their reactions to a text with other readers in the class), or double-entry journals (which allow students to record ideas and situations from texts in one column, and their reactions in a second column, thus making a connection between the text and themselves, another text, or the world)</li> <li>be encouraged to write poems as responses to reading and viewing</li> <li>be encouraged to write about personal experiences and events that have occurred in their own lives and relate to situations encountered in texts to enhance their textual experiences and contribute to their self-knowledge</li> </ul>	<p>Students might</p> <ul style="list-style-type: none"> <li>internalize and capture a stronger sense of text by drawing, painting, or creating a mural or collage that relates to themes and characters in a novel, short story, or visual representation</li> <li>dramatize short stories or part of a novel, or produce screenplays or audio dramas based on texts</li> <li>create comparison pieces in which students explore the similarities and differences between two different media</li> <li>create varied representations of their learning (see page 61 for examples of representations)</li> <li>dramatize short stories or parts of a novel, or produce screenplays based on texts</li> <li>watch films or videos of stories or plays in order to deepen their personal responses to and understandings of literary works (students might want to develop comparison pieces in which they explore the similarities and differences between the two media)</li> </ul>

Table 12: Personal Responses to Text

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

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

### *Critical Responses*

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

Teachers can ask probing questions, such as the following:

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

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

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

Students become more critically aware of what they read and think as they connect thoughts, feelings, opinions, reactions, and interpretations of texts. This requires learners to engage their logic, reasoning, problem-solving, and decision-making abilities as they connect their judgments with evidence.

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

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

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

## **The Role of Literature**

Literature is a valued component in the English 7-9 curriculum. It plays an important but not exclusive role, allowing students to see reflections of themselves as they explore the spectrum of human experience, and offering them the opportunity to experience vicariously times, places, cultures, situations, and values vastly different from their own. The reader takes on other roles and discovers other voices. Reading literature shapes students’ conceptions of the world and is an unlimited resource for insights into what it is to be human.

Identifying and assessing the ideas and values inherent in contemporary, adolescent, and world literature helps students to explore, clarify, and defend their own ideas and values. These experiences allow students to engage in conversations about the literature with their peers, giving shape to their own lives and sharing their own stories.



Such conversations help students to discover, for example, how their own ideas on topics such as friendship, love, hate, honesty, dishonesty, hope, and despair are similar to or different from those of others.

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

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

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

### *Literary Genres*

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

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

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

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

English 7-9 offers students many and varied opportunities to experience and respond to a wide range of literary genres, enabling them to

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

The following charts list the types of literary genres, both non-fiction and fiction, with a description of each.

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

Table 13: Literary Genres

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

Table 13 (continued)

### *Responding to Literature*

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

English 7-9 requires both personal and critical response to literature and offers students choice in both modes of response and selection of texts. Access to technology and thoughtful instruction provides students with options and choices with their assignments. Personal response (including spoken, written, and dramatic interpretation) is an important component of literature study. This focuses on the students' perspectives on the text and on the reading experience. Critical response is the other type of reader-text transaction, and practise develops students' skill in understanding what the author brings to the reader's experience. Critical response requires students to think about how texts are constructed, question their validity from the perspective of their own realities and experiences, and explore issues underlying text.

In responding to literature, students are invited to explore themselves, the content of the work, the culture of the writer, and the ways in which the writer has shaped and refined language in order to make the reader respond. Students may respond to literature in many formats, including literature circles, debates, online book clubs, or secure blogs or wikis, to name a few. Other ways of responding include the use of poetry, drama, and essays.

*Poetry*

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

*Drama*

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

Drama activities should be chosen with adolescents in mind and should enable them to develop their social skills, improve and extend communication skills, and discover new ways of seeing the world and expressing how it affects them. Activities such as improvisation, role-play, storytelling, mime, Readers Theatre, scripts, interviews, dance, and theatre games are only a few of the ways drama can be integrated into the English language arts program. For further information on this topic, refer to page 371 in appendix C.

*Role-play*

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

**CHECK IT OUT**

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

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

*Readers Theatre*

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

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

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

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

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

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



*Reader's Notebook***CHECK IT OUT**

Buckner, Aimee. *Notebook Connections: Strategies for the Reader's Notebook* (Stenhouse, 2009).

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

*Online Interaction*

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

*Essays***CHECK IT OUT**

Webb, Allen, and Robert Rozema. *Literature and the Web: Reading and Responding with New Technologies* (Heinemann, 2008).

Essay writing provides students with an avenue for thought and for sharing of opinions about a specific subject as they harness their critical thinking and further their knowledge on a particular topic. It allows students to enhance their skills in converting their ideas into written form. Writing essays allows students to

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

**Research as Inquiry**

The process of inquiry is central to the process of research. Students ask questions within meaningful contexts to guide their inquiry, develop solutions to problems, and investigate information and issues related to curriculum content. Broad questions can lead to more specific questions that provide direction for research.

**CHECK IT OUT**

Wilhelm, Jeffrey D. *Engaging Readers and Writers With Inquiry: Promoting Deep Understandings in Language Arts and the Content Areas With Guiding Questions* (Scholastic, 2007).

Students use a variety of resources to construct their own understanding, and create a final process, performance, demonstration, or product to be used as an integral component of evaluation.

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

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

*The Role of the Teacher*

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

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

Instruction needs to be intentional and focused on development of many interrelated processes, skills, and strategies that students can transfer to new information-related learning situations in order to construct meaning. These processes, skills, and strategies include

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



**CHECK IT OUT**

“Writers in Electronic  
Residence”  
<http://www.wier.ca>

Technology supports learning in English language arts for the purposes of inquiry. Because technology is constantly and rapidly evolving, it is important for teachers to stay current in order to make informed decisions about its application—always in relation to the extent to which it helps students achieve the outcomes of the English language arts curriculum. As students reflect critically on the role of technology in society, they should also examine ethical and social issues that surround its use.

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

- peripheral hardware
- virtual network
- digital media
- online resources
- interactive applications.

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

Exposure to first-hand information will enable students to directly employ inquiry skills. Interactions, conversations, conferences, student-created sites, and online discussion groups provide connections between students as they share information and ideas with others in a live or virtual environment. Teachers should provide opportunities for students to communicate in this way through the use of

- collaborative work sites where students collectively answer a driving question;
- electronic publishing. (The Internet offers an excellent opportunity for students to share their work with real audiences, such as students in other schools in their own province and beyond. Another option is to publish student work on a school’s site. A class, for example, can collaborate to compose their own variation of a book they have read. Individual students can use a drawing program to create illustrations for the various pages of the text, which can then be placed on the school’s site.)

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

### *Sharing Learning Resources*

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

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

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

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

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

## Stages of Inquiry

Inquiry involves many different skills and strategies which are grouped within stages. As a result of students' discovery of new information, or as new questions arise, these stages can be revisited. All stages must be completed for overall success. See figure 6 on page 99 for a visual representation of the stages of inquiry.

### Planning

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

#### CHECK IT OUT

Eisenberg, Mike, and Bob Berkowitz.  
“The Big 6: Information and Technology Skills for Student Achievement”

[www.big6.com](http://www.big6.com)

- students and teachers working collaboratively to decide on a general topic or problem that requires further exploration or an answer;
- clarifying the topic or problem, or narrowing it so that it becomes more manageable and personal for students (who should write a thesis and develop questions on the topic);
- a growing sense of ownership for the problem or topic as students begin to ask questions (listing a number of key words or ideas surrounding the research questions, along with subtopics that they will use during information gathering);
- considering the sources of information that can be used by students (who should prepare a list of sources from which to gather useful information);
- considering the methods for recording information/data, and using notes and strategies for keeping track of the materials used.

#### CHECK IT OUT

Harvey, Stephanie and Anne Goudvis. *Strategies That Work: Teaching Comprehension for Understanding and Engagement, 2nd ed.* (Stenhouse Publishers, 2007).

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

*Gathering Information*

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

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

*Interacting with Information*

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

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

*Synthesizing Information*

It is during this phase that students need to take information from a variety of sources and synthesize it in a unique and personal way to answer their inquiry questions. Students can organize information, images, and ideas using video and sound recording and editing technology, databases, and scanners. In addition, students can use other strategies (e.g., numbering, sequencing, or highlighting notes related to questions or subtopics/categories) to organize the information they have collected.

Students will review their information to determine whether they need more facts or further clarification before they proceed with creating their products/presentations. Products, especially written reports, require students to develop sentences and paragraphs from their recorded and organized notes or data. Students must have a good understanding of the rules related to copyright and plagiarism. With practice and assistance, they will be able to synthesize data into new information, with newly constructed meaning and discovery. As students become more independent, they may wish to choose their own products.

Students need many opportunities to share what they have learned, discovered, and created with a variety of audiences, and to examine carefully the responses of those audiences to their work. Students should consider elements such as whether the idea being communicated is visual; whether sound would assist the audience in understanding the message; whether a written report might be appropriate; or whether a storyboard, interactive Web page, brochure, flyer, poster, video, or audio file is appropriate and why. Students present their products in ways that are meaningful for a particular audience already identified in the planning stage of inquiry.

*Assessment and Evaluation*

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

Students can also evaluate their own products/presentations and those of their peers by using the following strategies:

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

- encouraging reflection and metacognition by asking themselves, What did I/we learn about gathering information?
- maintaining a climate of trust for self-assessment and peer assessment of process and products
- asking questions, making observations, and guiding discussions throughout the process
- creating portfolios with samples showing their use of skills, and strategies, and products/presentations as evidence of developing information literacy

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

Figure 6 on the following page provides elaborations for each stage and shows its relationship with the use of technology in context.

# Stages of Inquiry

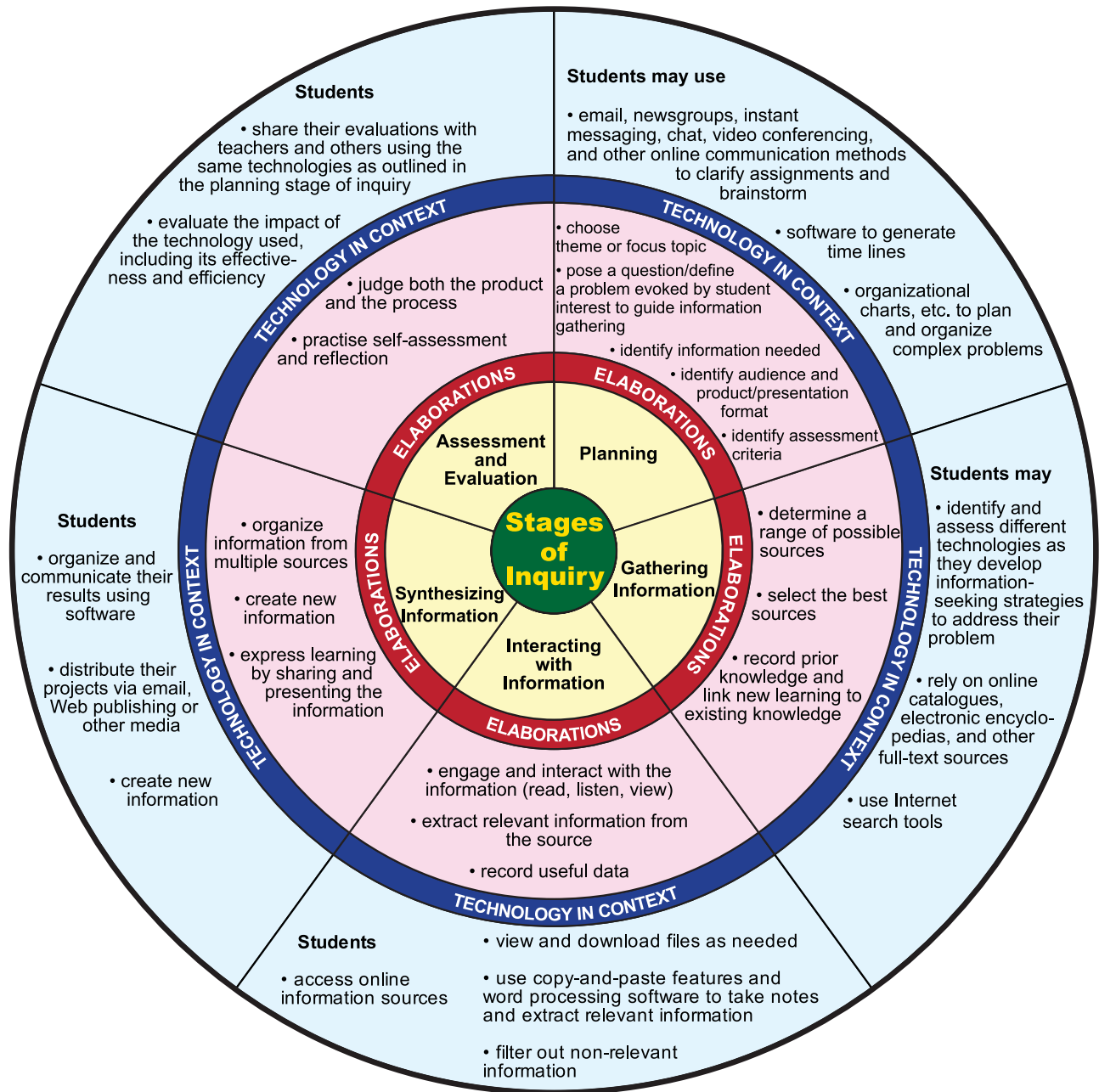


Figure 6: Stages of Inquiry

## The Processes of Writing

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

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

### CHECK IT OUT

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

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

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



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

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

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

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

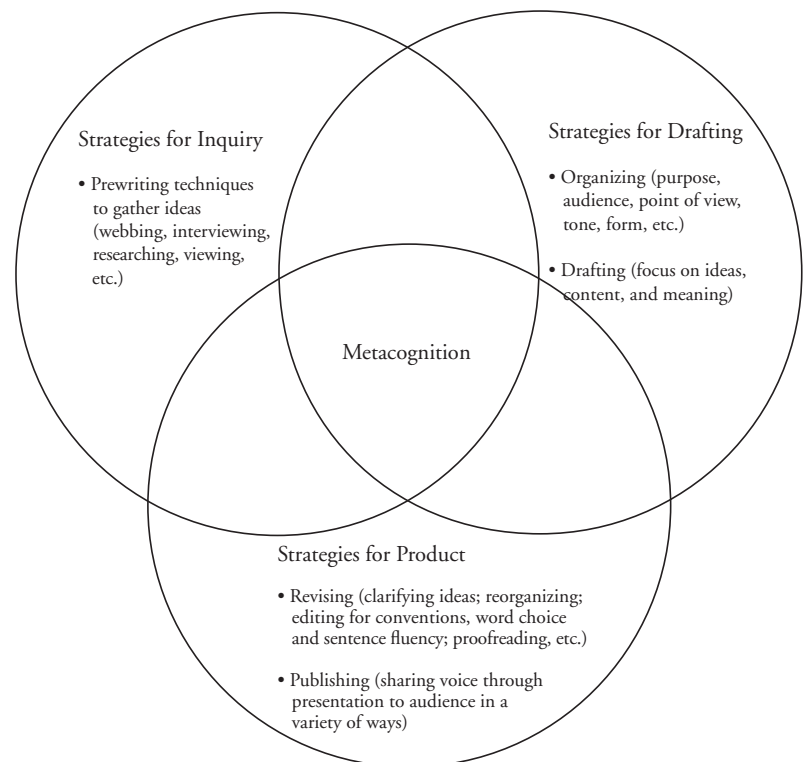


Figure 7: Processes of Writing

### CHECK IT OUT

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

## *Inquiry Strategies for Writing*

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

### *Prewriting*

A student may wish to engage in the following prewriting techniques to generate ideas during his/her inquiry:

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

### **CHECK IT OUT**

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

## *Drafting Strategies for Writing*

After students generate ideas through prewriting, they must develop a plan for drafting the product they will create.

### *Organizing*

Students can organize the information using outlines, charts, concept webs, etc. As they create an organized plan for drafting, students must

- decide on the *purpose* for writing and the focus the topic will take (for example, to express personal viewpoints or feelings; to explain, advise, direct, inform, entertain, guide);
- establish who the *audience* will be (other students in the class or the school, a friend or parent, an editor or publisher, or a community group);
- figure out what the *introduction* should include based on the writing purpose;
- establish from which *point of view* information and ideas are expressed;

- decide on a suitable *tone* for the piece (humourous, serious, academic, informal, poetic);
- determine what *form* the text should take (story, letter, newspaper editorial, autobiography/biography, book review, research paper).

### *Drafting*

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

### *Product Strategies for Writing*

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

### *Revising*

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

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

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

*Editing*

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

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

*Proofreading*

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

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

*Publishing*

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

- posting it on a bulletin board or uploading it on a school site
- submitting it to a newspaper or other publication, or having it printed in an anthology
- creating a poster or wall hanging
- distributing copies of their work to classmates, or reading the work aloud
- entering contests, or submitting entries to the class or school newspaper
- recording the writing for others to hear
- taking texts home to share with others
- forwarding texts to authentic, intended readers external to the school
- publishing the product electronically

**CHECK IT OUT**

Peha, Steve.  
 “Teaching That Makes Sense”

[www.ttms.org](http://www.ttms.org)

## Conferring with Students

Publication of writing focuses the writer's attention on audience and purpose. Students need to think about their writing and the audience for whom it will be published.

The most effective way to work with writers is through conferring about various issues related to their writing. Conferences can take place between a teacher and a student, or between two or more students, and can occur at any stage of a text's development. These discussions can deal with any number of possible writing problems, issues, or concerns that writers may face, and may guide students toward finding solutions.

Some general conference prompts might include the following:

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

Conferences are usually short in that they are intended to address one or two specific concerns. This keeps writers from becoming overwhelmed with too many concerns all at once, and enables them to return fairly quickly to their writing. When conferring, both teachers and peers need to encourage writers to talk about their composing needs and ask questions that help writers clarify their thinking.

## Content Conferences

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

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

### CHECK IT OUT

Allen, Patrick.  
*Conferring:  
 The Keystone of Reader's  
 Workshop* (Stenhouse, 2009).

- Does this conclusion do what you want?
- What do you think you will do next?

As students develop as peer editors, they may require guidance and practice in becoming effective responders to the writing of their peers. They need opportunities to develop responding abilities to enable them to make more effective judgments when reading their own and others' writing. Students may have a sense that something is not right in a text, but they do not always know how to articulate this and offer constructive feedback to writers. Refer to table 14, "Writing Conference Prompts," on the following page for further information.

### *Editing Conferences*

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

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

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

The essential activities in conferring are listening and asking probing questions that cause writers to think about various aspects of the writing, rather than telling writers what they should or should not do to fix their writing.

## Conference Prompts

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

Writing Trait	Conference Prompts
<b>Content/Ideas</b>	<ul style="list-style-type: none"> <li>• What do you want your reader to know about this topic? Why?</li> <li>• What specific details do you need to add to enhance this part?</li> <li>• Have you included details that are not supporting your purpose/plot plan that could be left out?</li> <li>• What other resources could you use to research/further explore this part?</li> <li>• What can be accomplished through this piece of writing?</li> </ul>
<b>Organization</b>	<ul style="list-style-type: none"> <li>• How did you get your reader's attention?</li> <li>• Does your ending pull your ideas together?</li> <li>• Here's where I got confused: _____.</li> <li>• How can you show that this part connects to the part you wrote here?</li> <li>• What did you do to help you organize your writing before you began?</li> <li>• What text features or illustrations could be used to make this part clearer to the reader?</li> </ul>
<b>Word Choice</b>	<ul style="list-style-type: none"> <li>• Find a place in your writing where you wrote so that the reader could visualize. What did you do to make that part work so well?</li> <li>• Show me the thesaurus words that you used to replace some of your ordinary words.</li> <li>• What are some words we've been learning in (subject area) that would help you tell about this topic?</li> </ul>
<b>Voice</b>	<ul style="list-style-type: none"> <li>• Where did you really try to make the reader agree with you?</li> <li>• What devices did you use?</li> <li>• Will your reader be able to tell that you know a lot about ____?</li> <li>• Do you think your audience will agree with this?</li> <li>• This part made me feel ____ .</li> </ul>
<b>Sentence Structure/Fluency</b>	<ul style="list-style-type: none"> <li>• What is the strongest sentence in your piece, and what makes it strong?</li> <li>• How can we make this sentence _____ (longer, shorter, etc.)?</li> <li>• Reread this part and see if it is easy to read aloud.</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• Let's look at the spelling and grammar checker suggestions.</li> <li>• I am not entirely sure which character ____ (a pronoun) is.</li> <li>• Did you use a mentor text to help you with text layout?</li> </ul>

Table 14: Writing Conference Prompts

Refer to appendix C for further information and activities that support the Writing and Representing strand.





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# **Assessing and Evaluating Student Achievement**

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# Assessing and Evaluating Student Achievement

## Introduction

This section contains information about student assessment, measurement of student achievement, and evaluation. Student achievement standards are provided for each general curriculum outcome in *English 7-9*. Specific curriculum outcomes that guide instruction and assessment are also presented.

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

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

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

## Assessment

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

### CHECK IT OUT

Davies, Anne, Sandra Herbst-Luedtke, and Beth Parrott Reynolds. *Leading the Way to Make Classroom Assessment Work* (Connections, 2008).

Students must recognize each learning activity as worthwhile and relevant, and understand the expectations for each. Information provided through assessment activities allows teachers to give descriptive feedback to students to support and monitor future learning, and allows for necessary adjustments to instruction. Assessment feedback can also be incorporated through peer- and self-assessment activities.

## Purposes of Assessment

According to research, assessment has three interrelated purposes:

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

Other research indicates that assessment *as* learning should be viewed as part of assessment *for* learning, because both processes enhance future student learning. In all circumstances, teachers must clarify the purpose of assessment and then select the method that best serves the purpose in the particular context.

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

## Assessment *for* Learning

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

Assessment *for* learning

- integrates strategies with instructional planning;
- requires the collection of data from a range of assessments to find out as much as possible about what students know and can do, and in order to plan for future instruction, to learn what student needs still must be addressed;
- uses curriculum outcomes as reference points, along with exemplars and achievement standards that differentiate quality;
- provides descriptive, specific, and instructive feedback to students and parents regarding the next stage of learning;
- actively engages students in their own learning as they assess themselves and understand how to improve performance;
- allows for judgments about students' progress for reporting purposes;

### CHECK IT OUT

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

- provides information on student performance that can be shared with parents/guardians, school and district staff, and other educational professionals for the purposes of curriculum development.

This type of assessment provides ways to engage and encourage students to acquire the skills of thoughtful self-assessment and to promote their own achievement. Student achievement is compared to established criteria rather than to the performance of other students.

### Assessment *as* Learning

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

Assessment *as* learning is ongoing and varied in the classroom. This assessment

- integrates strategies with instructional planning;
- focuses on students as they monitor what they are learning and use what they discover to make adjustments, adaptations, or changes in their thinking so as to achieve deeper understanding;
- supports students in critically analysing their learning as it relates to learning outcomes;
- prompts students to consider how they can continue to improve their learning;
- enables students to use collected information to make adaptations to their learning processes and to develop new understandings.

The goal in assessment *as* learning is for students, with teacher support and guidance, to acquire the skills needed to be metacognitively aware of their increasing independence as they take responsibility for learning and constructing meaning. Through self-assessment, students think about what they have learned and what they have not yet learned, and decide how to best improve their achievement.

## Assessment *of* Learning

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

Traditionally, teachers relied on this type of assessment to make judgments about student performance by measuring learning after the fact and then reporting it to others. However, used in conjunction with assessment *for* and assessment *as* learning (previously outlined), assessment *of* learning is strengthened.

### Assessment *of* learning

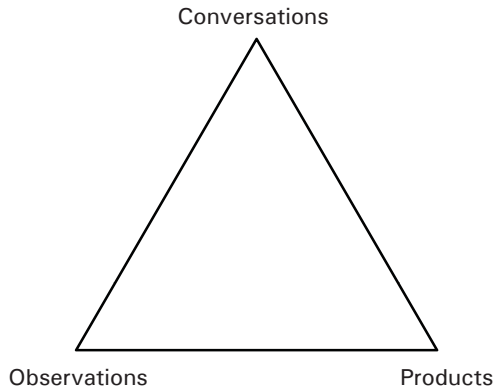
- confirms what students know and can do;
- occurs at the end of a learning experience, using a variety of tools;
- provides opportunities to report to parents/guardians, school and district staff, and other educational professionals evidence to date of student achievement relative to learning outcomes,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

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

## Designing Effective Assessment

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

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



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

#### Effective assessment strategies

- are explicit and are communicated to students and parents at the beginning of the school term (and at other appropriate points throughout the school year) so that students know expectations and criteria to be used to determine the level of achievement;
- must be valid in that they measure what they intend to measure;
- must be reliable in that they consistently achieve the same results when used again, or similar results with a similar group of students;
- involve students in the co-construction, interpretation, and reporting of assessment by incorporating their interests (students can select texts or investigate issues of personal interest);
- reflect where the students are in terms of learning a process or strategy, and help to determine what kind of support or instruction will follow;
- allow for relevant, descriptive, and supportive feedback that gives students clear directions for improvement;
- engage students in metacognitive self-assessment and goal setting that can increase their success as learners;
- are fair in terms of the students' background or circumstances and provide all students with the opportunity to demonstrate the extent and depth of their learning;
- accommodate the diverse needs of students with exceptionalities, including students with individual learning plans;

**CHECK IT OUT**

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

- assist teachers in selecting appropriate instruction and intervention strategies to promote the gradual release of responsibility;
- are transparent, pre-planned, and integrated with instruction as a component of the curriculum;
- are appropriate for the learning activities used, the purposes of instruction, and the needs and experiences of the students;
- are comprehensive and enable all students to have diverse and multiple opportunities to demonstrate their learning consistently, independently, and in a range of contexts in everyday instruction;
- include samples of students’ work that provide evidence of their achievement;
- are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate the full range of their learning.

**CHECK IT OUT**

“The Creativity Wheel: Assessing Creative Development. Teacher Resource\*”

[www.creative-partnerships.com](http://www.creative-partnerships.com)

\*Print this to retain for future use

More challenging aspects to assess in English language arts include the ability to

- imagine and create
- relate one idea to another
- organize information
- detect the subtleties of prose or poetry.

Response, reasoning, and reflection are significant aspects of learning in English language arts, and must be carefully considered throughout assessment.

**Rubrics**

The strength of rubrics is that they clarify expectations and ensure that student creations are judged on common criteria. One of the greatest strengths of a rubric comes when it has been co-created with students prior to the assigned task. This helps to ensure that the students truly understand what the task is and what the expectations are. Rubrics also provide students with information and direction for the future.



**Rubrics** are helpful assessment tools because they provide students and teachers with a written description of various degrees of success. Rubrics are simply charts that identify criteria for success and describe various degrees of success. The challenge when creating rubrics is to ensure that the criteria reflect what is truly important and that the descriptors are specific enough that when one looks at the work, the correct criteria can be easily identified.

Here are some suggestions for creating rubrics:

- Involve the students in the process.
- Try to avoid or limit the use of words and phrases such as “very,” “often,” “sometimes,” and “to a great extent” because they are hard to qualify.
- Limit the number of criteria. It is difficult for students to focus on more than three to five items at once. It may be necessary to reduce this number for individual students in the class.
- Consider the range of descriptors that are provided: three is a minimum, five a maximum.
- Decide whether certain criteria require only two descriptors (this may be necessary if a criterion is simply met or not, with no range in between).
- Decide whether some criteria are more important than others. If this is the case, you may want to weight these criteria more heavily, especially if grades are being assigned as a result of the rubric.
- Use student work samples to generate criteria and descriptors. Share three to five samples of student work that range from “not yet within expectations” to “exceeds expectations.” Have students examine them and build the rubric with these in mind.

## The Role of the Teacher

The following chart provides information concerning the role of the teacher in assessing student learning throughout each of the assessment processes mentioned above. In addition, information is provided regarding the delivery of feedback to students during assessment *for*, *as*, and *of* learning.

The Role of the Teacher in Assessing Student Learning		
Assessment <i>for</i> Learning	Assessment <i>as</i> Learning	Assessment <i>of</i> Learning
<p>Assessment <i>for</i> learning occurs throughout the learning process. It is interactive, with teachers</p> <ul style="list-style-type: none"> <li>• building and using the language of assessment by using ideas from co-created criteria</li> <li>• aligning instruction with the learning outcomes</li> <li>• identifying particular learning needs of students or groups</li> <li>• selecting and adapting materials and resources to meet the needs of students</li> <li>• creating differentiated teaching strategies and learning opportunities for helping individual students move forward in their learning</li> <li>• valuing multiple ways for students to present evidence of learning</li> <li>• providing immediate feedback that is descriptive, specific, and instructive to students</li> <li>• increasing the opportunities for students to practise skills and receive feedback</li> </ul>	<p>Assessment <i>as</i> learning promotes the development of independent learners. Teachers</p> <ul style="list-style-type: none"> <li>• model and teach the skills of self-assessment through opportunities to practise</li> <li>• guide students in setting goals and monitor progress toward them</li> <li>• provide exemplars that reflect curriculum outcomes</li> <li>• work with students to develop clear criteria of good practice</li> <li>• guide students in developing internal feedback or self-monitoring mechanisms</li> <li>• monitor students' metacognitive processes as well as their learning, and provide descriptive feedback</li> <li>• create an environment where it is safe for students to take chances and where support is readily available</li> </ul>	<p>Assessment <i>of</i> learning provides evidence of achievement. Teachers provide</p> <ul style="list-style-type: none"> <li>• a rationale for undertaking a particular assessment <i>of</i> learning at a particular point in time</li> <li>• clear descriptions of intended student learning</li> <li>• processes that make it possible for students to demonstrate their competence and skill</li> <li>• a range of alternative mechanisms for assessing the same outcomes</li> <li>• transparent approaches to interpretation</li> <li>• descriptions of the assessment process</li> </ul>

Table 15: The Role of the Teacher in Assessing Student Learning

*Providing Feedback to Students*Assessment *for* Learning

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

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

Assessment *as* Learning

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

Assessment *of* Learning

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

**Assessment Planning Summary**

The following chart summarizes assessment planning regarding the three purposes of assessment: assessment *for*, *of*, and *as* learning. This chart provides information ranging from the reasons to assess, through ways to use the information from assessment.

Assessment Planning Summary			
	Assessment <i>for</i> Learning	Assessment <i>as</i> Learning	Assessment <i>of</i> Learning
Reason to Assess	<ul style="list-style-type: none"> <li>to enable teachers to determine next steps in advancing student achievement</li> </ul>	<ul style="list-style-type: none"> <li>to guide and provide opportunities for active participation from students to monitor and critically reflect on their learning, and identify next steps</li> </ul>	<ul style="list-style-type: none"> <li>to certify or inform parents or others of student's proficiency relative to learning outcomes</li> </ul>
What to Assess	<ul style="list-style-type: none"> <li>each student's progress and learning needs in relation to the curriculum outcomes</li> </ul>	<ul style="list-style-type: none"> <li>each student's thinking about his or her learning, strategies he or she uses to support or challenge that learning, and mechanisms he or she uses to adjust and advance learning</li> </ul>	<ul style="list-style-type: none"> <li>the extent to which students can apply the key concepts, knowledge, skills, and attitudes related to the curriculum outcomes</li> </ul>
Methods to Use	<ul style="list-style-type: none"> <li>a range of methods in different modes that make students' skills and understanding visible</li> </ul>	<ul style="list-style-type: none"> <li>a range of methods in different modes that elicit students' learning and metacognitive processes</li> </ul>	<ul style="list-style-type: none"> <li>a range of methods in different modes that assess both product and process</li> </ul>
Ensuring Quality	<ul style="list-style-type: none"> <li>accuracy and consistency of observations and interpretations of student learning</li> <li>clear, detailed learning expectations</li> <li>accurate, detailed notes for descriptive feedback to each student</li> </ul>	<ul style="list-style-type: none"> <li>accuracy and consistency of student's self-reflection, self-monitoring, and self-adjustment</li> <li>engagement of the student in considering and challenging his or her thinking</li> <li>personal record of student's own learning</li> </ul>	<ul style="list-style-type: none"> <li>accuracy, consistency, and fairness of judgments based on high-quality information</li> <li>clear, detailed learning expectations</li> <li>fair and accurate summative reporting</li> </ul>
Using the Information from Assessment	<ul style="list-style-type: none"> <li>provide each student with accurate descriptive feedback to further his or her learning</li> </ul>	<ul style="list-style-type: none"> <li>provide each student with accurate descriptive feedback that will help him or her develop independent learning habits</li> </ul>	<ul style="list-style-type: none"> <li>indicate each student's level of learning</li> <li>provide the foundation for discussions on placement or promotion</li> </ul> <p>(continued on next page)</p>

Table 16: Assessment Planning Summary

	Assessment <i>for</i> Learning	Assessment <i>as</i> Learning	Assessment <i>of</i> Learning
Using the Information from Assessment (continued)	<ul style="list-style-type: none"> <li>differentiate instruction by continually checking where each student is in relation to the curriculum outcomes</li> <li>provide parents or guardians with descriptive feedback about student learning and ideas for support</li> <li>make comparisons between the curriculum expectations and the continuum of learning for individual students, and adjust instruction, grouping practices, and resources</li> <li>provide students with material, support, and guidance needed to progress</li> <li>decrease misunderstandings to provide timely support for the next stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>have each student focus on the task and his or her learning (as opposed to getting the right answer)</li> <li>provide each student with ideas for adjusting, rethinking, and articulating his or her learning</li> <li>provide the conditions for the teacher and student to discuss alternatives</li> <li>provide opportunities for students to report their learning</li> <li>allow students to practise their own metacognitive skills of self-reflection, self-analysis, interpretation, and reorganization of knowledge (students are able to direct their own learning when these skills become well developed)</li> <li>provide conditions under which students and teachers can discuss what students are learning, what it means to do well, what the alternatives might be for each student to advance his/her learning, what personal goals have been reached, and what more challenging goals can be set</li> </ul>	<ul style="list-style-type: none"> <li>report fair, accurate, and detailed information that can be used to decide the next steps in a student's learning</li> <li>require that the necessary accommodations be in place that allow students to make particular learning visible</li> <li>offer multiple forms of assessment so that student learning is transparent to the teacher</li> <li>have a profound effect on the placement and promotion of students and, consequently, on the nature and differentiation of the future instruction and programming that students receive</li> </ul>

Table 16 (continued)

### *Involving Students in the Assessment Process*

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

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

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

- incorporating students' interests into assessment tasks (for example, allowing students to select texts to read/view that relate to their interests)
- providing opportunities for students to self-assess their learning
- co-creating assessment criteria with the student, working to describe how a specific skill or product is judged to be successful
- using student exemplars to illustrate a range of skill development (so students can use them to compare to their own work, or practise using the assessment criteria that would be used for their own activities)

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

### **Assessment Tools**

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes in addition to their abilities to meet curriculum outcomes. Teachers should consider using some assessment tools that are found in table 17, which follows.

#### **CHECK IT OUT**

Stiggins, R. J. *An Introduction to Student-Involved Assessment FOR Learning 5th ed.* (Prentice Hall, 2007).

<b>Assessment Tools</b>	
Method	Description
Questioning	<ul style="list-style-type: none"> <li>• Asking focused questions to elicit understanding</li> </ul>
Observation	<ul style="list-style-type: none"> <li>• Systematic observations of students as they process ideas</li> </ul>
Homework	<ul style="list-style-type: none"> <li>• Assignments to elicit understanding</li> </ul>
Conferences	<ul style="list-style-type: none"> <li>• Investigative discussions with students about their understanding</li> </ul>
Demonstrations, Presentations	<ul style="list-style-type: none"> <li>• Opportunities for students to show their learning in oral and media performances/exhibitions</li> </ul>
Quizzes, Tests, Examinations	<ul style="list-style-type: none"> <li>• Opportunities for students to show their learning through written response</li> </ul>
Rich Assessment Tasks	<ul style="list-style-type: none"> <li>• Complex tasks that encourage students to show connections that they are making among concepts they are learning</li> </ul>
Technology Applications	<ul style="list-style-type: none"> <li>• Systematic and adaptive software applications connected to curriculum outcomes; digital presentations</li> </ul>
Simulations, Docudramas	<ul style="list-style-type: none"> <li>• Simulated or role-playing tasks that encourage students to show connections that they are making among concepts they are learning</li> </ul>
Learning Logs	<ul style="list-style-type: none"> <li>• Student descriptions of the process they go through in their learning</li> </ul>
Projects and Investigations	<ul style="list-style-type: none"> <li>• Opportunities for students to show connections in their learning through investigation and production of reports or artifacts</li> </ul>
Responses to Text	<ul style="list-style-type: none"> <li>• Opportunities for students to show connections in their learning through oral, written, or visual responses to text</li> </ul>

Gathering Information

Table 17: Assessment Tools

	Method	Description
Interpreting Information	Developmental Continua	<ul style="list-style-type: none"> <li>• Profiles describing student learning to determine extent of learning and define next steps, and to report progress and achievement</li> </ul>
	Checklists	<ul style="list-style-type: none"> <li>• Descriptions of criteria to consider in understanding students' learning</li> </ul>
	Rubrics	<ul style="list-style-type: none"> <li>• Descriptions of criteria with graduations of performance described and defined</li> </ul>
	Reflective Journals	<ul style="list-style-type: none"> <li>• Student reflections about their learning and what they need to do next</li> </ul>
	Self-Assessment	<ul style="list-style-type: none"> <li>• Process in which students reflect on their own performance and use defined criteria for determining the status</li> </ul>
	Peer Assessment	<ul style="list-style-type: none"> <li>• Process in which students reflect on the performance of their peers and use defined criteria for determining the status of the learning of their peers</li> </ul>
Record-Keeping	Anecdotal Records	<ul style="list-style-type: none"> <li>• Focused, descriptive records of observations of student learning over time</li> </ul>
	Student Profiles	<ul style="list-style-type: none"> <li>• Information about the quality of students' work relative to curriculum outcomes or a student's individual learning plan</li> </ul>
	Videotapes or Audiotapes, Photographs	<ul style="list-style-type: none"> <li>• Visual or auditory images that provide artifacts of student learning</li> </ul>
	Portfolios/E-portfolios	<ul style="list-style-type: none"> <li>• Systematic collection of student work that demonstrates accomplishments, growth, and reflection about student learning</li> </ul>
Communicating	Demonstrations, Presentations	<ul style="list-style-type: none"> <li>• Formal student presentations to show student learning to parents, judging panels, or others</li> </ul>
	Parent-Student-Teacher Conferences	<ul style="list-style-type: none"> <li>• Opportunities for teachers, parents, and students to examine and discuss the student's learning, and plan next steps</li> </ul>
	Records of Achievement	<ul style="list-style-type: none"> <li>• Detailed records of students' accomplishments relative to the curriculum outcomes</li> </ul>
	Report Cards	<ul style="list-style-type: none"> <li>• Periodic symbolic representations and brief summaries of student learning for parents</li> </ul>
	Learning and Assessment Newsletters	<ul style="list-style-type: none"> <li>• Routine summaries for parents, highlighting curriculum outcomes, student activities, and examples of student learning</li> </ul>

Table 17 (continued)



## Portfolios

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

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

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

## Tests and Examinations

Traditional tests and examinations are an important component of any comprehensive assessment program. Students will encounter tests at various points in their lives (for example, when seeking employment or gaining approval for driving instruction). Students should be familiar with the requirements and mode of formal testing. Evaluation must be consistent with the philosophy articulated in *English 7-9* and in *Foundation for the Atlantic Canada English Language Arts Curriculum*.

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

## Understanding the Student Achievement Standards

To support the assessment of the English language arts curriculum, this document includes the student achievement standards as they relate to learning outcomes. These achievement standards are intended to establish for Atlantic Canadian educators common expectations in English language art for students at the end of grades 7, 8, and 9, and provide teachers with a tool for assessing student achievement that is consistent with other jurisdictions.

The outcomes refer to what students are expected to know and be able to do, whereas the achievement standards define to what degree students have met the outcomes in terms of the specific level of knowledge acquired, skills applied, or attitudes demonstrated. The standards also describe what evidence to look for to determine whether or not a student has fully met the intent of the learning outcomes.

The standards address the question, How well should students be able to read and write independently by the end of each grade level? and are based on the outcomes in each strand within this document.

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

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

*Strong achievement* describes what a student who demonstrates a high level of performance in intended grade-level expectations of the learning outcomes must know and be able to do.

## Application of the Standards

When applying the achievement standards to student learning, it is important to consider all elements of the standards. For example, when assessing a student's ability to read, the teacher must consider text complexity, the reading strategies employed by the student, and various types of responses to text. Similarly, when assessing a student's ability to write, it is important to consider all traits that contribute to quality writing.

### *Planning for Individual Instruction*

The achievement standards provide a tool with which to focus literacy goals for the instructional level of any student. Along with the exemplars, the standards may facilitate the design and implementation of individual learning plans for curriculum.

The descriptors in the standards are designed on a continuum. Therefore, any grade level indicative of a student's instructional level may be used to guide planning. This can be achieved by matching the rationale for *appropriate* or *strong* achievement at a grade level reflective of the student's ability. Once this level is determined, goals and specific outcomes may be written to reflect the achievement standards.

## Assessing Speaking and Listening

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

The following should be considered when assessing speaking and listening:

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

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



## Using Rating Scales

Rating Scale		Peer	Teacher
Student		low	high
States facts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Summarizes to participate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clearly states ideas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asks for clarification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rating Scale		Peer	Teacher
Student		low	high
States facts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Summarizes to participate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clearly states ideas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asks for clarification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rating Scale		Peer	Teacher
Student		low	high
States facts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Summarizes to participate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clearly states ideas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asks for clarification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

A rating scale is based on descriptive words or phrases that indicate performance level. A rating scale takes a checklist to another level. It is most effective when created with and by the students. Rating scales allow the teacher or student to assign a value that represents the degree to which an outcome, behaviour, or skill is met. Because they provide clarity about what is expected, and an easy way to record a student’s level of achievement, they are effective tools to use with students for self-assessment or peer assessment.

First, choose criteria (for example, the expectations for speaking and listening) as the core of this assessment tool. It is best if these criteria are written in language created by the students. Next, decide on the scale. Common rating scales are four or five-point scales. The benefit of an even number is that students can’t choose “the middle ground.” Finally, organize the rating scale. Often it is a line numbered from one to five, lowest to highest. Also common is a scale without numbers. In this case, words or descriptors describe each level of achievement. Sample rating scales are included in appendices A7 and A8, pages 320 and 321.

## Observation

Student Name and Date	Notes and Observations (what the student can do)	Future Instructional Focus (one-two areas)
Name: Date:		
Name: Date:		
Name: Date:		
Name: Date:		

Through observation, teachers can consider what students think, know, and can do as they engage in classroom activities. It is one of the most powerful assessment tools available to teachers. A variety of record-keeping systems may be used for organizing observations, including anecdotal records or checklists. See appendices A12, A13 and A14, pages 325-327.

The criteria in the following table describe some of the characteristics of an effective speaker and listener. These criteria can be used to guide and assess student performance.

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

Table 18: Criteria for an Effective Speaker and Listener

For further information on assessing speaking and listening, refer to appendix A.

It is important to read the signs that a student is struggling, and to read them early enough to provide additional support. The following chart offers some helpful suggestions for follow-up support for speaking and listening.

If you notice that ...	... you need to
a student is reluctant to participate in group discussions	<ul style="list-style-type: none"> <li>• provide opportunities to share in other ways</li> <li>• pair students (then have them move to small groups before a whole group)</li> </ul>
a student has difficulty following oral directions	<ul style="list-style-type: none"> <li>• give one or two directions at a time</li> <li>• have the student paraphrase the directions given</li> <li>• provide written or visual instructions</li> </ul>
a student struggles to summarize what was said	<ul style="list-style-type: none"> <li>• activate prior knowledge before the presentation</li> <li>• provide an outline before the presentation</li> <li>• provide a structure or key ideas to support the student as he/she listens</li> <li>• model summarizing techniques</li> </ul>
a student does not ask clarifying questions of another speaker	<ul style="list-style-type: none"> <li>• prompt the student to ask questions</li> <li>• model different types of questions</li> <li>• allow the student to write questions</li> <li>• encourage the student to investigate the questions others ask</li> </ul>
a student is not respectful of the ideas and opinions expressed by others	<ul style="list-style-type: none"> <li>• speak to the student and model appropriate behaviour</li> <li>• generate a list of group norms</li> <li>• pair the student with a strong student who will model positive behaviour</li> <li>• provide the student with a protocol for group participation</li> </ul>
a student has difficulty evaluating the effectiveness of a speaker	<ul style="list-style-type: none"> <li>• provide criteria for evaluation</li> <li>• model effective and ineffective presentations, and ask questions that will require the student to think about particular aspects of the presentation</li> </ul>
a student has difficulty expressing his or her own ideas and opinions	<ul style="list-style-type: none"> <li>• allow the student to express ideas in writing or other representations</li> <li>• encourage the student to share first with a partner, then a small group, and finally a whole group</li> </ul>

Table 19: Suggestions for Support for Speaking and Listening

## Assessing Reading and Viewing

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

Key areas to assess include the student's ability to

- decode printed text;
- comprehend printed, oral, visual and media text;
- be fluent;
- critically analyse and personally respond to text;
- successfully navigate various texts.

In the preliminary assessment of reading abilities, teachers can use informal assessment to discover students' specific reading strengths and needs, and plan appropriate learning experiences. For example, the teacher might ask a student to think aloud as he/she reads, while the teacher makes observations to determine whether the student is reading for meaning or simply decoding words, noting what strategies the student employs to construct meaning. Through a student's story-making, conversation, or writing, the teacher can also gather information about the student's interests, reading background, strengths, needs, and learning goals in English language arts.

Table 20 on page 133 highlights assessment strategies for reading and viewing. Details for each strategy follow the table.



## Assessing Reading and Viewing

Assessment Strategy	To Assess...	How to Assess
Observation	<ul style="list-style-type: none"> <li>• commitment</li> <li>• strategy use</li> <li>• interest and engagement</li> </ul>	<ul style="list-style-type: none"> <li>• anecdotal records (appendices B13, B14)</li> <li>• checklists (appendix B12)</li> <li>• rubrics (appendices B5, B27, B28)</li> <li>• appendices B32 and B34</li> </ul>
Conferences	<ul style="list-style-type: none"> <li>• comprehension and concept development</li> <li>• strategy use</li> <li>• oral reading (accuracy, fluency)</li> <li>• interest and engagement</li> </ul>	<ul style="list-style-type: none"> <li>• retelling</li> <li>• questioning (multi-level)</li> <li>• anecdotal records (appendices B7, B13)</li> <li>• checklists (appendix B12)</li> </ul>
Work Samples	<ul style="list-style-type: none"> <li>• comprehension and concept development</li> <li>• strategy use</li> <li>• skill development</li> <li>• growth/improvement</li> <li>• range and amount of reading</li> <li>• response to text (visual, written, oral, dramatic)</li> </ul>	<ul style="list-style-type: none"> <li>• assignments and projects (appendices B2-B4, B8, B26)</li> <li>• learning logs</li> <li>• graphic organizers (appendices B6, B15-25)</li> <li>• visual representations</li> <li>• reading logs</li> <li>• retellings</li> <li>• response rubric (appendix B27)</li> <li>• rubrics (appendices B5, B28, B36)</li> <li>• portfolios (appendices B26, B28)</li> <li>• audio/video recordings</li> </ul>
Performance Assessment	<ul style="list-style-type: none"> <li>• comprehension and concept development</li> <li>• strategy use</li> <li>• oral reading (accuracy, fluency)</li> </ul>	<ul style="list-style-type: none"> <li>• performance tasks</li> <li>• oral reading record</li> <li>• checklists</li> <li>• rubrics</li> </ul>
Quizzes, Tests, and Examinations	<ul style="list-style-type: none"> <li>• comprehension and concept development</li> <li>• strategy use</li> </ul>	<ul style="list-style-type: none"> <li>• quiz, test, exam</li> <li>• process exam</li> </ul>
Self- or Peer Assessment	<ul style="list-style-type: none"> <li>• group work</li> <li>• discussion</li> <li>• strategy use</li> <li>• attitude</li> <li>• interests</li> <li>• reflection on growth over time</li> </ul>	<ul style="list-style-type: none"> <li>• checklists</li> <li>• rubrics</li> <li>• surveys and inventories (appendices B11, B29-B31, B35)</li> <li>• open-ended questions</li> </ul>

Table 20: Assessment Strategies for Reading and Viewing

**Observation** is a powerful assessment tool. Through observation, teachers can consider what students think, know, and can do. It can be informal, where a teacher notes something that was said or done by a student relevant to his/her skill development and knowledge; or formal, where the teachers plan the time to observe, who will be observed, and the focus of the observation.

**Conferring** is an ideal way to collect information about a student’s reading. Conferences can range from very informal conversations that teachers have with students about their reading, to more formal sessions in which teachers and students sit together to discuss reading and learning in a more focused and in-depth manner.

**Student work samples** give great insight into student learning. It is necessary for teachers to provide opportunities for students to create a range of work samples for assessment purposes.

**Performance assessment** allows teachers to observe students as they use their skills and strategies. It is necessary to consider how the information will be collected and recorded.

**Quizzes, tests, and examinations** allow teachers to collect information about student learning and achievement. These forms of assessment should be preceded by instruction that adequately prepares the student for the assessment. These tools should provide students with the opportunity to demonstrate understanding of process, and must encourage higher-level thinking.

**Self-assessment and peer assessment** allow students to take responsibility for their learning and to be accountable for monitoring their growth. Teachers should support students through modelling and ongoing communication.

The criteria below describes characteristics of an effective reader and viewer. These criteria can be used to guide and assess student performance.

Criteria for an Effective Reader and Viewer	
<ul style="list-style-type: none"> <li>• accesses prior knowledge</li> <li>• asks questions</li> <li>• makes predictions</li> <li>• self-monitors and recognizes when text is not making sense</li> <li>• uses self-monitoring strategies to overcome problems during reading and viewing</li> <li>• uses fix-up strategies to repair meaning during reading and viewing</li> <li>• makes connections before, during, and after reading and viewing</li> </ul>	<ul style="list-style-type: none"> <li>• distinguishes the main ideas and supporting details</li> <li>• infers</li> <li>• determines literal and inferential meanings</li> <li>• synthesizes and extends meanings</li> <li>• evaluates the text and considers its relevance to broader questions and issues</li> <li>• responds personally</li> <li>• organizes information to aid memory</li> <li>• paraphrases and/or summarizes</li> <li>• self-evaluates and sets goals for improvement</li> <li>• uses mental images to deepen and extend meaning</li> </ul>

Table 21: Criteria for an Effective Reader and Viewer

For further information on assessing reading and viewing, refer to appendix B.

It is important to read the signs that a student is struggling and to read them early enough to provide additional support. The following chart offers some helpful suggestions for follow-up support for reading and viewing.

If you notice that ...	... you need to
a student is consistently reading text that is too difficult or too easy	<ul style="list-style-type: none"> <li>• set goals with the student</li> <li>• model techniques for selecting text</li> <li>• assign short pieces of text that provide a little bit of challenge for students</li> <li>• provide the student with a number of texts to choose from</li> </ul>
a student has difficulty with reading fluency (reading is slow and choppy or much too fast)	<ul style="list-style-type: none"> <li>• model fluent reading</li> <li>• have the student read the same piece more than once</li> <li>• have the student practise with text that is at his or her independent reading level</li> </ul>
a student has difficulty with comprehension	<ul style="list-style-type: none"> <li>• confer with the student</li> <li>• ensure the student is reading text that is at his or her instructional level</li> <li>• encourage the student to discuss the text with a small group</li> </ul>
a student does not provide evidence and support for his or her opinions and statements	<ul style="list-style-type: none"> <li>• model and scaffold the process</li> <li>• provide a graphic organizer that prompts the student to give evidence</li> </ul>
a student is unable to locate information relevant to a topic of study	<ul style="list-style-type: none"> <li>• provide questions for investigation</li> <li>• model questioning and the process of locating information</li> </ul>
a student does not critically evaluate text	<ul style="list-style-type: none"> <li>• provide the student with questions or prompts to encourage critical thinking</li> <li>• model critical thinking using a “think-aloud”</li> <li>• begin by providing the student with easy/obvious texts for evaluation and move toward more complex text</li> </ul>

Table 22: Suggestions for Support for Reading and Viewing

## Assessing Writing and Representing

A great deal of information can be gathered by looking at samples of students' work. Work samples can include a broad range of items—from stories, reports, posters, and letters, to summaries, journals, multimedia, dance, models, sculpture, and poetry. Students must be provided with clear direction and the instructional support necessary to successfully complete a learning activity. In addition, students must understand how they will be assessed before they begin a learning activity.

In the preliminary assessment of writing and representing abilities, teachers might ask students to provide work samples on topics of their own choice or in response to a selection of short articles. A student's overall progress can be assessed through a variety of work samples. Rather than assigning marks or grades to an individual piece of work, teachers can use a work sample to identify a student's strengths and needs.

Teachers should consider the following when assessing writing and representing:

- a student's understanding of audience and purpose
- appropriate selection of form and structure, given the audience and purpose
- commitment to a finished product
- organization of ideas
- development of voice and style suitable to the purpose, content, and audience
- use of writing conventions and mechanics
- revision, editing, and proofreading processes
- criteria for representing
- communication of ideas and information through other forms of representation

Students benefit from the opportunity to participate in the creation of criteria for the assessment of their work, and to practise scoring pieces of writing or forms of representation, comparing the scores they assign for each criterion. Such experiences help students to find a commonality of language for talking about their own and others' writings and representations.

In providing specific feedback to the student, the teacher should speak about what the writing or representation reveals. What is not written or represented can tell as much about the learner as what has been included. The emphasis should be on helping the student to recognize and build on strengths and to set goals for improvement. The students should record these goals, update them on an ongoing basis, and use them as reference points during teacher-student writing conferences.

### *Student Self-Assessment*

**Self-assessment** is an essential part of the learning process. Have students consider two key questions when it comes to their learning:

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

Self-assessments may be very open-ended, or designed so that students focus on a particular aspect of their writing/representing and their learning. In either case, structure and support will have to be provided for students. Helping students narrow their reflection to something manageable is essential. Teachers can provide students with a checklist or a rating scale on which to focus their self-assessment, or have them co-create rubrics which will be used as part of a self-assessment. Student can also be provided with prompts for reflection. Some suggestions for prompts include the following:

- The best thing about this piece of writing is...
- One area that I would like to improve is...
- A technique I tried to incorporate was...
- This piece has a strong character. To develop this character, I...
- Strong word choice is evident in my writing. Examples include...

The following chart provides information about writing assessment, using the *appropriate* indicators of achievement for each of the six traits of writing.

Assessing Writing Using “Traits of Writing” <b>Appropriate</b> Indicators of Achievement		
Content/Ideas	Organization	Word Choice
<p><i>The overall topic, degree of focus and related details</i></p> <p>Students</p> <ul style="list-style-type: none"> <li>• select a specific topic with a main idea that supports the purpose and audience</li> <li>• include straightforward and thoughtful ideas/events</li> <li>• include relevant information with details to enhance the ideas</li> </ul>	<p><i>The structure and form, dependent on purpose and audience</i></p> <p>Students</p> <ul style="list-style-type: none"> <li>• select an appropriate form and establish the purpose in the introduction</li> <li>• show evidence of logical sequencing</li> <li>• express related ideas in paragraphs</li> <li>• include a reasonable conclusion</li> </ul>	<p><i>Evidence of selecting vocabulary, language, and phrasing that makes things clear for the reader</i></p> <p>Students</p> <ul style="list-style-type: none"> <li>• include precise/interesting words and/or technical language (nouns, verbs, adjectives, and adverbs)</li> <li>• begin to use figurative language (simile, metaphor)</li> </ul>
Voice	Sentence Structure/Fluency	Conventions
<p><i>Evidence of author’s style, personality, and experience</i></p> <p>Students</p> <ul style="list-style-type: none"> <li>• connect the audience to the topic/theme</li> <li>• show commitment to the topic</li> <li>• begin to generate strong feeling, energy, and individuality</li> </ul>	<p><i>The variety and the complexity of sentences</i></p> <p>Students</p> <ul style="list-style-type: none"> <li>• include different kinds of sentences, with a variety of complex structures</li> <li>• include a variety of sentence lengths and beginnings to create a natural flow of ideas</li> </ul>	<p><i>Spelling, punctuation, capitalization, layout, and usage (grammar)</i></p> <p>Students</p> <ul style="list-style-type: none"> <li>• use correct end punctuation and capitalization</li> <li>• include internal punctuation</li> <li>• spell familiar and commonly used words correctly, and use knowledge of rules to attempt difficult spellings</li> <li>• use standard grammatical structure (subject/verb agreement and verb tense)</li> <li>• attempt to use correct pronoun agreement (subjective and objective forms) and clear noun-pronoun relationships</li> </ul>

Table 23: Assessing Writing Using “Traits of Writing”

The criteria below describes characteristics of an effective writer and representer. These criteria can be used to guide and assess student performance.

Criteria for an Effective Writer and Representer	
<ul style="list-style-type: none"> <li>• generates ideas</li> <li>• organizes information</li> <li>• identifies a purpose</li> <li>• defines an audience and considers its characteristics</li> <li>• develops a “voice” and style suitable to the purpose, content, and audience</li> <li>• controls word choice and sentence construction</li> <li>• conveys meaning clearly</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrates fluency and coherence in flow of ideas</li> <li>• recognizes the value of feedback</li> <li>• revises and rewrites</li> <li>• adheres to conventions</li> <li>• finds satisfaction in writing</li> <li>• self-evaluates and sets goals for improvement</li> </ul>

Table 24: Criteria for an Effective Writer and Representer

For further information on assessing writing and representing, refer to appendix C.

## Assessing Students’ Responses to Text

A major function of the English language arts curriculum is to help students develop preferences or habits of mind in their interactions with texts. In devising ways to assess these interactions and responses, teachers might consider asking students to evaluate their interaction with their own text and with texts of other students, rather than focusing only on the details of the text.

Teachers might consider asking students the following questions:

- Did you enjoy reading/viewing the text? Can you identify why you did or did not?
- Did the text offer any new insight or point of view? If so, did it lead you to a change in your own thinking? If not, did it confirm thoughts or opinions you already held?
- Did the discussion reveal anything about the text, about other readers/viewers, or about you?

Teachers might also consider the following points in determining how the students are progressing. Do the students

- seem willing to express responses to a text?
- change their minds about aspects of a text?
- participate in discussions, listen to others, consider their ideas, and present their own thoughts?
- distinguish between the thoughts and feelings they bring to a text and those that can reasonably be attributed to the text?
- distinguish between fact, inference, and opinion in the reading/viewing of a text?
- relate the text to other human experiences, especially their own? Are they able to generalize and abstract?
- accept responsibility for making meaning out of a text and discussion on the text?
- perceive differences and similarities in the visions offered by different texts? Are they aware of the subtleties?
- understand that each text reflects a particular viewpoint and set of values shaped by social, cultural, or historical context, as does their response to the text?

In developing criteria for evaluating students' responses to text (for example, through examination of students' response logs or journals), teachers and students might consider evidence of students' abilities to

- generate, articulate, and elaborate on responses and perceptions;
- describe difficulties in understanding a text;
- define connections or relationships among various log/journal entries;
- reflect on the nature or types of responses;
- reflect on the range of voices or styles they use in their responses;
- reflect on the meaning of their responses to texts or reading/viewing experiences, inferring the larger significance of those responses;
- collaboratively explore issues or ideas.



It is important to read the signs that a student is struggling and to read them early enough to provide additional support. The following chart offers some helpful suggestions for follow-up support for writing and representing.

If you notice that ...	... you need to
a student's writing/representation is not focused, or lacks relevant and accurate information ( <b>content and ideas</b> )	<ul style="list-style-type: none"> <li>• confer with the student</li> <li>• model effective use of ideas, using mentor texts</li> <li>• brainstorm ideas with students</li> <li>• model the process of grouping and classifying information</li> <li>• provide opportunity for practice and sharing</li> </ul>
a student's writing/representation lacks organization ( <b>organization</b> )	<ul style="list-style-type: none"> <li>• confer with the student</li> <li>• model effective organization patterns, using mentor texts</li> <li>• explicitly teach organization, using graphic organizers as a starting point</li> <li>• provide opportunity for practice and sharing</li> </ul>
a student's writing/representation has many mechanical errors ( <b>conventions</b> )	<ul style="list-style-type: none"> <li>• confer with the student</li> <li>• model effective use of mechanics using mentor texts</li> <li>• explicitly teach conventions</li> <li>• provide opportunity for practice and sharing</li> <li>• create posters that address issues of mechanics</li> </ul>
a student's work consists of largely the same type of writing/representation	<ul style="list-style-type: none"> <li>• provide students with a checklist and a minimum goal each term</li> <li>• provide models of various text types</li> <li>• read aloud and encourage others to share various text types</li> </ul>
a student's writing/representation does not include the necessary text features and structure for that type of text ( <b>presentation</b> )	<ul style="list-style-type: none"> <li>• read aloud various types of text and conduct "think-alouds" highlighting key features</li> <li>• create and display posters that address text features</li> </ul>
a student's writing/representation is not appropriate for the intended audience and purpose	<ul style="list-style-type: none"> <li>• confer with the student</li> <li>• encourage the student to share his or her writing with a peer for feedback</li> </ul>
a student rarely shows commitment to a piece of writing/representation	<ul style="list-style-type: none"> <li>• set small and manageable goals for the student, and confer or check with the student at regular intervals</li> <li>• give the student a choice of topic, form, or audience</li> <li>• invite the student to make decisions about the topic, form, and/or audience</li> </ul>
a student is reluctant to make revisions or editing improvements to his or her work ( <b>conventions</b> )	<ul style="list-style-type: none"> <li>• confer with the student</li> <li>• model using mentor texts</li> <li>• start small—choose one or two areas on which to focus</li> </ul>

Table 25: Suggestions for Support for Writing and Representing

## Evaluation

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

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

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

During evaluation, the teacher

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

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

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# **Curriculum Outcomes**

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# Curriculum Outcomes

## Introduction

This section provides information on

- the curriculum outcomes framework;
- essential graduation learnings;
- general curriculum outcome statements;
- key-stage curriculum outcome statements;
- the connection between essential graduation learnings and key-stage curriculum outcomes;
- specific curriculum outcome statements for speaking and listening, reading and viewing, writing and representing;
- suggestions for assessment;
- suggestions for learning and teaching.

## General Curriculum Outcomes (GCOs)

General curriculum outcomes are statements identifying what students are expected to know and be able to do upon completion of study in English language arts. These ten statements guide instruction and contribute to the attainment of the essential graduation learnings. General curriculum outcomes are connected to key-stage curriculum outcomes. See page 14 of *Foundation for the Atlantic Canada English Language Arts Curriculum* for further information on the general curriculum outcomes.

Although the statements of general curriculum outcomes are organized under the headings *Speaking and Listening*, *Reading and Viewing*, and *Writing and Representing*, it is important to recognize that all these language processes are interrelated and can be developed most effectively as interdependent processes.

### *Speaking and Listening*

Students will be expected to

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

***Reading and Viewing***

Students will be expected to

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

***Writing and Representing***

Students will be expected to

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

**Key-Stage Curriculum Outcomes**

Key-stage curriculum outcomes for the end of grades 3, 6, 9, and 12 reflect a continuum of learning. While there may appear to be similarities in outcomes across the key stages, teachers will recognize the increase in expectations for students according to

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

The following key-stage curriculum outcomes describe what students will be expected to know and be able to do in English language arts by the end of grade 9. It should be noted that students work toward achieving these outcomes during grades 7 and 8, as well as in grade 9.

### *Speaking and Listening*

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

**GCO1** - Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

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

**GCO2** - Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.

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

**GCO3** - Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

- demonstrate active listening and respect for the needs, rights, and feelings of others
- demonstrate a respect for others by developing effective ways to express personal opinions such that they reflect sensitivity to others, including differences in culture and language
- demonstrate an awareness of the power of spoken language to influence and manipulate, and to reveal ideas, values, and attitudes
- demonstrate an awareness that spoken language has different conventions in different situations and cultures, and use language appropriate to the situation

***Reading and Viewing***

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

***GCO4*** - Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

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

***GCO5*** - Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

- independently access and select specific information to meet personal and learning needs: select from a wide range of sources appropriate to their purposes; use the electronic network; employ strategies to conduct their research
- experiment and rely upon a range of print and non-print sources for accessing and selecting information
- employ various relevant research strategies such as generating questions, drafting an outline, or interviewing peers to determine what questions they would like answered by their research

***GCO6*** - Students will be expected to respond personally to a range of texts.

- respond to some of the material they read or view by questioning, connecting, evaluating, and extending, moving beyond initial understanding to more thoughtful interpretations
- express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence
- with increasing confidence and flexibility, find evidence in texts to support personal claims on viewpoints about issues, themes, and situations



**GCO7** - Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

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

### ***Writing and Representing***

**GCO8** - Students will be expected to use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.

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

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

**GCO9** - Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

- demonstrate facility in using a variety of forms of writing to create texts for specific purposes and audiences, and represent their ideas in other forms (including visual arts, music, drama) to achieve their purposes
- consider and choose writing forms that match both the writing purpose (to define, report, persuade, compare) and the reader for whom the text is intended (understand why language choice, organization, and voice used in an essay differ from those used in a media advertisement)
- understand that ideas can be represented in more than one way and used with other forms of representing (speeches, demonstrations, plays)
- demonstrate an awareness of the effect of context on writing and representing, making appropriate choices of form, style, and content for specific audiences and purposes
- analyse and assess responses to their writing and media productions

**GCO10** - Students will be expected to use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.

- demonstrate an awareness of which prewriting, drafting, revising, editing, proofreading, and presentation strategies are successful with various writing and representations
- consistently use the conventions of written language in final products
- experiment with the use of technology in communicating for a range of purposes with a variety of audiences
- demonstrate a commitment to crafting pieces of writing and representations
- integrate information from several sources to construct and communicate meaning

## Specific Curriculum Outcomes (SCOs)

Specific curriculum outcomes are statements identifying what skills, strategies, abilities, understandings, and knowledge students are expected to demonstrate at a particular grade level. These outcomes are observable, assessable, and supported by achievement standards that provide the breadth and depth of expectations. Specific curriculum outcomes contribute to the achievement of the key-stage curriculum outcomes. Together, the SCOs provide a continuum of learning from entry through grade 12.

The curriculum should be balanced to provide wide-ranging experiences in each outcome through student participation in all aspects of the program. Suggestions for assessment, learning, and teaching found in this guide are not meant to be prescriptive, but to provide some guidance in selecting appropriate and engaging ways to reach curricular outcomes. Instructional and assessment practices can and should be designed to provide multiple routes to achievement of the outcomes, and multiple ways of demonstrating achievement.

Although the specific curriculum outcomes that follow are grouped according to language processes, it is recognized that classroom experiences develop these processes in an integrated manner.

This section provides

- an overview of the general curriculum outcomes for English language arts;
- specific grade level curriculum outcomes with suggestions for assessment, and for learning and teaching.

### Speaking and Listening Overview (General Curriculum Outcomes 1-3)

*GCO1* - Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences (SCOs 1.1-1.4).

	Grade 7	Grade 8	Grade 9
SCO 1.1	recognize that contributions from many participants are needed to generate and sustain discussions	consider and reflect upon the contribution of others' ideas during discussions	examine others' ideas in discussion to extend their own understanding

**CURRICULUM OUTCOMES**

SCO 1.2	know how and when to ask questions that call for elaboration and clarification; give appropriate responses when asked for the same information	ask questions that probe for accuracy, relevancy, and validity; respond thoughtfully and appropriately to such questions	ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions
SCO 1.3	express clearly and with conviction a personal point of view, and be able to support that position	state a point of view in a convincing manner, offering relevant information to support that viewpoint	articulate, advocate, and support points of view, presenting viewpoints in a convincing manner
SCO 1.4	listen attentively to grasp the essential elements of a message, and recognize and consider supporting details	listen carefully to identify key points in oral presentations, and evaluate the relevancy of supporting details	listen critically to assess the adequacy of the evidence speakers give to evaluate the integrity of information presented

**Speaking and Listening Overview (continued)**

**GCO2** - Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically (SCOs 2.1-2.4).

	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>
SCO 2.1	participate in small-group conversation and whole-class discussion, recognizing that there are a range of strategies that contribute to effective talk	contribute to small-group conversation and whole-group discussion, choosing appropriate strategies that contribute to effective talk	participate constructively in conversation, small-group and whole-group discussion, and debate, using a range of strategies that contribute to effective talk
SCO 2.2	recognize that different purposes and audiences influence communication choices such as vocabulary, sentence structure, rate of speech, and tone during talk; consider appropriate communication choices in various speaking contexts	understand the importance of adapting communication choices such as vocabulary, sentence structure, rate of speech, and tone to meet the needs of different purposes and audiences and of selecting suitable communication choices in various speaking contexts	adapt vocabulary, sentence structure, and rate of speech to the speaking occasion
SCO 2.3	follow instructions and respond to questions and directions	give instructions and respond appropriately to instructions, directions, and questions	give and follow instructions and respond to questions and directions of increasing complexity

SCO 2.4	evaluate speakers and the effectiveness of their talk in particular contexts; identify the verbal and non-verbal language cues used by speakers (e.g., repetition, volume, eye contact)	evaluate the effectiveness of their own and others' talk in a variety of contexts; employ and consider the effects of verbal and non-verbal language (e.g., summaries, examples, body gestures)	evaluate their own and others' use of spoken language in a range of contexts, recognizing the effects of significant verbal and non-verbal language features
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### Speaking and Listening Overview (continued)

**GCO3** - Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose (SCOs 3.1-3.4).

	Grade 7	Grade 8	Grade 9
SCO 3.1	demonstrate active speaking and listening skills, such as making eye contact; rephrasing when appropriate; clarifying comments; and extending, refining, and/or summarizing points already made		demonstrate active listening and respect for the needs, rights, and feelings of others
SCO 3.2	demonstrate a respect for others by developing effective ways to express personal opinions such that they reflect sensitivity to others, including differences in culture and language		
SCO 3.3	recognize that spoken language reveals values and attitudes such as bias, beliefs, and prejudice, and understand how language is used to influence and manipulate		demonstrate an awareness of the power of spoken language to influence and manipulate, and to reveal ideas, values, and attitudes
SCO 3.4	recognize that different situations (interviews, speeches, debates, conversation) require different speaking and listening conventions (questioning techniques, persuasive talk, formal language) appropriate to the situation		demonstrate an awareness that spoken language has different conventions in different situations and cultures, and use language appropriate to the situation

**Reading and Viewing Overview**

*GCO4* - Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts (SCOs 4.1-4.5).

	Grade 7	Grade 8	Grade 9
SCO 4.1	select texts that address their learning needs and range of special interests		
SCO 4.2	read widely and experience a variety of young adult fiction and literature from different provinces and countries		
SCO 4.3	demonstrate an awareness of how authors use pictorial, typographical, and organizational devices, such as photos, titles, headings, and bold print, to achieve certain purposes in their writing, and use those devices more regularly to construct meaning and enhance understanding	explain with some regularity how authors use pictorial, typographical, and other organizational devices, such as tables and graphs, to achieve certain purposes in their writing, and rely on those devices to construct meaning and enhance understanding	demonstrate an understanding that information texts are constructed for particular purposes
SCO 4.4	develop some independence in recognizing and using various reading and viewing strategies (predicting, questioning, etc.) and in using cueing systems (graphophonic, contextual, syntactic, etc.) to construct meanings; apply and develop these strategies and systems while reading and viewing increasingly complex print and media texts	read with greater fluency, confidence, and comprehension —by furthering personal understanding and recognition, and using cueing systems and strategies to read and view increasingly complex texts	use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex print and media texts
SCO 4.5	talk and write about the various processes and strategies readers and viewers apply when constructing meaning from various texts; recognize and articulate personal processes and strategies used when reading or viewing various texts	regularly identify the processes and strategies readers and viewers apply when constructing meaning; develop an understanding of the personal processes and strategies applied when reading and viewing; reflect on personal growth as readers and viewers of texts, and use this awareness of personal development to push reading and viewing ability even further	articulate their own processes and strategies for reading and viewing texts of increasing complexity

**Reading and Viewing Overview (continued)**

**GCO5** - Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies (SCOs 5.1-5.3).

	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>
SCO 5.1	identify and articulate personal needs and personal learning needs with growing clarity and some independence	access appropriate print and non-print sources with increasing independence, and select information to meet specific needs with increasing speed, accuracy, and confidence	independently access and select specific information to meet personal and learning needs: select, from a wide range, sources appropriate to their purposes; use the electronic network; employ strategies to conduct their research
SCO 5.2	become increasingly aware of and use periodically the many print and non-print sources (Internet, documentaries, interviews) through which information can be accessed and selected	experiment with and rely upon a range of print and non-print sources for accessing and selecting information	
SCO 5.3	use research strategies such as issue mapping and webbing to guide research	employ various relevant research strategies, such as generating questions, drafting an outline, or interviewing peers to determine what questions they would like answered by their research	

**Reading and Viewing Overview (continued)**

**GCO6** - Students will be expected to respond personally to a range of texts (SCOs 6.1-6.3).

	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>
SCO 6.1	extend personal responses, either orally or in writing, to print and non-print texts by explaining in some detail initial or basic reactions to those texts	elaborate personal reactions to what is read and viewed by providing some extended explanations, examples, and supporting arguments	respond to some of the material they read or view by questioning, connecting, evaluating, and extending: move beyond initial understanding to more thoughtful interpretations

**CURRICULUM OUTCOMES**

SCO 6.2	make evaluations or judgments about texts and learn to express personal points of view	state personal points of view about what is read and viewed, and justify views with increasing regularity	express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence
SCO 6.3	while learning to express personal points of view, develop the ability to find evidence and examples in texts to support personal views about themes, issues, and situations	with increasing confidence and flexibility, find evidence in texts to support personal claims and viewpoints about issues, themes, and situations	

**Reading and Viewing Overview (continued)**

**GC07** - Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre (SCOs 7.1-7.3)

	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>
SCO 7.1	recognize that print and media texts can be biased, and become aware of some of the ways that information is organized and structured to suit a particular point of view	recognize that texts need to be assessed for bias, and broaden their understanding and awareness of the ways in which print and media texts can be biased; begin to question and think critically about the relevance and reliability of information when answering questions and inquiries	critically evaluate information presented in print and media texts, and assess relevance and reliability of available information to answer their questions
SCO 7.2	recognize that print and media texts are constructed for particular readers and purposes; begin to identify the textual elements used by authors	identify the various features and elements writers use when writing for specific readers and for specific purposes; describe how texts are organized to accommodate particular readers' needs and to contribute to meaning and effect	demonstrate that print and media texts are constructed for particular purposes and particular audiences: describe how specific text and genre characteristics contribute to meaning and effect
SCO 7.3	develop an ability to respond critically to various texts in a variety of ways, such as by identifying, describing, and discussing the form, structure, and content of texts and how they might contribute to meaning construction and understanding:	expand on earlier abilities to respond critically to a range of texts in various ways: understand how personal knowledge, ideas, values, perceptions, and points of view influence how writers create texts;	respond critically to texts of increasing complexity: analyse and evaluate a text in terms of its form, structure, and content; recognize how their own ideas and perceptions are framed by what they read and view;  ...continued



SCO 7.3 (continued)	recognize that personal knowledge, ideas, values, perceptions, and points of view influence how writers create texts; become aware of how and when personal background influences meaning construction, understanding, and textual response; recognize that there are values inherent in a text, and begin to identify those values; explore how various cultures and realities are portrayed in media texts	recognize how and when personal background influences meaning construction, understanding, and textual response; describe how cultures and reality are portrayed in media texts	demonstrate an awareness that personal values and points of view influence both the creation of text and the reader's/viewer's interpretation and response; explore and reflect on culture and reality as portrayed in media texts; identify the values inherent in a text
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### Writing and Representing Overview (General Curriculum Outcomes 8-10)

**GCO8** - Students will be expected to use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations (SCOs 8.1-8.4).

	Grade 7	Grade 8	Grade 9
SCO 8.1	experiment with a range of strategies (brainstorming, sketching, free writing) to extend and explore learning, to reflect on their own and others' ideas, and to identify problems and consider solutions	demonstrate competence in the frequent use of writing and representing strategies to extend learning; to explore their own thoughts and consider others' ideas; to reflect on their feelings, values, and attitudes; and to identify problems and describe logical solutions	use a range of strategies in writing and representing; to extend ideas and experiences; explore and reflect on their feelings, values, and attitudes; consider others' perspectives; reflect on problems and responses to problems; describe and evaluate their learning processes and strategies; and reflect on their growth as language learners and language users
SCO 8.2	become aware of and describe the writing strategies that help them learn; express an understanding of their personal growth as language learners and language users	identify and reflect upon strategies that are effective in helping them to learn, and to describe their personal growth as language learners and language users	

**CURRICULUM OUTCOMES**

SCO 8.3	understand that note-making is purposeful, and has many purposes, personal or other (e.g., gathering information for an assignment, recording what has happened and what others have said), and many forms (e.g., lists summaries, observations, and descriptions)	begin to use various forms of note-making appropriate to various purposes and situations	use note-making to reconstruct knowledge and select effective strategies appropriate to the task
SCO 8.4	demonstrate an ability to integrate interesting effects in imaginative writing and representation, such as considering thoughts and feelings in addition to external descriptions and activities; integrating detail that adds richness and density; identifying and correcting inconsistencies and avoiding extraneous detail; making effective language choices relevant to style and purpose; and selecting more elaborate and sophisticated vocabulary and phrasing	demonstrate an awareness of how and when to integrate interesting effects in imaginative writing and representing; include thoughts and feelings in addition to external descriptions and activities; integrate detail that adds richness and density; identify and correct inconsistencies and avoid extraneous detail; make effective language choices relevant to style and purpose; and when appropriate, select more elaborate and sophisticated vocabulary and phrasing	make informed choices of language to create a range of interesting effects in imaginative writing and representing

**Writing and Representing Overview (continued)**

**GC09** - Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes (SCOs 9.1-9.5).

	Grade 7	Grade 8	Grade 9
SCO 9.1	produce a range of writing forms (e.g., stories, cartoons, journals, business and personal letters, speeches, reports, interviews, messages, poems, advertisements)	continue to develop writing forms previously introduced, and expand this range to produce, for example, autobiographies, dramas, surveys, graphs, literary responses, biographies, illustrations, reviews	demonstrate facility in using a variety of forms of writing to create texts for specific purposes and audiences, and represent their ideas in other forms (including visual arts, music, drama) to achieve their purposes
SCO 9.2	recognize that a writer's choice of form is influenced by both the writing purpose (to entertain, inform, request, record, describe) and the reader for whom the text is intended (e.g., understand how and why a note to a friend differs from a letter requesting information)	consider and choose writing forms that match both the writing purpose (to define, report, persuade, compare) and the reader for whom the text is intended (understand why language choice, organization, and voice used in an essay differ from those used in a media advertisement)  <i>*Note that this SCO is for grade 8, and not listed as one of the key-stage outcomes on page 150.</i>	

SCO 9.3	begin to understand that ideas can be represented in more than one way, and experiment with using other forms, such as dialogue, posters, and advertisements	understand that ideas can be represented in more than one way and used with other forms of representing (speeches, demonstrations, plays)  <i>*Note that this SCO is for grade 8, and not listed as one of the key-stage outcomes on page 150.</i>	
SCO 9.4	develop the awareness that content, writing style, tone of voice, language choice, and text organization need to fit the reader and suit the reason for writing	keep the reader and purpose for writing in mind when choosing content, writing style, tone of voice, language, and text organization	demonstrate an awareness of the effect of context on writing and representing: make appropriate choices of form, style, and content for specific audiences and purposes
SCO 9.5	ask for reader feedback while writing, and use this feedback when shaping subsequent drafts; consider self-generated drafts from the point of view of the reader, viewer, or listener	know how and when to ask for reader feedback while writing, and incorporate appropriate suggestions when revising subsequent drafts; assess self-generated drafts from the point of view of a reader, viewer, or listener	analyse and assess responses to their writing and media productions

### Writing and Representing Overview (continued)

**GCO10** - Students will be expected to use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness (SCOs 10.1-10.5).

	Grade 7	Grade 8	Grade 9
SCO 10.1	understand and use conventions for spelling familiar words correctly; rely on knowledge of spelling conventions to attempt difficult words; check for correctness; demonstrate control over most punctuation and standard grammatical structures in writing most of the time; use a variety of sentence patterns, vocabulary, and paragraph structures to aid effective written communication	build and rely upon a broad knowledge base of how words are spelled and formed; use such knowledge to spell unfamiliar words and expand vocabulary; regularly use resource texts to verify spelling; use punctuation and grammatical structures capably and accurately; use a variety of sentence patterns, vocabulary choices, and paragraphing with flexibility and creativity to engage readers	demonstrate an awareness of which prewriting, drafting, revising, editing, proofreading, and presentation strategies work for them with various writings and representations

**CURRICULUM OUTCOMES**

SCO 10.2	learn to recognize and begin to use more often the specific prewriting, drafting, revising, editing, proofreading, and presentation strategies that most effectively help to produce various texts	choose with increasing regularity the prewriting, drafting, revising, editing, proofreading, and presentation strategies to aid in producing various texts	consistently use the conventions of written language in final products
SCO 10.3	acquire some exposure to the various technologies used for communicating to a variety of audiences for a range of purposes (videos, email, word processing, audiotapes)	attempt to use various technologies for communicating with a variety of audiences for a range of purposes	experiment with the use of technology in communicating for a range of purposes with a variety of audiences
SCO 10.4	demonstrate a commitment to crafting pieces of writing and representations		
SCO 10.5	collect information from several sources (interviews, film, texts) and combine ideas in communication	gather information from a variety of sources (interviews, film, texts) and integrate ideas in communication	integrate information from several sources to construct and communicate meaning

# Speaking and Listening

~ Strand 1 ~

## General Curriculum Outcomes 1-3 Grade 7

*Students will be expected to*

- GCO1. Speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.*
- GCO2. Communicate information and ideas effectively and clearly, and to respond personally and critically.*
- GCO3. Interact with sensitivity and respect, considering the situation, audience, and purpose.*



Speaking and listening are the two modes of communication most often used when individuals exchange information, ideas, or feelings. Speaking and listening play a role in the development of conceptual understanding and learning from others' experiences and points of view. Although a great deal of instruction in these two areas can occur in student learning opportunities with reading and writing, speaking and listening experiences for students must be intentional and specific to the outcomes of this strand.

## **Speaking and Listening (20-30%)**

### **Oral/Aural Communication**

Units of Study: Explicit instruction is required in each of the following categories.

<b>Focus</b>	<b>Examples</b>
Formal	<ul style="list-style-type: none"> <li>• panel discussions</li> <li>• speeches</li> <li>• demonstrations</li> <li>• formal presentations</li> <li>• debates</li> <li>• surveys</li> <li>• interviews</li> </ul>
Informal	<ul style="list-style-type: none"> <li>• collected knowledge and information</li> <li>• focused discussion</li> <li>• open discussion</li> <li>• book clubs</li> <li>• literature circles</li> <li>• clues to meaning</li> <li>• graphs or charts filled in while listening</li> <li>• clarification of ideas</li> <li>• shared ideas</li> <li>• conversations</li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Readers Theatre</li> <li>• drama</li> <li>• choral speaking</li> <li>• monologues (as a character)</li> <li>• improvisation</li> <li>• radio essay</li> <li>• speech as a political figure</li> </ul>

### **Sample Ongoing Learning Experiences**

In addition to the speaking and listening experiences listed above, students will also be engaged in other ongoing experiences throughout the year.

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• active listening</li> <li>• contributing to a discussion</li> <li>• asking questions</li> <li>• answering questions</li> <li>• asking for clarification</li> </ul> | <ul style="list-style-type: none"> <li>• providing feedback</li> <li>• agreeing to disagree</li> <li>• evaluating the speaker</li> <li>• adjusting speaking to content</li> </ul> | <ul style="list-style-type: none"> <li>• summarizing</li> <li>• considering other opinions</li> <li>• detecting bias</li> <li>• organizing thoughts</li> </ul> |
|---|---|--|

Grade 7 Strand #1- Speaking and Listening

<u>Suggestions for Assessment</u>
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- Record the extent to which students ask for and offer collaboration, express personal points of view, support opinions, offer ideas, and/or recognize when further clarification is necessary.
- Develop predetermined criteria with students for a specific event. For example, if students are asked to create work which expresses a personal point of view about a topic, have the students create a marking rubric for the assignment. The rubric could be used by students, by peers, or by the teacher.
- Following a listening activity, have students generate questions about the topic and share possible responses with classmates.
- Observe students during a presentation and note listening behaviour. Share observations with students.
- Ask students to listen to a selection (for example, a podcast, a song) and then write down the gist of what they heard. Compare with their peers.
- Challenge students to conduct peer assessments, and use student-generated marking rubrics for the specific activity.
- Record student presentations so they can self-assess.
- Have students use portfolios to keep a record of all assessments.
- Confer with students regarding set speaking/listening goals.
- Arrange students in small groups and have each produce, perform, and videotape an oral presentation to be evaluated by the group (based on pre-determined criteria).
- Create a continuum of speaking/listening skills (Beginner, Needs Work, Almost There, Expert) that students can use to self-assess their progress along the continuum.
- Provide constructive feedback to students on the strengths they exhibit while speaking and listening, pointing out areas that may be improved upon.
- Allow students to assess their progress to date regarding speaking and listening goals that they had set earlier.
- When students are involved in class discussions or working in groups, look for evidence that they are actively engaged with the text (for example, are they questioning, responding, and/or referring to specific passages and details from the text?).
- To help students review and self-assess, have them develop concept maps or webs showing connections among different texts within a theme.
- Observe and record students' ability to access and discuss prior knowledge, ask questions, and communicate in a manner appropriate to the topic and audience.



### Grade 7 Strand #1- Speaking and Listening

**General Curriculum Outcome (GCO) #1** - Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

#### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 1.1 recognize that contributions from many participants are needed to generate and sustain discussions
- SCO 1.2 know how and when to ask questions that call for elaboration and clarification; give appropriate responses when asked for the same information
- SCO 1.3 express clearly and with conviction a personal point of view, and be able to support that position
- SCO 1.4 listen attentively to grasp the essential elements of a message, and recognize and consider supporting details

#### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will be expected to

- listen to, understand, and analyse instructions, directions, and oral presentations;
- share ideas and knowledge clearly and logically, add to others' ideas, repeat points for clarification, and relate points already made for emphasis and reconsideration;
- display active listening behaviours (for example, focusing on the message of the speaker, making reasonable predictions, accessing prior knowledge, checking for understanding, recognizing when information is making sense, making notes);
- listen critically to understand and analyse information and ideas in oral explanations and reports, and in opinions or messages presented in mass media;
- generate questions;
- draw inferences and conclusions;
- distinguish between fact and opinion.

### Suggestions for Learning and Teaching

- Identify purpose (to explain, persuade, entertain) and audience (guardians, peers, principal) for speaking and presenting.
- Involve students in small-group discussions to share writing, responses to short/long texts, or planned projects.
- Encourage whole-class discussions on various topics, such as responses to text, and exploration of issues, conflicts, and varying viewpoints.
- Have students participate in literature circles to encourage sharing of ideas and reactions to text.
- Encourage student presentations in poetry, scripts, and role-plays (see page 89).
- Provide opportunities for students to work in groups. Invite them to listen to carefully selected song lyrics and discuss topics such as stereotypes, messages, themes, and word choice.
- Invite students to complete oral presentations about artifacts they may have at home.
- Have students set speaking and listening goals for the year. Examples include, I will wait five seconds before responding to a speaker, I will maintain eye contact with the speaker, I will acknowledge what I hear by nodding, etc. If students achieve a rating of a 4 or 5 based on their own evaluation (on a scale of 1-5), have them set a new goal. If they rate themselves lower than a 4, have them stay with that goal until they feel it is reached.
- Explore multiple sides of an issue and offer ideas and experiences that build on the ideas of others, and support judgments through text references, prior knowledge, or other evidence.
- Have the class discuss strategies for effective speaking and listening, and create a “Code of Etiquette” poster for the classroom.
- Ask students to synthesize viewpoints of others, identify similarities and differences between viewpoints, and discuss ways differences can be resolved or minimized.
- Think-pair-share to make connections with personal and shared ideas.
- Ask questions to sustain and extend interactions.
- Encourage students to make connections and relate prior experiences, insights, and ideas to those of a speaker.
- Play an audio file of a reading and have students listen for poetic devices, lyrical qualities, tone, and emphasis.

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Ministers of  
Education and Training  
(CAMET). *Cross-Curricular  
Reading Tools, rev. ed.*  
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Grade 7 Strand #1- Speaking and Listening

**General Curriculum Outcome (GCO) #2** - Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 2.1 participate in small-group conversation and whole-class discussion, recognizing that there are a range of strategies that contribute to effective talk
- SCO 2.2 recognize that different purposes and audiences influence communication choices such as vocabulary, sentence structure, rate of speech, and tone during talk; consider appropriate communication choices in various speaking contexts
- SCO 2.3 follow instructions and respond to questions and directions
- SCO 2.4 evaluate speakers and the effectiveness of their talk in particular contexts; identify the verbal and non-verbal language cues used by speakers (e.g., repetition, volume, eye contact)

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will be expected to

- use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences;
- demonstrate the ability to participate responsibly in discussions and group projects;
- select and use various strategies (setting a purpose, accessing prior knowledge, generating ideas, making and sharing connections, asking questions to clarify and confirm meaning, organizing information, practising delivery, self-monitoring and self-correcting in response to feedback) when expressing and presenting ideas and information;
- respond to questions and suggestions concisely, clearly, and appropriately;
- separate own ideas and opinions from a speaker's ideas and opinions;
- determine literal and implied meanings in messages;
- extend thinking by questioning and speculating, acquiring new ideas, analysing and evaluating ideas, developing explanations, summarizing, synthesizing, and problem solving.

**Suggestions for Learning and Teaching**

- Invite students to introduce and thank a classroom guest.
- Have students, in groups, develop a response to an issue in their school or community (dress code, restrictions for teens, recycling).
- Create a rubric with the students for effective speaking and listening based on a code of etiquette developed by the class.
- Challenge students to follow oral instructions from an “expert” to do a science experiment, construct an art form, etc.
- Involve students in informational public speaking (for example, summarize a politician’s viewpoint on an issue, give updates from a student council meeting).
- Invite students to participate in an “author’s chair” activity and share their writing.
- Have panel discussions on issues of importance to students (for example, how the school could become more energy efficient, how to prevent bullying, how students might improve school spirit) and have them model the code of etiquette previously established. Ask audience members to listen and make notes about connections they can make with what the panelists say, or questions they might ask to clarify their understanding, or have them summarize key points. Invite the listeners to share their notes with the panel.
- Prior to reading a text, discuss what students may already know about a topic. Have each student pose one question; then have students read the text and have them describe orally what they learned in relation to their question.
- Have students work in small groups (e.g., a book club) to read and share their understanding of a text, what they liked or disliked, and connections they made with other texts or experiences.
- Challenge students to use appropriate strategies for making connections with the audience (positioning themselves so others can see and hear; using body language such as smiling; making eye contact; making use of tone, volume, pacing, and phrasing; gesturing) to engage the audience and enhance meaning when presenting ideas or information.
- Have students select a focus and a viewpoint, matching the purpose, message and occasion in a presentation. Information should be accurate—stating a clear topic/position that is logically sequenced and includes specific and relevant examples, details, and vocabulary appropriate to the topic and audience.
- Identify purpose (to explain, to persuade, to entertain) and audience (guardians, peers, principal) for speaking and presenting.
- After students read a text, employ the “Save the Last Word for Me” learning activity, which provides a speaking forum. Students copy a favorite passage from a text onto an index card, and on the reverse side, indicate why they liked the passage. In small groups, students read their passages, one at a time, while others comment on what they liked or didn’t like about each passage. The student who wrote the passage on his/her card gets to share his/her reasons last.

### Grade 7 Strand #1- Speaking and Listening

**General Curriculum Outcome (GCO) #3** - Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

#### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 3.1 demonstrate active speaking and listening skills, such as making eye contact; rephrasing when appropriate; clarifying comments; and extending, refining, and/or summarizing points already made
- SCO 3.2 demonstrate a respect for others by developing effective ways to express personal opinions such that they reflect sensitivity to others, including differences in culture and language
- SCO 3.3 recognize that spoken language reveals values and attitudes such as bias, beliefs, and prejudice, and understand how language is used to influence and manipulate
- SCO 3.4 recognize that different situations (interviews, speeches, debates, conversation) require different speaking and listening conventions (questioning techniques, persuasive talk, formal language) appropriate to the situation

#### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will be expected to

- recognize and follow the presenter's main ideas, supporting details, and organizational structure;
- adopt a receptive listening posture and observe visual and verbal cues from the speaker;
- consider and respect ideas from the speaker's point of view;
- identify the perspective implicit within an oral presentation and know what information, arguments, or positions have not been included.

<u>Suggestions for Learning and Teaching</u>
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- Invite students to role-play appropriate and inappropriate audience behaviour and discuss how each behaviour affects the speaker.
- Have students demonstrate attentive listening in non-verbal ways (taking notes, nodding to show agreement, using facial expressions).
- Involve students in conflict resolution activities in which they have to resolve an agreed-upon issue between project partners, friends, or a parent and a child.
- Invite students to listen to television interviews and focus on detecting evidence of bias or prejudice.
- Have students identify bias in oral text (for example, viewpoint, possible motivation for bias or perspective, fact vs. opinion, emotion vs. logic).
- Involve students in a “Say Something” activity. Students form groups of two or three and take turns reading a portion of a text aloud, occasionally pausing to “say something” about what they have read.
- Speak and listen as partners, in small-groups, and in whole-class discussion to accomplish a task (for example, suggest a plan of action for student council, present a mock trial of a historical figure, take turns in a structured debate).
- Make connections to personal and shared ideas and experiences by talking in pairs and small groups.
- Have students think about a balance between themselves as speakers and as listeners in a group.
- Encourage students to practise speaking with peer support—asking for feedback and incorporating suggestions.
- Encourage students to identify what is not included in a presentation that they hear (for example, whose perspective is left out; what information, arguments or positions have not been included).

# Reading and Viewing

~ Strand 2 ~

## General Curriculum Outcomes 4-7 Grade 7

*Students will be expected to*

- GCO4. Select, read, and view with understanding a range of literature, information, media, and visual texts.*
- GCO5. Interpret, select, and combine information using a variety of strategies, resources, and technologies.*
- GCO6. Respond personally to a range of texts.*
- GCO7. Respond critically to a range of texts, applying their understanding of language, form, and genre.*





Reading and viewing allow students to learn about a world that they have not experienced or heard about from others. Experiences gained from reading and viewing can be personal and individual, or they can be social and collaborative. Each reader and viewer brings experience and individual social, familial, and reading/viewing backgrounds to these kinds of learning opportunities.

The central importance of reading texts in the language arts curriculum derives from the belief that the ability to read is a main foundation of lifelong independence and enjoyment. Some texts, ranging from poetry to comic books and animated films, are identified with reading/viewing for pleasure; while other texts, such as fact-based/non-fiction books and documentaries, are considered informative. In the English language arts classroom, the two main purposes for reading and viewing are not necessarily mutually exclusive, as texts can be read and viewed for pleasure, for information, and for motivation for discussion and writing.

The more text students can find to read and view that is purposeful, contains relevant information, and provides reading pleasure, the greater the chances of their becoming lifelong readers/viewers. Individuals derive various meanings from text. However, the more a group of readers and viewers share culture, background knowledge, and linguistic awareness, the more likely it is that a shared interpretation will emerge from reading the same text. Diversity of interpretation and opinion can lead to discussion and debate which will motivate research and investigation of reading and viewing. Active participation in developing meaning allows students to be responsible for their own learning.

## **Reading and Viewing (30-45%)** **Understanding, Comprehension, Meaning**

Units of Study: Explicit instruction is required in each of the following categories.

Focus	Suggested # per year	Examples
Narrative	2	<ul style="list-style-type: none"> <li>• elements of a narrative (short story, novel, biography, etc.)</li> <li>• literary devices</li> <li>• structure of a narrative</li> </ul>
Expository/Informative/Persuasive	2	<ul style="list-style-type: none"> <li>• text patterns (cause and effect, problem and solution, compare and contrast)</li> <li>• text features</li> <li>• navigating text</li> </ul>
Poetry	1	<ul style="list-style-type: none"> <li>• analysis and appreciation</li> <li>• poetic devices</li> </ul>
Visual Multimedia	1	<ul style="list-style-type: none"> <li>• deconstructing visuals</li> <li>• deconstructing media text</li> </ul>

### **Sample Ongoing Learning Experiences**

In addition to the reading and viewing experiences listed above, the student will also be engaged in other ongoing experiences throughout the year.

<ul style="list-style-type: none"> <li>• predicting</li> <li>• connecting</li> <li>• questioning</li> <li>• inferring</li> <li>• visualizing</li> </ul>	<ul style="list-style-type: none"> <li>• determining importance</li> <li>• analysing</li> <li>• synthesizing</li> <li>• summarizing</li> <li>• word solving</li> </ul>	<ul style="list-style-type: none"> <li>• reflecting</li> <li>• clarifying</li> <li>• adjusting</li> <li>• self-monitoring</li> <li>• self-correcting</li> </ul>
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## **GRADE 7 READING ACHIEVEMENT STANDARDS**

### Overview

Reading achievement standards include the following three components that should be considered when assessing students' independent interactions with text:

1. Text Complexity—characteristics of fiction and non-fiction (information) texts
2. Reading Strategies and Behaviours—learning behaviours students should exhibit when reading texts independently
3. Comprehension Responses— literal, inferential/interpretive, and personal/critical/evaluative responses to text

The achievement standards for each general curriculum outcome (GCO) in the Reading and Viewing strand are found after each group of SCOs in this section.

### Application of the Reading Standards

Exemplars (samples) of comprehension questions and student responses are provided in the *Reading and Writing Achievement Standards: End of Grade 7, 2008*. These serve as a guide for teachers to use when formulating questions and promoting discussions with any classroom student text. The student reading comprehension exemplars reflect responses to grade-appropriate reading texts (that is, text complexity defined as appropriate for the end of a given grade level). Student responses determined to be at an appropriate level reflect the criteria described for *appropriate achievement*. Student responses identified as “strong” reflect the criteria described for the *strong achievement* level. Comprehension responses are defined as “literal,” “inferential/interpretive,” and “personal/critical/evaluative,” each of which is described below.

Literal Responses—Students recall explicitly stated facts and/or ideas. Often the level of achievement is dependent upon the number of questions answered correctly. For *appropriate achievement*, a student responds accurately to most literal questions; for *strong achievement*, a student responds accurately to virtually all literal questions. As the text complexity advances, *strong achievement* may be distinguished by precision and the depth of response.

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

Personal/Critical/Evaluative Responses—Students make judgments about textual content.

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

For further information on Reading Achievement Standards, consult *Reading and Writing Achievement Standards: End of Grade 7, 2008*.

## Grade 7 Strand #2 - Reading and Viewing

### Suggestions for Assessment

- Develop a chart/reading log that students keep, indicating the type of genre/text (fiction, poetry, etc.) and the number of experiences each student has with each. Once they have two or three checkmarks for one type, the student must go on to another text type.
- Record observations, noting when students express preferences, articulate reasons for choice of text, talk about texts beyond retelling, explain why a particular text matters to them, demonstrate different approaches to reading or viewing texts, use a variety of reading strategies and skills (see appendix B) and demonstrate an awareness of different text features.
- Use students' writing and other products to assess their understanding of a text.
- Have students set challenging but attainable personal reading goals each month.
- Have student-teacher conferences and interviews.
- Organize class or group discussions to assess the process, skills, and strategies used in researching.
- Assess students' research and inquiry skills through classroom observation and evaluation of final products.
- Have students demonstrate an understanding of plot development and conflict resolution by completing a "Somebody Wanted But So" chart.
- Use Exit Slips to assess what students have learned at the end of a class or lesson.
- Make informal classroom observations, noting when students share personal responses to a text; express a point of view about a text, and offer support for that view using information from the text; question things in the text that are confusing; make personal connections to the text; and/or make connections with themes and ideas in other texts.
- If you wish to assign a value to personal responses, collaborate with students to develop the criteria for evaluating responses. Criteria can be posted and students may choose to add/change the criteria as the school year progresses. Use a variety of questions.
  - Is the content detailed?
  - Has the student revealed his/her personal voice?
  - Are thoughts and ideas focused so a reader easily understands the point of view being presented?
  - Did the student take risks in presenting his/her ideas?
  - Are opinions supported with reference to the actual text?
  - Were the references to the text appropriate?
  - Has the student revealed insight into more than just the plot?
- Observe students during discussions, reading conferences, and literature circles, and assess student work; note when students make connections (text-to-text, text-to-self, text-to-world).
- To improve their understanding, engage students in a summarizing activity after they have read a text.

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Ministers of Education and  
Training (CAMET).  
*Cross-Curricular  
Reading Tools, rev. ed.*  
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Grade 7 Strand #2 - Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 4.1 select texts that address their learning needs and range of special interests
- SCO 4.2 read widely and experience a variety of young adult fiction and literature from different provinces and countries
- SCO 4.3 demonstrate an awareness of how authors use pictorial, typographical, and organizational devices such as photos, titles, headings, and bold print, to achieve certain purposes in their writing, and use those devices more regularly to construct meaning and enhance understanding
- SCO 4.4 develop some independence in recognizing and using various reading and viewing strategies (predicting, questioning, etc.) and in using cueing systems (graphophonic, contextual, syntactic, etc.) to construct meaning; apply and develop these strategies and systems while reading and viewing increasingly complex print and media texts
- SCO 4.5 talk and write about the various processes and strategies readers and viewers apply when constructing meaning from various texts; recognize and articulate personal processes and strategies used when reading or viewing various texts

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand a variety of fiction and non-fiction genres and text structures, and explore a range of topics.

- A range of fiction genres includes traditional literature (myths, legends, and folk tales), fantasy, science fiction, realistic fiction, historical fiction, mystery, adventure, and narratives (including scripts and graphic novels). Non-fiction genres include informational texts, exposition, narratives, biography, autobiography, and memoirs.

Fiction (prose and poetry)

- Multiple-event plots feature twists, with a clear resolution.
- Descriptive language establishes setting, mood, and atmosphere.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, news articles)

- Texts may contain a table of contents, glossary, unit summary, index, charts, graphs, maps, timelines, and/or diagrams to be interpreted.
- Topic-specific or technical words are usually highlighted or in boldface type, and are often defined or explained in the text.
- Text may include transitional expressions (for example, “while,” “although,” “as a result,” “however”) to connect ideas.
- A range of text structures includes *short texts* (short stories, articles, diary/journal entries, and poems); *long texts*, often requiring social, cultural, and historical perspectives (novels); *visual texts* (charts, graphs, diagrams, photos, webs, maps); *electronic texts* (online articles, Web pages, Internet, electronic forms of communication); and *media texts* (advertisements, television, radio).
- A range of topics that appeal to adolescents include pop culture, and growing independence, as well as multidimensional mature themes/ideas (for example, abuse, war, hardship, poverty, racism). Age appropriate characters/information require the reader to interpret and connect information/ideas (text-to-self, text-to-text, and text-to-world).

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

Students will be expected to

- explain how the different elements of an author’s style/technique (for example, figurative language, dialect, descriptions, flashbacks, foreshadowing, metaphor, symbolism) affect meaning and add to the reader’s enjoyment;
- evaluate the author’s effectiveness, providing relevant examples;
- interpret text features (for example, headings, subheadings, captions, font, diagrams, maps, keys/legends, cutaways, graphs, feature boxes, sidebars) and explain how they help the reader understand the text;
- combine context clues, word/language structure, phonics, and references (for example, dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- skim/scan text for format and information, adjusting their reading rate according to the type of text and/or rereading when comprehension is lost;
- identify helpful strategies and explain how to increase use of strategies to improve as readers (discussion/prompt, reflective journal);
- monitor their reading and self-correct when reading does not make sense, sound right, or look right;
- generate questions to verify and adjust predictions;
- make connections between text and self.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- identify the main ideas and summarize content;
- respond to literal and vocabulary related questions;
- form logical opinions/reactions and support these ideas with general references;
- manage, understand, and recall information using graphic organizers (for example webs, charts, KWL, Venn diagrams);
- understand information by connecting text-to-self.

**Suggestions for Learning and Teaching**

- Establish a rich reading and viewing environment by displaying and encouraging the use of both fiction and non-fiction genres with a variety of short texts (short stories, newspaper or magazine articles); long texts (novels); visual texts (charts, graphs, photos, webs, maps); electronic texts (e-mail, Internet, Web pages); media texts (advertisements, film, radio), and reference texts (atlases, dictionaries, thesauri, multimedia encyclopedias).
- Ask students to identify a purpose/reason for the reading experience.
- Have students ask themselves what they want to know before they start to read, and be aware of questions they may have after they have read.
- Challenge students to set attainable reading goals that include a rich selection of reading material.
- Model and discuss strategies for reading and interpreting different texts.
- Invite students to take part in a “think-aloud” instructional approach whereby they verbalize their thoughts aloud as they read text.
- Use class discussions to develop an understanding of text and to explore possible interpretations of text.
- Survey students’ reading interests and sign out books from the library that deal with this range of topics.
- Invite students to view advertisements, assessing them for validity.
- Ask students to anticipate what they will read about, using an anticipation guide (see appendix B33).
- Model reading aloud, focusing on signal words or phrases that signal what is about to happen next by telling readers about a sequence (“later”), a similarity (“likewise”), or a contrast (“however”).
- Involve students in choosing and reading a text that represents the current theme of study.
- Use a “flagging” strategy. Read a piece of text aloud to students as they follow along on their copies. Each student has a “Remember To” bookmark (see appendix B1) that outlines various strategies, each of which corresponds with a specific coloured flag (Post-it note). Each time a strategy is used during reading, the student places that colour flag on that part of the text to which he/she (or the teacher) applies the strategy.
- Invite students to view a short play, or have them write a script for one.
- Provide students with a reading inventory for their reading experiences (see appendix B11).

- Following the reading of a piece of text, ask students to discuss with a partner prereading strategies they used. Where did they start to read? Where did they go next? Was the information outside the text helpful? Use collaborative strategies such as Think-Pair-Share to add to their understanding.
- Have students view visual text (a diagram, photo, map, etc.) and ask them to describe in 50-75 words the essence of the visual, being sure to capture the main points.
- Create four to six generic questions to be placed on an index card. For example, ask What part of the book did you find most interesting? Describe it. Or, How is one character the same/different from someone you know? Questions can be the starting point for a conference with a student about a book.
- Involve students in the process of examining new words using vocabulary study strategies or content brainstorming.
- Have students skim a piece of text to find the main idea.
- Have students make predictions by looking at the title, headings, illustrations, and photographs in the text to help them become prepared to understand the ideas presented in a text. See appendix B15.
- Invite students to examine several texts (poetry, non-fiction, primary sources, etc.) that address a common focus by using the “Book Pass” strategy.

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Grade 7 Strand #2- Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 5.1 identify and articulate personal needs and personal learning needs with growing clarity and some independence
- SCO 5.2 become increasingly aware of and use periodically the many print and non-print sources (Internet, documentaries, interviews) through which information can be accessed and selected
- SCO 5.3 use research strategies such as issue mapping and webbing to guide research

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently and understand a range of fiction and non-fiction genres.

Fiction (prose and poetry)

- Texts may be in media, Web-based, and/or visual form.
- Genres may include short stories, poems, novels (including graphic novels), diaries, journals, magazines and plays.
- Multiple-event plots feature twists and turns, with a definite resolution.
- Poetry is often abstract and includes figurative language.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, news articles)

- Texts may contain a table of contents, glossary, unit summary, and index.
- Information or non-continuous texts may include charts, graphs, maps, timelines, and/or diagrams.

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

Students will be expected to

- combine context clues, word/language structure, phonics, and references (for example, dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- skim/scan text for format and information;



- distinguish between main ideas and supporting details, using graphic organizers (for example, time lines, charts, and/or webs), and summarize key points;
- use note-making techniques to identify significant information.

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

Students will be expected to

- identify the main points and summarize content;
- understand information by connecting text-to-self;
- skim a large amount of text in search of information;
- distinguish between main ideas and supporting details;
- use note-making techniques to identify significant information;
- form logical opinions/reactions and support these ideas with general references;
- manage, understand, and recall information using graphic organizers (for example, webs, charts, KWL, Venn diagrams).

**Suggestions for Learning and Teaching**

- Ask students to write down what they know about a chosen topic. Categorize information on the board to show where the gaps in knowledge are and where the research is needed.
- Use the “Ideas/Details” chart to help the reader understand the text (see appendix B20).
- Before they begin to read or research, have students examine how writers use text features such as headings, bold face print, glossaries, table of contents, unit summaries, and graphics to indicate key points (content brainstorming).
- Have students categorize information using graphic organizers to help organize and combine information.
- Model the use of print and electronic reference sources, including dictionary, thesaurus, encyclopedia, the Internet, and multimedia.
- Review, with the assistance of a resource person, how to search, locate, and select information from a variety of sources (databases, print and electronic encyclopedias, Internet, surveys, interviews, etc.).
- Invite students to make preliminary outlines, using questions to be answered by research.
- Engage students in the SQ3R (Survey/Question/Read/Recite/Review) reading strategy.
- Allow students to use graphic organizers to record and organize information and to identify relationships (cause and effect, for example).

- Challenge students to make accurate and organized notes by creating categories that reflect the main ideas or topics.
- Encourage students to visualize, sketch, or use graphic organizers to support comprehension (for example Ideas/Details chart (see appendix B20), or Question Quadrants (see appendix B24)).
- Invite students to give an oral summary or retell what they have read in a particular text. Students should be given instructions as to what is expected of them when retelling (for example, to retell an explanatory text so someone else can understand how to do something).
- As a whole class, begin a character trait list by brainstorming a number of character traits and opposing traits (for example, confident/unsure, charitable/greedy). Ask students to find examples of characters who exhibit these traits, expanding the list as they continue to read throughout the year.

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Grade 7 Strand #2 - Reading and Viewing

**General Curriculum Outcome (GCO) #6** - Students will be expected to respond personally to a range of texts.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 6.1 extend personal responses, either orally or in writing, to print and non-print texts by explaining in some detail initial or basic reactions to those texts
- SCO 6.2 make evaluations or judgments about texts and learn to express personal points of view
- SCO 6.3 while learning to express personal points of view, develop the ability to find evidence and examples in texts to support personal views about themes, issues and situations.

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand a variety of fiction and non-fiction texts to

- identify purpose, structure, and characteristics of a variety of text forms (for example, short story, ballad, report, explanation, exposition, autobiography, science fiction, fantasy) and explain how they contribute to understanding of the text;
- make logical text-to-text comparisons (many connections go beyond the obvious and can be supported with a reasonable explanation);
- express and support preferences for and opinions about particular texts, authors, illustrators, and genres with specific details and examples;
- explain how the different elements of an author's style/technique (for example, figurative language, dialect, descriptions, flashbacks, foreshadowing, metaphor, symbolism) affect meaning and add to the reader's enjoyment, and evaluate the author's effectiveness by providing relevant examples;
- identify and provide evidence of author's use of language to support the author's purpose, propose alternative perspectives, and recognize biases.

**Fiction** (prose and poetry)

- Texts may be in media, Web-based, and/or visual form.
- Genres may include short stories, poems, novels (including graphic novels), diaries, journals, magazines, and plays.
- Multiple-event plots feature twists and turns, with a clear resolution.
- Plots generally follow chronological order; foreshadowing and/or flashbacks may occur.
- Conflicts increase in complexity and sophistication.
- Complex characters may demonstrate changes in attitude and/or behaviour.
- Descriptive language establishes setting, mood, and atmosphere.
- Poetry is often abstract and includes figurative language.

**Non-fiction** (reports, biography, procedures, explanations, speeches, essays, news articles)

- Texts may contain a table of contents, glossary, unit summary, and index.
- Information or non-continuous texts may include charts, graphs, maps, timelines, and/or diagrams.

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

Students will be expected to

- generate questions to verify and adjust predictions;
- make text-to-self connections, comparing/contrasting with personal experiences and/or relevant prior knowledge;
- reread when comprehension is lost;
- combine context clues, word/language structure, phonics, and references (for example, a dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- skim/scan text for format and information;
- use note-making techniques to identify significant information.

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

Students will be expected to

- identify the main points and summarize content;
- respond to literal and vocabulary-related questions;
- understand information by connecting text-to-self;
- skim a large amount of text in search of information;
- distinguish between main ideas and supporting details;
- use note-making techniques to identify significant information;
- form logical opinions/reactions and support these ideas with general references;
- manage, understand, and recall information using graphic organizers (for example, webs, charts, KWL, Venn diagrams).

<u>Suggestions for Learning and Teaching</u>
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- Encourage students to develop a reading community where the discussion of responses and interpretations to a text is a common occurrence.
- Establish a purpose for reading through the use of Admit Slips. For example, have students write one or more things that they already know about (a useful way to begin a unit or lesson) or questions they might have about a previous activity.
- Invite students to share their understanding of a text through personal responses (prediction, memories, quotes, questions, etc.).
- Provide students with an opportunity to illustrate their favorite part of a story by designing a story poster that will be used to advertise the selection, or a DVD cover that will advertise the movie.
- Have students decide on a specific theme or issue, then have them prepare a list of questions they might use in an interview with the main character or the author. Next, have them write a response to the information obtained in the interview.
- Pair students with students from a younger grade and have them share the reading of a book. Have each student respond to this experience.
- Challenge students to keep reading logs of words, thoughts, phrases, styles, etc., that they find interesting while they read. Students can refer to these during their writing activities.

- Provide opportunities for students to perform skits to show their favorite parts of the story.
- Present students with a photo, a sculpture, a painting, etc., to view and to respond to in writing, telling how it makes them feel.
- Respond orally or in writing to speeches by peers to give feedback, which is framed positively to help improve the speech.
- Use the List-Group-Label activity to brainstorm and activate students' background knowledge.
- Invite students to attend a theatrical performance and respond to it.
- Have students write personal responses to song lyrics or poetry.
- Assist students in creating a secure blog, an online forum that allows students to post messages as well as read and respond to the posts of others, or contribute to wikis (Web sites where users can instantly collaborate content). Students can share their responses to text which they have experienced according to predetermined criteria.
- Ask students to respond to texts by creating a model of a scene, composing music or writing a song, or creating a dance or a puppet show.
- Invite students to respond to texts by using technology to create digital story boards, multimedia presentations, or slideshows.
- Encourage students to identify a range of visual techniques (colour choice, composition and framing, viewpoint selection) and determine how these techniques and the content affect the audience's reaction.
- Have students describe the setting, characters, plot, events, and conflict in their own words and explain how they influence each other.
- Invite students to create character bulletin boards to help them visualize characters. Students write comments on index cards and draw pictures so they have a quick reference to characters as they read a novel.
- Challenge students to make connections during their reading (text-to-text, text-to-self, text-to-world), comparing and contrasting characters, ideas, and events.
- Have students produce poetry posters that include a one-sentence summary of the theme, an image representing or relating to that theme, and a quotation from the poem that illustrates the theme.
- To show the multiple dimensions of a character, have students create a six-sided character cube. Each side represents some aspect of the character (for example, favorite objects, settings where the character is most/least comfortable, friends). These aspects can be represented visually or in print, and they should be supported by references to chapters or page numbers where events in the story, or behaviours, illustrate these dimensions of the character.

Grade 7 Strand #2 - Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 7.1 recognize that print and media texts can be biased, and become aware of some of the ways that information is organized and structured to suit a particular point of view
- SCO 7.2 recognize that print and media texts are constructed for particular readers and purposes; begin to identify the textual elements used by authors
- SCO 7.3 develop an ability to respond critically to various texts in a variety of ways, such as by identifying, describing, and discussing the form, structure, and content of texts and how they might contribute to meaning construction and understanding; recognize that personal knowledge, ideas, values, perceptions, and points of view influence how writers create texts; become aware of how and when personal background influences meaning construction, understanding, and textual response; recognize that there are values inherent in a text, and begin to identify those values; explore how various cultures and realities are portrayed in media texts

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand

- a variety of fiction and non-fiction texts that encompass increasingly complex themes, ideas, topics, and content;
- language that becomes progressively elaborate and complex, incorporating challenging vocabulary and varied sentence structure.

**Fiction** (prose and poetry)

- Texts may be in media, Web-based, and/or visual form.
- Genres may include short stories, poems, novels (including graphic novels), diaries, journals, magazines, and plays.
- Multiple-event plots feature twists and turns, with a clear resolution.
- Plots generally follow chronological order; foreshadowing and/or flashbacks may occur.
- Conflicts increase in complexity and sophistication.
- Complex characters may demonstrate changes in attitude and/or behaviour.
- Descriptive language establishes setting, mood, and atmosphere.
- Poetry is often abstract and includes figurative language.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, and news articles)

- Texts may contain a table of contents, glossary, unit summary, and index.
- Paragraphs may vary in length, but are predominantly short.
- Information or non-continuous texts may include charts, graphs, maps, time lines, and diagrams.
- Topic-specific, significant, or technical words are usually highlighted or in boldface type, and are often defined or explained in the text.
- Texts may include transition words (“for example,” “because,” “next,” “as a result,” “on the other hand”) to indicate relationships.

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

Students will be expected to

- adjust their reading rate according to the type of text;
- make text-to-self connections;
- reread when comprehension is lost;
- combine context clues, word/language structure, phonics, and references (for example dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- skim/scan text for format and information;
- use note-making techniques to identify significant information.

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

Students will be expected to

- identify the main points and summarize content;
- respond to literal and vocabulary-related questions;
- understand information by connecting text-to-self;
- skim a large amount of text in search of information;
- form logical opinions/reactions and support these ideas with general references;
- manage, understand, and recall information using graphic organizers (for example, webs, charts, KWL, Venn diagrams).

**Suggestions for Learning and Teaching**

- Encourage students to examine and compare word choice and tone in different texts (for example, newspapers, textbooks).
- Invite students to examine advertisements (print and non-print) for specific words, images, etc. that may influence the reader/viewer.
- Provide opportunities for students to respond to persuasive texts.
- Invite students to examine and compare how different magazines/newspapers try to attract their target audiences (teenage girls, teenage boys, sports enthusiasts, mothers, business executives, etc.).
- Encourage students to read like writers by asking questions such as How does the author lead into the story? Do the characters seem real? or Is the ending satisfactory?
- Have students use the Double-Entry Diary sheet (see appendix B4) to record ideas and responses to texts in the left column, with peer or teacher responses going on the right, or direct quotes in the left column, with responses on the right. Or the student/teacher poses higher level questions in the left column, and the student responds in the right column.
- Challenge students to look for an alternative outcome in a story, or developments that extend beyond the text.
- Encourage students to question the author's purpose or viewpoint.
- Have students identify poetic devices (for example, metaphor, alliteration, simile).
- Involve students in reciprocal teaching to provide them with a concrete way to make sense of text by predicting, questioning, clarifying, and summarizing.
- Encourage students to utilize hypertext to demonstrate their understanding of a work by creating links between the text of the work and related art, music, or other writings available at Internet Web sites.
- Have students examine a variety of ads. Discuss how the advertiser tries to get the consumer to buy the product, service, or idea. Create a list of advertising techniques.

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# Writing and Representing

~ Strand 3 ~

## General Curriculum Outcomes 8-10 Grade 7

*Students will be expected to*

- GCO8. Use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.*
- GCO9. Create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.*
- GCO10. Use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.*



Every student has the potential to become an effective writer and representer. The English language arts classroom provides the context in which this potential can be realized. The development of writing and representing skills depends on other elements of language arts, such as speaking, listening, reading, and viewing.

## **Writing and Representing (30-45%)** **Written/Visual Communication**

Units of Study: Explicit instruction is required in each of the following categories.

Focus	Suggested # per year	Examples
Narrative: Fiction	1	<ul style="list-style-type: none"> <li>• stories (mystery, realistic fiction, historical fiction, fantasy, horror, science fiction, adventure, etc.)</li> <li>• fable</li> <li>• legend</li> </ul>
Narrative: Non-fiction	1	<ul style="list-style-type: none"> <li>• personal narrative, memoir</li> <li>• biography, autobiography</li> <li>• blog, journal</li> <li>• anecdote</li> <li>• graphic non-fiction</li> <li>• friendly letter</li> </ul>
Expository/Informative	1	<ul style="list-style-type: none"> <li>• essay/report (information, compare/contrast, cause/effect, problem/solution, procedural)</li> <li>• display/presentation/performance</li> <li>• factual account, travelogue</li> <li>• setting description</li> <li>• instructions and procedures</li> <li>• survey</li> <li>• newspaper articles</li> </ul>
Persuasive	1	<ul style="list-style-type: none"> <li>• reflective essay, letter, editorial</li> <li>• media ad, cartoon</li> <li>• documentary, lyrics</li> <li>• opinion piece, review</li> <li>• persuasive letter</li> <li>• advice column</li> </ul>
Poetry	1	<ul style="list-style-type: none"> <li>• free verse</li> <li>• structured poetry</li> </ul>
Visual Multimedia	1	<ul style="list-style-type: none"> <li>• Web page, multimedia presentation</li> <li>• collage, photo essay</li> <li>• model</li> <li>• script, drama</li> </ul>

### **Sample Ongoing Learning Experiences**

In addition to the writing and representing experiences listed above, the student will also be engaged in other ongoing experiences throughout the year.

<ul style="list-style-type: none"> <li>• traits of writing</li> <li>• article</li> <li>• blog</li> <li>• cartoon</li> <li>• chart/graph/map</li> <li>• collage</li> <li>• drama</li> </ul>	<ul style="list-style-type: none"> <li>• free write/quick write</li> <li>• graphic organizers</li> <li>• illustration/visual</li> <li>• learning log</li> <li>• letter/email</li> <li>• model</li> <li>• notes</li> </ul>	<ul style="list-style-type: none"> <li>• performance</li> <li>• picture book</li> <li>• podcast</li> <li>• poetry</li> <li>• poster</li> <li>• Readers Theatre</li> <li>• response</li> </ul>	<ul style="list-style-type: none"> <li>• retelling</li> <li>• script</li> <li>• song/music</li> <li>• story</li> <li>• summary</li> <li>• tableau</li> <li>• Web page</li> </ul>
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## GRADE 7 WRITING ACHIEVEMENT STANDARDS

### Overview

Writing achievement standards include the following three components that should be considered when assessing students' writing:

1. Text Forms—characteristics of narrative, poetry, and information texts
2. Writing Strategies and Behaviours—learning behaviours students should exhibit when writing texts independently
3. Writing Traits—what students should be able to demonstrate independently with respect to six common traits when completing a piece of writing.
  - Content/Ideas—overall topic, degree of focus, and related details
  - Organization—structure and form, dependent on purpose and audience
  - Word Choice—vocabulary, language, and phrasing
  - Voice—evidence of author's style, personality, and experience
  - Sentence Structure—variety and complexity of sentences
  - Conventions—spelling, punctuation, capitalization, and usage (grammar)

The achievement standards for each general curriculum outcome (GCO) in the Writing and Representing strand are found after each group of SCOs in this section.

### Application of the Writing Standards

The achievement standards are clarified through the student exemplars (samples) found in the *Reading and Writing Achievement Standards: End of Grade 7, 2008*. The student exemplars, with supporting rationale, represent various forms of both narrative and expository writing. Student writing determined to be at the *appropriate achievement* level consistently demonstrates the level of development described for each trait within the category of the standard. However, a student who is at this level may be strong in one or more traits. To be identified at a *strong achievement* level, the student must consistently demonstrate the level of development described within the standard for each trait in this category.

When assessing a student's writing achievement for formative purposes, a teacher could focus on the student's ability with respect to each trait. The information gained could inform instruction to ensure a student achieves the overall level of development identified within the end-of-grade-level achievement standards. The goal is to develop students' proficiency in all the traits of writing, as each is important and contributes to quality writing.

For further information on writing achievement standards, consult *Reading and Writing Achievement Standards: End of Grade 7, 2008*.

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### Grade 7 Strand #3 - Writing and Representing

Suggestions for Assessment
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- Focus on how students go about making and using notes.
- Focus on the extent to which students can and do use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning.
- Assess student texts by focusing on the traits of writing and technical competence (see appendix C).
- Have students keep journals in which they monitor their own writing progress to become more aware of themselves as writers (their rituals, strategies, writing history, writing strengths and weaknesses, etc.)
- Assign projects/papers requiring students to integrate and reference information from other sources.
- Conduct student-teacher conferences to discuss the strategies and processes students are using.
- Observe students' effective use of a spell checker, dictionary, and thesaurus.
- Keep samples of student work in portfolios.
- When assessing students' ability to dramatize, consider the extent to which they demonstrate an understanding of characters they portray and adjust their actions, expressions and tones for interpretive effect.
- With students, create a checklist of things to consider when writing for a particular audience (for example, topic, word choice, level of detail, degree of formality, form). Ask students to reflect on their writing using this checklist.
- Give students information written in paragraph form and ask them to create a corresponding visual. Also, ask the students to construct a paragraph when provided with a visual.
- Provide students with a note-making grid (see appendix B23) and have them include the sources, notes, and direct quotes for some research.

- Samples of **expressive writing** should demonstrate the criteria shown in the chart below.

<b>Expressive writing</b> (for example, free writes, reading responses, journal entries, descriptive narratives, memoirs, personal letters, impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• makes sense, and develops a clear main idea</li> <li>• is well supported by details that include related ideas, images, or feelings</li> <li>• sustains ideas through several related paragraphs</li> <li>• may include visuals that enhance the main ideas but are not necessary for comprehension</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses genre or form appropriate to purpose and audience</li> <li>• uses text structures appropriate to form or genre</li> <li>• includes paragraphs that enhance the clarity of the ideas</li> <li>• uses an extended range of connecting words to combine ideas, indicate comparisons, show sequence, and describe cause-and-effect relationships</li> <li>• features natural and smooth transitions between ideas</li> <li>• features strong leads and satisfying endings</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• features strategically varied word order within a sentence, for effect</li> <li>• includes a variety of well-constructed sentences that read smoothly</li> <li>• uses paragraphs effectively</li> <li>• uses figurative language</li> <li>• effectively experiments with new, powerful, and precise words</li> <li>• features an honest voice that enhances purpose and engages the audience</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly; subject-verb agreement and pronoun agreement is apparent)</li> <li>• uses appropriate punctuation and capitalization</li> <li>• uses appropriate vocabulary and correct spelling</li> <li>• uses a suitable presentation format (writing is legible and appropriate to content and purpose; paragraphing is used for dialogue; text features enhance clarity; and secondary sources of information have been acknowledged)</li> </ul>

- Samples of **transactional writing** should demonstrate the criteria shown in the chart below.

<b>Transactional writing</b> (for example, expository writing such as reports, articles, instructions, procedures, explanations, and business letters; persuasive writing such as editorials, letters, opinions; impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• has a clear purpose, makes sense, and emphasizes important ideas</li> <li>• has a narrow topic and is understandable</li> <li>• contains accurate information from several sources</li> <li>• may express and justify a viewpoint, and shows a clear sense of audience.</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses a form appropriate to purpose and audience</li> <li>• uses text structures appropriate to form</li> <li>• uses connecting words to combine ideas, indicate comparisons, and show sequence</li> <li>• describes cause-and-effect relationships</li> <li>• uses text features that are clear and relevant</li> <li>• features a strong lead and a satisfying ending</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• reads smoothly and demonstrates strategic paragraphing</li> <li>• shows a clear sense of audience</li> <li>• exhibits tone and level of formality appropriate for purpose and audience</li> <li>• contains effectively used content words</li> <li>• uses a variety of sentence types, lengths, and structures</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly)</li> <li>• features the proper use of punctuation and capitalization</li> <li>• features the proper choice of vocabulary, and correct spelling</li> <li>• has a suitable presentation format (writing is legible and appropriate to content and purpose)</li> <li>• has text features that enhance clarity</li> <li>• includes secondary sources of information that have been acknowledged</li> </ul>

- Samples of **poetic writing** should demonstrate the criteria shown in the chart below.

<b>Poetic writing</b> (for example, scripts, poems, short stories, passages, descriptive narratives, impromptu writing).	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• makes sense and develops clear, focused ideas which may be imaginative and original</li> <li>• narrows and focuses a topic</li> <li>• includes well-developed paragraphs</li> <li>• uses sensory detail and follows the required pattern (poetry)</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses genre or form appropriate to the purpose and audience</li> <li>• uses text structures appropriate to form or genre</li> <li>• uses connecting words to combine ideas, indicate comparisons, and show sequence</li> <li>• describes cause-and-effect relationships</li> <li>• reads smoothly (pacing is controlled)</li> <li>• contains clear and interesting dialogue that contributes to the understanding of character</li> <li>• includes a thoughtful and expressive title</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• features strategic word order in a sentence or line of poetry for dramatic effect</li> <li>• effectively models elements of style from literature or from a poetic form (a compelling lead, for example)</li> <li>• uses literary devices such as simile, metaphor, alliteration, onomatopoeia, or symbolism</li> <li>• shows a clear awareness of audience</li> <li>• has ideas/images that create impact</li> <li>• reveals an honest, personal, engaging voice appropriate to purpose and audience</li> <li>• uses dialogue to develop character</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly; subject-verb agreement and pronoun agreement is apparent)</li> <li>• features the proper use of punctuation and capitalization</li> <li>• features the proper choice of vocabulary, and correct spelling</li> <li>• features paragraphing of dialogue</li> <li>• uses a suitable presentation format (writing is legible and appropriate to content and purpose, and text features enhance clarity)</li> <li>• secondary sources of information have been acknowledged</li> </ul>



- Samples of **forms/processes of representation** should demonstrate the criteria shown in the chart below.

<p><b>Forms/processes of representation</b> (for example, music; dance, or other movement; visual representations, such as drawings, photography, paintings, posters, cartoons, charts, diagrams, graphs, brochures, etc.; drama, including skits, plays, mimes, role-plays, tableaux; media productions, such as videos, films, storyboards, interviews, documentaries; technological forms, including Web pages, multimedia presentations).</p>	
<p><b>Content/Ideas Trait</b></p>	<ul style="list-style-type: none"> <li>• conveys information and ideas for specific purposes and audiences</li> <li>• develops key ideas through details, elements and principles, and images and emotions</li> <li>• demonstrates imaginative connections to personal feelings, experiences, and opinions</li> <li>• conveys personal insights into choice of materials, processes, and technologies to represent the message</li> </ul>
<p><b>Organization Trait</b></p>	<ul style="list-style-type: none"> <li>• uses elements of form (structure of a text) to enhance meaning</li> <li>• uses text features/elements of design (titles, captions, colour, etc.) clearly and effectively to enhance understanding</li> <li>• uses art elements associated with particular art disciplines and forms organized to create mood and emotional impact (examples include line, colour, or surface in art; energy and time in dance; voice, gesture, and movement in drama; sound, lights, and colour in media; pitch, tempo, and articulation in music; and texture, shape, and sound in visual communication)</li> </ul>
<p><b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b></p>	<ul style="list-style-type: none"> <li>• feature an individual perspective that is evident and expressive, engages the viewer, and influences attitudes and perceptions about an issue</li> </ul>
<p><b>Conventions Trait</b></p>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage</li> <li>• uses proper punctuation and capitalization</li> <li>• uses the proper choice of vocabulary, and correct spelling</li> <li>• uses suitable presentation format (writing is legible and appropriate to content and purpose; text features enhance clarity; and secondary sources of information have been acknowledged)</li> <li>• has elements of art arranged and manipulated to visually communicate a message</li> </ul>

**Grade 7 Strand #3 - Writing and Representing**

**General Curriculum Outcome (GCO) #8** - Students will be expected to use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.

**Specific Curriculum Outcomes (SCOs)**

Students will be expected to

- SCO 8.1 experiment with a range of strategies (brainstorming, sketching, free writing) to extend and explore learning, to reflect on their own and others' ideas, and to identify problems and consider solutions
- SCO 8.2 become aware of and describe the writing strategies that help them learn; express an understanding of their personal growth as language learners and language users
- SCO 8.3 understand that note-making is purposeful and has many purposes, personal or other (e.g., gathering information for an assignment, recording what has happened and what others have said), and many forms (e.g., lists, summaries, observations, descriptions)
- SCO 8.4 demonstrate an ability to integrate interesting effects in imaginative writing and representation, such as considering thoughts and feelings in addition to external descriptions and activities; integrating detail that adds richness and density; identifying and correcting inconsistencies and avoiding extraneous detail; making effective language choices relevant to style and purpose; and selecting more elaborate and sophisticated vocabulary and phrasing

**Student Achievement Standards**

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills.

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

Students will be expected to

- write with purpose and understand the influence and power of a writer;
- gather ideas from a variety of sources and use a framework (for example, a web or graphic organizer) to sort and classify the information/ideas, organize perspectives, and make new connections;
- identify helpful strategies before, during, and after the writing;
- explain choice of form as it pertains to purpose and intended audience;
- apply knowledge of copyright/plagiarism;
- draft a piece of writing, making critical choices about content/ideas based on the purpose and intended audience;
- independently reread to add to, delete from, or reorganize the text to clarify and strengthen content.

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing.

- Content/Ideas—overall topic, degree of focus, and related details
  - selecting a specific topic with a main idea that supports the purpose and audience
  - including straightforward and thoughtful ideas/events
  - including relevant information and details to enhance the ideas
- Organization—structure and form dependent on purpose and audience
  - selecting structure and form dependent on purpose and audience
  - selecting an appropriate form and establishing the purpose in the introduction
- Word Choice—vocabulary, language, and phrasing
  - including precise/interesting words and/or technical language (nouns, verbs, adjectives, adverbs)
  - beginning to use figurative language (for example, metaphor, simile)

**Suggestions for Learning and Teaching**

- Invite students to experiment with free writing as a means of extending and reflecting their own and others' ideas.
- Have students use role-play, pantomime, or other drama to extend and explore their understanding of texts, characters, themes, etc.
- Ask students to use planning sheets (who, what, where, when, why, and how) to gather and organize information.
- Create a “descriptive display area” in the classroom and encourage students to write down any descriptive passages they encounter in their reading.
- Involve students in vocabulary activities that extend their word knowledge and include descriptive words that they can use to elaborate and provide detail (see appendices B and C).
- Have students experiment with various devices such as metaphor, simile, and alliteration to create interesting effects in writing.
- Familiarize students with trait writing that focuses on the following traits: content/ideas, organization, voice, word choice, sentence fluency, and conventions (see appendix C).
- Establish a writing community in the classroom that fosters a culture of encouragement and contains a rich array of human, technological, and academic resources.
- Invite students to compile a list of writings that they complete over the course of a month. As a group, compile a variety of purposes students found for their writing, the audiences they encountered, and the forms of writing used.
- Engage students in generating ideas in a variety of ways (brainstorming, sharing ideas, using a graphic organizer such as a fish bone, creating a sketch or cartoon, or viewing photos).
- Have students create a travelogue, write an explanation, or describe a setting.
- Encourage students to write an anecdote.
- Have students generate and develop ideas in a variety of ways (brainstorming, sharing ideas, interviewing someone and making notes, using a graphic organizer, sketching or cartooning, taking photos, or observing).
- Encourage students to create a sample of poetry.
- Have students represent text visually by creating a painting, mobile, sculpture, or collage, or by using a chart or graph.
- Challenge students to enhance their word choice by making lists of sensory words relating to the topic and selecting precise vocabulary from dictionaries or a thesaurus.
- Guide students in the creation of a variety of multimedia forms (posters, graphs, diagrams, charts, films, Web pages, plays, skits, tableaux, dramatizations) to respond to a text.
- Invite students to set and adjust personal goals for writing or representing (identify an important aspect to work on next with reference to one of the criteria).
- Have students role-play a meeting between advertising executives during which each person must “pitch” an ad campaign for a particular product, service, or idea.

Grade 7 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #9** - Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 9.1 produce a range of writing forms (e.g., stories, cartoons, journals, business and personal letters, speeches, reports, interviews, messages, poems, advertisements)
- SCO 9.2 recognize that a writer's choice of form is influenced by both the writing purpose (to entertain, inform, request, record, describe) and the reader for whom the text is intended (e.g., understand how and why a note to a friend differs from a letter requesting information)
- SCO 9.3 begin to understand that ideas can be represented in more than one way, and experiment with using other forms, such as dialogue, posters, and advertisements
- SCO 9.4 develop the awareness that content, writing style, tone of voice, language choice, and text organization need to fit the reader and suit the reason for writing
- SCO 9.5 ask for reader feedback while writing, and use this feedback when shaping subsequent drafts; consider self-generated drafts from the point of view of a reader, viewer, or listener

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills

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

Students will be expected to

- use a variety of publishing formats (for example, books, pamphlets, posters, Web sites) with appropriate text and text features;
- select and develop a topic using a chosen form, demonstrating an awareness of audience (some writing may combine text forms in hybrid texts);
- write with purpose and understand the influence and power of a writer;
- request, obtain, and make decisions about constructive criticism;
- understand that revision supports clarification and strengthens communication.

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency and conventions—when completing a piece of writing)

- Content/Ideas—overall topic, degree of focus, and related details
  - selecting a specific topic with a main idea that supports the purpose and audience
- Organization—structure and form, dependent on purpose and audience
  - selecting an appropriate form and establishing the purpose in the introduction
- Word Choice—vocabulary, language, and phrasing
  - making changes in word choice to provide variety
- Sentence Structure/Fluency—variety and complexity of sentences
  - making changes to sentence structures to provide variety

### Suggestions for Learning and Teaching

- Ask students to set a purpose and identify an audience for their own writing or representing (for example, persuade, inform, entertain, tell a story).
- Surround students with a variety of writing forms by creating bulletin board displays representative of the different genres.
- Ask students to examine print advertisements and identify various techniques involved in writing ads.
- Have students view several letter forms and list the ways in which a friendly letter differs from a business letter.
- Challenge students to represent an aspect of a written text (a character, plot or theme) using another form (poster, collage, dialogue, or monologue).
- After they have read a novel, allow students the opportunity to create a storyboard depicting the main events of the text.
- Have students participate in a progressive writing activity. Each student begins a piece of writing (narrative or expository) and, at a designated time, passes his/her paper to the student on the right, who reads the text and then continues writing it. The student must model the previous writer's style, paying attention to tone and purpose. The process continues until the piece returns to the originator, at which time he/she assesses the continuity of style and fluency and reads the piece aloud.
- Invite students to create a blog to share their responses about texts they are reading.
- Involve students in the creation of an affinity diagram whereby large groups of information are organized into meaningful categories. Using Post-it notes, each student records an idea, includes a heading about an issue to be examined, and sticks it to the wall in no particular sequence. Students arrange the notes in similar groupings of 6-10. They then choose a word or phrase that captures the intent of the new group of sticky notes, and place it on top of the category. This strategy can be used for brainstorming.
- Encourage students to share their opinions on a topic through an opinion piece, a review, or a poem.

- Challenge students to make comparisons between two things.
- Have students create advertisements for specific audiences or wallpaper for a computer screen page.
- Involve students in creating a fable, a friendly letter, or an autobiography.
- Have students create a variety of samples of expressive writing (free writing, reading responses, journal entries, descriptive narratives, memoirs, personal letters, impromptu writing) to demonstrate the six traits of writing.
- Provide students with opportunities to create a variety of samples of transactional writing (reports, articles, instructions, procedures, explanations, business letters) and persuasive writing (editorials, letters, opinion pieces).
- Encourage students to create a variety of samples of poetic writing (scripts, poems, short stories, passages, descriptive narratives) that demonstrate the six traits of writing.
- Have students demonstrate the six traits of writing with a variety of multimedia forms (a poster, graph, diagram, chart); multimedia presentations; or dramatizations (film, Web page, play, skit, tableaux).
- Ask students to use models of different forms of writing to assist in the organization of writing (for example use news articles for leads).
- Encourage students to use a variety of sentence structures and patterns in order to develop sentence fluency (for example, sentences of different lengths and types, sentences that display different patterns and phrasing, or sentences that begin in different ways).
- Have students write and perform songs that summarize a work, describe a character, or focus on an author.
- Brainstorm ways in which the message of a song may be adapted into a comic strip.
- Invite students to plan another version of a comic strip that would appeal to a different audience (for example, seniors or other students). Brainstorm changes in characters, setting, and plot. Give reasons why the new version would appeal to the new audience.
- Provide students with a range of visuals and have them classify them into two categories (for example, photo, illustration, diagram, cross section, bar graph, line graph, pie graph, map, table, chart, time line).

Grade 7 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #10** - Students will be expected to use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 10.1 understand and use conventions for spelling familiar words correctly; rely on knowledge of spelling conventions to attempt difficult words; check for correctness; demonstrate control over most punctuation and standard grammatical structures in writing most of the time; use a variety of sentence patterns, vocabulary, and paragraph structures to aid effective written communication
- SCO 10.2 learn to recognize and begin to use more often the specific prewriting, drafting, revising, editing, proofreading, and presentation strategies that most effectively help to produce various texts
- SCO 10.3 acquire some exposure to the various technologies used for communicating to a variety of audiences for a range of purposes (videos, email, word processing, audiotapes)
- SCO 10.4 demonstrate a commitment to crafting pieces of writing and representations
- SCO 10.5 collect information from several sources (interviews, film, texts) and combine ideas in communication

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 7 will have practised a range of skills

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

Students will be expected to

- reread writing aloud for fluency;
- use a variety of publishing formats (for example, books, pamphlets, posters, Web sites) with appropriate text and text features;
- request, obtain, and make decisions about constructive criticism;
- understand that revision supports clarification and strengthens communication;
- independently reread to add to, delete from, or reorganize the text to clarify and strengthen content.

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Content/Ideas—overall topic, degree of focus and related details
  - drafting a piece of writing, making critical choices about ideas



- Word Choice—vocabulary, language, and phrasing
  - using appropriate tools (for example, dictionary, thesaurus, grammar checker, text models) to strengthen word choice
  - making changes in word choice to provide variety
  
- Sentence Structure/Fluency—variety and complexity of sentences
  - making changes to sentence structures to provide variety
  
- Conventions—spelling, punctuation, capitalization, and usage (grammar)
  - using appropriate tools (for example, dictionary, thesaurus, grammar checker, text models) to edit conventions
  - using correct end punctuation and capitalization
  - including internal punctuation (for example, commas, semicolons, colons, quotation marks, apostrophes) and paragraphing of dialogue
  - spelling familiar and commonly used words correctly, and using knowledge of rules to attempt difficult spellings
  - using standard grammatical structures (subject-verb agreement and verb tense)
  - attempting to use correct pronoun agreement (subjective and objective forms) and clear pronoun relationships

Suggestions for Learning and Teaching
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- Have students examine a variety of sentence patterns and paragraph structures in selected samples to create an awareness of the versatility and importance of such details.
- Encourage the use of dictionaries, thesauri, writing handbooks, and electronic publishing tools (cut and paste, spelling and grammar checkers) while drafting.
- Ask students to peer-coach students less familiar with various technologies used in writing and representing.
- Invite local authors to share their writing experiences with students, in person or virtually.
- Provide students with a rubric and writing samples that can be used as guidelines. Rubric criteria must be clearly written, focus on significant aspects of performance (such as organization), create clear distinctions among performance levels, and cover thoroughly what is important to quality performance (Spandel).
- Engage students in the writing processes—prewriting, organizing, drafting, revision, proofreading, and publishing.
- Ask students to focus on fluency as they create a persuasive letter, factual account, information report, or instructional text.
- Encourage students to focus on purpose and audience as they create a song or a comic strip.
- Have students create a radio transcript, a visual representation of a movie, or a photo essay.
- Encourage students to use multimedia programs that feature animation activities, or create a Web page.
- Enhance voice while writing by ensuring that appropriate formality and tone are used to match the audience.
- Engage in editing independently or with a peer by using a proofreading guide or a thesaurus to select the best nouns and verbs, by checking punctuation, and by ensuring legibility or consistent formatting.

# Speaking and Listening

~ Strand 1 ~

## General Curriculum Outcomes 1-3 Grade 8

*Students will be expected to*

- GCO1. Speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.*
- GCO2. Communicate information and ideas effectively and clearly, and to respond personally and critically.*
- GCO3. Interact with sensitivity and respect, considering the situation, audience, and purpose.*



Speaking and listening are the two modes of communication most often used when individuals exchange information, ideas, or feelings. Speaking and listening play a role in the development of conceptual understanding and learning from others' experiences and points of view. Although a great deal of instruction in these two areas can occur in student learning opportunities with reading and writing, speaking and listening experiences for students must be intentional and specific to the outcomes of this strand.

## **Speaking and Listening (20-30%)**

### **Oral/Aural Communication**

Units of Study: Explicit instruction is required in each of the following categories.

<b>Focus</b>	<b>Examples</b>
Formal	<ul style="list-style-type: none"> <li>• panel discussions</li> <li>• speeches</li> <li>• demonstrations</li> <li>• formal presentations</li> <li>• debates</li> <li>• surveys</li> <li>• interviews</li> </ul>
Informal	<ul style="list-style-type: none"> <li>• collected knowledge and information</li> <li>• focused discussion</li> <li>• open discussion</li> <li>• book clubs</li> <li>• literature circles</li> <li>• graphs or charts filled in while listening</li> <li>• clues to meaning</li> <li>• clarification of ideas</li> <li>• shared ideas</li> <li>• conversations</li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Readers Theatre</li> <li>• drama</li> <li>• choral speaking</li> <li>• monologues (as a character)</li> <li>• improvisation</li> <li>• radio essay</li> <li>• speech as a political figure</li> </ul>

### **Sample Ongoing Learning Experiences**

In addition to the speaking and listening experiences listed above, students will also be engaged in other ongoing experiences throughout the year.

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• active listening</li> <li>• contributing to a discussion</li> <li>• asking questions</li> <li>• answering questions</li> <li>• asking for clarification</li> </ul> | <ul style="list-style-type: none"> <li>• providing feedback</li> <li>• agreeing to disagree</li> <li>• evaluating the speaker</li> <li>• adjusting speaking to content</li> </ul> | <ul style="list-style-type: none"> <li>• summarizing</li> <li>• considering other opinions</li> <li>• detecting bias</li> <li>• organizing thoughts</li> </ul> |
|---|---|--|

**Grade 8 Strand #1- Speaking and Listening****Suggestions for Assessment**

- Through observation notes and/or checklists, record the extent to which students ask for and offer collaboration, express personal points of view, support opinions, offer ideas, and/or recognize when further clarification is necessary.
- Encourage students to reflect upon and undertake self-assessment after formal listening and speaking encounters (for example, recital, guest presenter). How did the student respond to the situation?
- Develop predetermined criteria for a specific event with students, and have students, using student-generated rubrics for the activity, conduct peer assessments.
- Have students use portfolios to store their work for assessment purposes.
- Confer with students regarding set speaking/listening goals and, as the year progresses, have students assess their progress.
- Create a continuum of speaking/listening skills (Beginner, Needs Work, Almost There, Expert) that students can use to self-assess their progress along the continuum.
- Provide descriptive feedback to students on the strengths they exhibit while speaking and listening, and point out areas for improvement.
- Develop predetermined criteria with students for a specific event. For example, if students are asked to create work which expresses a personal point of view about a topic, have the students create a marking rubric for the assignment. The rubric could be used by students, by peers, or by the teacher.
- When students are involved in class discussions or working in groups, look for evidence that they are actively engaged with the text (for example, are they questioning, responding, and/or referring to specific passages and details from the text?)

Grade 8 Strand #1- Speaking and Listening

**General Curriculum Outcome (GCO) #1** - Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 1.1 consider and reflect upon the contribution of others' ideas during discussions
- SCO 1.2 ask questions that probe for accuracy, relevancy, and validity; respond thoughtfully and appropriately to such questions
- SCO 1.3 state a point of view in a convincing manner, offering relevant information to support that viewpoint
- SCO 1.4 listen carefully to identify key points in oral presentations, and evaluate the relevancy of supporting details

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will be expected to

- initiate conversation about a range of topics, respond appropriately when others initiate conversation, and pose questions in class discussion to gain understanding;
- demonstrate the behaviours of effective and active listening (connecting to prior knowledge, making predictions, identifying main points, generating thoughtful questions, clarifying and confirming meaning) to understand, recall, and analyse a variety of texts;
- interact and collaborate in pairs and groups to support the learning of self and others, to experience ideas and information, to understand the perspectives of others, and to comprehend and respond to a variety of texts;
- recognize the ideas of others and demonstrate an awareness of diverse points of view;
- express ideas and information in a variety of situations to explore and respond, recall and describe, narrate and explain, persuade and support, and engage and entertain;
- demonstrate an ability to process information when listening to a formal presentation;
- give reasons for opinions and points of view;
- demonstrate an ability to reach consensus or agree to differ.

<u>Suggestions for Learning and Teaching</u>
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- Involve students in the creation of a “Speaking and Listening Etiquette “ poster to be displayed in the classroom.
- Invite students to interview visitors to the classroom (for example, an author, community member).
- Encourage students to participate in public speaking opportunities outside of the school.
- Have students research a current affairs topic and prepare for an in-class debate. Represent all points of view.
- Model for students how to ask questions, give appropriate responses, listen and speak respectfully, take turns, co-operate, and disagree courteously.
- Have students record the main ideas after listening to a class presentation, discuss these in a group, and collectively retell the story.
- Challenge students to use examples beyond the text when making text-to-text, text-to-self, and/or text-to-world connections.
- Invite students to listen to a selection (for example, a radio newscast, a song) and then write down the gist of what they heard. Compare with their peers.
- Have students choose ways to achieve a group goal (employing a checklist, time line, etc.).
- Seek out multiple points of view by brainstorming various perspectives on a topic, considering various cultures, ages, and abilities.



### Grade 8 Strand #1- Speaking and Listening

**General Curriculum Outcome (GCO) #2** - Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.

#### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 2.1 contribute to small-group conversation and whole-group discussion, choosing appropriate strategies that contribute to effective talk
- SCO 2.2 understand the importance of adapting communication choices such as vocabulary, sentence structure, rate of speech, and tone to meet the needs of different purposes and audiences, and of selecting suitable communication choices in various speaking contexts
- SCO 2.3 give instructions and respond appropriately to instructions, directions, and questions
- SCO 2.4 evaluate the effectiveness of their own and others' talk in a variety of contexts; employ and consider the effects of verbal and non-verbal language (e.g., summaries, examples, body gestures)

#### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will be expected to

- select and use a range of strategies (interpreting a task and setting a purpose, considering audience, generating ideas, making connections among relevant knowledge and experiences, planning and rehearsing presentations) to communicate orally;
- select and use a range of strategies (vocal techniques, style and tone, non-verbal techniques, visual aids, organizational and memory aids, monitoring methods) to express ideas and information orally, and in formal situations (for example, mini-debates, meetings);
- engage in dialogue in one-on-one, small-group, and large-group discussions to understand the feelings and viewpoints of others and to contribute to group harmony;
- listen to comprehend, interpret, and evaluate ideas and information from a variety of texts, considering messages, structure, impact, and bias.

**Suggestions for Learning and Teaching**

- Invite students to explain the key ideas of a news story they have recently read or reviewed. Graphic organizers can be used (see appendix A).
- Ask students to work in groups of three to role-play an incident they have witnessed. One student could role-play telling a friend, another could role-play telling the principal, and another, telling their parents or guardians. The class observes and takes notes on the differences in tone, emphasis, word choice, audience, and body language for each situation viewed, and gives reasons for the differences if there are any.
- Involve the students in various speaking and listening activities, such as dramatizations, oral reading, conversations, performing a set of instructions, or making “how to” videos.
- Invite students to view legislative debates and comment on vocabulary choice, sentence structure, tone, and message delivery. Have students compare findings with presentations in another genre (for example, sermon, documentary).
- Involve students in a persuasive public speaking activity on an issue of importance to them (for example, a lack of places for teens to gather, allowing a rule to be changed, constructing sidewalks in the community) and use persuasive techniques such as statistics or real-life examples.
- Have students become involved in an informal debate about an issue of importance.
- Encourage students to create a radio essay or a book talk.
- After students read a text, employ the “Save the Last Word for Me” strategy, which provides a speaking forum. Students copy a favorite passage from a text onto an index card, and on the reverse side indicate why they liked the passage. In small groups, students read their passages, one at a time, while students comment on what they liked or didn’t like about each passage. The student who wrote the passage on his/her card gets to share his/her reasons last.
- Challenge students to use and adjust non-verbal techniques such as eye contact and body language to make presentations effective and appropriate to the audience.
- Have students use organizational and memory prompts to aid effective delivery (for example, notes, index cards, outlines).
- Involve students in the evaluation of their speaking and listening through self-assessment. For example, students might say, I had an effective introduction, or People couldn’t hear me well enough.
- Have students set goals and create a plan for implementation (for example, I need to pronounce words more clearly, so I will rehearse future presentations), reviewing goals, and assessing progress periodically.

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### Grade 8 Strand #1- Speaking and Listening

**General Curriculum Outcome (GCO) #3** - Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

#### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 3.1 demonstrate active speaking and listening skills, such as making eye contact; rephrasing when appropriate; clarifying comments; and extending, refining, and/or summarizing points already made
- SCO 3.2 demonstrate a respect for others by developing effective ways to express personal opinions such that they reflect sensitivity to others, including differences in culture and language
- SCO 3.3 recognize that spoken language reveals values and attitudes such as bias, beliefs, and prejudice, and understand how language is used to influence and manipulate
- SCO 3.4 recognize that different situations (interviews, speeches, debates, conversation) require different speaking and listening conventions (questioning techniques, persuasive talk, formal language) appropriate to the situation

#### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will be expected to

- demonstrate the behaviours of an effective and active listener—adapting listening and focus to the purpose and the situation, considering ideas that differ from their own, interacting appropriately with the speaker, and seeking clarification when meaning is not clear;
- use talk to express and share feelings, ideas, opinions, and responses in one-on-one, small-group, and large-group discussions;
- use language and tone to suit the audience, purpose, and situation;
- speak and listen to make personal responses to texts by making connections with prior knowledge and experiences, describing reactions and emotions, generating thoughtful questions, and developing opinions with reasons;
- speak and listen to interpret and analyse ideas and information by identifying perspectives, bias, and contradictions.

Suggestions for Learning and Teaching

- Encourage students to reflect upon and undertake self-assessment after formal listening and speaking encounters.
- Have students view advertisements and detect examples of gender and cultural bias (see critical literacy section, page 76).
- Identify and explain possible bias (for example, The presenter only gave positive examples to prove...).
- Have students role-play how to resolve a conflict.
- Involve students in a “Say Something” activity. Students form groups of two or three and take turns reading a portion of a text aloud, occasionally pausing to “say something” about what they have read.
- Encourage students to collaborate with members of a group by asking questions, listening and speaking respectfully, taking turns, co-operating, and disagreeing courteously to achieve a common purpose (for example, to discuss social issues, compare characteristics, explore themes).
- Have students demonstrate active non-verbal participation in group activities (for example, physical proximity to group, eye contact, facial expressions).
- Suggest ways to include and relate different points of view (for example, appoint spokespersons to represent different points of view).

# Reading and Viewing

~ Strand 2 ~

## General Curriculum Outcomes 4-7 Grade 8

*Students will be expected to*

- GCO4. Select, read, and view with understanding a range of literature, information, media, and visual texts.*
- GCO5. Interpret, select, and combine information using a variety of strategies, resources, and technologies.*
- GCO6. Respond personally to a range of texts.*
- GCO7. Respond critically to a range of texts, applying their understanding of language, form, and genre.*



Reading and viewing allow students to learn about a world that they have not experienced or heard about from others. Experiences gained from reading and viewing can be personal and individual, or they can be social and collaborative. Each reader and viewer brings experience and individual social, familial, and reading/viewing backgrounds to these kinds of learning opportunities.

The central importance of reading texts in the language arts curriculum derives from the belief that the ability to read is a main foundation of lifelong independence and enjoyment. Some texts, ranging from poetry to comic books and animated films, are identified with reading/viewing for pleasure, while other texts, such as fact-based non-fiction books and documentaries, are considered informative. In the English language arts classroom, the two main purposes for reading and viewing are not necessarily mutually exclusive, as texts can be read and viewed for pleasure, for information, and for motivation for discussion and writing.

The more text students can find to read and view that is purposeful, contains relevant information, and provides reading pleasure, the greater the chances of their becoming lifelong readers/viewers. Individuals derive various meanings from text. However, the more a group of readers and viewers share culture, background knowledge, and linguistic awareness, the more likely it is that a shared interpretation will emerge from reading the same text. Diversity of interpretation and opinion can lead to discussion and debate which will motivate research and investigation of reading and viewing. Active participation in developing meaning allows students to be responsible for their own learning.

<b><u>Reading and Viewing (30-45%)</u></b> <b>Understanding, Comprehension, Meaning</b>		
Units of Study: Explicit instruction is required in each of the following categories.		
Focus	Suggested # per year	Examples
Narrative	2	<ul style="list-style-type: none"> <li>• elements of a narrative (short story, novel, biography, etc.)</li> <li>• literary devices</li> <li>• structure of a narrative</li> </ul>
Expository/Informative/Persuasive	2	<ul style="list-style-type: none"> <li>• text patterns (cause and effect, problem and solution, compare and contrast)</li> <li>• text features</li> <li>• navigating text</li> </ul>
Poetry	1	<ul style="list-style-type: none"> <li>• analysis and appreciation</li> <li>• poetic devices</li> </ul>
Visual Multimedia	1	<ul style="list-style-type: none"> <li>• deconstructing visuals</li> <li>• deconstructing media text</li> </ul>

<b>Sample Ongoing Learning Experiences</b>		
In addition to the reading and viewing experiences listed above, the student will also be engaged in other ongoing experiences throughout the year.		
<ul style="list-style-type: none"> <li>• predicting</li> <li>• connecting</li> <li>• questioning</li> <li>• inferring</li> <li>• visualizing</li> </ul>	<ul style="list-style-type: none"> <li>• determining importance</li> <li>• analysing</li> <li>• synthesizing</li> <li>• summarizing</li> <li>• word solving</li> </ul>	<ul style="list-style-type: none"> <li>• reflecting</li> <li>• clarifying</li> <li>• adjusting</li> <li>• self-monitoring</li> <li>• self-correcting</li> </ul>

## GRADE 8 READING ACHIEVEMENT STANDARDS

### Overview

Reading achievement standards include the following three components that should be considered when assessing students' independent interactions with text:

1. Text Complexity—characteristics of fiction and non-fiction (information) texts
2. Reading Strategies and Behaviours—learning behaviours students should exhibit when reading texts independently.
3. Comprehension Responses—literal, inferential/interpretive, and personal/critical/evaluative responses to text

The achievement standards for each general curriculum outcome (GCO) in the Reading and Viewing strand are found after each group of SCOs in this section.

### Application of the Reading Standards

Exemplars (samples) of comprehension questions and student responses are provided in the *Reading and Writing Achievement Standards: End of Grade 8, 2008*. These serve as a guide for teachers to use when formulating questions and promoting discussions with any classroom student text. The student reading comprehension exemplars reflect responses to grade-appropriate reading texts (that is, text complexity defined as appropriate for the end of a given grade level). Student responses determined to be at an appropriate level reflect the criteria described for *appropriate achievement*. Student responses identified as “strong” reflect the criteria described for the *strong achievement* level. Comprehension responses are defined as “literal,” “inferential/interpretive,” and “personal/critical/evaluative,” each of which is described below.

Literal Responses—Students recall explicitly stated facts and/or ideas. Often the level of achievement is dependent upon the number of questions answered correctly. For *appropriate achievement*, a student responds accurately to most literal questions; for *strong achievement*, a student responds accurately to virtually all literal questions. As the text complexity advances, *strong achievement* may be distinguished by precision and the depth of response.

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

Personal/Critical/Evaluative Responses—Students make judgments about textual content.

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

For further information on Reading Achievement Standards, consult *Reading and Writing Achievement Standards: End of Grade 8, 2008*.



Grade 8 Strand #2 - Reading and ViewingSuggestions for Assessment

- Use students' reading inventories to assess the variety of texts read and viewed.
- Record classroom observations, noting when students
  - express preferences
  - articulate reasons for choice of text
  - talk about text and go beyond a simple retelling
  - explain why particular texts matter to them
  - demonstrate an awareness of the different approaches to reading or viewing a text
  - use a variety of reading strategies and skills
  - demonstrate an awareness of the different features of texts.
- Use students' response journals and classroom discussions to monitor their reading and viewing comprehension.
- Use students' writing and other products to assess their understanding of a text.
- Have students set personal reading goals each month. Be sure they understand that a goal should be challenging, but attainable. At the end of each month, have students assess whether or not they have achieved their goals and, if individual goals were not achieved, offer a rationale as to why.
- Use journals, logs, and classroom discussions in which students reflect and examine their research skills.
- Make informal classroom observations, noting when students share personal responses to a text; express a point of view about a text and offer support for that view using information from the text; question things in the text that are confusing; make personal connections to the text; and/or make connections with themes and ideas in other texts.
- If you wish to assign a value to personal responses, work with students to develop the criteria for evaluating responses. Criteria can be posted and students may choose to add to or change the criteria as the school year progresses. Use a variety of questions.
  - Is the content detailed?
  - Are the students personally involved in their responses?
  - Are their thoughts and ideas focused so a reader easily understands the point of view being presented?
  - Did the student take risks in presenting his/her ideas?
  - Are opinions supported with reference to the actual text?
  - Are the references to the text appropriate?
- Following the writing of their personal responses, have students self-assess. Conference with the student to discuss assessment of his/her personal responses to texts.

- Observe students during discussions, reading conferences, and literature circles and assess student work using response journals, learning logs, etc., noting which students
  - return to a text time and time again in order to reference specifically the basis for various reactions;
  - identify specific items in a text (words, phrases, images, literary devices) that contribute to personal reactions and impressions;
  - make text-to-text, text-to-self, and text-to-world connections.
- To improve their understanding, engage students in a summarizing activity after they have read a text.
- Use Exit Slips to assess what students have learned at the end of a class/lesson.
- When students enact interviews involving characters, or conduct debates, consider the extent to which each student is able to project, into the character; explain the motivation of the character; use detail from the text to add interest, humour or depth; offer new insights or interpretations; and present their ideas clearly and confidently.
- Provide students with three or four excerpts from the works they have studied and ask them to paraphrase and analyse them. Look for evidence that students are able to provide clear and logical explanations consistent with the texts, include specific references to the texts to support their interpretation, make connections to other aspects or parts of the works, and offer reasonable inferences and interpretations of the texts.
- Provide students with a copy of a print ad and ask them to write a proposal, pitching the product to a prospective buyer. What is the product/service/idea? Who is the target audience? What advertising strategies are being used?

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Grade 8 Strand #2 - Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 4.1 select texts that address their learning needs and range of special interests
- SCO 4.2 read widely and experience a variety of young adult fiction and literature from different provinces and countries
- SCO 4.3 explain with some regularity how authors use pictorial, typographical, and other organizational devices, such as tables and graphs, to achieve certain purposes in their writing, and rely on those devices to construct meaning and enhance understanding
- SCO 4.4 read with greater fluency, confidence, and comprehension—furthering personal understanding and recognition, and using cueing systems and strategies to read and view increasingly complex texts
- SCO 4.5 regularly identify the processes and strategies readers and viewers apply when constructing meaning; develop an understanding of the personal processes and strategies applied when reading and viewing; reflect on personal growth as readers and viewers of texts, and use this awareness of personal development to push reading and viewing ability even further

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand a variety of fiction and non-fiction genres and text structures, and explore a range of topics.

- A range of fiction genres includes traditional literature (myths, legends, and folktales), fantasy, science fiction, realistic fiction, historical fiction, mystery, adventure and narrative (including scripts and graphic novels). Non-fiction genres include informational texts, exposition, narratives, biography, autobiography, and memoir. Both encompass increasingly complex themes, ideas, topics, and content. Language becomes progressively elaborate and complex, incorporating challenging vocabulary and varied sentence structure.

Fiction (prose and poetry)

- Plots generally follow chronological order and may include subplots.
- Conflicts may explore relationships through personal experiences.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, news articles)

- Texts may contain a table of contents, glossary, unit summary, index, charts, graphs, maps, time lines, and diagrams to be interpreted.
  - Topic-specific or technical words are usually highlighted or in boldface type, and are often defined or explained in the text.
  - Text may include transitional expressions (for example, “while,” “although,” “as a result,” “however”) to connect ideas.
- A range of text structures includes *short texts* (short stories, articles, diary and journal entries, poems); *long texts*, often requiring social, cultural and historical perspectives (novels); *visual texts* (charts, graphs, diagrams, photos, webs, maps); *electronic texts* (online articles, Web pages, Internet, electronic forms of communication); and *media texts* (advertisements, television, radio).
  - A range of topics that appeal to adolescents include pop culture and growing independence, as well as multidimensional mature themes/ideas (for example, abuse, war, hardship, poverty, racism). Age appropriate characters/information require the reader to interpret and connect information/ideas (text-to-self, text-to-text, and text-to-world).

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

Students will be expected to

- make connections with text-to-self, text-to-text, and text-to-world;
- construct meaning using context clues, word/language structure, phonics, and references (for example, dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- monitor their reading and self-correct when reading does not make sense, sound right, or look right;
- generate questions to verify and adjust predictions.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- identify the main ideas and summarize content;
- respond to literal, vocabulary-related, and most inferential questions;
- form logical opinions/reactions and support these ideas with general textual references;
- understand information by connecting text-to-self;
- simplify, clarify, and categorize information using graphic organizers (for example webs, charts, KWL, and Venn diagrams).

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**Suggestions for Learning and Teaching**

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- Establish a rich reading and viewing environment by displaying and encouraging the use of both fiction and non-fiction genres with a variety of short texts (short stories, newspaper or magazine articles); long texts (novels); visual texts (charts, graphs, photos, webs, maps); electronic texts (email, Internet, Web pages); media texts (advertisements, film, radio); and reference texts (atlases, dictionaries, thesauri, multimedia encyclopedias).
- Ask students to identify a purpose for reading.
- During book talk discussions, encourage students to talk about the techniques and strategies authors use to enhance their texts (for example, figures of speech, dialogue, pictures, graphs, special effects, music).
- Ask students to set a purpose for viewing (for example, I am looking for examples of co-operation in this documentary).
- Have students compare two text formats to determine how different media present the same material (for example, books and movies, television and magazine advertisements).
- Engage students in a skimming technique to find a main idea.
- Model reading aloud and have students read aloud to various audiences (younger students, a research group, or family members).
- Engage students in a think-aloud instructional strategy by having them verbalize their thoughts aloud as they read text.
- Use class discussion for the understanding of text, allowing for a variety of student interpretations.
- Have students examine advertising techniques and assess for themselves the validity of these advertisements.
- Guide students in the development of a time line for a novel.
- Model the use of context clues to find meaning in a text.
- Use an anticipation guide before reading a text.
- Encourage students to read a novel that relates to a current topic or theme being studied in class.
- Have students experience a short play, or write a script and perform their own short play.
- Engage students in the examination of advertising techniques and have them assess for themselves the validity of these advertisements.
- Employ vocabulary study activities to examine new words.

- Conduct reading workshops with students in which they are actively engaged in meaningful reading activities with various levels of teacher guidance, some of which include focus lessons, conferencing, literature circles, book talks, and independent reading. See pages 334-335 and pages 344-345.
- Invite students to complete a reading inventory for their reading experiences (see appendix B11).
- Have students explain how the use of visual elements such as colour, layout, and pictures help to create meaning.
- Invite students to identify how the key elements of a story (the setting, plot, character, and mood) influence each other.
- Have students identify how elements of poetry (simile, metaphor, alliteration, onomatopoeia) contribute to the construction of meaning.
- Challenge students to examine several texts (poetry, non-fiction, primary sources, etc.) that address a common focus by using the “Book Pass” strategy.
- Encourage students to summarize a text by thinking about how the text is organized and then identifying the main idea and the details that are important to the main idea.
- Ask students to make predictions about a text to help them become prepared to understand the ideas in a text.
- Involve students in collaborative methods (such as Think-Pair-Share, paired reading, or a jigsaw) to add depth to their understanding of text.
- Have students locate information by using both print and electronic sources such as a table of contents, glossary, index, appendices, newspapers, magazines, search engines, Web sites and electronic media.

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## Grade 8 Strand #2 - Reading and Viewing

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

### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 5.1 access appropriate print and non-print sources with increasing independence, and select information to meet specific needs with increasing speed, accuracy, and confidence
- SCO 5.2 experiment with and rely upon a range of print and non-print sources for accessing and selecting information
- SCO 5.3 employ various relevant research strategies, such as generating questions, drafting an outline, or interviewing peers to determine what questions they would like answered by research

### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand

- a variety of fiction and non-fiction genres that explore complex themes, ideas, topics, and content;
- language that becomes progressively more elaborate and complex, incorporating challenging vocabulary and varied sentence structure.

Fiction (prose and poetry)

- Texts may be in media, Web-based, and/or visual forms.
- Genres may include short stories, poems, novels (including graphic novels), diaries, journals, magazines, and plays.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, news articles)

- Information or non-continuous texts may include charts, graphs, maps, time lines, and diagrams.

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

Students will be expected to

- monitor their reading, and self-correct when reading does not make sense, sound right, or look right;
- skim/scan text for format and information;
- reread when comprehension is lost;

- construct meaning using context clues, word/language structure, phonics, and/or references (for example, dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- use note-making techniques to organize significant information.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- simplify, clarify and categorize information using graphic organizers (for example, webs, charts, KWL, Venn diagrams).
- respond to literal, vocabulary-related, and most inferential questions.
- form logical opinions/reactions and support these ideas with general textual references.



**Suggestions for Learning and Teaching**

- Provide students with a variety of resource materials and classroom activities to enhance their ability to use the resources.
- Involve students in guided reading and thinking activities.
- Have students brainstorm information that they already know about a topic, then have them categorize it, noting information gaps that have to be addressed. KWL charts can be used.
- Review how to select information from print and electronic sources.
- Use the “Ideas/Details” chart to help the reader understand the text (see appendix B20).
- Encourage students to use cause-and-effect diagrams, concept mapping, sequencing, or compare and contrast circles to help look at the structure of a text or to organize and combine information (see appendix B).
- Model note-making strategies (see appendix B23).
- Challenge students to give an oral summary or a “retelling” of what they have read in a text. Students should be aware of instructions on what is expected of them when retelling.
- Involve students in a Tea Party activity that allows students in groups to consider parts of a text before they read it.
- Challenge students to identify graphic and visual cues used to find information and clarify understanding (for example, questions within the text, summaries, sidebars, hyperlinks).
- Guide students as they make relevant notes using logical categories (for example, outlines, mind maps, or time lines).
- Have students use context clues, illustrations, and classroom resources to figure out unfamiliar vocabulary.
- Explain how visual elements of a text create meaning (for example, formatting, layout, colour, pictures).
- Describe visual text in terms of what is implicit or absent (for example, what happened before/after a picture, what the people in photographs feel).
- Encourage students to generate questions to ask an author or producer regarding any aspect of his/her created product, then have students role-play an interview with the author/producer.

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Grade 8 Strand #2 - Reading and Viewing

**General Curriculum Outcome (GCO) #6** - Students will be expected to respond personally to a range of texts.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 6.1 elaborate personal reactions to what is read and viewed by providing some extended explanations, examples, and supporting arguments
- SCO 6.2 state personal points of view about what is read and viewed, and justify views with increasing regularity
- SCO 6.3 with increasing confidence and flexibility, find evidence in texts to support personal claims and viewpoints about issues, themes, and situations

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand a variety of fiction and non-fiction texts.

Fiction (prose and poetry)

- Multiple-event plots may have vague resolutions.
- Conflicts may explore relationships through personal experiences.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, news articles)

- Texts may contain a table of contents, glossary, unit summary, and index.
- Information or non-continuous texts may include charts, graphs, maps, timelines, and/or diagrams.

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

Students will be expected to

- generate questions to verify and adjust predictions;
- make connections with text, self and surroundings.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- respond to literal, vocabulary-related, and most inferential questions;
- understand information by connecting text to personal experiences;
- form logical opinions/reactions and support these ideas with general textual references.

### Suggestions for Learning and Teaching

- Invite students to write a letter to an author explaining how a story compares to their own lives.
- Invite students to design book jackets for favourite novels, or a cover for a DVD, based on one important event that occurred in the text. Have them give reasons why they chose to represent the event the way they did.
- Provide students with an opportunity to write an epilogue for a text (a novel, short story, or poem) to predict what they think will happen to the characters in the future.
- Have students prepare questions they would ask an author if they had a chance to interview him/her. Students could role-play the interview.
- Read a story scene out loud and have students listen and sketch their response. Have students discuss their artwork within a small group.
- Encourage students to role-play specific important scenes from a text or create a model or poster of a scene from a text.
- Have students respond to a photo, painting, artifact or sculpture by writing a poem or a story. Post a class-created list of essential elements for a response, and have students include these elements in their responses.
- Ask students to discuss and/or explain predictions (compare new information to predictions) during reading.
- Invite students to view a theatrical performance and prepare a review.
- Have students write a response that compares a book to a video or movie.
- Encourage students to create a secure blog that allows them to respond to a text and view the responses of others.
- Have students create a song or a dance that represents their response to a text.
- Have students create a multimedia presentation, a slideshow, a photo story, or a digital storyboard to respond to text.
- Ask students to brainstorm to activate prior knowledge about a topic, or have them use a List-Group-Label brainstorming activity to activate students' background knowledge before beginning a unit of study.
- Have students identify how key elements of a story (setting, plot, character, and mood) influence each other.
- Involve students in a visualizing activity (for example, a gallery walk) that allows them an imaginative opportunity to interact with a text to enhance comprehension.
- Have students support inferences or interpretations with specific evidence from a text by looking for clues the author has given and thinking about their own experiences.
- Invite students to identify and communicate connections during reading and viewing (for example, partner chats, journal responses).
- Create a poetry coffee house for which each student selects and reads a poem or excerpt.

Grade 8 Strand #2 - Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 7.1 recognize that texts need to be assessed for bias, and broaden their understanding and awareness of the ways in which print and media texts can be biased; begin to question and think critically about the relevance and reliability of information when answering questions and inquiries
- SCO 7.2 identify the various features and elements writers use when writing for specific readers and for specific purposes; describe how texts are organized to accommodate particular readers' needs and to contribute to meaning and effect
- SCO 7.3 expand on earlier abilities to respond critically to a range of texts in various ways; understand how personal knowledge, ideas, values, perceptions, and points of view influence how writers create texts; recognize how and when personal background influences meaning construction, understanding, and textual response; describe how cultures and reality are portrayed in media texts

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand

- a variety of fiction and non-fiction texts that encompass increasingly complex themes, ideas, topics, and content;
- language that becomes progressively more elaborate and complex, incorporating challenging vocabulary and varied sentence structure.

Fiction (prose and poetry)

- Texts may be in media, Web-based, and/or visual form.
- Genres may include short stories, poems, novels (including graphic novels), diaries, journals, magazines, and plays.
- Plots generally follow chronological order and may include subplots.
- Conflicts may explore relationships through personal experiences.
- Characters portray complex personalities, human qualities, and emotions.
- Figurative/imaginative language establishes setting, mood, atmosphere, and tone.
- Poetry includes literary devices that add imagery and voice to text, creating imaginative details and encouraging critical reading.

Non-fiction (reports, biography, procedures, explanations, speeches, essays, and news articles)

- Texts may contain a table of contents, glossary, unit summary, and index.
- Paragraphs increase in length and detail.
- Information or non-continuous texts may include charts, graphs, maps, time lines and diagrams.
- Texts may include transitional expressions (“for example,” “on the other hand,” “otherwise,” “thus,” “for instance”) to connect ideas.

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

Students will be expected to

- construct meaning using context clues, word/language structure, phonics, and/or references (for example, dictionary, glossary, thesaurus, computer) to decode unknown and unfamiliar words;
- skim/scan text for format and information;
- use note-making techniques to identify significant information.

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

Students will be expected to

- simplify, clarify, and categorize information using graphic organizers (for example, webs, charts, KWL, Venn diagrams);
- identify the main points, and summarize content;
- understand information by connecting text-to-self;
- form logical opinions/reactions and support these ideas with general references.

Suggestions for Learning and Teaching

- Ask students to discuss the effect that visual images and sound have on a viewer.
- Have students determine the purpose and intended audience for a variety of texts.
- Encourage students to examine how different texts (for example, movie, novel, documentary, political cartoon) deal with the same issue or topic.
- Engage students in discussion on how the selection of a particular form or genre influences the author's choice of language (tone, diction, visual images, syntax).
- Involve students in literature circles where the discussion focuses on the language, style, and tone, as well as literary and media devices in a text.
- Have students respond critically to poetry.
- Invite students to use the Double-Entry Diary sheet (see appendix B4) to record ideas and responses to texts in the left column, with peer or teacher responses on the right; direct quotes on the left, with responses on the right; or student/teacher generated higher level questions on the left with student responses on the right.
- Involve students with content brainstorming.
- Involve students in reciprocal teaching to provide them with a concrete way to make sense of text by predicting, questioning, clarifying, and summarizing.
- Use graphic organizers to record and organize information, and to identify relationships (for example, create an outline, or use a concept map, cause-and-effect chart, or T chart).
- Have students explain connections between a text and their own ideas, beliefs, experiences, and feelings by saying, I think that..., or This reminds me of ...).
- Ask students to describe and discuss emotions evoked by a text, supporting comments with reasons, explanations, and evidence (e.g., I felt worried because her friend was...).
- Have students reflect on their reading and viewing by evaluating themselves through meaningful self-assessment (e.g., I was able to paraphrase the author's main point).
- Collect a variety of ads and ask students to classify them based on a number of criteria. Who is the audience? Is it a product, service, or idea? What is the advertising strategy used? Is it effective or not?

# Writing and Representing

~ Strand 3 ~

## General Curriculum Outcomes 8-10 Grade 8

*Students will be expected to*

- GCO8. Use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.*
- GCO9. Create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.*
- GCO10. Use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.*





Every student has the potential to become an effective writer and presenter. The English language arts classroom provides the context in which this potential can be realized. The development of writing and representing skills depends on other elements of language arts, such as speaking, listening, reading, and viewing.

## **Writing and Representing (30-45%)**

### **Written/Visual Communication**

Units of Study: Explicit instruction is required in each of the following categories.

Focus	Suggested # per year	Examples
Narrative: Fiction	1	<ul style="list-style-type: none"> <li>• stories (mystery, realistic fiction, historical fiction, fantasy, horror, science fiction, adventure, etc.)</li> <li>• fable</li> <li>• legend</li> </ul>
Narrative: Non-fiction	1	<ul style="list-style-type: none"> <li>• personal narrative, memoir</li> <li>• biography, autobiography</li> <li>• blog, journal</li> <li>• anecdote</li> <li>• graphic non-fiction</li> <li>• friendly letter</li> </ul>
Expository/Informative	1	<ul style="list-style-type: none"> <li>• essay/report (information, compare/contrast, cause/effect, problem/solution, procedural)</li> <li>• display/presentation/performance</li> <li>• factual account, travelogue</li> <li>• setting description</li> <li>• instructions and procedures</li> <li>• survey</li> <li>• newspaper articles</li> </ul>
Persuasive	1	<ul style="list-style-type: none"> <li>• reflective essay, letter, editorial</li> <li>• media ad, cartoon</li> <li>• documentary, lyrics</li> <li>• opinion piece, review</li> <li>• persuasive letter</li> <li>• advice column</li> </ul>
Poetry	1	<ul style="list-style-type: none"> <li>• free verse</li> <li>• structured poetry</li> </ul>
Visual Multimedia	1	<ul style="list-style-type: none"> <li>• Web page, multimedia presentation</li> <li>• collage, photo essay</li> <li>• model</li> <li>• script, drama</li> </ul>

#### **Sample Ongoing Learning Experiences**

In addition to the writing and representing experiences listed above, the student will also be engaged in other ongoing experiences throughout the year.

• traits of writing	• free write/quick write	• performance	• retelling
• article	• graphic organizers	• picture book	• script
• blog	• illustration/visual	• podcast	• song/music
• cartoon	• learning log	• poetry	• story
• chart/graph/map	• letter/email	• poster	• summary
• collage	• model	• Readers Theatre	• tableaux
• drama	• notes	• response	• Web page

**GRADE 8 WRITING ACHIEVEMENT STANDARDS**Overview

Writing achievement standards include the following three components that should be considered when assessing students' writing:

1. Text Forms—characteristics of narrative, poetry, and information texts
2. Writing Strategies and Behaviours—learning behaviours students should exhibit when writing texts independently
3. Writing Traits—what students should be able to demonstrate independently with respect to six common traits when completing a piece of writing.
  - Content/Ideas—overall topic, degree of focus, and related details
  - Organization—structure and form, dependent on purpose and audience
  - Word Choice—vocabulary, language, and phrasing
  - Voice—evidence of author's style, personality, and experience
  - Sentence Structure—variety and complexity of sentences
  - Conventions—spelling, punctuation, capitalization, and usage (grammar)

The achievement standards for each general curriculum outcome (GCO) in the Writing and Representing strand are found after each group of SCOs in this section.

Application of the Writing Standards

The achievement standards are clarified through the student exemplars (samples) found in the *Reading and Writing Achievement Standards: End of Grade 8, 2008*. The student exemplars, with supporting rationale, represent various forms of both narrative and expository writing. Student writing determined to be at an *appropriate achievement* level consistently demonstrates the level of development described for each trait within the category of the standard. However, a student who is at this level may be strong in one or more traits. To be identified at a *strong achievement* level, the student must consistently demonstrate the level of development described within the standard for each trait in this category.

When assessing a student's writing achievement for formative purposes, a teacher could focus on the student's ability with respect to each trait. The information gained could inform instruction to ensure a student achieves the overall level of development identified within the end-of-grade-level achievement standards. The goal is to develop students' proficiency in all the traits of writing, as each is important and contributes to quality writing.

For further information on writing achievement standards, consult *Reading and Writing Achievement Standards: End of Grade 8, 2008*.

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**Grade 8 Strand #3 - Writing and Representing****Suggestions for Assessment**

- Focus on how students go about the process of making and using notes.
- Focus on the extent to which students can and do use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning.
- Refer to student work (dated samples) that students have kept in their portfolios.
- Use a rubric to assess students' use of the six traits of writing.
- Invite students to keep a journal in which they monitor their own writing progress to become more aware of themselves as writers (their writing rituals, strategies they prefer to use, their writing history, and their writing strengths and weaknesses).
- Have students keep a progress log in which they document their progress through one writing assignment.
- Observe and keep note of which students are using a variety of sources to obtain information (reference books, library sources, thesauri, Internet, etc.).
- Assign projects/papers requiring students to integrate and reference information from other sources.
- Conduct student-teacher conferences to discuss the strategies and processes students are using.
- To assess students' understanding of the importance of context, have each choose a work and create a visual or written representation that shows connections to its cultural, geographic, and historical context. Students might create posters, collages, concept maps or webs, sketches, or a series of cartoons; write essays or stories; or conduct interviews featuring the authors.

- Samples of **expressive writing** should demonstrate the criteria shown in the chart below.

<b>Expressive writing</b> (for example, free writes, reading responses, journal entries, descriptive narratives, memoirs, personal letters, impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• makes sense, and develops a clear main idea</li> <li>• is well supported by details that include related ideas, images, or feelings</li> <li>• sustains ideas through several related paragraphs</li> <li>• may include visuals that enhance the main ideas but are not necessary for comprehension</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses genre or form appropriate to purpose and audience</li> <li>• uses text structures appropriate to form or genre</li> <li>• includes paragraphs that enhance the clarity of the ideas</li> <li>• uses an extended range of connecting words to combine ideas, indicate comparisons or sequence, or describe cause-and-effect relationships</li> <li>• features natural and smooth transitions between ideas</li> <li>• features strong leads and satisfying endings</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• features strategically varied word order within a sentence, for effect</li> <li>• includes a variety of sentence lengths and structures</li> <li>• effectively uses paragraphs</li> <li>• effectively experiments with new, powerful, and precise words, including transitional words/phrases within and between sentences and paragraphs</li> <li>• features an honest voice that enhances purpose and skillfully connects the audience to the topic</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly)</li> <li>• uses appropriate punctuation and capitalization</li> <li>• uses appropriate vocabulary and correct spelling</li> <li>• uses a suitable presentation format (writing is legible and appropriate to content and purpose)</li> <li>• uses paragraphing for dialogue</li> <li>• uses text features that enhance clarity</li> <li>• uses secondary sources of information which have been acknowledged</li> </ul>

- Samples of **transactional writing** should demonstrate the criteria shown in the chart below.

<b>Transactional writing</b> (for example, expository writing such as reports, articles, instructions, procedures, explanations, and business letters; persuasive writing such as editorials, letters, or opinions; and impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• has a clear purpose, makes sense, and emphasizes important ideas</li> <li>• has a narrow topic and is understandable</li> <li>• contains accurate information from several sources</li> <li>• may express and justify a viewpoint</li> <li>• shows a clear sense of audience</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses a form appropriate to purpose and audience</li> <li>• uses text structures appropriate to form</li> <li>• uses connecting words to combine ideas, indicate comparisons, and show sequence</li> <li>• describes cause-and-effect relationships</li> <li>• uses text features that are clear and relevant</li> <li>• features an effective introduction, an engaging opening, and a satisfying ending</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• reads smoothly and demonstrates strategic paragraphing</li> <li>• shows a clear sense of audience</li> <li>• maintains a consistent tone, point of view, and level of formality appropriate for purpose and audience</li> <li>• contains effectively used content words</li> <li>• uses a variety of sentence types, lengths, and structures</li> <li>• uses appropriate tools to strengthen word choice (dictionary, thesaurus)</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly; and there is subject-verb agreement and pronoun-antecedent agreement)</li> <li>• uses suitable text features to enhance meaning</li> <li>• features the proper use of punctuation and capitalization</li> <li>• employs knowledge of spelling rules and word patterns to correct spelling errors</li> <li>• displays proper choice of vocabulary</li> <li>• has a suitable presentation format (writing is legible and appropriate to content and purpose)</li> <li>• has text features that enhance clarity</li> <li>• has secondary sources of information that have been acknowledged</li> </ul>

- Samples of **poetic writing** demonstrate the criteria shown in the chart below.

<b>Poetic writing</b> (for example, scripts, poems, short stories, passages, descriptive narratives, impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• makes sense and develops clear, focused ideas which may be imaginative and original</li> <li>• narrows and focuses a topic</li> <li>• includes well-developed paragraphs</li> <li>• develops ideas and emotions indirectly through dialogue, or shows a character through his/her actions</li> <li>• uses sensory detail and follows the required pattern (poetry)</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses genre or form appropriate to the purpose and audience</li> <li>• uses text structures appropriate to form or genre</li> <li>• uses connecting words to combine ideas, indicate comparisons, and show sequence</li> <li>• describes cause-and-effect relationships</li> <li>• develops a sequence of ideas, with helpful transitions</li> <li>• reads smoothly (pacing is controlled)</li> <li>• contains clear and interesting dialogue that contributes to the understanding of character</li> <li>• includes a thoughtful and expressive title</li> <li>• contains a logical conclusion</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• features strategic word order in a sentence or line of poetry for dramatic effect</li> <li>• effectively models elements of style from literature or from a poetic form (a compelling lead, for example)</li> <li>• uses appropriate tools to strengthen word choice (dictionary, thesaurus)</li> <li>• uses literary devices, such as simile, metaphor, alliteration, onomatopoeia, or symbolism</li> <li>• shows a clear awareness of audience</li> <li>• has ideas/images that create impact</li> <li>• reveals an honest, personal, engaging voice appropriate to purpose and audience</li> <li>• uses dialogue to develop character</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly; subject-verb agreement and pronoun agreement is apparent)</li> <li>• modifiers have been properly placed</li> <li>• verb tense is consistent</li> <li>• features the proper use of punctuation and capitalization</li> <li>• employs knowledge of spelling rules and word patterns to correct spelling errors</li> <li>• features paragraphing of dialogue</li> <li>• uses a suitable presentation format (writing is legible and appropriate to content and purpose)</li> <li>• contains text features which enhance clarity</li> <li>• secondary sources of information have been acknowledged</li> </ul>

- Samples of **forms/processes of representation** should demonstrate the criteria shown in the chart below.

<p><b>Forms/processes of representation</b> (for example, music; dance, or other movement; visual representations such as drawing, photography, paintings, posters, cartoons, charts, diagrams, graphs, brochures, etc.; drama including skits, plays, mimes, role-plays, tableaux; media productions, such as videos, films, storyboards, interviews, documentaries; technological forms, including Web pages, multimedia presentations)</p>	
<p><b>Content/Ideas Trait</b></p>	<ul style="list-style-type: none"> <li>• are thoughtful and convey information, emotions, and ideas for specific purposes and audiences</li> <li>• develop key ideas through details, elements and principles, and images and emotions</li> <li>• demonstrate imaginative connections to personal feelings, experiences, and opinions</li> <li>• convey personal insights into choice of materials, processes, and technologies to represent the message</li> </ul>
<p><b>Organization Trait</b></p>	<ul style="list-style-type: none"> <li>• uses elements of form (structure of a text) to enhance meaning</li> <li>• uses text features/elements of design (titles, captions, colour, etc.) clearly and effectively to enhance understanding</li> <li>• uses art elements associated with particular arts disciplines and forms organized to create mood and emotional impact (examples include line, colour, or surface in art; energy and time in dance; voice, gesture, and movement in drama; sound, lights, and colour in media; pitch, tempo, and articulation in music; and texture, shape, and sound in visual communication)</li> </ul>
<p><b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b></p>	<ul style="list-style-type: none"> <li>• feature an individual perspective that is evident and expressive and engages the viewer</li> </ul>
<p><b>Conventions Trait</b></p>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage</li> <li>• uses proper punctuation and capitalization</li> <li>• uses the proper choice of vocabulary, and correct spelling</li> <li>• uses presentation details that are appropriate to medium (legibility, visual impact, spatial organization)</li> <li>• features forms (written, artistic/visual) that are appropriate to content and purpose</li> <li>• uses text features that enhance clarity</li> </ul>

**Grade 8 Strand #3 - Writing and Representing**

**General Curriculum Outcome (GCO) #8** - Students will be expected to use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.

Specific Curriculum Outcomes (SCOs)
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Students will be expected to

- SCO 8.1 demonstrate competence in the frequent use of writing and representing strategies to extend learning; to explore their own thoughts and consider others' ideas; to reflect on their feelings, values, and attitudes; and to identify problems and describe logical solutions
- SCO 8.2 identify and reflect upon strategies that are effective in helping them to learn, and to describe their personal growth as language learners and language users
- SCO 8.3 begin to use various forms of note-making appropriate to various purposes and situations
- SCO 8.4 demonstrate an awareness of how and when to integrate interesting effects in imaginative writing and representing; include thoughts and feelings in addition to external descriptions and activities; integrate detail that adds richness and density; identify and correct inconsistencies and avoid extraneous detail; make effective language choices relevant to style and purpose; and when appropriate, select more elaborate and sophisticated vocabulary and phrasing

Student Achievement Standards
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Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills.

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

Students will be expected to

- gather ideas from a variety of sources and use a framework (for example, web, graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections;
- apply knowledge of copyright/plagiarism;
- request, obtain, and make decisions about constructive criticism;
- use appropriate tools (for example, dictionary, thesaurus, grammar checker, text models) to edit conventions and strengthen word choice;
- refine writing to enhance impact;
- select linguistic devices (for example, analogy, colloquialism, figurative language, flattery) and print devices (for example, print size, font, page design) designed to influence the audience;
- reread writing aloud for fluency.



**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Sentence Structure/Fluency—variety and complexity of sentences
  - make changes to sentence structures to provide variety
  
- Word Choice—vocabulary, language, and phrasing
  - make changes in word choice to provide variety

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**Suggestions for Learning and Teaching**

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- Discuss purpose and identify an audience for writing and representing.
- Have students create personal journals to help them explore and express their own ideas and opinions on various topics. Suggest thought-provoking writing prompts or have students develop their own.
- Encourage students to set personal goals for writing and representing (for example, I'll need to use more powerful words to describe things).
- Have students use improvisation and storytelling to explore and clarify their thoughts and experiences.
- Prepare a class scrapbook to which students can add words, phrases, or sentences.
- Work with students to develop criteria for effective imaginative writing techniques, such as word choice, form, and detail.
- Review six-trait writing. Have students create a PowerPoint presentation on trait-based writing for younger students and/or parents/guardians.
- Establish a writing community in the classroom that fosters a culture of encouragement and contains a rich array of human, technological, and academic resources.
- Have students compile a list of writings that they have completed over the course of a month. As a group, compile a list of varied purposes students found for their writing, the audiences they encountered, and the forms of writing used.
- Provide opportunities for writing on demand, using a variety of writing prompts. Allow students two minutes of planning time that allows them or the teacher to pose three or four questions to form an outline.
- Invite students to write a free verse poem or a concrete (visual) poem, with a focus on word choice.
- Have students create representations that convey information and/or emotion for a specific purpose or audience.
- Encourage students to develop ideas by creating an article for a newspaper on a topic of importance, or a travelogue, as they experiment with a variety of sentence lengths and structures.
- Ask students to focus on organizing their ideas by creating a podcast, a non-fiction article, or an informational report.
- Encourage students to experiment with various forms of expressive writing, including impromptu, to explore ideas, feelings, and opinions.
- Have students write and represent to explain and support personal responses to texts by making connections with prior knowledge and experiences, and describing reactions and emotions.

- Have students write poetic texts to explore ideas, information, literary forms, and techniques.
- Have students represent text visually by creating a painting, mobile, sculpture, or collage, or by using a chart or graph.
- Challenge students to develop ideas and emotions in their writing through the use of dialogue, and show characters through their actions.
- Guide students as they identify their strengths and areas for growth as authors.
- Provide students with a scavenger hunt that requires them to locate specific information from the Internet.
- Ask students to make a comparison chart that shows the similarities and differences between locating information on the Internet and in a book.

Grade 8 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #9** - Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Specific Curriculum Outcomes (SCOs)
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Students will be expected to

- SCO 9.1 continue to develop writing forms previously introduced, and expand this range to produce, for example, autobiographies, dramas, surveys, graphs, literacy responses, biographies, illustrations, reviews
- SCO 9.2 consider and choose writing forms that match both the writing purpose (to define, report, persuade, compare) and the reader for whom the text is intended (understand why language choice, organization, and voice used in an essay differ from those used in a media advertisement)
- SCO 9.3 understand that ideas can be represented in more than one way and used with other forms of representing (speeches, demonstrations, plays)
- SCO 9.4 keep the reader and purpose for writing in mind when choosing content, writing style, tone of voice, language, and text organization
- SCO 9.5 know how and when to ask for reader feedback while writing, and incorporate appropriate suggestions when revising subsequent drafts; assess self-generated drafts from point of view of a reader, viewer, or listener

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**Student Achievement Standards**

Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills.

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

Students will be expected to

- select and develop a topic, and demonstrate awareness of audience and competence, while crafting a variety of text forms, including hybrid texts;
- write with purpose and understand the influence of the writer;
- use specific devices to achieve purpose (instruct, persuade, and entertain);
- explain choice of form as it pertains to purpose and intended audience;
- independently reread and add to, delete from, or reorganize text to clarify and strengthen content;
- request, obtain, and make decisions about constructive criticism;
- refine writing to enhance impact;
- select linguistic devices (for example, analogy, colloquialism, figurative language, flattery) and print devices (for example, print size, font, page design) designed to influence audience;
- reread writing aloud for fluency.

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Organization—structure and form depends on purpose and audience
  - selecting an appropriate form and establishing the purpose in the introduction
- Word Choice—vocabulary, language, and phrasing
  - make changes in word choice to provide variety
- Voice—evidence of author’s style, personality, and experience
  - skillfully connects the audience to the topic
  - appropriate form
  - clearly establishes the purpose in the introduction
- Sentence Structure/Fluency—variety and complexity of sentences
  - make changes to sentence structures to provide variety

**Suggestions for Learning and Teaching**

- Display a variety of writing forms (for example autobiography, script, survey, graph, literary response, illustration, review, letter, journal, essay and short story) to be used as models for students.
- Have students bring in samples of writing and representations (song lyrics, comic strips, novels, artwork) that appeal to them and can be used as models.
- Discuss how purpose and audience influence the choice of form, language, tone, and type of representation used.
- Challenge students to rewrite a children’s story for their own age group.
- Have students generate a theme of human importance from a work of art and develop this theme within a piece of writing.
- Encourage students to represent their ideas visually through a painting, slideshow, or sculpture and then describe their creations in writing.
- Have students create a photo story or a picture book depicting the main events in a novel.
- Invite students to make writing folders with their own artwork on the front. Class handouts on topics such as writing ideas, discussion of purpose and audience, the writing process, six-trait writing, or literary devices can be placed in each folder, along with a personal list, created by each student, of common writing errors, identified through an examination of his/her own writing.
- Involve students in various writing tasks which may include writing a biography, a review of a book or movie, a letter to the editor, an editorial, a hard news story, instructions on how to do or make something, or a comparison of two things.
- Involve students in the creation of a comic strip, program brochure, blog, vignette, or multimedia presentation.
- Encourage students to write/represent to explain and support personal responses to texts—making connections with prior knowledge and experiences, and describing reactions and emotions.
- Have students use key ideas and relevant details from texts to create representations (e.g., chart, diagram, web) that demonstrate connections between ideas and personal thinking.
- Challenge students to use metacognitive strategies to reflect on and assess their writing and representing by relating their work to established criteria, setting goals for improvement, creating a plan for achieving the goals, evaluating progress, and setting new goals.
- Involve students in writing purposeful informational texts that express ideas and information (for example, instructions to be followed, an article, a report).
- Create two advertisements—each for the same product, service or idea, for two different target groups.
- Skim books, newspapers, magazines, etc. to see how many different kinds of visuals are used.

Grade 8 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #10** - Students will be expected to use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 10.1 build and rely on a broad knowledge base of how words are spelled and formed; use such knowledge to spell unfamiliar words and expand vocabulary; regularly use resource texts to verify spelling; use punctuation and grammatical structures capably and accurately; use a variety of sentence patterns, vocabulary choices, and paragraphing with flexibility and creativity to engage readers
- SCO 10.2 choose with increasing regularity the prewriting, drafting, revising, editing, proofreading, and presentation strategies to aid in producing various texts
- SCO 10.3 attempt to use various technologies for communicating with a variety of audiences for a range of purposes
- SCO 10.4 demonstrate a commitment to crafting pieces of writing and representations
- SCO 10.5 gather information from a variety of sources (interviews, film, texts) and integrate ideas in communication

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 8 will have practised a range of skills

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

Students will be expected to

- reread writing aloud for fluency;
- select linguistic devices (for example, analogy, colloquialism, figurative language, flattery) and print devices (for example, print size, font, page design) designed to influence audience;
- use a variety of publishing formats (for example, books, pamphlets, posters, Web sites) with appropriate text and text features;
- gather ideas from a variety of sources and use a framework (for example, web, graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections;
- apply knowledge of copyright/plagiarism;
- request, obtain and make decisions about constructive criticism;
- understand that revision supports clarification and strengthens communication;
- independently reread to add to, delete from, or reorganize text to clarify and strengthen content.

**Writing Traits** (describe what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Content/Ideas—overall topic, degree of focus, and related details
  - draft a piece of writing, making critical choices about ideas based on the purpose and intended audience
  
- Word Choice—vocabulary, language, and phrasing
  - use appropriate tools (for example, dictionary, thesaurus, grammar checker, text models) to strengthen word choice
  - make changes in word choice to provide variety
  
- Sentence Structure/Fluency—variety and complexity of sentences
  - make changes to sentence structures to provide variety
  
- Conventions—spelling, punctuation, capitalization, and usage (grammar)
  - use appropriate tools (for example, a dictionary, thesaurus, grammar checker, text models) to edit conventions
  - use a range of print characteristics and layout to enhance the meaning (for example, headings, visuals, white space, italics, bold, font size, style)



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**Suggestions for Learning and Teaching**

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- Have students create a personal dictionary focusing on word origins, root words, meanings, and derivatives.
- Invite students to create an illustrated homonym dictionary.
- Ensure students have easy access to writing samples, dictionaries, thesauri, and word lists of the most commonly misspelled words.
- Remind students to use graphic organizers to categorize and organize ideas and information before writing or representing.
- Have students develop thesis statements that reflect their viewpoints on current issues.
- Challenge students to use available technologies to develop theme-based documentaries or vignettes.
- Engage students in writing letters, commentaries, or persuasive essays about issues of importance to them.
- Establish a writers' environment by displaying students' work and work of their favorite authors.
- Engage students in the processes of writing.
- Have students create a legend, a myth, or a historical narrative and focus on some or all of the six traits of writing.
- Encourage students to work on idea organization as they create a survey, an advice column, a business letter, or a public service announcement on a topic of their choice.
- Encourage students to use available technology to create a movie or a photo story.
- Have students represent their ideas through a dance or by telling a story.
- Encourage students to experiment in their writing/representing with elements of style that are appropriate to purpose and audience, and to enhance meaning and artistry by experimenting with word choice, point of view, literary devices, and visual/artistic devices.
- Encourage students to review their writing for supporting details, sentence variety, sequencing, spelling, punctuation, and legibility.
- Involve students in RAFT Writing (Role, Audience, Format, and Topic) that provides a method for students to think critically and creatively about the text, to make connections, to infer and predict from text clues, and to synthesize the information into a piece of writing.
- Employ the co-operative learning strategy "Book in a Day" which helps to build background knowledge for an event or research. Students take on roles to read parts of a text, and then combine all parts into a collaborative whole.
- Have students select and use a range of strategies to revise, edit, and publish writing and representing (for example, reviewing specific elements such as supporting details or idea development; incorporating suggestions from peers and the teacher; and proofreading for clarity, spelling, and punctuation).



# Speaking and Listening

~ Strand 1 ~

## General Curriculum Outcomes 1-3 Grade 9

*Students will be expected to*

- GCO1. Speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.*
- GCO2. Communicate information and ideas effectively and clearly, and to respond personally and critically.*
- GCO3. Interact with sensitivity and respect, considering the situation, audience, and purpose.*



Speaking and listening are the two modes of communication most often used when individuals exchange information, ideas, or feelings. Speaking and listening play a role in the development of conceptual understanding and learning from others' experiences and points of view. Although a great deal of instruction in these two areas can occur in student learning opportunities with reading and writing, speaking and listening experiences for students must be intentional and specific to the outcomes of this strand.

## **Speaking and Listening (20-30%)** **Oral/Aural Communication**

Units of Study: Explicit instruction is required in each of the following categories.

Focus	Examples
Formal	<ul style="list-style-type: none"> <li>• panel discussions</li> <li>• speeches</li> <li>• demonstrations</li> <li>• formal presentations</li> <li>• debates</li> <li>• surveys</li> <li>• interviews</li> </ul>
Informal	<ul style="list-style-type: none"> <li>• collected knowledge and information</li> <li>• focused discussion</li> <li>• open discussion</li> <li>• book club</li> <li>• literature circles</li> <li>• graphs or charts filled in while listening</li> <li>• clues to meaning</li> <li>• clarification of ideas</li> <li>• shared ideas</li> <li>• conversations</li> </ul>
Performance	<ul style="list-style-type: none"> <li>• Readers Theatre</li> <li>• drama</li> <li>• choral speaking</li> <li>• monologues (as a character)</li> <li>• improvisation</li> <li>• radio essay</li> <li>• speech as a political figure</li> </ul>

### **Sample Ongoing Learning Experiences**

In addition to the speaking and listening experiences listed above, students will also be engaged in other ongoing experiences throughout the year.

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• active listening</li> <li>• contributing to a discussion</li> <li>• asking questions</li> <li>• answering questions</li> <li>• asking for clarification</li> </ul> | <ul style="list-style-type: none"> <li>• providing feedback</li> <li>• agreeing to disagree</li> <li>• evaluating the speaker</li> <li>• adjusting speaking to content</li> </ul> | <ul style="list-style-type: none"> <li>• summarizing</li> <li>• considering other opinions</li> <li>• detecting bias</li> <li>• organizing thoughts</li> </ul> |
|---|---|--|

**Grade 9 Strand #1 - Speaking and Listening****Suggestions for Assessment**

- Observe students during class discussion and/or small-group conversation, noting those students who contribute, ask questions, and get involved in extending their own understanding.
- Observe students during class discussion and/or small-group conversation, noting those students who demonstrate a clear understanding of how to ask questions calling for elaboration, clarification, or qualification; and demonstrate how to respond thoughtfully and appropriately to such questions.
- Have students prepare short presentations explaining to the class their personal opinions on some issue. Assess student presentations for how well they articulated their opinions and for how convincing they were. Involve the class in this assessment by having students identify those opinions that were clearly articulated and well supported, and those opinions that needed stronger support and/or articulation.
- Assess, through careful classroom observation, a student's ability to participate constructively in small-group and whole-group discussion (for example, students listen attentively, ask for clarification, offer additional information to advance the discussion, support the views and comments of others).
- Involve students in a variety of speaking occasions (for example, class presentations, role-playing, talking to younger students/adults) and keep note of their abilities to adapt vocabulary, sentence structure, rate of speech, and tone to match the speaking occasion.
- With the students, develop a rating sheet to assess students' verbal and non-verbal communication skills.
- Observe students during group discussion in class, noting use of constructive feedback, positive comments, questions that reflect genuine interest, and appropriate responses to what is being said.
- Provide opportunities for all students to receive constructive feedback on their speaking and listening skills.
- Encourage students to reflect upon and undertake self-assessment after formal listening and speaking encounters (for example, recital, guest presenter). How did the student respond to the situation?
- Develop predetermined criteria for a specific event with students and have students, using student-generated rubrics for the specific activity, conduct peer assessments.

Grade 9 Strand #1 - Speaking and Listening

**General Curriculum Outcome (GCO) #1** - Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 1.1 examine others' ideas in discussion to extend their own understanding
- SCO 1.2 ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions
- SCO 1.3 articulate, advocate, and support points of view, presenting viewpoints in a convincing manner
- SCO 1.4 listen critically to assess the adequacy of evidence speakers give to evaluate the integrity of information presented

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will

- interact collaboratively in pairs and groups to explore ideas, experiences, and information, and select methods to work together effectively;
- recognize the point of view of others;
- use effective and active listening strategies (connecting to prior knowledge, making reasonable predictions, identifying main points, generating thoughtful questions, clarifying and confirming meaning) to understand, recall, and analyse a variety of texts;
- express ideas in a variety of situations to explore and respond, recall and describe, narrate and explain, persuade and support, and engage and entertain;
- ask probing questions to obtain information, including evidence to support a presenter's claims and conclusions;
- speak and listen to interpret, analyse, synthesize, and evaluate ideas and information from texts by making and supporting judgments, examining and comparing ideas and elements within and among texts, and identifying bias and contradictions.

<i>Suggestions for Learning and Teaching</i>
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- Have students identify and describe their purpose for speaking.
- Invite students to share with a partner or small group their personal responses (ideas, feelings, thoughts, memories, and connections) to a poem, movie, text passage, song lyrics, etc. Students can then form larger groups to expand, compare, and explore others' responses.
- Model for students when to ask questions, what questions to ask, and how to give appropriate responses.
- Invite students to observe interviews conducted by classmates, taking note of questions that are relevant and clearly articulated, and that evoke the required information.
- Have students prepare a short questionnaire on an issue (for example homework habits, the amount of time spent watching television, the essential qualities of a friend) and interview five or six classmates. Ask students to write up the results and identify the strengths and weaknesses of the questions and responses.
- Challenge students to choose a controversial statement or question from a list and, in a limited amount of time, support the statement or answer the question in a one-minute impromptu speech. Audience members listen to evaluate the persuasiveness of the speech, looking for gaps in logic, conflicting information, and convincing arguments.
- Once a week, host a "Something to Think About" session during which each student presents an opinion on a subject, then asks the other students in the class two questions that they will respond to verbally or in a journal.
- Have students discuss expectations for speaking and listening activities in the classroom.
- Ask students to collaborate effectively with members of a group to achieve a common purpose by practising how to ask questions, how to listen and speak respectfully, and how to disagree courteously.
- Encourage students to share and support group roles and responsibilities to achieve a purpose and reach goals by analysing a task, generating a plan, and designating roles.
- Model for students how to sustain group and class discussions through relevant and thoughtful contributions (for example, building on other students' ideas).



### Grade 9 Strand #1 - Speaking and Listening

**General Curriculum Outcome (GCO) #2** - Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.

#### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 2.1 participate constructively in conversation, small-group and whole-group discussion, and debate, using a range of strategies that contribute to effective talk
- SCO 2.2 adapt vocabulary, sentence structure, and rate of speech to the speaking occasion
- SCO 2.3 give and follow instructions and respond to questions and directions of increasing complexity
- SCO 2.4 evaluate their own and others' use of spoken language in a range of contexts, recognizing the effects of significant verbal and non-verbal language features

#### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have experienced

- experimenting with speaking in formal situations (for example, debates, meetings, presentations);
- speaking and listening in response to texts by making connections with prior knowledge and experiences, describing reactions and emotions, generating thoughtful questions, and developing opinions with reasons;
- using gestures, facial expressions, visual aids, and other non-verbal cues effectively to enhance the meaning of talk;
- adjusting volume, tone, pitch, and pace of speech to create effect and enhance communication;
- using metacognitive strategies to reflect on their speaking and listening by referring to criteria, setting goals for improvement, creating a plan for achieving goals, evaluating progress, and setting new goals;
- speaking and listening to synthesize and extend thinking by explaining relationships among ideas and information, applying new ideas and information, and transforming existing ideas and information.

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Suggestions for Learning and Teaching

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- Have students, in groups of three, each take a different position on the same issue (a parental point of view, an employer's point of view, etc.) and role-play a discussion on the issue.
- Invite students to engage in formal debates.
- Involve students in preparing short oral presentations on the same topic for two different groups (for example, a small group of elementary students, a parent committee, a principal, or a large group of students in the same grade from another school), adjusting vocal techniques (expression, audibility) so that they are effective and appropriate to the audience.
- Provide students with a variety of different situations and ask them to prepare oral responses (for example, to a petition for or against something, a formal address to a group, a conversation with a peer to try and convince him/her of something—using and adjusting non-verbal techniques (eye contact, body language) to make the presentation effective and appropriate to the audience.
- Invite students to give directions on how to locate something that has been placed somewhere within the school.
- Show students a variety of oral presentations (for example, a media clip, newscast, talk show, advertisement, interview) and discuss the differences in tone, word choice, voice, and non-verbal communication.
- Provide models (teacher and student) for oral reading, choral speaking, Readers Theatre, storytelling, etc.
- Involve students in public speaking or improvisational experiences.
- Invite students to create a monologue.
- Choose ways for group members to achieve task requirements (for example, role descriptors or meeting notes).
- Involve students in devising organizational and memory prompts (notes, index cards, outlines) to aid in effective delivery of presentations and in monitoring the reactions of listeners (non-verbal cues) and making adjustments accordingly (rephrasing a main point, adjusting volume and/or pace).
- Encourage students to ask questions to deepen their personal responses, such as How does this make me feel? or Why do I feel this way? and state reasons for personal opinions (“The speech inspired me because.....”).
- Have students use metacognitive strategies to reflect on and assess their own speaking and listening, set new goals, and devise a plan for implementation. They might, for example, observe, I used effective examples, or my charts need to be cleaner.

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### Grade 9 Strand #1 - Speaking and Listening

**General Curriculum Outcome (GCO) #3** - Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

<u>Specific Curriculum Outcomes (SCOs)</u>
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Students will be expected to

- SCO 3.1 demonstrate active listening and respect for the needs, rights and feelings of others
- SCO 3.2 demonstrate a respect for others by developing effective ways to express personal opinions such that they reflect sensitivity to others, including differences in culture and language
- SCO 3.3 demonstrate an awareness of the power of spoken language to influence and manipulate, and to reveal ideas, values, and attitudes
- SCO 3.4 demonstrate an awareness that spoken language has different conventions in different situations and cultures, and use language appropriate to the situation

<u>Student Achievement Standards</u>
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Students who have achieved these specific curriculum outcomes by the end of grade 9 will have

- demonstrated effective, active listening behaviours, including listening with a clearly identified purpose in mind;
- adapted speaking and listening to purpose and situation, keeping an open mind and considering ideas that differ from their own;
- demonstrated respect for the needs, rights, and feelings of others;
- recognized bias, stereotyping, and propaganda in a presentation;
- adjusted language and tone to suit audience, purpose, and situation;
- selected and used a range of strategies to prepare oral communications (generating ideas, making connections among relevant knowledge and experiences, and planning and rehearsing presentations).

Suggestions for Learning and Teaching
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- With the class, develop a list of criteria for constructive participation behaviour and expectations.
- Model positive feedback, words of encouragement, enthusiasm for and interest in what students say, attentive listening, questions that encourage students to clarify and elaborate, and sensitivity to what others say.
- Have students view segments of interviews or other interactions between characters, list desirable and undesirable forms of verbal communication, and find examples of sensitivity and respect.
- Have students seek out multiple points of view by brainstorming various perspectives on a topic—considering gender, culture, age, and ability.
- Involve students in taking turns reading something they have written and asking an audience of peers for specific advice. Questions might include, for example, How can I make my opening more interesting? Is there enough detail when I describe .... After the reading, have listeners write down two positive comments and one suggestion for improvement and share these with the author in a supportive atmosphere.
- Model for students how to effectively express an opinion or idea, and how to encourage the opinions and ideas of others (for example, by inviting participation and acknowledging others' perspectives).
- Model active non-verbal participation in group activities (for example, physical proximity to the group, eye contact, and facial expression).

# Reading and Viewing

~ Strand 2 ~

## General Curriculum Outcomes 4-7 Grade 9

*Students will be expected to*

- GCO4. Select, read, and view with understanding a range of literature, information, media, and visual texts.*
- GCO5. Interpret, select, and combine information using a variety of strategies, resources, and technologies.*
- GCO6. Respond personally to a range of texts.*
- GCO7. Respond critically to a range of texts, applying their understanding of language, form, and genre.*



Reading and viewing allow students to learn about a world that they have not experienced or heard about from others. Experiences gained from reading and viewing can be personal and individual, or they can be social and collaborative. Each reader and viewer brings experience and individual social, familial, and reading/viewing backgrounds to these kinds of learning opportunities.

The central importance of reading texts in the language arts curriculum derives from the belief that the ability to read is a main foundation of lifelong independence and enjoyment. Some texts, ranging from poetry to comic books and animated films, are identified with reading/viewing for pleasure, while other texts, such as fact-based non-fiction books and documentaries, are considered informative. In the English language arts classroom, the two main purposes for reading and viewing are not necessarily mutually exclusive, as texts can be read and viewed for pleasure, for information, and for motivation for discussion and writing.

The more text students can find to read and view that is purposeful, contains relevant information, and provides reading pleasure, the greater the chances of their becoming lifelong readers/viewers. Individuals derive various meanings from text. However, the more a group of readers and viewers share culture, background knowledge, and linguistic awareness, the more likely it is that a shared interpretation will emerge from reading the same text. Diversity of interpretation and opinion can lead to discussion and debate which will motivate research and investigation of reading and viewing. Active participation in developing meaning allows students to be

<b>Reading and Viewing (30-45%) Understanding, Comprehension, Meaning</b>		
Units of Study: Explicit instruction is required in each of the following categories.		
Focus	Suggested # per year	Examples
Narrative	2	<ul style="list-style-type: none"> <li>• elements of a narrative (short story, novel, biography, etc.)</li> <li>• literary devices</li> <li>• structure of a narrative</li> </ul>
Expository/Informative/Persuasive	2	<ul style="list-style-type: none"> <li>• text patterns (cause and effect, problem and solution, compare and contrast)</li> <li>• text features</li> <li>• navigating text</li> </ul>
Poetry	1	<ul style="list-style-type: none"> <li>• analysis and appreciation</li> <li>• poetic devices</li> </ul>
Visual Multimedia	1	<ul style="list-style-type: none"> <li>• deconstructing visuals</li> <li>• deconstructing media text</li> </ul>

<b>Sample Ongoing Learning Experiences</b>		
In addition to the reading and viewing experiences listed above, the student will also be engaged in other ongoing experiences throughout the year.		
<ul style="list-style-type: none"> <li>• predicting</li> <li>• connecting</li> <li>• questioning</li> <li>• inferring</li> <li>• visualizing</li> </ul>	<ul style="list-style-type: none"> <li>• determining importance</li> <li>• analysing</li> <li>• synthesizing</li> <li>• summarizing</li> <li>• word solving</li> </ul>	<ul style="list-style-type: none"> <li>• reflecting</li> <li>• clarifying</li> <li>• adjusting</li> <li>• self-monitoring</li> <li>• self-correcting</li> </ul>

## GRADE 9 READING ACHIEVEMENT STANDARDS

### Overview

Reading achievement standards include the following three components that should be considered when assessing students' independent interactions with text:

1. Text Complexity—characteristics of fiction and non-fiction (information) texts
2. Reading Strategies and Behaviours—learning behaviours students should exhibit when reading texts independently
3. Comprehension Responses—literal, inferential/interpretive, and personal/critical/evaluative responses to text

The achievement standards for each general curriculum outcome (GCO) in the Reading and Viewing strand are found after each group of SCOs in this section.

### Application of the Reading Standards

Exemplars (samples) of comprehension questions and student responses are provided in the *Reading and Writing Achievement Standards: End of Grade 9, 2009*. These serve as a guide for teachers to use when formulating questions and promoting discussions with any classroom student text. The student reading comprehension exemplars reflect responses to grade-appropriate reading texts (that is, text complexity defined as appropriate for the end of a given grade level). Student responses determined to be at an appropriate level reflect the criteria described for *appropriate achievement*. Student responses identified as “strong” reflect the criteria described for the *strong achievement* level. Comprehension responses are defined as “literal,” “inferential/interpretive,” and “personal/critical/evaluative,” each of which is described below.

Literal Responses—Students recall explicitly stated facts and/or ideas. Often the level of achievement is dependent upon the number of questions answered correctly. For *appropriate achievement*, a student responds accurately to most literal questions; for *strong achievement*, a student responds accurately to virtually all literal questions. As the text complexity advances, strong achievement may be distinguished by precision and the depth of response.

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

Personal/Critical/Evaluative Responses—Students make judgments about textual content.

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

For further information on Reading Achievement Standards, consult *Reading and Writing Achievement Standards: End of Grade 9, 2009*.



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## Grade 9 Strand #2 - Reading and Viewing

### Suggestions for Assessment

- Use students' reading logs/charts to assess the variety of texts read and viewed.
- Record classroom observations, noting when students
  - express preferences
  - articulate reasons for choice of text
  - talk about texts and go beyond a simple retelling
  - explain why particular texts matter to them
  - demonstrate an awareness of the different approaches to reading or viewing a text
  - use a variety of reading strategies and skills
  - demonstrate an awareness of the different features of texts.
- Use students' response journals and classroom discussions to monitor their reading and viewing comprehension.
- Use students' writing and other products to assess their understanding of a text.
- Have students set personal reading goals each month. Be sure they understand that a goal should be challenging, but attainable. At the end of each month have students assess whether or not they have achieved their goals and if the individual goals were not achieved, have them offer a rationale as to why.
- Have students assess the process, skills, and strategies they use when doing research.
- Have students evaluate their own and peer products by using evaluation charts developed as a class, which include checklists or simple descriptions of what should be included in a good research product.
- Using classroom observation and anecdotal records, assess students' skill in locating, evaluating, and using information from a variety of resources.
- Make informal classroom observations, noting when students share personal responses to a text; express a point of view about a text and offer support for that view using information from the text; question things in the text that are confusing; make personal connections to the text; and/or make connections with themes and ideas in other texts.
- If you wish to assign a value to personal responses, work with students to develop the criteria for evaluating responses. Criteria can be posted and students may choose to add to or change the criteria as the school year progresses. Use a variety of questions.
  - Is the content detailed?
  - Are the students personally involved in their responses?
  - Are their thoughts and ideas focused so a reader easily understands the point of view being presented?
  - Did the student take risks in presenting his/her ideas?
  - Are opinions supported with reference to the actual text?
  - Are the references to the text appropriate?

- Following the writing of their personal responses, have students self-assess. Confer with the students to discuss their assessment of their personal responses to texts.
- Observe students during discussions, reading conferences, and literature circles and assess student work, response journals, learning logs, etc., noting which students
  - visualize and articulate the images and impressions generated by the reader and text interaction;
  - deliver critically aware, supported, and articulated commentary on various aspects of text, either print and non-print;
  - infer, speculate, reason, judge, and conclude based on speaking, listening, reading, viewing, writing, and representing.
- Use Exit Slips to assess what students have learned at the end of a lesson.

## Grade 9 Strand #2 - Reading and Viewing

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

### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 4.1 select texts that address their learning needs and range of special interests
- SCO 4.2 read widely and experience a variety of young adult fiction and literature from different provinces and countries
- SCO 4.3 demonstrate an understanding that information texts are constructed for particular purposes
- SCO 4.4 use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex print and media texts
- SCO 4.5 articulate their own processes and strategies for reading and viewing texts of increasing complexity

### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select and read independently a variety of fiction and non-fiction genres and text structures, and explore a range of topics.

- A wide range of genres includes fictional genres, such as traditional literature (myths, legends, and folk tales), fantasy, science fiction, realistic fiction, historical fiction, mystery, adventure, and narrative (including scripts and graphic novels); non-fiction genres (information, exposition, content subject textbooks, narrative, biography, autobiography, and memoir); and hybrid texts, which feature a combination of genres.
- A range of text structures includes *short texts* (short stories, articles, diaries, journal articles, poems, etc.); *long texts*, often requiring diverse cultural, historical, or social perspectives; *visual texts* (charts, graphs, diagrams, photos, webs, maps, etc.); *electronic texts* (computers, Web pages, Internet, and electronic forms of communication); and *media texts* (advertisements, television, radio, etc.)
- A range of topics includes multidimensional mature/challenging themes/ideas (for example, issues such as abuse, war, hardship, socio-economic/social class barriers, racism, sexuality, murder, addiction) that cultivate social awareness and provide insight into the struggles of humanity; characters/information requiring the reader to interpret and connect information/ideas (text-to-self, text-to-text, and text-to-world); and themes with layers of meaning that evoke alternative interpretations.

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

Students will be expected to

- check closely for understanding, and adjust and use a wide variety of strategies (for example, generating questions, making connections, analysing, synthesizing, evaluating);
- quickly identify unfamiliar words using a wide range of cues (for example, dividing words into syllables, using root words/origins to gain meaning, using background knowledge and context cues), and using references to find the meanings of unknown/technical words;
- automatically read and understand most words in a range of contexts (vocabulary from grade-level texts, subject terminology, and oral language);
- read appropriate-level texts with expression and confidence, adjusting rates to match form and purpose, and using appropriate phrasing, pausing, and intonation;
- use context cues, prior knowledge/experience, and knowledge of text forms/features to verify and adjust predictions while reading;
- inquire/conduct research to extend knowledge or to clarify when content is confusing or exceeds personal knowledge or experience;
- use text features (for example, table of contents, glossary, captions, index, sidebars, headings/subheadings, charts/diagrams, maps, fonts) to preview, interpret, and locate information.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- use context clues, prior knowledge, and reference tools (for example, dictionary, glossary) to explain the meaning of new vocabulary/technical terms, to interpret more subtle shades of meaning and figurative and descriptive language, and/or to interpret symbols (objects, events, motifs) used by the author to convey meaning;
- interpret/use text features to understand the text (headings, subheadings, cutaways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars) and make general inferences using this information;
- explain how the different elements of an author's style/technique (for example, use of dialect, descriptions, figurative language, imagery, irony, flashbacks, foreshadowing, symbolism, tone) create meaning and reaction, and evaluate the author's effectiveness by providing relevant examples;
- identify purpose, structure, and characteristics of a variety of text forms (for example, short story, play, ballad, report, explanation, persuasion, biography, science fiction, high fantasy), and explain how they contribute to understanding of the text;
- explore relationships among language, topic, genre, purpose, context, audience.

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**Suggestions for Learning and Teaching**

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- Have students establish a purpose for reading and viewing.
- Establish a rich reading and viewing environment by displaying and encouraging the use of both fiction and non-fiction genres with a variety of short texts (short stories, on-line texts, magazine articles; long texts (novels, bibliographies, non-fiction pieces); visual texts (charts, graphs, photos, webs, maps); electronic texts (e-mail, Internet, Web pages); media texts (advertisements, film, radio); and reference texts (atlases, dictionaries, thesauri, multimedia encyclopedias).
- Involve students in a workshop during which they are immersed for several days in reading and sharing stories they have selected. They can keep their responses (thoughts, questions, concerns, feelings) in a journal. See pages 334-335 and 344-345.
- Participate in short read-alouds to share texts. Readers should be prepared to explain why they chose a particular piece and/or what they wanted to show about the author's writing.
- Identify how key elements such as setting, character, plot, and theme influence each other. For example, setting may influence the action of a character).
- Involve students in discussions that develop their awareness of the reading and viewing strategies that they use (e.g., what they do when they come to a word they don't know). Other strategies that students can practise include predicting, identifying key sentences, and jotting down thoughts as they read.
- Establish a context and have students use concept maps, journal responses, or partner chats to identify text-to-text, text-to-self, and text-to-world connections while reading.
- Involve students in collaborative methods that enable them to add depth to their understanding of a text. Strategies might include Think-Pair-Share, paired reading, or a jigsaw.
- Set a purpose for reading and implement effective prereading strategies to improve reading comprehension (see appendix B).
- Encourage students to perform a full-length play and/or attend one.
- Have students use a reading inventory to keep track of what they are reading (see appendix B11).
- Have students examine several texts (poetry, non-fiction, primary sources, etc.) that address a common focus by using the "Book Pass" strategy.
- Use a "think-aloud" instructional approach in which students verbalize their thoughts as they read.
- Employ vocabulary study that allows students to examine new words (see appendix B).
- Involve students in a skimming activity to find the main idea.
- Have students make predictions about a text to help them become prepared to understand the ideas in a text.

- Involve students in a synthesis activity that allows them to think about how different parts of a text fit together to form the larger idea.
- Invite students to have reflective discussions to evaluate a text—looking for clues that tell them what the author believes or values, identifying the point of view from which the story has been told, and sharing their own ideas and beliefs.
- Assist students in using context clues to learn vocabulary by using local context (the rest of the sentence) and global context (a larger portion of the text) to make connections with their background knowledge.
- Identify differences between a print text and a visual representation (for example, compare a play script to a film).
- Have students “story recycle” or reformulate a text so that one text type is transformed into another type (for example, expository text to narrative text, poem to a newspaper article) for ease of understanding.
- Use the strategy “It Says, I Say,” a visual scaffold that helps students organize thoughts as they make text-to-self and text-to-world connections.
- Make and justify inferences and predictions about visual text and about material that is implicit or absent (information about what happened before/after the time line or about points of view of people represented in the picture).
- Describe features that might contribute to an inferential understanding of a text, such as obvious symbols and other literacy devices (for example, metaphor, simile, alliteration, personification).

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Grade 9 Strand #2 - Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 5.1 independently access and select specific information to meet personal and learning needs; select from a wide range of sources appropriate to their purposes; use the electronic network; employ strategies to conduct their research
- SCO 5.2 experiment with and rely upon a range of print and non-print sources for accessing and selecting information
- SCO 5.3 employ various relevant research strategies, such as like generating questions, drafting an outline, or interviewing peers to determine what questions they would like answered by their research

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Non-fiction texts (content subject textbooks, reports, directions, biography, memoirs, autobiography, ads, charts, maps, hybrid texts) are characterized by

- heavy content load, requiring readers to synthesize information;
- topics/explicit ideas/information linked by categories and presented through clear structures (for example, description, sequence, compare/contrast, problem/solution, cause/effect), at times combined in the same text;
- a variety of formats;
- a wide variety of graphics—some dense and challenging, some that support the text, and some with complicated layouts.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- skim a large amount of text in search of information, and research in systematic ways specific information from a variety of sources;
- distinguish between main ideas and supporting details, and concisely summarize key information in a way that reflects the overall theme.

**Suggestions for Learning and Teaching**

- Have in the classroom samples of research projects completed by previous students.
- Use the “Ideas/Details” chart to help the reader understand the text.
- Have students work on developing strategies to use in the planning stage of research. Students should consider activities such as brainstorming and free writing to determine prior knowledge and experience and to develop questions and clarify concerns.
- Use graphic organizers to help students to outline and organize their ideas (see appendix B).
- Have students use specific reading and viewing skills, such as questioning, skimming, using text features, interpreting charts, and comparing and evaluating information.
- Encourage students to use resources such as dictionaries, thesauri, the Internet, CDs, videos, magazines and newspapers for gathering information.
- Engage students in the SQ3R (Survey/Question/Read/Recite/Review) reading strategy.
- To improve their understanding, engage students in a summarizing activity after they have read a text.
- Use a “word study” to examine specialized words that are necessary for understanding a text.
- Employ the QAR (Question-Answer-Relationship) strategy to help students develop an awareness of multiple sources of information in a text while taking notes during reading or viewing.
- Have students give an oral summary or retell what they have read in a particular text. Students should be given specific instructions as to what is expected of them when retelling.
- Use the REAP (Read, Encode, Annotate, Ponder) strategy for helping readers read and understand a text, and to support increased comprehension.
- Involve students in the “Question Game” to help them acquire self-questioning strategies.
- Have students use specific evidence from texts to support inferences (for example, In the article “Take Action”, the Kielburgers suggest that all of us can make a difference).
- Involve students in the use of glossaries, tables of contents, indices, appendices, or search engines to locate specific information.

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Grade 9 Strand #2 - Reading and Viewing

**General Curriculum Outcome (GCO) #6** - Students will be expected to respond personally to a range of texts.

<u>Specific Curriculum Outcomes (SCOs)</u>
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Students will be expected to

- SCO 6.1 respond to some of the material they read or view by questioning, connecting, evaluating, and extending: move beyond initial understanding to more thoughtful interpretations
- SCO 6.2 express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence
- SCO 6.3 with increasing confidence and flexibility, find evidence in texts to support personal claims and viewpoints about issues, themes, and situations

<u>Student Achievement Standards</u>
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Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

- Students select, read independently, and understand a variety of fiction and non-fiction texts to
- make logical text-to-text and text-to-world comparisons;
  - explain how the different elements of an author's style/technique (for example, figurative language, dialect, descriptions, imagery, irony, flashbacks, foreshadowing, symbolism, tone) create meaning and evoke reaction, and evaluate the author's effectiveness by providing relevant examples;
  - identify purpose, structure, and characteristics of a variety of text forms (for example, short story, ballad, report, explanation, persuasion, biography, science fiction, high fantasy) and explain how these elements contribute to their understanding of the texts;
  - explore the relationships among language, topic, genre, purpose, context, and audience;
  - interpret text features to understand a text (headings, subheadings, cutaways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars) and make general inferences using this information.

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

- Students will be expected to
- connect characters within and across texts/genres by circumstances, traits, or actions, and consider more than one interpretation of a text;
  - describe relationships among characters and their effect on plot/subplots or overall theme;
  - analyse and evaluate information, demonstrating an awareness that texts reveal ideologies, identities, and positions;

- interpret relationships among ideas to draw conclusions (for example, plot, sequence, cause/effect, problem/solution) or make comparisons, and support responses with relevant details;
- use context clues, prior knowledge, and reference tools (for example, dictionary, glossary) to explain the meaning of new vocabulary/technical terms.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- make personal connections, comparing/contrasting with personal experiences and/or relevant prior knowledge;
- make connections with the social/moral issues of the present and those presented in realistic/historical fiction, biographies, satire, and other genres;
- make logical inferences about multiple complex characters (motivations, traits, feelings, personalities) and story events, referring to relevant textual details;
- express personal reactions to, preferences for and opinions about particular texts, authors, illustrators, and genres, and support comments with specific details and examples;
- express changes in personal viewpoint/ideas resulting from reading of a particular text;
- respond critically to texts, recognizing language used to manipulate, persuade, or control; detect prejudice, stereotyping, and bias; and propose alternative perspectives;
- evaluate ways in which both genders and various cultures and socio-economic groups are portrayed;
- interpret more subtle shades of meaning, and figurative and descriptive language;
- interpret symbols (objects, events, motifs) used by a author to convey meaning.

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**Suggestions for Teaching and Learning**

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- Suggest that students write about events in their lives that are similar to those they have encountered in texts.
- Have students write letters to a character in a novel, design costumes or sets for a play, or write diary entries from the point of view of a character in a novel.
- Encourage students to keep response journals in which they can respond personally to what they read.
- Have students choose two or three adjectives that describe a character and then find evidence in the text to support their choices.
- Invite students to create a secure blog to share their responses to what they are reading or to describe and discuss emotions evoked by text. Responses are to be supported by reasons, questions, explanations, and evidence.
- Students can create a song, a model, a digital storyboard, or a slideshow to represent a text that they have read or viewed.
- Have students, in groups, select three to five key scenes or events from a story. Decide on roles for each person (they can represent characters or objects) and have the group create a tableaux or “frozen picture” to represent the first scene or event. They hold the position for 5 seconds, and then slowly and silently move into the remaining scenes. Each student may speak one line during each scene if this is required.
- Identify how the key elements of a story (setting, plot, character, and theme) influence each other.
- Have students explain connections between the text and their own ideas, beliefs, experiences, and feelings.
- Use a List-Group-Label brainstorming activity to activate prior knowledge before beginning a unit of study.
- Have students respond to a text by brainstorming changes that could be made to enhance its meaning, make it meaningful for different audiences, etc.
- Involve students in visualizing activities that allow them imaginative opportunities to interact with a text to enhance comprehension.
- Involve students in reciprocal teaching to provide them with a concrete way to make sense of text by predicting, questioning, clarifying, and summarizing.
- Encourage students to complete a comprehension activity called SPAWN (Special Powers, Problem Solving, Alternative Viewpoints, What If, Next) that encourages them to examine complex issues and extend thinking related to reading. (See *Tools for Teaching Content Literacy*, by Janet Allen)
- Use the strategy “Save the Last Word for Me,” which offers a forum for students to interact with the text in a co-operative group format.
- Explain how elements of poetry (for example, figurative language, form, sound devices such as alliteration, repetition, onomatopoeia) contribute to the construction of meaning (onomatopoeia contributes to humor; repetition creates emphasis).

Grade 9 Strand #2 - Reading and Viewing

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

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 7.1 critically evaluate information presented in print and media texts, and assess relevance and reliability of available information to answer their questions
- SCO 7.2 demonstrate that print and media texts are constructed for particular purposes and particular audiences: describe how specific text and genre characteristics contribute to meaning and effect
- SCO 7.3 respond critically to texts of increasing complexity: analyse and evaluate a text in terms of its form, structure, and content; recognize how their own ideas and perceptions are framed by what they read and view; demonstrate an awareness that personal values and points of view influence both the creation of text and the reader's/viewer's interpretation and response; explore and reflect on culture and reality as portrayed in media texts; identify the values inherent in a text

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

**Text Complexity** (characteristics of fiction and non-fiction/information texts)

Students select, read independently, and understand a variety of fiction and non-fiction texts to

- explain how the different elements of an author's style/technique (for example, figurative language, dialect, descriptions, imagery, irony, flashbacks, foreshadowing, symbolism, tone) create meaning and evoke reaction, and evaluate the author's effectiveness by providing relevant examples;
- identify purpose, structure, and characteristics of a variety of text forms (for example, short story, ballad, report, explanation, persuasion, biography, science fiction, high fantasy) and explain how these elements contribute to their understanding of the texts;
- explore the relationships among language, topic, genre, purpose, context and audience;
- interpret text features to understand a text (headings, subheadings, cutaways, legends, diagrams, maps, graphs, glossaries, captions, charts, feature boxes, sidebars) and make general inferences using this information.

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

Students will be expected to

- analyse and evaluate information, demonstrating an awareness that texts reveal ideologies, identities, and positions;
- use context clues, prior knowledge, and reference tools (for example, dictionary, glossary) to explain the meaning of new vocabulary/technical terms.

**Comprehension Responses** (literal, inferential/interpretive, and personal/critical/evaluative responses to text)

Students will be expected to

- express personal reactions to, preferences for, and opinions about particular texts, authors, and illustrators, and genres, and support comments with specific details and examples;
- express changes in personal viewpoint/ideas resulting from reading of a particular text;
- respond critically to texts, recognizing language used to manipulate, persuade, or control; detect prejudice, stereotyping, and bias; and propose alternative perspectives;
- evaluate ways in which both genders and various cultures and socio-economic groups are portrayed;
- interpret more subtle shades of meaning, and figurative and descriptive language;
- interpret symbols (objects, events, motifs) used by an author to convey meaning.

<u>Suggestions for Learning and Teaching</u>
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- Ask students to compare a film with the text on which it was based; list differences in setting, plot, characters, point of view, and mood; and discuss possible reasons for these differences.
- Have students examine text features (for example, headings, illustrations, charts) and discuss how such features help them understand and interpret what they read.
- Invite students to compare two characters or two texts, make connections, and note differences.
- Have students analyse a poem for form and content.
- Invite students to use the Double-Entry Diary sheet (see appendix B4) to record ideas and responses to texts in the left column, with peer or teacher responses on the right; direct quotes on the left, with responses to them on the right; or higher level questions on the left, with student responses on the right.
- Involve students in reciprocal teaching to provide them with a concrete way to make sense of text by predicting, questioning, clarifying, and summarizing.
- Have students identify more than one voice or perspective in a text, describe contradictions within texts, evaluate assumptions implicit within texts, or identify missing perspectives.
- Challenge students to use as a basis for debate differing attitudes of two authors on a particular theme. Debaters could assume the personas of the authors.
- Identify a number of words in a text that are neutral, or words that strongly promote a particular perspective. Ask students to consider alternate words that will change the tone or meaning of the piece by making it either more or less supportive of the original perspective.

# Writing and Representing

~ Strand 3 ~

## General Curriculum Outcomes 8-10 Grade 9

*Students will be expected to*

- GCO8. Use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.*
- GCO9. Create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.*
- GCO10. Use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.*





Every student has the potential to become an effective writer and representer. The English language arts classroom provides the context in which this potential can be realized. The development of writing and representing skills depends on other elements of language arts, such as speaking, listening, reading, and viewing.

## **Writing and Representing (30-45%)** **Written/Visual Communication**

Units of Study: Explicit instruction is required in each of the following categories.

Focus	Suggested # per year	Examples
Narrative: Fiction	1	<ul style="list-style-type: none"> <li>• stories (mystery, realistic fiction, historical fiction, fantasy, horror, science fiction, adventure, etc.)</li> <li>• fable</li> <li>• legend</li> </ul>
Narrative: Non-fiction	1	<ul style="list-style-type: none"> <li>• personal narrative, memoir</li> <li>• biography, autobiography</li> <li>• blog, journal</li> <li>• anecdote</li> <li>• graphic non-fiction</li> <li>• friendly letter</li> </ul>
Expository/Informative	1	<ul style="list-style-type: none"> <li>• essay/report (information, compare/contrast, cause/effect, problem/solution, procedural)</li> <li>• display/presentation/performance</li> <li>• factual account, travelogue</li> <li>• setting description</li> <li>• instructions and procedures</li> <li>• survey</li> <li>• newspaper articles</li> </ul>
Persuasive	1	<ul style="list-style-type: none"> <li>• reflective essay, letter, editorial</li> <li>• media ad, cartoon</li> <li>• documentary, lyrics</li> <li>• opinion piece, review</li> <li>• persuasive letter</li> <li>• advice column</li> </ul>
Poetry	1	<ul style="list-style-type: none"> <li>• free verse</li> <li>• structured poetry</li> </ul>
Visual Multimedia	1	<ul style="list-style-type: none"> <li>• Web page, multimedia presentation</li> <li>• collage, photo essay</li> <li>• model</li> <li>• script, drama</li> </ul>

### **Sample Ongoing Learning Experiences**

In addition to the writing and representing experiences listed above, the student will also be engaged in other ongoing experiences throughout the year.

• traits of writing	• free write/quick write	• performance	• retelling
• article	• graphic organizers	• picture book	• script
• blog	• illustration/visual	• podcast	• song/music
• cartoon	• learning log	• poetry	• story
• chart/graph/map	• letter/email	• poster	• summary
• collage	• model	• Readers Theatre	• tableaux
• drama	• notes	• response	• Web page

**GRADE 9 WRITING ACHIEVEMENT STANDARDS**Overview

Writing achievement standards include the following three components that should be considered when assessing students' writing:

1. Text Forms—characteristics of narrative, poetry, and information texts
2. Writing Strategies and Behaviours—learning behaviours students should exhibit when writing texts independently
3. Writing Traits—what students should be able to demonstrate independently with respect to the six common traits when completing a piece of writing.
  - Content/Ideas—overall topic, degree of focus, and related details
  - Organization—structure and form, dependent on purpose and audience
  - Word Choice—vocabulary, language, and phrasing
  - Voice—evidence of author's style, personality, and experience
  - Sentence Structure—variety and complexity of sentences
  - Conventions—spelling, punctuation, capitalization, and usage (grammar)

The achievement standards for each general curriculum outcome (GCO) in the Writing and Representing strand are found after each group of SCOs in this section.

Application of the Writing Standards

The achievement standards are clarified through the student exemplars (samples) found in the *Reading and Writing Achievement Standards: End of Grade 9, 2009*. The student exemplars, with supporting rationale, represent various forms of both narrative and expository writing. Student writing determined to be at the *appropriate achievement* level consistently demonstrates the level of development described for each trait within the category of the standard. However, a student who is at this level may be strong in one or more traits. To be identified at a *strong achievement* level, the student must consistently demonstrate the level of development described within the standard for each trait in this category.

When assessing a student's writing achievement for formative purposes, a teacher could focus on the student's ability with respect to each trait. The information gained could inform instruction to ensure a student achieves the overall level of development identified within the end-of-grade-level achievement standards. The goal is to develop students' proficiency in all the traits of writing, as each is important and contributes to quality writing.

For further information on writing achievement standards, consult *Reading and Writing Achievement Standards: End of Grade 9, 2009*.

Grade 9 Strand #3 - **Writing and Representing****Suggestions for Assessment**

- Focus on the extent to which students use writing and representing to explore, clarify, and reflect on their thoughts, feeling, experiences, and learning.
- Focus on the student's effective use of writing and representing to serve the purposes identified.
- Classroom observation and anecdotal records will assist in noting the different ways in which students use writing and representing to extend their learning.
- Conduct student-teacher conferences that focus on how students use writing (for example, to make notes, create journals, tell stories) and representing (including drama, music, graphics, and e-mails) to reflect, explore, clarify, and learn.
- Have students develop assessment criteria for imaginative writing.
- Teachers should provide a range of possibilities for students to demonstrate their abilities to create different kinds of texts. It is important that teachers collaborate with students to generate criteria for assessing the texts students create. The six traits of writing can be the focus for this assessment.
- Have students keep a running record of the different types of projects they have worked on, and have them keep projects in a portfolio with a brief review of the purpose and audience they had in mind for each project.
- Observe peer conferencing, noting the questions developed and the responses given when seeking and using feedback.
- Have students keep journals in which they monitor their own writing progress in order to become more aware of themselves as writers (writing rituals, strategies they prefer to use, writing history, writing strengths and weaknesses, and so on).
- Have students keep process logs in which they document their progress through one writing assignment.
- Assign projects requiring students to integrate and cite sources of information.
- Conduct student-teacher conferences, discussing the strategies and processes students are using.
- Observe student's effective use of spell checkers, thesauri, dictionaries, and reference material.
- As a way of assessing comprehension, ask students, individually or in a group, to dramatize a scene from a work, or present a reading. Look for evidence that they have analysed the text to determine appropriate actions and expressions.
- Have a conversation with students about how they locate information in a variety of texts, both print and online. Ask the students to demonstrate by giving them a text and asking them to find specific information. Observe their approach.

- Samples of **expressive writing** demonstrate the criteria shown in the chart below.

<b>Expressive writing</b> (for example free writes, reading responses, journal entries, descriptive narratives, memoirs, personal letters, impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• makes sense</li> <li>• uses sensory details to develop ideas that include related ideas, images, or feelings</li> <li>• sustains ideas through several related paragraphs</li> <li>• may include visuals that enhance the main ideas but are not necessary for comprehension</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses genre or form appropriate to purpose and audience</li> <li>• uses text structures appropriate to form or genre</li> <li>• includes paragraphs that enhance the clarity of the ideas</li> <li>• uses an extended range of connecting words to combine ideas, indicate comparisons, show sequence, and describe cause-and-effect relationships</li> <li>• features natural and smooth transitions between ideas</li> <li>• features strong leads and satisfying endings</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• features strategically varied word order within a sentence, for effect</li> <li>• experiments with word choice and phrasing based on audience and purpose (deliberately chopping phrasing in a poem, for example)</li> <li>• includes a variety of sentence types for effect, including sentence fragments and run-on sentences</li> <li>• effectively uses paragraphs</li> <li>• effectively experiments with new, powerful, and precise words</li> <li>• maintains a consistent tone and point of view</li> <li>• features an honest voice that enhances purpose and engages the audience</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly)</li> <li>• uses proper punctuation and capitalization</li> <li>• uses proper vocabulary and correct spelling</li> <li>• uses a suitable presentation format (writing is legible and appropriate to content and purpose)</li> <li>• uses text features that enhance clarity</li> <li>• uses secondary sources of information which have been acknowledged</li> </ul>

- Samples of **transactional writing** demonstrate the criteria shown in the chart below.

<b>Transactional writing</b> (for example, expository writing such as reports, articles, instructions, procedures, explanations, business letters; persuasive writing such as editorials, letters, opinions; and impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• has a clear purpose, makes sense, and emphasizes important ideas</li> <li>• has a narrow topic and is understandable</li> <li>• contains accurate information from several sources</li> <li>• may express and justify a viewpoint</li> <li>• shows a clear sense of audience</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses a form appropriate to purpose and audience</li> <li>• uses text structures appropriate to form</li> <li>• uses connecting words to combine ideas, indicate comparisons, and show sequence</li> <li>• describes cause-and-effect relationships</li> <li>• uses text features when appropriate</li> <li>• features a strong lead and a satisfying ending</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• reads smoothly and demonstrates strategic paragraphing</li> <li>• shows a clear sense of audience</li> <li>• maintains a consistent tone and point of view</li> <li>• contains effectively used content words to enhance meaning</li> <li>• uses a variety of sentence types, lengths, and structures</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to enhance meaning and artistry, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly)</li> <li>• features the proper use of punctuation and capitalization</li> <li>• respects copyright and cites references</li> <li>• displays appropriate choice of vocabulary, and correct spelling</li> <li>• has a suitable presentation format and layout (writing is legible and appropriate to content and purpose)</li> <li>• has text features that enhance clarity</li> </ul>

- Samples of **poetic writing** demonstrate the criteria shown in the following chart below.

<b>Poetic writing</b> (for example, scripts, poems, short stories, passages, descriptive narratives, impromptu writing)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• makes sense and develops clear, focused ideas which may be imaginative and original</li> <li>• uses sensory details to develop the ideas</li> <li>• narrows and focuses the topic</li> <li>• includes well-developed paragraphs</li> <li>• uses sensory detail and follows the required pattern (poetry, for example)</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• uses genre or form appropriate to the purpose and audience</li> <li>• uses text structures appropriate to form or genre</li> <li>• uses connecting words to combine ideas, indicate comparisons, and show sequence</li> <li>• describes cause-and-effect relationships</li> <li>• reads smoothly (pacing is controlled)</li> <li>• contains clear and interesting dialogue that contributes to the understanding of character</li> <li>• includes a thoughtful and expressive title</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• features strategic word order in a sentence or line of poetry for dramatic effect</li> <li>• deliberately uses run-on sentences and/or fragments for effect</li> <li>• effectively models elements of style from literature or from a poetic form (a compelling lead, for example)</li> <li>• uses appropriate tools to strengthen word choice (dictionary, thesaurus)</li> <li>• uses literary devices such as simile, metaphor, alliteration, onomatopoeia, or symbolism</li> <li>• shows a clear awareness of audience</li> <li>• has ideas/images that create impact</li> <li>• experiments with word choice and phrasing based on audience and purpose (for example, deliberately chopping phrasing in a poem)</li> <li>• reveals an honest, personal, engaging voice appropriate to purpose and audience</li> <li>• uses dialogue to develop character</li> </ul>
<b>Conventions</b>	<ul style="list-style-type: none"> <li>• features conventions of language to express meaning, including grammar and usage (a variety of sentence types have been used and sentences are complete; pronouns, prepositions, and subordinate clauses have been used effectively and correctly)</li> <li>• uses modifiers which have been properly placed</li> <li>• features the proper use of punctuation and capitalization</li> <li>• uses appropriate vocabulary and correct spelling</li> <li>• employs knowledge of spelling rules and word patterns to correct spelling errors</li> <li>• features paragraphing of dialogue</li> <li>• uses a suitable presentation format (writing is legible and appropriate to content and purpose)</li> <li>• contains text features which enhance clarity</li> <li>• uses secondary sources of information that have been acknowledged</li> </ul>

- Samples of **forms/processes of representation** demonstrate the criteria shown in the chart below.

<b>Forms/processes of representation</b> (for example, music; dance, or other movement; visual representations such as drawings, photography, paintings, posters, cartoons, charts, diagrams, graphs, brochures, etc.; drama, including skits, plays, mimes, role-plays, tableaux; media production, such as videos, films, storyboards, interviews, documentaries; technological forms, including Web pages, multimedia presentations)	
<b>Content/Ideas Trait</b>	<ul style="list-style-type: none"> <li>• convey information and ideas for specific purposes and audiences</li> <li>• develop key ideas through details, elements and principles, and images and emotions</li> <li>• demonstrate imaginative connections to personal feelings, experiences and opinions</li> <li>• convey personal insights into choice of materials, processes and technologies to represent the message</li> </ul>
<b>Organization Trait</b>	<ul style="list-style-type: none"> <li>• use elements of form (structure of a text) to enhance meaning</li> <li>• use text features/elements of design (titles, captions, colour, etc.) clearly and effectively to enhance understanding</li> <li>• use art elements associated with particular arts disciplines and forms organized to create mood and emotional impact (examples include line, colour, or surface in art; energy and time in dance; voice, gesture, and movement in drama; sound, lights, and colour in media; pitch, tempo, and articulation in music; and texture, shape, and sound in visual communication)</li> </ul>
<b>Sentence Structure/ Fluency, Word Choice, and Voice Traits</b>	<ul style="list-style-type: none"> <li>• feature an individual perspective that is evident and expressive and engages the viewer</li> <li>• show evidence of experimentation with visual and artistic devices and forms to create impact, enhance communication, and engage the viewer</li> <li>• use voice that shows commitment to the topic</li> </ul>
<b>Conventions Trait</b>	<ul style="list-style-type: none"> <li>• feature conventions of language to express meaning, including grammar and usage</li> <li>• use proper punctuation and capitalization</li> <li>• use appropriate vocabulary and correct spelling</li> <li>• use presentation details that are appropriate to medium (legibility, visual impact, spatial organization)</li> <li>• feature forms (written, artistic/visual) that are appropriate to content and purpose</li> <li>• use text features that enhance clarity</li> </ul>

Grade 9 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #8** - Students will be expected to use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and to use their imaginations.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 8.1 use a range of strategies in writing and representing to extend ideas and experiences: explore and reflect on their feelings, values, and attitudes; consider others' perspectives; reflect on problems and responses to problems; describe and evaluate their learning processes and strategies; and reflect on their growth as language learners and language users
- SCO 8.2 identify and reflect upon strategies that are effective in helping them to learn, and to describe their personal growth as language learners and language users
- SCO 8.3 use note-making to reconstruct knowledge and select effective strategies appropriate to the task
- SCO 8.4 make informed choices of language to create a range of interesting effects in imaginative writing and representing

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

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

Students will be expected to

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

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Word Choice—vocabulary, language, and phrasing
  - include interesting words and/or technical/subject specific language to enhance meaning (strong nouns and verbs, and colorful adjectives and adverbs)



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**Suggestions for Learning and Teaching**

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- Ask students to set goals for writing and representing (for example, I will make sure the central idea of my poster is placed in a location for the most impact) and implement a plan to achieve them.
- Have students keep learning logs with jotted notes, reflections, and sketches to reflect on their learning progress.
- Invite students to participate in developing dialogue, role-plays, and improvisations to explore feelings and attitudes.
- Provide opportunities for students to do free writing and/or answer questions that lead to reflection and evaluation of their own learning.
- Have students represent text visually by creating a painting, mobile, sculpture, or collage, or by using a chart or graph.
- Invite students to describe and discuss emotions evoked by a text supporting what they say with reasons, explanations, and evidence (I'm passionate about human rights because...).
- Have students work with a writing partners to revise a stories they have written, with specific goals in mind (for example, integration of descriptive detail, use of imaginative word choices).
- Review six-trait writing with students.
- Involve students in creating a piece of imaginative text (visual, oral, or written), such as a legend, play, poem, or story) using powerful language (for example, simile, metaphor, imagery, sensory detail).
- In the classroom, establish a writing community that fosters a culture of encouragement and contains a rich array of human, technological, and academic resources.
- Have students interview employers to determine the writing skills which they expect students to have to successfully enter the workforce.
- Encourage students to compile a list of writings that they have completed over the course of a month. As a group, compile a list of varied purposes students found for their writing, the audiences they encountered, and the forms of writing they used.
- Involve students in writing a profile of someone significant to them (famous or not), a piece of descriptive poetry, a ballad, a sonnet, or free verse.
- Challenge students to create a podcast (an audio or video file placed on the Internet to listen to and/or watch) to share what they have learned about a topic or issue.
- Have students select and use a range of strategies (for example, making connections, considering the audience, gathering and summarizing ideas) to generate, develop, and organize ideas for writing and representing.

- Promote metacognitive strategies that allow students to reflect on and assess their writing and representing by relating their work to established criteria, setting goals for improvement, creating a plan for achieving the goals, evaluating their progress, and setting new goals.
- Challenge students to use and experiment with elements of style (for example, sentence fluency, point of view, literary devices) appropriate to the purpose and audience (to enhance meaning and artistry).
- Have students create representations that convey information for a specific purpose and audience (for example, a diagram for a paper, a multimedia presentation for public display).
- Encourage students to select a character from a book, become that character, and write brief notes in a journal to reflect the character's thoughts throughout the story.

Grade 9 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #9** - Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 9.1 demonstrate facility in using a variety of forms of writing to create texts for specific purposes and audiences, and represent their ideas in other forms (including visual arts, music, drama) to achieve their purposes
- SCO 9.2 consider and choose writing forms that match both the writing purpose (to define, report, persuade, compare) and the reader for whom the text is intended (understand why language choice, organization, and voice used in an essay differ from those used in a media advertisement)
- SCO 9.3 understand that ideas can be represented in more than one way and used with other forms of representing (speeches, demonstrations, and plays)
- SCO 9.4 demonstrate an awareness of the effect of context on writing and representing, and make appropriate choices of form, style, and content for specific audiences and purposes
- SCO 9.5 analyse and assess responses to their writing and media productions

Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

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

Students will be expected to

- select and develop a topic based on purpose;
- demonstrate awareness of audience and competence crafting a variety of text forms (including hybrid texts);
- write with purpose and understand the influence of the writer;
- use specific devices to achieve purpose (instruct, persuade, entertain);
- request, obtain, and make decisions about constructive criticism.

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Content/Ideas—overall topic, degree of focus, and related details
  - define a specific topic with a main idea that supports purpose and audience
  - draft a piece of writing, making critical choices about ideas/content based on the purpose and intended audience, often using word processing software
  
- Organization—structure and form, dependent on purpose and audience
  - select an appropriate form and use an engaging introduction that includes the purpose

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**Suggestions for Learning and Teaching**

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- Discuss the purpose and identify an audience for writing or representing.
- Surround students with a variety of forms of writing and representing (business letters, opinion, editorials, personal essays, poems, cartoons, non-fiction articles, etc.)
- Have students experiment with various forms of personal writing to explore ideas, feelings, and opinions about an issue of importance to them.
- Teach mini-lessons, discussing how purpose and audience influences the choice of form, language, tone, and types of text used (for example, music videos, broadcast news, textbooks, short stories).
- Provide opportunities for students to create texts for different purposes and audiences (for example, a health video for a guidance class, a pamphlet on bicycle safety for younger students, a letter to city officials inviting them to attend a special school event).
- Have students conference with each other, reading what they have written and asking for suggestions on story endings, titles, etc. Students should offer positive criticism about works in progress.
- Encourage students to present views on an issue of personal importance (for example, drug abuse, suicide, students' part-time jobs) in different ways—for example, perhaps a personal essay, speech, poem, or editorial.
- Have students use a secure blog to share their thoughts about a text.
- Create a classroom magazine which could focus on particular topics of study or issues, and include a variety of student writing so that every student can make a contribution.
- Encourage students to create a monologue and present it to their peers.
- Challenge students to research a subject and compare information from a variety of print and electronic sources.
- Invite students to explain how to do something, or say why they feel a certain way about a topic using a multimedia presentation.
- Invite students to complete a piece of transactional writing to express ideas and information (for example, a research report, an article, an editorial).
- Have students write a precis for an article.
- Challenge students to create an advertisement for a product or service, or write a letter to the editor in an attempt to persuade an audience of something.
- Encourage students to work collaboratively to create a script for a play for younger students that can be performed by younger students.
- Involve students in a strategy called PORPE (Predict/Organize/Rehearse/Practise/Evaluate), which provides a framework that supports students in developing essays .

- Have students write a soliloquy for a character in which the character explains his/her motivation and feelings.
- Provide students with two photos of the same object or scene, but with differences in lighting, perspective, etc. Ask students to compare them.
- Share with students a photo in which they see only the main subject. Then share a photo in which the same subject is portrayed in context (with surroundings). Ask students to consider the importance of context.

### Grade 9 Strand #3 - Writing and Representing

**General Curriculum Outcome (GCO) #10** - Students will be expected to use a range of strategies to develop effective writing and representing, and to enhance their clarity, precision, and effectiveness.

#### Specific Curriculum Outcomes (SCOs)

Students will be expected to

- SCO 10.1 demonstrate an awareness of which prewriting, drafting, revising, editing, proofreading, and presentation strategies work for them with various writings and representations
- SCO 10.2 consistently use the conventions of written language in final products
- SCO 10.3 experiment with the use of technology in communicating for a range of purposes with a variety of audiences
- SCO 10.4 demonstrate a commitment to crafting pieces of writing and representations
- SCO 10.5 integrate information from several sources to construct and communicate meaning

#### Student Achievement Standards

Students who have achieved these specific curriculum outcomes by the end of grade 9 will have practised a range of skills.

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

Students will be expected to

- write with purpose, and understand the influence of the writer;
- refine writing to enhance impact;
- use a variety of publishing formats (for example, books, pamphlets, posters, Web sites) with appropriate text and text features;
- gather ideas from a variety of sources and use a framework (for example, web or graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections;
- apply knowledge of copyright/plagiarism;
- independently reread to add to, delete from, or reorganize the text to clarify and strengthen content;
- gather ideas from a variety of sources and use a framework (for example, web or graphic organizer) to sort and classify the information/ideas, recognize different perspectives, and make new connections.

**Writing Traits** (what students should be able to demonstrate independently with respect to the six common traits—content/ideas, organization, word choice, voice, sentence structure/fluency, and conventions—when completing a piece of writing)

- Content/Ideas—overall topic, degree of focus, and related details
  - draft a piece of writing, making critical choices about ideas/content based on the purpose and intended audience, often using word processing software
  
- Word Choice—vocabulary, language, and phrasing
  - use appropriate tools (for example a dictionary, thesaurus, grammar checker and text models) to strengthen word choice
  
- Voice—evidence of other’s style, personality, and experience
  - shows care and commitment to the topic
  
- Conventions—spelling, punctuation, capitalization, and usage (grammar)
  - use appropriate tools (for example, dictionary, thesaurus, grammar checker, text models) to edit conventions.



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**Suggestions for Learning and Teaching**

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- Supply samples of writing and representing for students to model as they create short stories, essays, advertisements, etc.
- Have students develop an editing checklist to use when editing their own and others' work.
- Provide opportunities for students to look at and talk about themselves as writers through written reflections, class discussions, and conferencing. Where do they get their ideas? How do they start to develop an idea?
- Have students think about their writing. What is their favorite text? What would they do differently if they were to revise the text? What are the strengths or weaknesses of the text?
- Invite students to use technology to represent their writing by creating a newsletter for parents, posting their stories on a school Web site, creating a monthly digital news magazine, or creating a class Web site.
- Engage students in the writing process—prewriting, organizing, drafting, revising, editing, proofreading, and publishing.
- Have students create a humorous personal narrative, a short story, or a description of an event, and focus on one or more of the six traits of writing.
- Invite students to create a resume with a covering letter, focusing on conventions in writing and representing appropriate to the purpose and the audience.
- Invite students to write a song or create a script, employing technology to create a music video or a photo story.
- Have students write and represent to synthesize and extend thinking by integrating new information into existing knowledge and beliefs, combining perspectives (their own and the narrator's), and using key ideas and relevant details from texts to create representations and responses.
- Encourage students to use an I-Chart that allows them to use their knowledge of a subject to pose questions for research, guiding them through the inquiry process.
- Challenge students to categorize and organize ideas and information using outlines and graphic organizers before and during writing or representing.
- Invite students to experiment with word choice, based on audience and purpose (for example, deliberately employing choppy phrasing in a poem, for effect).
- When students role-play conversations between characters or authors, look for evidence that they offer characterizations consistent with the themes; use detail from the works to add interest and depth to their roles; and emphasize the emotions and attitudes of the characters with body language and voice.



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# Appendices

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# Appendix A

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## List of of Appendices

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A1: Norms for Group Work “T-Chart” .....	314
A2: Norms for Group Work “Peace Chart” .....	315
A3: Appointment Book.....	316
A4: Conversation Calendar .....	317
A5: Speaking and Listening Checklist .....	318
A6: The Magic of Three .....	319
A7: Speaking and Listening Rating Scale.....	320
A8: Where Am I? .....	321
A9: What and When .....	322
A10: Speaking and Listening Assessment Rubric .....	323
A11: Self-Assessment, Group Work.....	324
A12: Observation and Planning Sheet.....	325
A13: Sample Rubric for Self-Evaluation: Speaking and Listening Outcome #1.....	326
A14: Holistic Speaking Rubric .....	327
A15: Holistic Listening Rubric.....	328

# Appendix A - Speaking and Listening

## Informal/Exploratory Talk

Informal/exploratory talk happens as students brainstorm, respond to text, and work co-operatively in small and large groups. The aim of informal talk is student growth and learning through the exploration of thoughts and feelings. Informal talk is low pressure, spontaneous dialogue; nevertheless, it is most effective when it remains task focused and goal directed. Teachers find that informal discussion is more productive when they supply clear, simple instructions as to learning outcomes. Clearly establishing the task—whether the purpose is to clarify information presented, examine the content from a different point of view, or generate a vast array of ideas for further discussion—helps students to understand expectations and stay focused. This is true even of basic strategies that are commonly used to initiate informal/exploratory classroom discussion.

**Discussions**, whether whole-group or small-group, provide students with an important opportunity to learn vocabulary, information, and social skills required for competence in speaking and listening. There are many different ways to set up group discussions. For instance, the teacher may decide to engage the whole class in discussion of a topic, or aspects of that topic. In other instances, the teacher may decide to divide the class into smaller groups who are directed to discuss the same topic, or who may be assigned different aspects of the topic. Depending on the learning outcomes, whole-class discussion can either precede or follow small-group discussion. Students sometimes demonstrate different competencies in each context. Experiencing variety in the teaching approach will help students to develop confidence and to improve their skills and abilities in all formats.

Students profit from classroom instruction that fosters informal talk, for it is in the give-and-take of conversation that students begin to understand concepts and develop confidence in their ability to communicate. Since students learn both from example and from practice, besides discussing and modelling appropriate social behaviours related to group functioning, teachers may want to engage students in role-play conversations that show good manners, turn-taking, attentive listening, and other aspects of accomplished conversation.

Though often taken for granted, **conversation/talk** provides a wide range of learning opportunities for students and is central to the entire spoken language program. Conversation/talk provides an arena for students to build self-esteem, to make contact with others, to seek and convey information, and to assess their feelings. It is through conversation/talk that students structure their world and compare their own experiences with the experiences of others. As discussion of problems, projects, books, television programs, music, film, technology, people, and issues is acknowledged to be important, it will become the foundation for the entire spoken language program. Conversations allow students to clarify their own opinions and to conceptualize their new knowledge and learnings.

**Brainstorming** is a way for a group of students to generate ideas for future discussion and problem solving through spontaneous contributions. A major benefit of brainstorming is that all members of the group get to be both speakers and listeners as they state and record their suggestions. The procedures are relatively straight forward:

- Define the topic.
- Choose someone to be the recorder.
- Agree that any ideas are acceptable; quantity is more important than quality.
- Expand on the ideas of others.
- Avoid making comments about any of the suggestions.

Despite the seeming simplicity of this activity, it is very easy to get off track and begin evaluating and categorizing contributions before the exercise is complete. When this happens the process is cut short and the initial purpose of the strategy—the generation of a vast array of ideas for future discussion—is defeated. Some students will not get an opportunity to share their thoughts, while others may feel that their ideas have been judged. Categorizing should follow brainstorming. The advantages and disadvantages of each idea could be noted, and the best idea or solution chosen after the brainstorming exercise is complete.

**Group sharing** involves listening to and speaking with other group members to exchange ideas about a specific topic. This time may also be used for problem solving, collecting information, and responding to texts (such as literature, music, media, or art). During group sharing time, it is important that the teacher and the students develop models of procedures for group processes that encourage respectful and constructive interaction. Preliminary work toward outlining and promoting the behaviours and attitudes necessary for successful group dynamics and effective group discussions will be well worth the effort in the end. Some helpful tips follow:

- Assign a manageable task (not too easy, not too difficult).
- Establish time frames at the beginning.
- Explain the assignment carefully with precise instructions.
- Help the students understand why the assignment is important.
- Choose a group format appropriate for the task (small/large).
- Monitor group member selection with attention to group dynamics.
- Have all materials organized and available to groups.
- Review this process at the beginning of each new sharing time.

Two methods often used to promote collaborative group work are *jigsaws* and the *envoy* or *messenger* technique. Jigsaws are an innovative way to help students develop their listening and speaking skills during group sharing time. To set up this group activity, the teacher introduces a topic chosen for class consideration. Ideally, the students are invited to choose a curriculum-related topic that has personal meaning for them or that deals with a problem that they would like to solve. Pollution and its environmental impact might be such a problem. The problem is broken down into its constituent parts. In the case of pollution, the parts might be causes, effects, solutions, and long-term implications. The class is then divided into small groups. Each student within the small group is assigned one of the four specified components of the problem and is required to become an expert on the topic. The expert members leave their original groups to collaborate with expert members from other groups. Their task is to find out all they can about the constituent part assigned to them. The final stage involves each of the experts reporting back to his/her original group. The jigsaw as a group activity can foster integrated learning and exploratory studies.

The envoy or messenger technique is another speaking/listening activity that appeals to adolescent learners. For this activity the class is divided into small groups and given a topic for discussion. The topic could relate to a text discussed in class or it may be a subject of interest identified by the students and the teacher together. After a set time, a designated member of each group moves on to the next group in the capacity of a messenger and is responsible for sharing and collecting information. This process is continued until each messenger makes it home to his or her original group. When each group is once again intact, information is reported and discussed. The constant movement and engagement involved in this activity helps to sustain student interest. While this technique helps students learn content, it also contributes to skill development as students are required to listen to others, distinguish relevant from irrelevant information, and summarize different points of view.

Many teachers find that group sharing time provides an excellent opportunity for **book talk** or **literature circles**. To set up a literature circle, the class may be divided into small groups or left as a whole. Whatever format is chosen, it is important that the atmosphere of sharing is emphasized through the physical configuration of the group. Students will be sharing thoughts, feelings, and learnings rather than making a formal presentation about



the book. During a book talk, students are each given a role to fulfill throughout the duration of the literature circle. The teacher serves as a facilitator, observer, listener, and often a fellow reader as students complete their tasks for each meeting. Students choose a book that they have read recently and enjoyed. They identify the characters and general theme of the book, but are careful not to reveal too much information in the event that other students may, by virtue of the sharing, want to read the same book. Part of this activity involves each student reading aloud a favoured excerpt from his/her selected book. A major benefit to this activity is that students are modelling enthusiasm for reading to other students while also practising their speaking and listening skills by sharing opinions and making recommendations. The students may choose to make, via computer or other artistic means, posters, bookmarks, advertisements, or book jackets to display after the literature circle.

For more information on **role-play**, see page 89.

### Formal/Focused Talk

Formal speech generally requires students to use more sophisticated diction and tones of voice than they would in informal speech situations. Where informal speech tends to be exploratory in nature, formal speech is oriented towards the achievement of specific outcomes, such as the pursuit or provision of certain information, the promotion of an idea, or the persuasion of an audience. Finally, formal speech can be distinguished from informal speech in that it has a performance aspect that is not typical of informal speech. It is this performance aspect that tends to make some students anxious about formal speech learning activities.

**Interviewing** requires students to formulate and ask questions of another person or group of persons for the purpose of gathering information. Interviews can be formal or informal depending on the purpose.

Through interviewing, students have the opportunity to develop their communication skills, not only in the asking of questions, but also in listening and appropriately responding verbally and non-verbally to another person's remarks. Besides being a technique that has much potential for developing students' communication skills, interviewing can help students learn other valuable skills, such as collecting and using data, analysing information, and working co-operatively with others.

Once students have elected or have been assigned the task of conducting an interview, the teacher can help students prepare by reminding them of or assisting them with the following tasks:

- contacting the interviewee to make an appointment (urging students to accurately record the time, date, and location of the interview)
- asking for the interviewee's prior consent if students wish to videotape or audiotape the interview
- obtaining background information about the person being interviewed
- deciding upon the exact purpose of the interview
- preparing a list of questions (which may involve brainstorming during the exploratory phase)
- thanking the interviewee at the conclusion of the interview (possibly having students send a more formal note of thanks to the interviewee following the interview)

When students have had little or no prior experience interviewing, the teacher may wish to consider devoting some class time to role-playing the interview. Each student, having prepared a list of tentative questions, can pair up with another student and then conduct their respective interviews. In this way, each student has the opportunity to practise asking and answering questions, thinking of follow-up questions, listening and providing appropriate feedback, seeking clarification and taking turns speaking. Role-playing the interview also provides students with the opportunity to practise making notes and assessing information for its relevance to research.

**Choral speaking** engages large or small groups of students in saying or singing rhymes, chants, and poems. This technique provides students with the opportunity to develop a range of physical oral communication skills including enunciation, pronunciation, diction, intonation, and breath control. Choral reading permits students to develop a sense of how meaning can be conveyed by non-verbal aspects of speech, such as tone, volume, stress, and rate and rhythm of speech. Given the auditory nature of choral speaking, it can help students appreciate the sound of poetry and other texts in a way that silent, private reading by its very nature cannot. Choral reading also provides students with the opportunity to experiment and have fun with the rhythm and sound of language.

Because choral speaking is an arrangement or orchestration of voices, the choral performance of a text will likely require advance planning. By discussing with students such elements as how the poem is punctuated, whether certain words or phrases need to be spoken softly or loudly, slowly or quickly, or whether particular words or phrases need to be stressed or preceded by a pause, the teacher can help students determine how the text can be spoken or sung. Given that choral speaking is by definition an orchestration of voices, the teacher and the students will likely have to consider whether the entire text will be spoken or sung by the whole class in unison, or whether segments of the text should be spoken or sung by certain individuals or small groups. Once the orchestration of the text is planned, students will need to practise it so that their performance becomes polished.

For information on **Readers Theatre**, see page 90.

The **oral report** requires individual students or small groups of students to organize information and orally communicate that information to an audience, usually their fellow classmates. Because the oral report has a performance component that the written report does not, this activity has the potential to heighten students' awareness of their audience, or more specifically, encourage them to frame a message to make it interesting, meaningful, and memorable.

The same basic guidelines that apply to the students' selection of information for written reports also govern the gathering and organizing of the information that will later comprise the oral report. The teacher can assist students with their data gathering by helping them select and narrow topics, by asking them to consider what they already know about their topics, and by encouraging them to conduct research that extends or fills gaps in their knowledge. To help students organize their information, the teacher might ask students to remember the original purposes of their oral reports and urge them to focus on information that serves those purposes. Once students have decided upon the information they intend to include in their reports, they may require the teacher's assistance in constructing presentation outlines. An organized, effective presentation outline features an interesting beginning, an organized middle, and a strong conclusion.

Given that capturing and holding an audience's attention is key to a successful speech, students who have never delivered or who have had little experience delivering oral reports will likely require guidance regarding presentation style. One way to help students enhance performance is to encourage them to include in their presentations relevant diagrams, pictures, props, and/or video or audio materials. This type of multisensory approach helps the audience to better understand and remember the information being presented. Encouraging presenters to use brief notes or prepared cue cards to guide their remarks instead of reading a paper or reciting from memory often makes their oral reports more lively and interesting. Finally, by having students deliver their reports from a position in the room where they can be seen by all members of the audience, and by encouraging those students who speak softly to use more volume, the teacher assists students in securing audience attention.

Through **persuasive talk**, the student attempts to promote a thing, an idea, or an opinion and persuade others of its necessity, effectiveness, or superiority. Since the purpose of persuasive talk, sometimes referred to as rhetorical oration, is to influence the thinking or behaviour of the audience, speakers tend to be more effective when they speak pleasantly and charismatically, when they are thoroughly familiar with what they are promoting, and when they are willing and prepared to answer questions in a confident, informed manner.

To heighten students' awareness of the special demands of persuasive talk, the teacher can facilitate a discussion as to what makes a message persuasive. A short newspaper editorial or an infomercial could be examined in class to initiate such a discussion. Upon reading the editorial or viewing the infomercial with the class, the teacher can ask students whether the message presented influenced their thinking or has the potential to influence their future behaviour. To encourage students to consider those aspects of the message that make or fail to make the message persuasive, the teacher can ask students about

- the perceived expertise of the speaker
- the speaker's physical or ideological attractiveness
- the speaker's diction and tone of voice
- the sleekness of the video or text presentation
- whether the speaker's claims were supported with evidence
- whether the speaker presented and refuted potential counterarguments.

By the close of the discussion, students should have the sense that a persuasive message relies not only upon strong argumentation but also upon an appealing presentation format.

By definition, **impromptu speaking** requires that the student give a talk that is unprepared and spontaneous. Because of its unprepared and unpremeditated nature, impromptu speaking has the potential to help students develop the abilities to quickly organize information and to deliver a message in a poised, confident manner without the benefit of much advance preparation.

Since students cannot speak on topics that are entirely unknown to them, the teacher may wish to consider permitting students to select their own topics for impromptu speaking. Alternatively, the teacher may wish to assign students to topics with which they are known to be familiar.

Students' first impromptu speeches can be limited to one or two minutes in length, and the teacher may wish to consider allowing students to use brief notes to guide their remarks. As students become more familiar with the experience of impromptu speaking, the length of speeches can increase to five minutes and students might be expected to speak without the benefit of notes to guide them.

**Formal debate**, unlike argumentation, is governed by a relatively strict set of rules and procedures. The teacher may wish to supply students with this information, or capitalize on the opportunity for research and have students themselves seek out information regarding the process of formal debate.

Once students have selected or have been assigned topics for debates, they will need to gather evidence in support of their arguments. To assist students with evidence collection, the teacher can emphasize that a strong, persuasive argument relies on established fact, sound logic, and recent and relevant research. Because successful argumentation relies in part upon refuting an opponent's counterarguments, students unfamiliar with the experience of debating may need to be directed not only to anticipate counterarguments, but also to gather evidence and frame assertions that weaken them. With classes of students who have little or no experience debating, the teacher may wish to consider having students discuss the effectiveness of their argumentation following their first debates. For subsequent debates, a panel chosen from the class, the student body, the faculty, and/or the community can evaluate the argumentation and provide a judgment.

Argumentation, or class discussion, is not governed by a set of strict rules and conventions like those that determine the process of formal debate, but students can be encouraged to support their claims, listen attentively while others speak, and keep remarks brief and on-topic. This type of guidance supports the development of the organizational, social, and critical skills required for effective, coherent discussion, and prepares students to participate in a formal debate.

Students involved in a **panel discussion** may be asked to present viewpoints and provide information in response to a specific problem. Because students participating in a panel discussion are exposed to the perspectives and knowledge of other panel members, they have an opportunity to develop open-mindedness and flexible thinking.

A panel discussion typically requires much advance preparation. Students may need to do some preliminary reading or research to become acquainted with various perspectives on the problem under consideration. Once a variety of perspectives have been identified, students may select or be assigned to represent a particular perspective. Students will then have to gather facts, figures, and other pieces of information that support their viewpoints, and then frame that information into a proposed solution.

The role of chairing a panel discussion is particularly demanding. The panel chair must keep participants on topic, must ask pertinent questions, and should keep accurate notes of the proceedings since he/she is responsible for making a summary statement at the end of the proceedings. The teacher may wish to discuss with students who should chair the panel discussion: the teacher, a community resource person who is familiar with the problem under the panel's consideration, or a student.

At the panel discussion, each panel member is asked by the chair to present his/her case. The chair can ask questions for clarification and invite comments from the floor, either at the close of each member's statement or at the conclusion of the panel. The chair may elect to adjourn the panel until he/she reaches a decision, and reconvene it to render a judgment.

The actual panel discussion will require a significant slot of time. The teacher may wish to consider scheduling it for a lengthy class period. If the panel is drawn from the entire student body, or if the problem under the panel's consideration is of interest to many students, the panel discussion could be scheduled as a school assembly.

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## **Organizing for Speaking and Listening Management**

Here are some techniques that will help develop routines and expectations so that students obtain maximum benefit from speaking and listening experiences:

**Protocols:** Protocols help provide structure. Give students explicit instructions regarding their roles in a discussion (discussion director, reporter, note-maker, etc.) or protocols that outline expectations for the entire group (e.g., each person must contribute two ideas and one question, each person in the group has one minute to speak).

**Fishbowl strategy:** A small group models a group conversation or task while the rest of the students surround them and observe the process. Those watching have specific areas on which to focus, such as taking turns and asking clarifying questions. At the end, the entire class can discuss the effectiveness of the group's speaking and listening and identify suggestions for improvement.

**Appointment book** (see appendix A3) and **conversation calendar** (see appendix A4): These organizers allow students to quickly identify partners with whom to speak. Students can meet with these partners at the request of the teacher.

**Talking stick:** A stick or other object is used to indicate the speaker. Only the person holding the stick can speak. Once the speaker has spoken, the stick is passed so others can contribute.

**Rubrics and checklists:** Clear expectations and criteria are established (see appendices A5 - A8, A10, A13 - A15).

**Self-assessment, peer assessment:** Students are responsible for self-monitoring and peer or self-assessing (see appendices A9 - A11).

**Hand signals (visual cues):** Signals such as pointing to your eyes and then to the person speaking, or bringing one finger to your mouth, are ways to indicate that a student needs to look or listen. This allows you to correct behaviour without interrupting the entire group.

**Timers (verbal reminder, computer timer, kitchen timer):** Timers allow students to know how much time they have to complete a task. This helps them learn how to pace conversations and ensure that everyone has the opportunity to contribute. Time can be allocated for the entire group to complete a task, or individual groups can be allocated time to complete specific parts of a task.

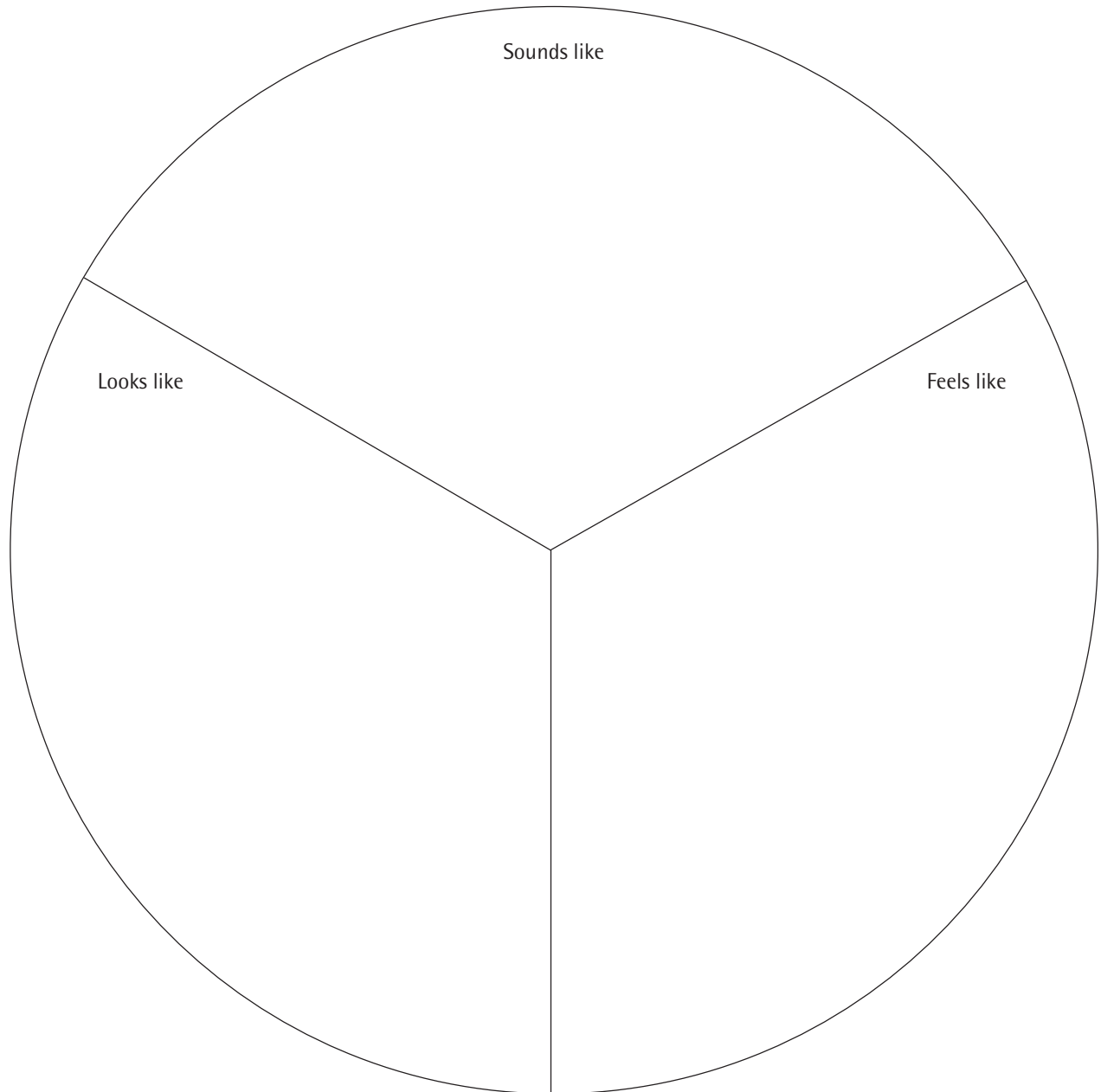
**Appendix A1: Norms for Group Work “T-Chart”**

Effective Group Work	
Effective group work sounds like..	Effective group work looks like..

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## Appendix A2: Norms for Group Work “Peace Chart”

### Effective Group Work



**Appendix A3: Appointment Book**

<b>Appointment Book</b> 9:00 10:00 11:00 12:00 1:00 2:00 3:00 4:00	<b>Appointment Book</b> 9:00 10:00 11:00 12:00 1:00 2:00 3:00 4:00
<b>Appointment Book</b> 9:00 10:00 11:00 12:00 1:00 2:00 3:00 4:00	<b>Appointment Book</b> 9:00 10:00 11:00 12:00 1:00 2:00 3:00 4:00





## Appendix A5: Speaking and Listening Checklist

Name: \_\_\_\_\_ Date: \_\_\_\_\_

- I invite others to participate in the discussion.
- I ask questions when I don't understand.
- I look at the people I am talking to and those who are talking to me.
- I take turns during a conversation.
- I explain things a different way if people don't understand.
- I can summarize what others have said.
- I respect other people's ideas and opinions even if they are different from my own.
- 
- 
- 
- 

- I invite others to participate in the discussion.
- I ask questions when I don't understand.
- I look at the people I am talking to and those who are talking to me.
- I take turns during a conversation.
- I explain things a different way if people don't understand.
- I can summarize what others have said.
- I respect other people's ideas and opinions even if they are different from my own.
- 
- 
- 
-



## Appendix A7: Speaking and Listening Rating Scale

### Rating Scale

Student: \_\_\_\_\_ Peer: \_\_\_\_\_ Teacher: \_\_\_\_\_

	Not there yet	Getting started	Almost there	You've got it!
Takes turns	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Invites others to participate	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Clearly states ideas	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Asks for clarification	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____

### Rating Scale

Student: \_\_\_\_\_ Peer: \_\_\_\_\_ Teacher: \_\_\_\_\_

	Not there yet	Getting started	Almost there	You've got it!
Takes turns	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Invites others to participate	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Clearly states ideas	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Asks for clarification	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____

### Rating Scale

Student: \_\_\_\_\_ Peer: \_\_\_\_\_ Teacher: \_\_\_\_\_

	Not there yet	Getting started	Almost there	You've got it!
Takes turns	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Invites others to participate	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Clearly states ideas	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____
Asks for clarification	_____ 1 _____	_____ 2 _____	_____ 3 _____	_____ 4 _____

## Appendix A8: Where Am I?

Sample

Name: _____		Date: _____		
	Not there yet	Getting started	Almost there	I've got it!
Take turns				
Invite others to participate				
Clearly state ideas				
Ask for clarification				

Name: _____		Date: _____		
	Not there yet	Getting started	Almost there	I've got it!
Take turns				
Invite others to participate				
Clearly state ideas				
Ask for clarification				

## Appendix A9: What and When

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Activity/Date	Takes turns	Invites others to participate	Clearly states ideas	Asks for clarification	
Class discussion (topic; day/month)					
Planning (topic; day/month)					

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Activity/Date	Takes turns	Invites others to participate	Clearly states ideas	Asks for clarification	
Class discussion (topic; day/month)					
Planning (topic; day/month)					

## Appendix A10: Speaking and Listening Assessment Rubric

Name: \_\_\_\_\_ Topic: \_\_\_\_\_ Date: \_\_\_\_\_

1	2	3	4
Seldom takes turns speaking	Sometimes takes turns speaking	Frequently takes turns speaking	Always takes turns speaking
Rarely invites others to participate	Sometimes invites others to participate	Frequently invites others to participate	Always invites others to participate
Rarely aware of the needs of the listening audience	Sometimes aware of the needs of the listening audience	Frequently aware of the needs of the listening audience	Always aware of the needs of the listening audience
Rarely displays culturally appropriate body language (eye contact, nodding, etc.)	Sometimes displays culturally appropriate body language (eye contact, nodding, etc.)	Frequently displays culturally appropriate body language (eye contact, nodding, etc.)	Always displays culturally appropriate body language (eye contact, nodding, etc.)
Rarely asks for clarification	Sometimes asks for clarification	Regularly asks for clarification	Frequently asks for clarification

Name: \_\_\_\_\_ Topic: \_\_\_\_\_ Date: \_\_\_\_\_

1	2	3	4
Seldom takes turns speaking	Sometimes takes turns speaking	Frequently takes turns speaking	Always takes turns speaking
Rarely invites others to participate	Sometimes invites others to participate	Frequently invites others to participate	Always invites others to participate
Rarely aware of the needs of the listening audience	Sometimes aware of the needs of the listening audience	Frequently aware of the needs of the listening audience	Always aware of the needs of the listening audience
Rarely displays culturally appropriate body language (eye contact, nodding, etc.)	Sometimes displays culturally appropriate body language (eye contact, nodding, etc.)	Frequently displays culturally appropriate body language (eye contact, nodding, etc.)	Always displays culturally appropriate body language (eye contact, nodding, etc.)
Rarely asks for clarification	Sometimes asks for clarification	Regularly asks for clarification	Frequently asks for clarification

## Appendix A11: Self-Assessment, Group Work

Name: \_\_\_\_\_ Activity: \_\_\_\_\_ Date: \_\_\_\_\_

Listened to group members	1	2	3	4	5
Shared my own ideas without dominating	1	2	3	4	5
Completed an equal share of the work	1	2	3	4	5
Encouraged others and provided positive feedback	1	2	3	4	5
<b>1 = rarely/never</b>	<b>3 = sometimes</b>		<b>5 = often/always</b>		

Name: \_\_\_\_\_ Activity: \_\_\_\_\_ Date: \_\_\_\_\_

Listened to group members	1	2	3	4	5
Shared my own ideas without dominating	1	2	3	4	5
Completed an equal share of the work	1	2	3	4	5
Encouraged others and provided positive feedback	1	2	3	4	5
<b>1 = rarely/never</b>	<b>3 = sometimes</b>		<b>5 = often/always</b>		

Name: \_\_\_\_\_ Activity: \_\_\_\_\_ Date: \_\_\_\_\_

Listened to group members	1	2	3	4	5
Shared my own ideas without dominating	1	2	3	4	5
Completed an equal share of the work	1	2	3	4	5
Encouraged others and provided positive feedback	1	2	3	4	5
<b>1 = rarely/never</b>	<b>3 = sometimes</b>		<b>5 = often/always</b>		

Name: \_\_\_\_\_ Activity: \_\_\_\_\_ Date: \_\_\_\_\_

Listened to group members	1	2	3	4	5
Shared my own ideas without dominating	1	2	3	4	5
Completed an equal share of the work	1	2	3	4	5
Encouraged others and provided positive feedback	1	2	3	4	5
<b>1 = rarely/never</b>	<b>3 = sometimes</b>		<b>5 = often/always</b>		



**Appendix A12: Observation and Planning Sheet**

Student Name and Date	Notes and Observations (what the student can do)	Future Instructional Focus (one–two areas)
Name:  Date:		
Name:  Date:		
Name:  Date:		
Name:  Date:		
Name:  Date:		

## Appendix A13: Sample Rubric for Self-Evaluation: Speaking and Listening Outcome #1

Name: \_\_\_\_\_

Dates Recorded: \_\_\_\_\_

Learning Progress for Speaking and Listening Outcome #1	Always	Sometimes	Never
I invite others to contribute.			
I ask questions for clarification; I offer further information to explain my views.			
I contribute to keep the discussion going.			
I willingly express my own viewpoint; I explain thinking as required.			
I listen carefully in order to get a full understanding of the views of others.			

Pick the ability you think you demonstrate best. Describe some of the ways you think you have demonstrated this ability in your group exchange.

\_\_\_\_\_

\_\_\_\_\_

Date

---

\_\_\_\_\_

\_\_\_\_\_

Date

---

\_\_\_\_\_

\_\_\_\_\_

Date

What do you feel you need to work on? How do you intend to proceed?

\_\_\_\_\_

\_\_\_\_\_

Date

---

\_\_\_\_\_

\_\_\_\_\_

Date

---

\_\_\_\_\_

\_\_\_\_\_

Date

---

## Appendix A14: Holistic Speaking Rubric

Name: \_\_\_\_\_ Activity: \_\_\_\_\_ Date: \_\_\_\_\_

### ***Level 5 - Outstanding***

- Outstanding ability to listen, reflect, and respond critically to clarify information and explore solutions (i.e., communicate information)
- Outstanding ability to connect ideas (i.e., with clarity and supporting details)
- Consistent use of language appropriate to the task (i.e., word choice)
- Consistent use of basic courtesies and conventions of speech/conversation (i.e., articulation, tone, intonation, expression, fluency, voice)

### ***Level 4 - Strong***

- Strong ability to listen, reflect, and respond critically to clarify information and explore solutions (i.e., communicate information)
- Strong ability to connect ideas (i.e., with clarity and supporting details)
- Very frequent use of language appropriate to the task (i.e., word choice)
- Very frequent use of basic courtesies and conventions of speech/conversation (i.e., articulation, tone, intonation, expression, fluency, voice)

### ***Level 3 - Adequate***

- Good ability to listen, reflect, and respond critically to clarify information and explore solutions (i.e., communicate information)
- Good ability to connect ideas (i.e., with clarity and supporting details)
- Somewhat frequent use of language appropriate to the task (i.e., word choice)
- Somewhat frequent use of basic courtesies and conventions of speech/conversation (i.e., articulation, tone, intonation, expression, fluency, voice)

### ***Level 2 - Limited***

- Limited ability to listen, reflect, and respond to clarify information and explore solutions (i.e., communicate information)
- Limited ability to connect ideas (i.e., with clarity and supporting details)
- Occasional use of language appropriate to the task (i.e., word choice)
- Occasional use of basic courtesies and conventions of speech/conversation (i.e., articulation, tone, intonation, expression, fluency, voice)

### ***Level 1 - Very Limited***

- Very limited ability to listen, reflect, or respond to clarify information and explore solutions (i.e., communicate information)
- Very limited ability to connect ideas (i.e., with clarity and supporting details)
- Rare use of language not appropriate to the task (i.e., word choice)
- Rare use of basic courtesies and conventions of speech/conversation (i.e., articulation, tone, intonation, expression, fluency, voice)

## Appendix A15: Holistic Listening Rubric

Name: \_\_\_\_\_ Activity: \_\_\_\_\_ Date: \_\_\_\_\_

### ***Level 5 - Outstanding***

- Outstanding ability to understand orally presented text, with understanding consistently supported by critical comments and insightful representations from the text
- Outstanding ability to connect personally and critically with and extend on orally presented text, with responses that consistently extend beyond the literal
- Outstanding ability to detect point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Outstanding ability to listen attentively and interpret language conventions (e.g., tone)

### ***Level 4 - Strong***

- Strong ability to understand orally presented text, with understanding usually supported by critical comments and other insightful representations from the text
- Strong ability to connect personally and critically with and extend on orally presented text, with responses that usually extend beyond the literal
- Strong ability to detect point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Strong ability to listen attentively and interpret language conventions (e.g., tone)

### ***Level 3 - Adequate***

- Good ability to understand orally presented text, with understanding sometimes supported by comments and other predictable representations from the text
- Good ability to connect personally and critically with and extend on orally presented text, with responses that sometimes extend beyond the literal
- Good ability to detect point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Good ability to listen attentively and interpret language conventions (e.g., tone)

### ***Level 2 - Limited***

- Limited ability to understand orally presented text, with understanding rarely supported by comments and other representations from the text
- Limited ability to connect personally and critically with and extend on orally presented text, with responses that are always literal
- Limited ability to detect point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Limited ability to listen attentively or interpret language conventions (e.g., tone)

### ***Level 1 - Very Limited***

- Very limited ability to understand orally presented text, with understanding not supported by comments and other representations from text
- Very limited ability to connect personally and critically with and extend on orally presented text, with responses that are disjointed or irrelevant
- Very limited ability to detect point of view (e.g., bias, prejudice, stereotyping, propaganda)
- Very limited ability to listen attentively or interpret language conventions (e.g., tone)

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# Appendix B

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## List of of Appendices

B1: Strategy Bookmarks .....	339
B2: Vocabulary Box Template.....	340
B3: Vocabulary Pyramid Template.....	340
B4: Double-Entry Diary .....	340
B5: Rubric Template .....	340
B6: Cause-and-Effect Chart .....	340
B7: Reading Conference Record.....	341
B8: Vocabulary Spider Template.....	342
B9: Vocabulary Notes Template.....	343
B10: Sample Schedules for Reading and Workshops .....	344
B11: Reading Inventory .....	345
B12: Observational Checklist.....	346
B13: Observation and Planning Sheet.....	348
B14: Observations of Reading.....	349
B15: Predict, Support, Reflect .....	350
B16: Compare-and-Contrast Chart.....	350
B17: Concept Web.....	350
B18: Flow Chart .....	351
B19: FQR Chart .....	351
B20: Ideas/Details Chart .....	351
B21: What I Read/What I Think .....	352
B22: Venn Diagram .....	352
B23: Note-Making.....	352
B24: Question Quadrants .....	353
B25: Four Corners .....	353
B26: Project Criteria .....	353
B27: Response Rubric .....	354
B28: Portfolio Rubric.....	355
B29: Self-Reflection .....	356
B30: Reading Interest Inventory.....	357
B31: I Can .....	358
B32: If You Notice..... Then You Need To .....	359
B33: Anticipation Guide .....	362
B34: Using Fix-up Word Strategies.....	363
B35: How Did I Do While I Was Reading?.....	364
B36: Holistic Reading/Viewing Rubric .....	365

# Appendix B - Reading and Viewing

## Reading Strategies

It is essential that students be taught reading strategies (see page 49) and how to apply them. One of the best ways that teachers can do this is by modelling and providing support to students as they learn how and when to use these strategies. Using short pieces of text allows this to happen. Two examples of reading strategies follow.

**Flagging** an example of explicit instruction in reading comprehension. Take the following steps:

- Prepare the bookmark (see appendix B1) with two or three colour-coded flags for each strategy.
- Choose a piece to read aloud and prepare a copy large enough for everyone to see (e.g., from the overhead, poster, LCD).
- As you read the passage aloud, think aloud, using various strategies.
- Each time a strategy is used, place its flag on the appropriate part of the passage.
- When the reading has been completed, the flags are there as reminders, as prompts for discussion, and as evidence of engagement.

After the process has been modelled by the teacher, students can be given their own bookmarks with flags and encouraged to flag text as they read it. Another variation would be to place the flags on the text ahead of time. As students read the text, the flags alert them to the fact that they should/could be making an inference, a connection, etc.

**Drawing** can be used by students as a way to develop visualization and to gain greater insight into the reading text. For example, students can use drawing to help understand the relationship between setting and character.

- Ask students to close their eyes and listen as you read aloud. During this time they should be imagining the scene as you read.
- Invite students to reread the text silently.
- Following the reading, ask the students to take 10 to 15 minutes to draw what they see.
- Then have the students choose for closer analysis three or four images associated with the setting. They should examine these images literally and symbolically to see what meaning the images contribute.
- Next, invite students to discuss the various images and consider how the images contribute to the recurring theme of the poem or story.
- Finally, ask the students to think about the setting and the character. Based on their analysis of the setting, students should write a statement or sentence about the character and use evidence from the story/poem to support it.

### The Classroom Library

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

**Short texts:** One of the greatest benefits of short texts is that they allow students and teachers to address a topic within a short time period, even in a single class. They can be used to model strategies and for students to practise independently. Short texts include short stories, articles (newspaper or magazine), excerpts from longer text, and poetry.

**Long texts:** Students need to develop stamina in reading, and longer texts help them to achieve this. The ability to sustain interest and comprehension over a longer period is developed from reading longer pieces of text, such as novels.

**Visual texts:** Visual texts offer the reader information that is presented with the use of visuals. Charts, graphs, diagrams, photos, illustrations, webs, maps, etc. all present information visually. Because this kind of text is different from traditional print text, it requires a different set of strategies for reading it.

**Electronic texts:** Electronic texts are an everyday part of life for most adolescents. Computers, the Internet, Web pages, and electronic forms of communication such as email and chat play a large part in students' lives. Teaching students how to navigate such texts effectively and responsibly is important.

**Media texts:** Media texts, some of which may be electronic, present particular challenges. Students need specific skills in order to engage successfully with these texts (advertisements, television and radio programs, films, etc.) Using these forms of text in the classroom will allow students the opportunity to develop this necessary set of skills.

**Reference texts:** Reference texts, including atlases, dictionaries, thesauri, and multimedia encyclopedias, are sources of information that students should be able to use with confidence and success. Having these texts available, and explicitly showing students how to use them, are important in the English language arts program.

Build a quality classroom library. Communicate the importance of books by the number of books in the classroom, the diversity of books, their presentation and display, and their availability to students. Finding books for your classroom can be a challenge. Collections of books can be

- borrowed from the school library, public library, or teacher resource centre;
- rotated or swapped between teachers;
- donated by students and families;
- purchased from book stores.

Creating a classroom library can be a challenge, especially in classrooms with limited space and storage. Books can be stored and displayed on chalk/whiteboard ledges or stored in plastic bins that can sit on counters or tables, or on display shelves created from inexpensive materials (for example, eavestrough, crown molding).

### **Fiction and Non-fiction Text Structure**

When students recognize various text structures, they will be able to anticipate and make predictions about the text process. In addition to supporting students as readers, understanding text structure assists them as writers. Text structure refers to the way a text is organized. *Narrative text* and *information text* have distinct structures, each of which is determined by the author's intent and purpose in writing. Narrative text typically has the following structure:

beginning/lead ⇒ middle/plot ⇒ end/resolution



Additional elements of narrative text include the following:

- **setting**—time and location of the story
- **character**—those individuals involved in the story (may be human, animal, or object)
- **plot**—events in the story
- **conflict**—the problem that forms the basis of the story (person against person, person against nature, person against himself or herself, person against society, or person against the supernatural)
- **climax**—the point in the story to which everything builds—often the turning point
- **theme**—a central unifying idea
- **point of view**—the perspective from which the story is told (first person, third person, omniscient)

Information text (non-fiction text) does not fit within the same text structure as fiction. Common text patterns for information text are defined and illustrated in the following chart.

Information Text Pattern	Definition
Description	Uses language to help the reader visualize what is being described by the author
Sequence	Presents ideas or events in the order in which they occur
Compare and Contrast	Discusses two or more ideas, events, or phenomena, explaining how they are similar and different
Cause and Effect	Provides explanations or reasons for an event/occurrence, as well as the results and impact
Problem/Solution	Identifies problems and poses possible solutions
Question and Answer	Poses a question and offers an answer or explanation
Proposition and Support	Makes a statement or gives a position or an opinion, then supports it with reasoning and evidence

Table 26: Information Text Patterns

With understanding of and experience with the many ways in which text is structured, students can more readily incorporate these patterns into their own written texts. For students to achieve a high degree of understanding, teachers must point out these text patterns and provide related instruction in reading and writing contexts.

## Organizing for Reading and Viewing Management

A well-balanced English language arts classroom provides opportunities for students to read independently as well as opportunities for students to share in reading the same text and to participate in small-group or whole-class instruction.

There are many ways to work with readers and texts in the classroom. Five key approaches that can be modified, integrated, or adapted to suit the nature and purpose of the reading situation and the learning needs of the students are described below:

- reading workshop
- independent reading
- guided reading
- shared or group reading
- reading aloud

Teaching and learning can be individualized as all students pursue their own needs and interests. Each student's starting point for reading can be identified, and texts selected accordingly, so all readers meet with success. Teachers then guide, monitor, and support further text selections so that students can continue to pursue texts.

One way to organize a reading program is to use a **reading workshop** format. A reading workshop actively engages students in a number of purposeful reading experiences, ranging from those directed by the teacher to experiences that the students select and complete independently. It is an excellent way to build a community of readers. The key to a successful reading workshop is finding the structure that best suits the situation. Here are some things to consider regarding management:

- Decide what is negotiable.
- Establish expectations with students and post these expectations in the room, or provide students with a copy to keep in a binder.
- Explicitly teach or model the expectations (how to choose books, read documents, work with groups).
- Consider how time will be organized (perhaps begin every class with a read-aloud, or time for independent reading; consider ending a class with a whole-group sharing; and ensure there is opportunity for direct instruction, supported instruction, and independent work).
- Try to organize time in large chunks or blocks.
- Post an agenda for the day or the week so students know what to expect and what materials to bring to class.
- Have materials on hand for student work.
- Decide how and when you will find time to listen to and discuss reading of an individual or a small group.
- Consider how you will assess and document student learning (student portfolios, observational notes, checklists, recording of grades based on student work samples, etc.).

There is no one correct way to organize a reading workshop, and it does not have to take place everyday. However, a number of components common to a reading workshop include

- reading aloud;
- dedicating time for independent reading;
- using short focus lessons and modelling of reading strategies;
- providing instruction about anchor texts and big ideas;

- making time for student work;
- providing opportunity for sharing (literature circles, reader's chair, book talks, etc.);
- offering specific feedback and communication between teacher and student;
- creating a comfortable, print-rich environment.

Samples of schedules for conducting reading workshops can be found in appendix B10. Schedule A provides a shorter amount of time each day; schedule B provides longer blocks of time each week; schedule C provides extended blocks for a period of time; and schedule D provides abbreviated periods clustered over time. Students need opportunities to engage in the full range of experiences. Students' timetables and needs will largely dictate whether instruction is provided in larger blocks or spread out over a longer period of time. In situations where the length of periods is not 60 minutes, reading workshop schedules can be adjusted accordingly. A 60-minute period can also be organized into smaller sections. Figure 8 below outlines procedures to make a reading workshop successful.

<b>Reading Workshop</b>		
<b>Explicit Teaching</b> (10-20 minutes*)	<b>Time to Read</b> (20-45 minutes, minimum*)	<b>Reflection</b> (5-10 minutes*)
<ul style="list-style-type: none"> <li>• <b>Read aloud/think aloud</b> (book, chart, overhead, poem, etc.)</li> <li>• <b>Shared reading</b> (overhead, chart, poem, etc.)</li> <li>• <b>Modelled reading strategies</b></li> <li>• <b>Focus lesson</b> <ul style="list-style-type: none"> <li>- strategies (reading comprehension, text features, etc.)</li> </ul> </li> </ul>	<p>Reading experiences based on stages of reading development (emergent, early, transitional, fluent, extended fluent - see page 49)</p> <p style="text-align: center;"><b>Independent Reading</b> reading, choosing, responding, sharing</p> <p>Guided reading/small group instruction/ reading conferences</p>	<ul style="list-style-type: none"> <li>• <b>Provide a prompt</b> <ul style="list-style-type: none"> <li>- whole class</li> <li>- small group</li> <li>- partner</li> <li>- occasionally written (may take a little more time)</li> </ul> </li> <li>• <b>Prompts focus on</b> strategies, skills, understandings, etc.)</li> </ul>

\* Times are approximate.

Figure 8: Reading Workshop

A central component of a balanced reading program includes **independent reading** during which students, guided by their personal preferences and awareness of their range of reading abilities, choose their own materials. While students who already have a varied background in reading are capable of selecting their own materials, some readers may need the teacher's guidance on a regular basis until they broaden their experience and become more confident, flexible, and able readers. Students also need opportunities to respond to what they read, and to receive feedback/response from others. This does not mean, however, that students should have to respond to everything they read or view.

The organization of independent reading time can take a variety of forms. These include scheduled, uninterrupted, sustained silent reading time when teachers and students read self-selected books; home reading programs, during which students read a book to a parent/caregiver; and reading workshops, where students have the opportunity to engage in the behaviours of real readers—reading and responding.

Like independent reading, **guided reading** is also a critical component in the English language arts classroom. During these reading sessions, teachers guide or facilitate student discussions about various readings. There are a range of activities that students and teachers can participate in together as they explore a particular text:

- sharing, examining, and reflecting upon the various personal reactions of readers
- anticipating and predicting actions and outcomes before a text is finished
- relating the text they are reading to prior readings—to examine the similarities and differences between two or more stories, to compare and/or contrast the authors' writing styles, or to explore why one text was enjoyable while another was not
- identifying unfamiliar words and establishing their meaning
- considering interesting writing techniques—use of metaphors, personification, word clusters and phrasing, chapter introductions, and endings
- examining how language choice and writing style contribute to a reading
- discussing the features and characteristics of the type of writing—drama, mystery, narrative, biography
- exploring the features and characteristics of the writing—author's viewpoint, character development, story background, highlighted details, story time frame

**Shared or group reading** provides a safe environment for risk taking. It exposes students to high quality memorable literature and provides opportunities to model, demonstrate, and practise fluent reading. Shared reading can provide a rich foundation for common reading experiences that can generate small-group and whole-class discussion and foster critical thinking and speaking and listening skills.

Intermediate students may read to each other in pairs (older students can be buddied with younger students, fluent readers with struggling readers) or in small groups. They can read along while listening to a tape of a story, or read with the teacher.

**Reading aloud** is essential to a balanced English language arts program. It is typically structured around a teacher taking a few moments to read aloud to students, or students reading aloud to a small group or the whole class. This approach is one of the most effective, multipurpose approaches to enhancing literary experiences and appreciation among students. Teachers can use reading aloud to

- engage students in a rich variety of literature types—poetry, science fiction, mysteries, and autobiographies;
- provide common reading experiences for students to share;
- introduce or bring closure to particular English language arts classes;
- provide a useful transition from one classroom activity to the next;
- generate discussion about the various literary techniques authors use;

- set the tone for and model further reading and discussion activities;
- develop a trusting and supportive atmosphere in which students learn to talk about their personal feelings and reactions to various texts;
- hear how teachers read with expression and consider how such reading contributes to the overall effect of a text;
- help students learn to read with greater fluency and confidence.

### **Documentation and Accountability**

One of the greatest challenges for teachers with a reading workshop is the documentation of and accountability for student learning. One way is to have students keep a reading log or journal that documents their reading and their learning. How teachers use logs and journals can vary greatly from classroom to classroom. What is important is that the system be manageable for both teacher and students, and that it be purposeful and meaningful. Regardless of the system used, here are some things to keep in mind:

- Artifacts should not be limited to written responses—oral, visual, dramatic, and other forms of representation should be encouraged.
- It is not necessary to document everything that is read; there are times when reading should be simply for enjoyment.
- Quality of response is of greater importance than the quantity of responses.
- It is necessary to model and explicitly teach expectations for response.
- Evaluation/grading of logs and journals should be based on the students' demonstration of outcomes; thus, it may not be necessary to grade each entry, but rather to look for overall achievement across a number of entries.

The following table outlines a number of approaches for having students document their reading and learning.


Approach	Description
Reading Inventory	A reading inventory is simply a place where students keep track of the things they are reading. Often students are encouraged to set goals for quantity, as well as diversity or range, in reading (see appendix B11).
Double-Entry Diary	<p>This journal is in a two-column format (see appendix B4) and can be used in a number of ways. Here are three possibilities:</p> <ul style="list-style-type: none"> <li>• In the first column the student records ideas and response to text. In the second column a peer or teacher comments, provides additional information, or asks questions.</li> <li>• In the first column the student records a direct quote from the text and in the second column, he/she responds to or comments on the quote.</li> <li>• In the first column higher-level questions are posed by the teacher or another student. In the second column the student responds.</li> </ul>
Open Journal	<p>Students can record their responses to the text in a manner that communicates information and responses in a less structured but still meaningful way. Students must record ideas and information that relate to the text in a form that might include</p> <ul style="list-style-type: none"> <li>• comments and connections they have made to the text;</li> <li>• questions or things they wonder about that are prompted by the text;</li> <li>• quotes from the text;</li> <li>• words they like the sound of;</li> <li>• additional information they have gathered to help extend or clarify the text;</li> <li>• poetry they have written based on the text;</li> <li>• sketches or art work;</li> <li>• a letter to a character, the author, etc.;</li> <li>• a revision or new ending, chapter, lead, etc.;</li> <li>• observations they have made about author's craft or the construction of the text.</li> </ul>
Non-linguistic Representations	<p>Non-linguistic responses to text might include</p> <ul style="list-style-type: none"> <li>• models</li> <li>• visuals</li> <li>• role-plays, scripts, drama</li> <li>• music, song</li> <li>• interviews</li> <li>• oral presentations</li> <li>• puppet shows</li> <li>• storytelling</li> <li>• dance</li> </ul>
Blogging	A blog is an online forum where students can post messages as well as read and respond to the posts of others. Because technology is such a prevalent aspect of many students' lives, it can be a way to open doors and promote conversation. When it comes to using computer technology, ensure that it is not the only option so that students don't feel disadvantaged if they have no access to or experience with technology.
Tech Tools	<p>Allow students to use technology to respond to text. Examples include digital storyboards, multimedia presentations, and slideshow presentations</p> <ul style="list-style-type: none"> <li>• Consider supplementing your classroom library by using Internet, online text, books on CD, etc.</li> <li>• Students can review books they've read online and post their recommendations, possibly starting an online book club.</li> </ul>

Table 27: Approaches to Student Documentation of Reading and Learning

## Appendix B1: Strategy Bookmarks


### Remember to

**make connections**




Think, "What does the text remind you of?"  
T-S (text to self)  
T-T (text to text)  
T-W (text to world)

**visualize**




Create pictures and images in your mind.

**infer**




Look for hints the author has left about the text.

**question**




Ask questions about the text.

**determine importance**




Think of your purpose for reading, "What are you trying to find out?" Read for key information.

**analyse**



Look closely at the text, "How is it written? What is it about?"


**synthesize**



Build new ideas. Think of what you already knew and how that knowledge fits with what you have just read.


### Remember to

**predict**




Ask, "What will the text be about?"

**confirm**




Ask, "Does this match my predictions?"

**monitor**



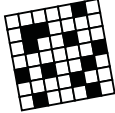
Think, "How is my reading? Is the text too difficult?"

**self-correct**




Use a fix-up strategy when you get stuck (reread, read on, ask for help, use context clues).

**word solve**




Use a variety of strategies to figure out unfamiliar words (look for smaller words in the word, common rimes consider word meanings).

**sample/gather**



Pay attention to parts of the text that are helpful.

**maintain fluency**



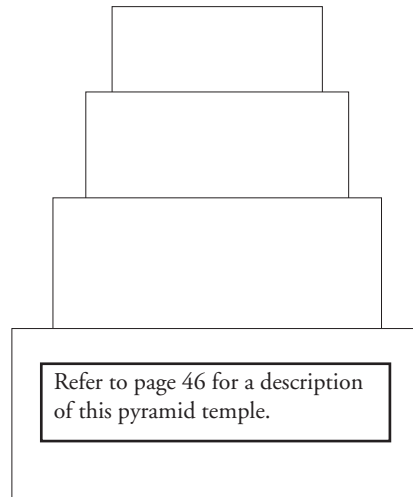
Read smoothly with expression. Remember to follow the punctuation cues.

**Appendix B2: Vocabulary Box Template**

Term	Related/Similar Words
Explanation/Notes	Diagram/Visual

Refer to page 46 for a description of this template.

**Appendix B3: Vocabulary Pyramid Temple**



Refer to page 46 for a description of this pyramid temple.

**Appendix B4: Double-Entry Diary**

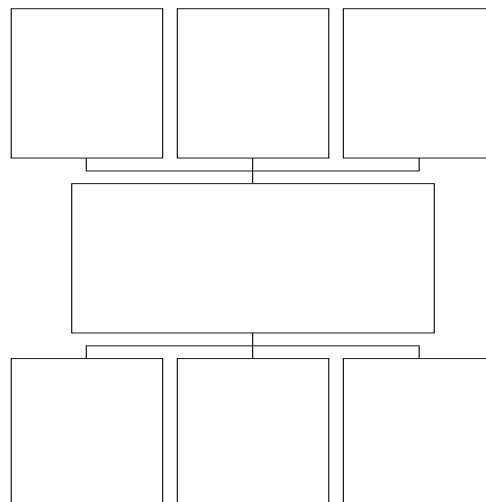
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Refer to page 338 for a description of this diary.

**Appendix B5: Rubric Template**

Difficult	Instructional		Independent
1	2	3	4

**Appendix B6: Cause-and-Effect Chart**

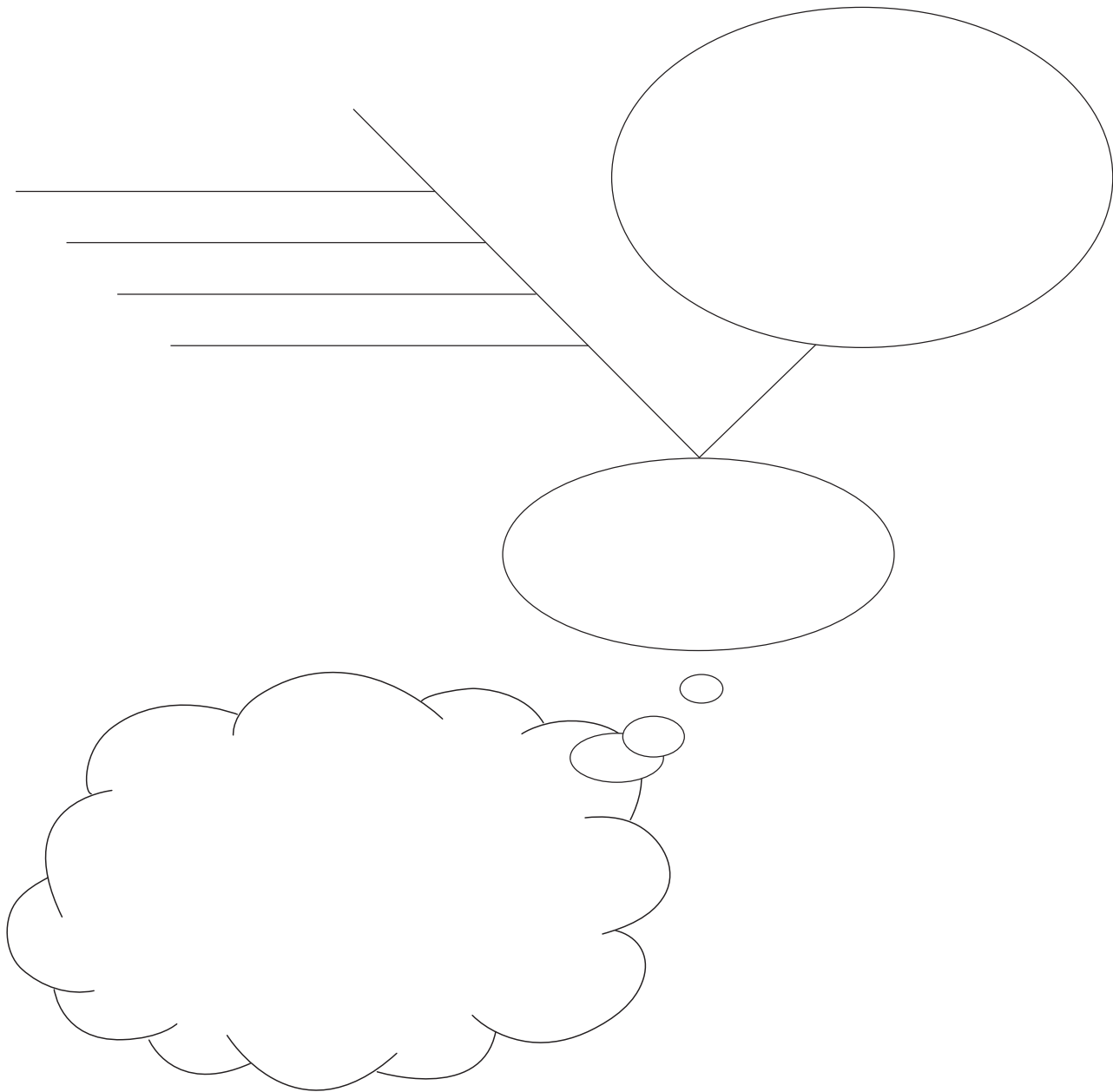


Students record the event in question in the centre and identify possible causes of the event in the top blocks. Effects of the event are recorded in the bottom blocks.





## Appendix B8: Vocabulary Spider Template



See page 46 for a description of this template.

## Appendix B9: Vocabulary Notes Template

Term: _____	Subject:	
Describe: _____		
_____		
_____		
_____		
Draw:	Subject:	
		Additional Information

Term: _____	Subject:	
Describe: _____		
_____		
_____		
_____		
Draw:	Subject:	
		Additional Information

See page 46 for a description of this template.

## Appendix B10: Sample Schedules for Reading /Writing Workshop

### Schedule A

60 minutes of English language arts each day

- 15-20\* minutes Reading Workshop
- 30-40\* minutes Writing Workshop (during which read-aloud, focus lessons, etc., are also a component)
- 20–30\* minutes of independent reading homework (Monday to Thursday)
- 5-10\* minutes for sharing and reflecting

\* All times are approximate.

Monday	Tuesday	Wednesday	Thursday	Friday
15-20 minutes Reading Workshop • read-aloud • focus lesson	15-20 minutes Reading Workshop • read-aloud • focus lesson	15-20 minutes Reading Workshop • read-aloud • independent reading (of teacher-selected text)	15-20 minutes Reading Workshop • read-aloud • literature circle inquiry	15-20 minutes Reading Workshop • read-aloud • independent reading (free choice)
30-40 minutes Writing Workshop • focus lesson	30-40 minutes Writing Workshop • focus lesson	30-40 minutes Writing Workshop • focus lesson	30-40 minutes Writing Workshop • focus lesson	30-40 minutes Writing Workshop • focus lesson
5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting

### Schedule B

60 minutes of English language arts each day

- Reading Workshop for 2 of 5 days
- Writing workshop for 3 of 5 days
- 20–30\* minutes of independent reading homework (Monday to Thursday)
- 5-10\* minutes for sharing and reflecting

\* All times are approximate.

Monday	Tuesday	Wednesday	Thursday	Friday
50 minutes Writing Workshop • focus lesson • conferring	50 minutes Writing Workshop • focus lesson • conferring	50 minutes Writing Workshop • focus lesson • conferring	50 minutes Reading Workshop • independent reading • literature circle inquiry	50 minutes Reading Workshop • read-aloud • focus lesson • independent reading
5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting

## Appendix B10: Sample Schedules for Reading/Writing Workshop (continued)

### Schedule C

60 minutes of English language arts each day <ul style="list-style-type: none"> <li>• Reading Workshop for 2-3 of 5 weeks</li> <li>• Writing Workshop for remaining weeks</li> <li>• 20–30* minutes of independent reading homework (Monday to Thursday)</li> <li>• 5-10* minutes for sharing and reflecting</li> </ul>
---

\* All times are approximate.

Week 1	Week 2	Week 3	Week 4	Week 5
Reading Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• focus lesson</li> <li>• independent reading</li> </ul>	Reading Workshop <ul style="list-style-type: none"> <li>• focus lesson</li> <li>• independent reading</li> <li>• literature circle inquiry</li> </ul>	Writing Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• focus lesson</li> <li>• conferring</li> </ul>	Writing Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• focus lesson</li> <li>• conferring</li> </ul>	Writing Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• focus lesson</li> <li>• conferring</li> </ul>
5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting
Week 1	Week 2	Week 3	Week 4	Week 5
Reading Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• anchor text study</li> </ul>	Reading Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• anchor text study</li> </ul>	Reading Workshop <ul style="list-style-type: none"> <li>• read-aloud</li> <li>• anchor text study</li> </ul>	Writing Workshop <ul style="list-style-type: none"> <li>• focus lesson</li> <li>• conferring</li> </ul>	Writing Workshop <ul style="list-style-type: none"> <li>• focus lesson</li> <li>• conferring</li> </ul>
5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting	5-10 minutes Sharing and Reflecting

### Schedule D (This schedule may be most useful for grade 9, where more abbreviated periods may be required.)

40-minute English language arts periods (offered twice daily for grades 7 and 8) <ul style="list-style-type: none"> <li>• alternate periods of reading and writing workshop</li> <li>• 20–30* minutes of independent reading homework (Monday to Thursday)</li> <li>• 5-10* minutes for sharing and reflecting</li> </ul>
---

\* All times are approximate.

Monday	Tuesday	Wednesday	Thursday	Friday
10 minutes <ul style="list-style-type: none"> <li>• focus lesson/ read-aloud</li> </ul>	10 minutes <ul style="list-style-type: none"> <li>• focus lesson/ read-aloud</li> </ul>	10 minutes <ul style="list-style-type: none"> <li>• focus lesson/ read-aloud</li> </ul>	10 minutes <ul style="list-style-type: none"> <li>• focus lesson/ read-aloud</li> </ul>	10 minutes <ul style="list-style-type: none"> <li>• focus lesson/ read-aloud</li> </ul>
2 minutes <ul style="list-style-type: none"> <li>• status of the class</li> </ul>	2 minutes <ul style="list-style-type: none"> <li>• status of the class</li> </ul>	2 minutes <ul style="list-style-type: none"> <li>• status of the class</li> </ul>	2 minutes <ul style="list-style-type: none"> <li>• status of the class</li> </ul>	2 minutes <ul style="list-style-type: none"> <li>• status of the class</li> </ul>
23 minutes <ul style="list-style-type: none"> <li>• reading or writing</li> </ul>	23 minutes <ul style="list-style-type: none"> <li>• reading or writing</li> </ul>	23 minutes <ul style="list-style-type: none"> <li>• reading or writing</li> </ul>	23 minutes <ul style="list-style-type: none"> <li>• reading or writing</li> </ul>	23 minutes <ul style="list-style-type: none"> <li>• reading or writing</li> </ul>
5 minutes <ul style="list-style-type: none"> <li>• Sharing and Reflecting</li> </ul>	5 minutes <ul style="list-style-type: none"> <li>• Sharing and Reflecting</li> </ul>	5 minutes <ul style="list-style-type: none"> <li>• Sharing and Reflecting</li> </ul>	5 minutes <ul style="list-style-type: none"> <li>• Sharing and Reflecting</li> </ul>	5 minutes <ul style="list-style-type: none"> <li>• Sharing and Reflecting</li> </ul>

## Appendix B11: Reading Inventory

Name: \_\_\_\_\_ Term: \_\_\_\_\_

This term I am going to read for \_\_\_\_\_ minutes each week.

Date	Title	Author	Type/Genre
Comments			
Comments			
Comments			
Comments			
Comments			
A: adventure                      HF: historical fiction                      NF: non-fiction                      RF: realistic fiction E: electronic text                      M: mystery                      NP: newspaper                      S: script F: fantasy                      Mg: magazine                      P: poetry			

## Appendix B12: Observational Checklist

Name: \_\_\_\_\_ Grade/Age: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Strategies and Behaviours</b>	<b>Often</b>	<b>Sometimes</b>	<b>Rarely</b>	<b>Comments</b>
Participates in book discussions				
Reads independently				
Selects books that are at an appropriate reading level				
Reads a variety of genres and forms				
Uses text features (e.g., table of contents, glossary, index, headings, bold print) to overview books, locate information, and better understand the text				
Combines information from a variety of sources (e.g., pictures, charts, graphs, illustrations, tables, maps)				
Recognizes that authors use different organizational patterns to present information				
Summarizes and retells information clearly and accurately				
Uses prior knowledge to construct meaning				
Poses questions to clarify meaning and find information				
Monitors reading and knows when meaning breaks down				
Effectively uses a variety of “fix-up” strategies to self-correct				
Uses a variety of strategies to figure out unfamiliar words				

**Appendix B13: Observation and Planning Sheet**

Student Name and Date	Notes and Observations (what the student knows and is able to do)	Next Steps
Name:  Date:		
Name:  Date:		
Name:  Date:		
Name:  Date:		
Name:  Date:		



## Appendix B14: Observations of Reading

Name: \_\_\_\_\_ Term: \_\_\_\_\_

Subject: \_\_\_\_\_

Outcomes	Observations/Comments
Reads text independently and accurately	
Reads with fluency (expression, phrasing, rate)	
Chooses appropriate texts in a range of genres/forms	
Responds personally and critically to text	
Uses a variety of strategies to comprehend text	
Able to conduct research and combine information from a variety of sources	
Interprets visuals and cross-checks with printed text	

### Appendix B15: Predict, Support, Reflect

<b>Reflect</b> How does the text compare to your predictions?	
<b>Support</b> Give evidence from the text or personal experience.	
<b>Predict</b> What will the text be about?	

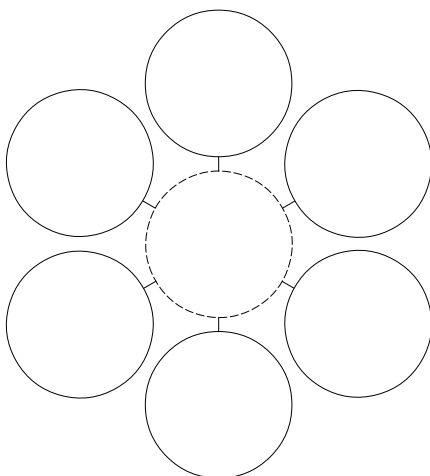
A Predict, Support, Reflect chart encourages students to make predictions prior to and during the reading, provide evidence or support for their predictions (from the text or personal experience), and reflect on their predictions throughout the reading in order to confirm or revise earlier thoughts.

### Appendix B16: Compare-and-Contrast Chart

How are	and	alike?
How are	and	different?

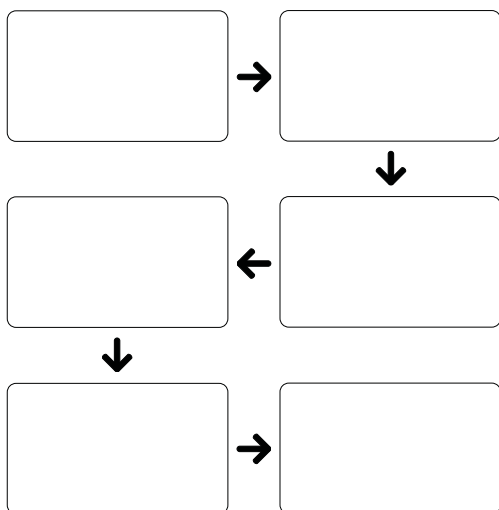
A compare-and-contrast chart allows students to consider the similarities and differences of two characters, places, ideas, events, concepts, etc. In the top box, students record the similarities. In the two lower boxes students record the characteristics that are different.

### Appendix B17: Concept Web



A concept web can be used to show the main idea and supporting details about a topic, concept being studied, book, character, etc. In the centre circle, students should write the main idea. In the surrounding circles, students can record supporting ideas.

### Appendix B18: Flow Chart



A flow chart allows students to put things in an order. It can be used to show steps in a process, or the chronological order of events. Students record the first step/event in the first block and then record subsequent steps/events in the remaining blocks. Remind students to follow the arrows correctly.

### Appendix B19: FQR Chart

R Response	
Q Questions	
F Facts	

An FQR chart, developed by Stephanie Harvey and Anne Goudvis in *Strategies That Work*, is another three-column chart that allows students to record and differentiate among the kinds of thinking that occur while reading. As students read they can record on Post-it notes important ideas and thoughts that occur to them. After reading, students can categorize these thoughts. In the first column, students put anything that is fact. The second column is for questions. The third column is for responses or reactions and opinions.

### Appendix B20: Ideas/Details Chart

Important Ideas	Details
Important Ideas	Details

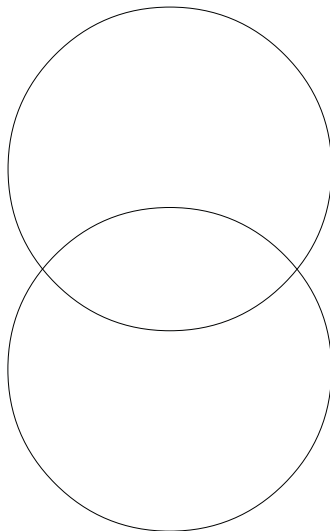
This chart supports students as they attempt to identify supporting details for significant or important ideas. First, students record the main idea in the large box. In the smaller boxes to the right, students record supporting details.

**Appendix B21: What I Read/What I Think**

What I Read	What I Think

This chart is designed to support students in reading between the lines, making inferences, and supporting conclusions with evidence from the text. In the “What I Read” column, students record the information that is provided by the author. In the “What I Think” column, students record their inferences or understandings based on the information given.

**Appendix B22: Venn Diagram**



A Venn diagram allows students to compare two people, objects, ideas and so on, by showing the characteristics they have in common and those that are unique. Students label each circle with one person/object/idea. In the overlapping part in the centre, students write all of the things that are common to both. In the outer portion of each circle they record the ideas that are exclusive to that topic.

**Appendix B23: Note-Making**

Important Ideas	Big Ideas	Questions

A note-making chart allows students to record key information as they read or view a text. Step one is to record the important ideas. Step two is to identify the big ideas by grouping or categorizing this information according to topic or subheading. Step three is to identify questions that remain unanswered.

### Appendix B24: Question Quadrants

Question	Possible Answers
Source(s)	Findings

This organizer encourages students to generate questions about what they have read and consider possible answers and sources of information. Then they are asked to record their findings.

### Appendix B25: Four Corners

1		2
	Topic/Concept	
3		4

A four corners organizer encourages students to make connections between ideas or concepts. In the outer four corners, students record four ideas or concepts from a unit of study or a story. In the squares that connect two corners they record the relationship between the ideas.

### Appendix B26: Project Criteria

Project: \_\_\_\_\_ Name: \_\_\_\_\_ Date: \_\_\_\_\_

Brainstorming "What does success look like?"

Criteria	Details	Value	Specific Comments
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		

It is important that students have clearly defined expectations for projects. One of the best ways to ensure that students understand expectations is to work with them to generate a list of expectations, identify the criteria, or build a rubric for the project.

## Appendix B27: Response Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

	Difficult	Instructional		Independent
	1-Limited	2-Partial	3-Adequate	4-Complete
Expresses Concerns or Feelings	No opinion/feeling expressed	General opinion and/or feelings stated but not explained	Opinions and/or feelings general in nature; discussion and explanation offered	Opinions and/or feelings demonstrate insight; discussion and/or explanation thoughtful and clear
Summarizes (retelling)	Does not include the main ideas; information minimal and often inaccurate	Includes most of the main ideas but does not add to the writer's own ideas or overall response	Includes the main ideas and is generally connected to the overall response	Accurate and contributes to the overall response
Makes Connections	No reference to any connections between the text and personal experience, other texts, or the world	Connections minimal and do not significantly enhance his/her understanding	Meaningful connections between the text and themselves; connections between other texts and the world less frequent or less helpful	Meaningful connections between the text and prior experiences, knowledge gained from other texts, or world knowledge
Asks Questions	Does not identify any questions in relationship to the text	Questions are literal or surface-level and do not show in-depth inquiry	Questions centred primarily on the topic or content of the text	Thoughtful questions about the text, its message, manner of construction, author's style, etc.
Provides Evidence	Offers little or no support for comments	Evidence offered, but shows limited understanding of ideas, specific text features, and/or language	Supportive evidence from text or personal experience, showing surface-level understanding	Connections and opinions supported with evidence from the text and/or personal experience, showing insight and awareness for ideas, text features, and/or language

## Appendix B28: Portfolio Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

	1	2	3	4
Selection of Artifacts- Evidence of Achievement	Minimal number of artifacts included	Artifacts effectively demonstrate one or two skills and reading strategies	A variety of skills and strategies evident in the artifacts selected	A high degree of skill level and strategy use is evident across a range of artifacts
Selection of Artifacts- Evidence of Growth	Insufficient or no evidence of growth	Some before-and-after pieces included to show growth in one or two areas	Pieces selected show growth in a variety of areas	Combination of artifacts shows growth in many areas, as well as direction for the future
Personal Reflection	Insufficient or no evidence of personal reflection	Reflections often superficial, with little comment on the learner or the process; emphasis on describing the artifact	Reflections offer some insight into the strengths, challenges, and growth demonstrated by the learner, as well as why the artifact was selected	Reflections thoughtful, demonstrating insight into the learner and the process; goals identified
Organization	Lacks organization and basic neatness	Mostly demonstrates basic neatness and an attempt at organization	Contents neatly presented in an organized manner	Well organized and visually pleasing; demonstrates creativity

**Appendix B29: Self-Reflection**

1. What types of reading material have you experienced?
2. How do you choose your reading material?
3. How do you know when reading material is just right for you?
4. Have you tried any books that you found too difficult?
5. What strategies did you try when a book or part of a book was difficult?
6. How would you describe most of the books you have read?
7. How would you describe the reading material in this class?
8. What kinds of non-fiction do you usually read?
9. How do you read non-fiction differently from fiction (novels or stories)?
10. What features of information text do you use most often?
11. Which features do you ignore or rarely use?
12. What do you do when the text you are reading is too hard?
13. Are there any kinds of books that you haven't read but could try in the near future?
14. What is one of your favourite books that you have read this year? What makes it one of your favourites?



## Appendix B30: Reading Interest Inventory

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Record your reading interests by checking the number that is closest to your feelings about each statement.

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Unsure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
Reading is an activity that I enjoy.					
I like to choose what I read.					
I read only when I absolutely have to.					
I read mainly for enjoyment.					
I read mainly to get information.					
I like to go to the library (school or community).					
Reading in school is harder than reading at home.					
I'd rather read the book than watch the movie.					
I find talking about what I read helps me to understand better.					
I enjoy being read to.					

Below, record the kind of reading that you enjoy the most (number in order, with 1 as your favorite).

- |                               |                              |                       |
|-------------------------------|------------------------------|-----------------------|
| _____ Novels or chapter books | _____ Comic or cartoon books | _____ Wikis           |
| _____ Information books       | _____ Poetry                 | _____ Blogs           |
| _____ Newspapers              | _____ Web sites              | _____ Social networks |
| _____ Magazines               |                              |                       |

Right now, I am reading \_\_\_\_\_

The best thing I have ever read is \_\_\_\_\_

## Appendix B31: I Can...

Name: \_\_\_\_\_

Check those you can do well.

- \_\_\_\_\_ Choose books that are “just right” for me
- \_\_\_\_\_ Ask questions or wonder about things I have read
- \_\_\_\_\_ Pick out important information
- \_\_\_\_\_ Find information on a page by reading titles, headings, and bold words
- \_\_\_\_\_ Learn more about the topic from the pictures, charts, maps, or graphs
- \_\_\_\_\_ Know when my reading doesn’t make sense
- \_\_\_\_\_ Use a “fix-up” strategy to get back on track when I am stuck
- \_\_\_\_\_ Make predictions about a text (before reading and during reading)
- \_\_\_\_\_ Make connections between the text and my own life
- \_\_\_\_\_ Make connections between the text and other texts I’ve read
- \_\_\_\_\_ Make connections between the text and something in the world
- \_\_\_\_\_ Infer what is happening, or “read between the lines”
- \_\_\_\_\_ Infer what the theme is in a text
- \_\_\_\_\_ Use a table of contents, glossary, index, headings, and titles to find information
- \_\_\_\_\_ Make sense of charts, maps, diagrams, graphs, etc.
- \_\_\_\_\_ Combine what I already know with what I’ve read to form new ideas
- \_\_\_\_\_ Give a personal opinion about the things I read
- \_\_\_\_\_ Support my ideas and opinions with examples from the text
- \_\_\_\_\_ Examine a text for bias or stereotyping

Choose something that you would like to work on in the future.

## Appendix B32: If You Notice... Then You Need To...

### If You Notice ... Then You Need To ...

A student's reading is slow and mechanical

- model during a read-aloud
- choral or echo read
- provide opportunity for the student to listen to books on tape
- select books for which decoding is easy and fluency can be the focus
- encourage reading and rereading of familiar texts
- provide opportunities for Readers Theatre

A student's reading is too fast and doesn't observe the necessary punctuation

- model during a read-aloud
- in a shared or guided situation point out or identify necessary punctuation and listen to and comment on reading
- have students mark text where they will pause (using text with and without punctuation)
- chunk text and have students stop and reflect at various points

A student's responses to text are weak

- show examples of strong responses
- construct a group response in a shared writing situation
- encourage students to code their text or record thoughts, questions, and connections on Post-it notes as they read and then to refer to these when constructing their response
- have students build a response from a completed chart or graphic organizer
- build a list of expectations with students (checklist or rubric)
- offer broad questions to stimulate thought

A student's range and amount of reading is limited

- read aloud new genres
- promote sharing and book talks
- set a goal with the student
- use new genres during whole-class experiences
- display and organize books in a way that is accessible

A student chooses text that is too easy or too challenging

- discuss book selection
- teach the rule of 5 and 10 (e.g., fewer than five unknown words in 100 words may be "just right," ten or more unknown words in 100 may be too challenging)
- model or explain the many things to consider when choosing a book
- show the student a book at his/her independent level and have the student find one like it
- make recommendations

## Appendix B32 (continued)

Student has difficulty picking out important information and necessary details	<ul style="list-style-type: none"> <li>• model the use of highlighting (highlight things that are important, highlight things they understand, circle or use another colour for things they don't understand)</li> <li>• teach students how to do a focussed read or code text</li> <li>• provide a focus question or a purpose for the reading</li> <li>• teach the importance of titles, headings, and subheadings in information text</li> <li>• show the student how to skim and scan text before reading for detail</li> </ul>
While reading, the student makes substitutions that are visually similar but don't make sense	<ul style="list-style-type: none"> <li>• point out that the student is over-relying on the visual cueing system</li> <li>• explain that <i>sounding it out</i> works only some of the time and if he/she doesn't recognize the word said or if it doesn't make sense, he/she needs to make another guess or use another strategy</li> <li>• provide a cloze activity where students need to identify the word from the context and without the initial letters</li> <li>• prompt the student to question "did that make sense?"</li> </ul>
While reading, the student makes substitutions that make sense but aren't visually similar	<ul style="list-style-type: none"> <li>• point out that it is good that his/her substitutions are ones that make sense and where meaning is not lost</li> <li>• model cross-checking (did that look right, sound right, make sense?)</li> <li>• prompt the student to check the initial letters when he/she comes across an unfamiliar word</li> <li>• encourage the student to slow down his/her reading</li> </ul>
Student is unsure what to do when he/she encounters an unfamiliar word	<ul style="list-style-type: none"> <li>• model or demonstrate strategies such as rereading, looking for words within the word, considering word families or word origin, reading on, using picture or context clues</li> <li>• prompt the student to use a variety of word-solving strategies</li> <li>• have student explain the strategies he/she does use</li> </ul>
The student does not question text	<ul style="list-style-type: none"> <li>• teach questioning as a strategy</li> <li>• model questioning behaviour during a think-aloud</li> <li>• using a common text, ask all students to record their questions; discuss how/where they might find the answers to these questions</li> </ul>
The student does not make inferences or read between the lines	<ul style="list-style-type: none"> <li>• model inferential thinking during a think-aloud</li> <li>• provide a focus question</li> <li>• have students record observations on a chart or graphic organizer</li> </ul>

## Appendix B32 (continued)

The student does not make connections or relate the text to his/her prior knowledge and experience	<ul style="list-style-type: none"> <li>• teach connecting as a strategy</li> <li>• model connecting during a think-aloud</li> <li>• using a common text, ask all students to record their connections</li> </ul>
The student does not use visual supports provided	<ul style="list-style-type: none"> <li>• model a think-aloud with visual text</li> <li>• have the student read or interpret the visual first—brainstorm. What do I see? What does this tell me? Then read the supporting print text. How do they compare?</li> </ul>
The student does not recognize or use text features to support reading	<ul style="list-style-type: none"> <li>• find examples of text features</li> <li>• discuss the purpose or function of each (Why is it used?)</li> <li>• create a T-chart explaining purpose and function</li> <li>• highlight or discuss features as part of a shared reading experience</li> </ul>
The student does not locate information easily	<ul style="list-style-type: none"> <li>• model the use of organizational features of a text or information book (e.g., table of contents, index, headings, subheadings)</li> <li>• prior to reading, have the student do a walk-through of the text—record or note headings, subheadings, bold print, pictures/visuals with captions</li> </ul>
A student has difficulty constructing meaning from video	<ul style="list-style-type: none"> <li>• establish a purpose, prior to viewing</li> <li>• activate prior knowledge about the subject/topic through discussion, jot note making, brainstorming, concept mapping</li> <li>• elicit students' own questions about the video before, during, and after viewing</li> <li>• give students a graphic organizer to help frame their thinking</li> <li>• replay key sections of the video to study detail, confirm understandings, answer questions, and explore relationships among ideas such as cause-and-effect or sequence</li> </ul>
A student has difficulty locating information using the Internet	<ul style="list-style-type: none"> <li>• activate prior knowledge about the topic</li> <li>• brainstorm key words and identify those appropriate as search words</li> <li>• model for students how to use the advanced search options</li> <li>• model skimming and scanning techniques</li> <li>• teach note-making strategies</li> <li>• provide a graphic organizer to support note making</li> </ul>

## Appendix B33: Anticipation Guide

Respond to each statement twice—once before reading and again after reading. Each time, write *A* if you agree with the statement or *D* if you disagree with the statement.

Response before Reading	Topic/Reading	Response after Reading
	1.	
	2.	
	3.	
	4.	
	5.	

## Appendix B34: Using Fix-up Word Strategies

Name: \_\_\_\_\_ Date \_\_\_\_\_

To understand difficult words...	...and then
sound out the word	use phonics (letter sounds) to pronounce the word
take the word apart	briefly examine the word parts; find the root if you can; take away the prefix; take away the suffix
take a guess	pronounce the word as best you can (Any guess helps as you move on)
read to the end of the sentence	read the rest of the sentence and see whether your guess makes sense
reread	if your word guess does not make sense, reread the sentence and guess again; if you are close, the actual meaning of the word may become obvious
read on	read ahead; often the meaning of the word becomes clear when you do this (you may skip the word if you do not need it to understand the meaning of the text)
seek help	if the word is important and you cannot figure it out <ul style="list-style-type: none"> <li>• look it up in the dictionary</li> <li>• ask someone who may know the word</li> </ul>

## Appendix B35: How Did I Do While I Was Reading?

Put a check mark in the appropriate column.

	Never	Seldom	Some of the Time	Always
Making Predictions				
Visualizing				
Making Connections				
Clarifying Information				
Using Fix-up Strategies				



## Appendix B36: Holistic Reading/Viewing Rubric

### *Level 5 - Outstanding*

- Outstanding ability to understand text, with understanding consistently supported by insightful references to the text
- Outstanding ability to analyse and evaluate text
- Outstanding ability to connect personally and critically with and among texts, with responses that extend on text
- Outstanding ability to detect purpose and point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Outstanding ability to interpret figurative language (e.g., similes, metaphors, personification)
- Outstanding ability to identify features of text (e.g., use of colour, line, shape, focal point, text size and font, diagrams, punctuation, capitalization, titles, subheadings, glossary, index); types of text (e.g., literature genres); and form (i.e., poetry—sonnet, lyrics/ song, free verse, cinquains, limericks, haiku)
- Outstanding ability to read orally (e.g., with phrasing, fluency, expression)

### *Level 4 - Strong*

- Strong ability to understand text, with understanding, usually supported by insightful references to the text
- Strong ability to analyse and evaluate text
- Strong ability to connect personally and critically with and among texts, with responses that extend on text
- Strong ability to detect purpose and point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Strong ability to interpret figurative language (e.g., similes, metaphors, personification)
- Strong ability to identify features of text (e.g., use of colour, line, shape, focal point, text size and font, diagrams, punctuation, capitalization, titles, subheadings, glossary, index); types of text (e.g., literature genres); and form (e.g., poetry—sonnet, lyrics/ song, free verse, cinquains, limericks, haiku)
- Strong ability to read orally (e.g., with phrasing, fluency, expression); miscues do not affect meaning

### *Level 3 - Adequate*

- Good ability to understand text with understanding, often supported by predictable references from the text
- Good ability to analyse and evaluate text
- Good ability to connect personally with and among texts, with responses that extend on text
- Good ability to detect purpose and point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Good ability to interpret figurative language (e.g., similes, metaphors, personification)
- Good ability to identify features of text (e.g., use of colour, line, shape, focal point, text size and font, diagrams, punctuation, capitalization, titles, subheadings, glossary, index); types of text (e.g., literature genres); and form (e.g., poetry—sonnet, lyrics/ song, free verse, cinquains, limericks, haiku)
- Good ability to read orally (e.g., with phrasing, fluency, expression); miscues occasionally affect meaning

...continued

***Level 2 - Limited***

- Limited ability to understand text with understanding, occasionally supported by references from the text
- Limited ability to analyse and evaluate text
- Limited ability to connect personally and critically with and among texts, with responses that rarely extend of text
- Limited ability to detect purpose and point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Limited ability to interpret figurative language (e.g., similes, metaphors, personification)
- Limited ability to identify features of text (e.g., use of colour, line, shape, focal point, text size and font, diagrams, punctuation, capitalization, titles, subheadings, glossary, index); types of text (e.g., literature genres); and form (e.g., poetry—sonnet, lyrics/song, free verse, cinquains, limericks, haiku)
- Limited ability to read orally (e.g., with minimal phrasing, fluency, expression); miscues occasionally affect meaning

***Level 1 - Very Limited***

- Very limited ability to understand text with understanding, rarely supported by references from text
- Very limited ability to analyse and evaluate text
- Very limited ability to connect personally and critically with and among texts, with responses that do not extend on text
- Very limited ability to detect purpose and point of view (e.g., bias, stereotyping, prejudice, propaganda)
- Very limited ability to interpret figurative language (e.g., similes, metaphors, personification)
- Very limited ability to identify features of text (e.g., use of colour, line, shape, focal point, text size and font, diagrams, punctuation, capitalization, titles, subheadings, glossary, index); types of text (e.g., literature genres); and form (e.g., poetry—sonnet, lyrics/ song, free verse, cinquains, limericks, haiku)
- Very limited ability to read orally (e.g., phrasing, fluency, expression not evident); miscues occasionally affect meaning

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# Appendix C

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## List of of Appendices

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C1: Writing Rubric .....	376
C2: Assessing Response to Poetry .....	377
C3: Questions for Revision .....	378
C4: Vocabulary Building through Context .....	379
C5: Sample Rubric for Writing Proficiency .....	380
C6: Other Ways to Represent .....	381
C7: Writing—Some Forms to Explore .....	383
C8: Holistic Writing Rubric .....	384
C9: Analytic Writing Rubric .....	385
C10: Word Grid.....	394

# Appendix C - Writing and Representing

## Traits of Writing

The information below provides a common language for use with reference to characteristics of writing.

Traits	What This Means	Questions to Ask
Content/Ideas	The content/ideas trait is about the focus and clarity of the writing. It includes the accuracy of the information presented and the focus—one main message or several related messages.	<ul style="list-style-type: none"> <li>• Does the writing stay on topic?</li> <li>• Is the information correct?</li> <li>• Have I included any “filler”?</li> <li>• Is my message clear?</li> </ul>
Organization	Organization as a trait deals with how the writing is structured, the pace, and the order or sequence of the writing.	<ul style="list-style-type: none"> <li>• Does the organization suit the task?</li> <li>• Is there a clear introduction and conclusion?</li> <li>• Are there transitions to move from one idea to another?</li> <li>• Does the writing have a good pace? Does it drag on, or is it too rushed?</li> </ul>
Sentence Structure/ Fluency	This trait is largely about the sound of the writing when read aloud. Text should be easy to read and use a variety of sentence types.	<ul style="list-style-type: none"> <li>• Are sentences complete?</li> <li>• Are there a variety of sentence lengths?</li> <li>• Are there run-on sentences or fragments?</li> <li>• Do changes in verb tense serve a purpose?</li> </ul>
Voice	Writing that has voice engages the reader and conveys the personality and sincerity of the author.	<ul style="list-style-type: none"> <li>• Is the writing respectful of the audience?</li> <li>• Is there a commitment to the topic?</li> <li>• Does the writing sound like me?</li> </ul>
Word Choice	Word choice means choosing the most effective words to convey meaning.	<ul style="list-style-type: none"> <li>• Is vocabulary used correctly?</li> <li>• Does the vocabulary match the audience and the topic?</li> </ul>
Conventions	Use of conventions means adhering to the standard rules of punctuation, grammar, capitalization, etc., in order to make the piece easier to read.	<ul style="list-style-type: none"> <li>• Is much editing required?</li> <li>• Are there errors in spelling, capitalization, punctuation?</li> <li>• Is the grammar correct?</li> <li>• Have paragraph breaks been used?</li> </ul>

Table 28: Traits of Writing

### Writing Processes

There are a number of processes that writers use as they write. Depending on the knowledge level of the writer, the audience, the purpose, and even the technology being used, these processes and the order in which they are used can vary.

	Processes Involved in Writing	What This Means
Inquiry Strategy	Generating Ideas	Here the writer must decide on the kind of information to include in the writing—given the audience and the purpose for writing.
Drafting Strategy	Recording and Note-Making	The writer makes notes or records information in a way that permits easy recovery. Inherent in this process is deciding on the information that is relevant and important, and recording it clearly and concisely.
	Organizing	Organizing involves making decisions about what information is needed and the most effective order for presentation.
	Drafting	The writer commits ideas to paper or the computer. Here the emphasis is on writing and getting the ideas out.
Product Strategy	Revision	The writer reviews the writing for parts that should be changed in order to improve the substance of the piece. This can involve adding or deleting information, as well as reorganizing or adapting existing information.
	Editing	When editing, the writer reviews the piece and makes any corrections to the conventions and mechanics of the writing. Spelling, sentence structure, capitalization, paragraphing, grammar, etc., are important in making the writing easy to read and understand.
	Publishing/Sharing	The writer decides if and how to share the work. Writing can be given to others to read or it can be shared orally. The writer must consider aspects of presentation, such as neatness, spacing, use of colour and visuals, and creativity.

Table 29: Writing Processes

## Drama

Drama can be a powerful tool for instruction. The key is to provide instruction that focuses on drama as a mode of communication. Because students do not automatically have the skills necessary for communication, instruction in this area requires modelling, explicit instruction, a safe and non-threatening environment, an opportunity to develop ideas and to practise, and a time for reflection and consolidation of ideas and learning.

Drama can be effectively used to portray a character or scene from a text; to show a scene from before or after a text; as an alternative to written communication; as a fun experience; to encourage participation and group work; to extend/enhance understanding of concepts; to frontload meaning; as a response to learning; and as a tool for assessment. Types of dramatic experiences include

- use of multimedia videos and podcasting to enhance an experience
- puppetry
- Readers Theatre
- role-play
- tableaux
- skits
- analysis of the codes and conventions of script
- development/writing of scripts
- performance of short scripts
- choral reading/choral montage
- reading in role
- radio call-in talk shows
- interviews or news programs featuring characters
- radio shows with oral storytelling accompanied by sound effects.

## Visual Representations

There are students for whom visual expression is the preferred method of sharing their understanding. Like all forms of representation, visual representation requires instruction and support so that all students can develop skills in this area. This is true for those who have a great deal of natural talent, as well as for those who might have trouble with some elements of visual representation.

Two of the greatest challenges for teachers in encouraging visual representation are instruction (especially if it is an area in which the teacher lacks confidence) and assessment. Here are some suggestions for overcoming these difficulties:

- Use models.
- Save work samples from past years.
- Encourage students to share with one another.
- Talk with other teachers and gather ideas from them.
- Admit your apprehension and learn with students.
- Establish criteria with students before completion of the assignment.
- Provide short but regular focus lessons (e.g., making borders; using space; colour; images).

Examples of visual representations include

- the use of Web sites, digital storyboards, and video book talks;
- illustrations, paintings;
- multimedia presentations;
- diagrams, maps;
- tables, charts, and graphs;
- mobiles;
- models, sculptures;
- photographs;
- collages.

### **Organizing for Writing and Representing *Management***

During the management of writing and representing, finding a system that will meet the needs of a diverse group of learners while providing an adequate level of challenge is not easy. Students will range from those highly skilled to those who require a great deal of support. The **writing workshop** approach (also useful for reading and viewing instruction) can be an effective way to manage writing and representing instruction.

The focus of a writing workshop should be determined by the needs of the students. At times, the instructional focus will be appropriate for the whole group, and at other times it will be relevant only for small groups or individuals. When planning instruction and the focus of a writing workshop, consider the following questions:

- What are the curriculum outcomes?
- What is the focus of instruction in the areas of reading and viewing, and listening and speaking? Are there logical connections to make with writing?
- Are there cross-curricular connections that can be made?
- Has there been a particular area with a strong focus of instruction in previous years?
- What are my students' strengths?
- What are my students' needs?
- Will I focus my instruction on the traits of writing?
- How deep will I go with instruction in a particular area?

A writing workshop allows individual students to work on crafting pieces that are meaningful to them. Although there will be times that not all students are doing the same thing at the same time, it is important to have students experience the same instruction and learning experiences. Components of a writing workshop include

- dedicated time for independent writing
- short focus lessons and modelling of the craft of writing
- time for student work
- a commitment to reflection and improvement
- opportunity for sharing
- specific feedback and communication between teacher and student.

See figure 9 on the following page for a visual of the elements of a writing workshop, in addition to pages 344 and 345 for sample schedules for a writing workshop.



<b>Writing Workshop</b>		
Explicit Teaching (10-15 minutes*)	Time to Write (30 minutes, minimum*)	Reflection (5 minutes*)
<ul style="list-style-type: none"> <li>• <b>Reading a specific genre</b> - discussion of elements</li> <li>• <b>Modelled writing</b></li> <li>• <b>Shared writing</b></li> <li>• <b>Collaborative writing</b></li> <li>• <b>Focus lesson</b> - skills - strategies</li> </ul>	<p>Writing experiences based on stages of writing development (emergent, early, transitional, fluent)</p> <p><i>guided writing---(conferring)---independent writing</i></p> <div style="border: 1px solid black; border-radius: 50%; padding: 5px; margin: 10px auto; width: 80%; text-align: center;"> <p><b>Processes of Writing</b> prewriting, organizing, drafting, revising, editing, proofreading, publishing</p> </div> <div style="border: 1px solid black; border-radius: 50%; padding: 5px; margin: 10px auto; width: 80%; text-align: center;"> <p><b>Traits of Writing</b> ideas, organization, word choice, voice, sentence structure/fluency, conventions</p> </div> <p style="text-align: center;"><b>Forms of Writing</b> descriptive•narrative•expository•persuasive</p>	<ul style="list-style-type: none"> <li>• <b>Provide a prompt</b> - whole-class discussion - small-group discussion - partner discussion - quick write</li> </ul>

\*Times are approximate.

Figure 9: Writing Workshop

### Revision and Editing

Revision and editing are two of the most challenging aspects of writing. Students are often reluctant to revise and edit, largely because they are unskilled in these processes. One of the things that teachers can do to support them in improving the quality of their writing is to provide support and direction in these areas.

*Revision* requires writers to ask questions of their writing. Table 14 on page 107 lists prompts that can help students with this process. Simply providing students with the prompts is not sufficient. Like anything, this process requires modelling, conversation, and practice.

*Editing* and proofreading are more straightforward and involve improving the correctness of a piece of writing. In addition to explicitly teaching students the proper conventions required for written work, it is necessary to have a standard way of communicating this information. Editing involves checking, at the sentence level, for clarity of expression and meaning—for example, checking sentence structure and punctuation. Proofreading involves word-level “polishing” for errors in capitalization, spelling, and usage.

## The 11 Key Elements of Effective Adolescent Writing Instruction

A report entitled *Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools* (2007), commissioned by the Carnegie Corporation of New York, summarizes the results of a large-scale meta-analysis of research into the effects of specific types of writing instruction on adolescents' writing proficiency. According to the report, effective adolescent writing instruction has 11 key elements.

### **1. Writing Strategies**

Teaching adolescents strategies for planning, revising, and editing their compositions has shown a dramatic effect on the quality of students' writing. Strategy instruction involves explicitly and systematically teaching steps necessary for planning, revising, and/or editing text. The ultimate goal is to teach students to use these strategies independently.

### **2. Summarization**

Writing instruction often involves explicitly and systematically teaching students how to summarize texts. The summarization approaches studied ranged from explicitly teaching summarization strategies to enhancing summarization by progressively "fading" models of a good summary. Overall, teaching adolescents to summarize text had a consistent, strong, positive effect on their ability to write good summaries.

### **3. Collaborative Writing**

Collaborative writing involves developing instructional arrangements whereby adolescents work together to plan, draft, revise, and edit their compositions. It has a strong impact on improving the quality of students' writing.

### **4. Word Processing**

The use of word-processing equipment can be particularly helpful for low-achieving writers. In this type of instruction, students might work collaboratively on writing assignments using personal laptop computers, or they might learn to word-process a composition under teacher guidance.

### **5. Specific Product Goals**

Setting product goals involves assigning students specific, reachable goals for the writing they are to complete. It includes identifying the purpose of the assignment (e.g., to persuade) as well as characteristics of the final product.

### **6. Sentence Combining**

Teaching adolescents how to write increasingly complex sentences by sentence combining enhances the quality of their writing. Studies establishing the effectiveness of sentence combining compared it with more traditional grammar instruction.

### **7. Prewriting**

Prewriting engages students in activities designed to help them generate or organize ideas for their compositions. Engaging adolescents in such activities before they write a first draft improves the quality of their writing. Pre-writing activities include gathering possible information for a paper through reading, or developing a visual representation of their ideas before sitting down to write.

### **8. Inquiry Activities**

Involving adolescents in writing activities designed to sharpen their inquiry skills improves the quality of their writing. Effective inquiry activities in writing are characterized by a clearly specified goal (e.g., describe the actions of people), analysis of concrete and immediate data (e.g., observe one or more peers during specific activities), use of specific strategies to conduct the analysis (e.g., retrospectively ask the person being observed the reason for a particular action), and applying what was learned (e.g., assign the writing of a story incorporating insights from the inquiry process).

**9. Process Writing Approach**

The process writing approach involves a number of interwoven activities, including creating extended opportunities for writing; emphasizing writing for real audiences; encouraging cycles of planning, translating, and reviewing; stressing personal responsibility and ownership of writing projects; facilitating high levels of student interactions; developing supportive writing environments; encouraging self-reflection and evaluation; and offering personalized individual assistance, brief instructional lessons to meet students' individual needs, and, in some instances, more extended and systematic instruction.

**10. Study of Models**

It is possible to provide adolescents with good models for whatever type of writing is the focus of instruction. Students are encouraged to analyse these models and to emulate the critical elements, patterns, and forms embodied in the models in them.

**11. Writing for Content Area Learning**

Writing has been shown to be an effective tool for enhancing students' learning of content material.

## Appendix C1: Writing Rubric

### Sample Rubric

	1	2	3	4
Content/Ideas	<ul style="list-style-type: none"> <li>• Topic (main idea) is not developed or is unclear</li> <li>• Ideas cluttered and may include irrelevant details</li> </ul>	<ul style="list-style-type: none"> <li>• Topic defined</li> <li>• Ideas emerging, at times supported with details</li> </ul>	<ul style="list-style-type: none"> <li>• Most information accurate</li> <li>• Topic clear, with details that are interesting, important, and informative</li> </ul>	<ul style="list-style-type: none"> <li>• Information is accurate and clear; topic is supported</li> <li>• Rich details draw the reader in and create vivid images</li> </ul>
Organization	<ul style="list-style-type: none"> <li>• Introduction not identifiable</li> <li>• Disorganized and difficult to follow</li> <li>• Lacks coherence and is confusing</li> </ul>	<ul style="list-style-type: none"> <li>• Engaging introduction</li> <li>• Organization is emerging so that the reader can follow most of the text</li> <li>• Paragraphing is weak</li> <li>• Sequence of ideas needs work</li> </ul>	<ul style="list-style-type: none"> <li>• Text easy to follow</li> <li>• Transitions between paragraphs attempted</li> <li>• Purpose of the writing evident; efforts made to organize the writing</li> <li>• Evidence of a conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• Effective flow from one paragraph to the next</li> <li>• Transitions enhance understanding</li> <li>• Structure suits purpose</li> <li>• Definite conclusion</li> </ul>
Word Choice	<ul style="list-style-type: none"> <li>• Range of words limited and predictable</li> <li>• Words repeated</li> <li>• Words may be used inappropriately</li> </ul>	<ul style="list-style-type: none"> <li>• Shows some interesting choice of words</li> <li>• Would be improved by more creativity and more careful selection of words</li> </ul>	<ul style="list-style-type: none"> <li>• Word choice is adequate and appropriate</li> <li>• Writing is creative</li> </ul>	<ul style="list-style-type: none"> <li>• Rich, colourful language engages the reader</li> <li>• Allows for strong visuals to be created in the reader's mind</li> </ul>
Voice	<ul style="list-style-type: none"> <li>• Little or no hint of the writer's personality behind the words</li> <li>• Writing tends to be flat and lifeless</li> </ul>	<ul style="list-style-type: none"> <li>• Writing contains generalities and few personal insights</li> <li>• Tone pleasant and safe</li> </ul>	<ul style="list-style-type: none"> <li>• Skillfully connects the audience to the topic</li> <li>• Shows care and commitment to the topic</li> </ul>	<ul style="list-style-type: none"> <li>• Lively voice showcases the writer's personality</li> <li>• Uses figurative language effectively</li> </ul>
Sentence Structure/Fluency	<ul style="list-style-type: none"> <li>• Simple, monotonous pattern; no sentence variety</li> <li>• Sentences choppy</li> <li>• Frequent use of sentence fragments</li> <li>• Sentences run on or ramble</li> </ul>	<ul style="list-style-type: none"> <li>• Sentences at times fluent and easy to understand</li> <li>• Some variety in sentence length and structure</li> <li>• Text mechanical but readable</li> </ul>	<ul style="list-style-type: none"> <li>• Well-crafted sentences to support meaning and readability through coherent paragraphs</li> <li>• Sentence length varied for rhythmic flow</li> </ul>	<ul style="list-style-type: none"> <li>• Well-crafted sentences to enhance meaning and readability through sustained and coherent paragraphs</li> <li>• Varied sentence lengths to further ideas and create a lyrical flow</li> </ul>
Conventions	<ul style="list-style-type: none"> <li>• Errors in mechanics distract the reader, making the text difficult to read and to understand</li> </ul>	<ul style="list-style-type: none"> <li>• Errors frequent, affecting the reading of the text</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions facilitate the reading of the text</li> <li>• Includes internal punctuation, paragraphing of dialogue, and correct grammatical structures</li> <li>• Uses a range of print characteristics and appropriate layout to enhance meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions used strategically to enhance meaning and voice</li> <li>• Text layout and print characteristics enhance meaning</li> </ul>

## Appendix C2: Assessing Response to Poetry

Level 5	<ul style="list-style-type: none"> <li>• The student responds thoughtfully and perceptively to the text in one or more of the following ways: by drawing connections with personal experience or other texts; by expressing opinions or feelings; and/or by offering interpretations of the poem.</li> <li>• The student chooses supportive evidence from the text and/or personal experience that demonstrates some depth of understanding of ideas and/or form.</li> </ul>
Level 4	<ul style="list-style-type: none"> <li>• The student responds thoughtfully to the text in one or more of the following ways: by expressing feelings or opinions; by drawing connections with personal experience or other texts; and/or by offering interpretations of the poem.</li> <li>• The student chooses supportive evidence from the text and/or personal experience that shows awareness of ideas and/or form.</li> </ul>
Level 3	<ul style="list-style-type: none"> <li>• The student responds to the text by expressing a feeling, an opinion, or an interpretation, or by drawing a connection with personal experiences or other texts.</li> <li>• The student chooses supportive evidence from the text and/or personal experiences that shows surface understanding of ideas and/or form.</li> </ul>
Level 2	<ul style="list-style-type: none"> <li>• The student responds by expressing a feeling, an opinion, or an interpretation, or by making a personal connection; however, the student offers unclear or inappropriate support from the text of the poem.</li> </ul>
Level 1	<ul style="list-style-type: none"> <li>• The student responds only briefly to the poem, offering little or no support for the comments; he/she has apparently misinterpreted or not understood the text, or retells the poem and offers no other response.</li> </ul>
Nonclassifiable	<ul style="list-style-type: none"> <li>• There is no evidence of an attempt to meet the requirements of the task, or the response is not decipherable.</li> </ul>

## Appendix C3: Questions for Revision

Name: \_\_\_\_\_

Revising is about making changes to improve the substance of what you have written, and about making a piece of writing clearer or more focused. The following questions point out qualities that you should look for in a first draft. When you are ready to revise a piece, read your draft with these questions in mind. Then make any changes that will improve your draft.

### Questions about Titles

- Does my title catch a reader's interest?
- Does my title focus on the main idea of my writing?
- Does my title give away too much information?

### Questions about Organization

- Does my piece have a definite beginning, middle, and end?
- Can a reader easily follow my piece from beginning to end?

### Questions about Enough Information

- Have I told what, where, when, why, how, and with whom this is happening?
- Have I given enough details to help explain my point?
- Have I clearly explained what I mean? Is there any part that might be confusing for a reader?
- Have I described the situation and people well enough so a reader can see them clearly?
- Have I used examples and details that show what I mean, instead of just telling?
- What is the most interesting or important part of the piece? Have I given enough detail in this part to make it really stand out?

### Questions about Too Much Information

- Are there any parts that aren't directly about my topic or story? Can I cross them out?
- Are there any parts that are not needed (if I leave them out, is the writing still clear)?

### Questions about Endings

- Does my ending go on and on? Could I have ended earlier?
- What do I want a reader to feel and know at the end? Does my ending do this?
- In non-fiction, does my ending summarize or restate the main idea in an interesting way?

### Questions about Draft Copy

- Is my draft legible to a reader?
- Do I know my goals for writing before I ask for feedback from someone else?
- Have I prepared questions in advance that I want answered about my draft?
- Am I willing to be open-minded about feedback I receive?
- Am I comfortable clarifying advice that is offered to me and resisting suggestions that I don't feel are helpful?
- Am I committed to making my writing the best that it can be?

## Appendix C4: Vocabulary Building through Context

You can often guess what a word means by looking for clues in other words in the sentence.

1. Find the sentences in the text that contain the vocabulary words you have been given. Write each sentence below and underline the vocabulary word.
2. Pay special attention to clues in the sentence and surrounding sentences, then guess the meaning.
3. Use the dictionary to look up the definition. How close was your guess? (*When there is more than one definition for the word, choose the one that makes most sense in the sentence or in the story.*)

**Sentence** \_\_\_\_\_  
\_\_\_\_\_

**Your Guess** \_\_\_\_\_

**Dictionary Definition** \_\_\_\_\_  
\_\_\_\_\_

**Sentence** \_\_\_\_\_  
\_\_\_\_\_

**Your Guess** \_\_\_\_\_

**Dictionary Definition** \_\_\_\_\_  
\_\_\_\_\_

**Sentence** \_\_\_\_\_  
\_\_\_\_\_

**Your Guess** \_\_\_\_\_

**Dictionary Definition** \_\_\_\_\_  
\_\_\_\_\_

**Sentence** \_\_\_\_\_  
\_\_\_\_\_

**Your Guess** \_\_\_\_\_

**Dictionary Definition** \_\_\_\_\_  
\_\_\_\_\_

*Cross-Curricular Reading Tools, 2007.*

## Appendix C5: Sample Rubric for Writing Proficiency

<b>Superior</b>	<ul style="list-style-type: none"> <li>• clear commitment to purpose and audience</li> <li>• confident, lively voice/strong personal engagement with subject</li> <li>• insightful and well considered ideas</li> <li>• precise choice of words</li> <li>• fluent development of sentences and paragraphs</li> <li>• purposeful development of argument</li> <li>• minimal mechanical flaws</li> </ul>
<b>Competent</b>	<ul style="list-style-type: none"> <li>• appreciation for purpose and audience</li> <li>• confident, appropriate voice/good personal engagement with subject</li> <li>• thoughtful and clear ideas</li> <li>• appropriate choice of words</li> <li>• effective development of sentences and paragraphs</li> <li>• logical development of argument</li> <li>• occasional mechanical flaws</li> </ul>
<b>Acceptable</b>	<ul style="list-style-type: none"> <li>• awareness of purpose and audience</li> <li>• adequate sense of voice/discernable personal engagement with subject</li> <li>• straightforward, new and clear ideas</li> <li>• adequate choice of words</li> <li>• evidence of developed sentences and paragraphs</li> <li>• some evidence of organization of argument</li> <li>• some mechanical flaws, but not sufficient to interfere with overall meaning</li> </ul>
<b>Marginal</b>	<ul style="list-style-type: none"> <li>• some awareness of purpose and audience</li> <li>• inconsistent voice</li> <li>• repetitive ideas, not organized or supported</li> <li>• inadequate vocabulary</li> <li>• some evidence of sentences and paragraphs</li> <li>• mechanical errors distracting, interfering with overall message/argument</li> </ul>
<b>Not There Yet</b>	<ul style="list-style-type: none"> <li>• diminished or little awareness of purpose and audience</li> <li>• voice confused; personal engagement with subject is fragmented</li> <li>• imprecise ideas, undeveloped</li> <li>• limited and repetitive vocabulary</li> <li>• little or no evidence of sentences and paragraphs</li> <li>• mechanical errors jarring, seriously interfering with overall meaning</li> </ul>
<b>Unrateable</b>	<ul style="list-style-type: none"> <li>• cannot be scored for a specific reason(s)</li> </ul>
<b>Omitted</b>	<ul style="list-style-type: none"> <li>• no answer given</li> </ul>



## Appendix C6: Other Ways to Represent

Representations require students to use their imaginations to demonstrate their learning and understanding as they create, construct and communicate through a variety of media and forms. Some examples are listed below.

### **Cartoons**

A cartoon is a story told in pictures and words. Cartoons are used to entertain, give information, and provoke thought. A single cartoon tells a joke in one picture. Cartoons are often printed in black and white and found in newspapers and magazines. There may be a short caption underneath to help the reader understand the joke. A comic strip is a story told in more than one frame. Each stage of the story is shown in a separate box.

### **Collaborative Tools and Networks**

Electronic interactions allow students to create networks beyond their classroom. Information can be posted on collaborative sites (e.g., wikis, discussion boards, YouTube) and ongoing feedback, thoughts, and other information may be further shared through blogging or engaging in other social networks (e.g., Twitter, Facebook, MySpace).

### **Collage**

A collage is a picture made by glueing different shapes onto a surface to express an idea, theme, or feeling. Collages may be cut from all kinds of paper or fabric, or can be made of mixed media, such as buttons, wood, seeds, or feathers.

### **Digital Media**

Digital media may be used by students in a variety of ways. Digital images can be used in a PowerPoint presentation, inserted into existing programs, or used in a movie or documentary format. New digital media platforms evolve daily and offer students opportunities to creatively express their learning through images.

### **Drawings and Paintings**

Students use coloured pencils, felt markers, pastels, brushes, paint, or a software drawing program to express their ideas. They also use elements such as line, colour, shape/form, and texture to give specific impressions or create certain moods.

### **Electronic Ways of Representing**

Students can use computer networking and telecommunications for data access and participation in learning communities. In addition, students can represent their thoughts and ideas through the use of technological resources such as the Internet, computer software, simulation and modelling tools, and multimedia technologies.

### **Mimes**

Mime is acting without words. Hand gestures, body movements, and facial expressions are used to represent a feeling, idea, or story.

### **Multimedia**

Students can explore a number of electronic texts, including online magazines, videos, television, and information sites. Students can develop representations using images, graphics, sound, movies, print, digital photography, scanned images, computer-generated cartoons, etc. Encourage students to mix various media when representing. Magazine production, for example, encourages students to mix print, photography, graphics, cartoons, and other forms of representing.

## Appendix C6 (continued)

### **Posters**

A poster is a sign, usually consisting of a combination of print and some other form of representing. Although posters may be used for many purposes, above all they are designed to attract and hold the attention of people so they will read and think about the message.

### **Role-Plays**

The English language arts curriculum offers many opportunities for students to assume the roles of various characters they meet in literature, or to assume roles in imagined situations. Role-plays can deepen and extend students' response to literature, and provide opportunities to develop problem-solving skills and imagination.

### **Self-Published Books**

Self-published books are books that students write, edit, illustrate, design, and publish themselves or with their friends. Such books can take on many different forms. Students may choose to display their writing online to share with a global audience. Another way is for students to purchase unlined notebooks and fill them with text and illustrations, and then design their own covers to glue over the top of the original notebook covers. Accordion or folded books can be produced by folding long sheets of paper to form a series of pages. Books can also be produced by stapling or stitching pages together. Wallpaper books can be made with wallpaper, cardboard, and construction paper.

### **Tableaux**

A tableaux is a still picture that a group of actors make of a scene from a story, poem, or other text. The actors plan how they will stand and what facial expressions they will use. They may use simple props and costumes to help them create the scene. A tableaux looks like a scene from a movie frozen in time.

### **Pamphlets/Brochures**

Pamphlets and brochures are made to advertise products and services or to inform the public about issues or events.

## Appendix C7: Writing - Some Forms to Explore

acknowledgement	glossary	play
advertisement	greeting card	poem
agenda	guide	postcard
announcement	headline	poster
article	horoscope	prayer
autobiography	instruction	precis
ballad	inventory	proclamation
biography	invitation	prospectus
blurb (e.g., for book)	journal	questionnaire
broadsheet	label	recipe
brochure	legal brief	record
caption	letter	reference
cartoon	libel	regulation
catalogue	list	report
certificate	log	résumé
charter	lyric	review
confession	magazine	rule
constitution	manifesto	schedule
critique	manual	script
crossword	memo	sermon
curriculum vitae	menu	sketch
definition	minutes	slogan
dialogue	monologue	song
diary	news	sonnet
directions	notes	spell
directory	notice	statement
edict	novel	story
editorial	obituary	summary
epitaph	pamphlet	syllabus
essay	paraphrase	synopsis
eulogy	parody	testimonial
feature article	pastiche	travelogue
forecast	petition	weather forecast
form	placard	

## Appendix C8: Holistic Writing Rubric

### *Level 5 - Outstanding*

- Outstanding content which is clear and strongly focused
- Compelling and seamless organization
- Easy flow and rhythm, with sentence construction that is complex and varied
- Expressive, sincere, engaging voice which consistently brings the subject to life
- Use of words and expressions that are consistently powerful, vivid, and precise
- Outstanding grasp of standard writing conventions

### *Level 4 - Strong*

- Strong content which is clear and focused
- Purposeful and coherent organization
- Flow, rhythm, and varied sentence construction
- Expressive, sincere, engaging voice which usually brings the subject to life
- Use of words and expressions that are usually vivid and precise
- Strong grasp of standard writing conventions

### *Level 3 - Adequate*

- Adequate content which is generally clear and focused
- Predictable organization which is often coherent and purposeful
- Some flow, rhythm, and variation in sentence construction
- A sincere voice which often brings the subject to life
- Use of words and expressions that are often clear and precise
- Good grasp of standard writing conventions, with a few errors that do not affect readability

### *Level 2 - Limited*

- Limited content which is somewhat unclear, but does have a discernible focus
- Weak and inconsistent organization
- Little flow, rhythm, and variation in sentence construction
- Limited ability to use an expressive voice that brings the subject to life
- Use of words that are occasionally clear and precise
- Frequent errors in standard writing conventions, which are beginning to affect readability

### *Level 1 - Very Limited*

- Very limited content which lacks clarity and focus
- Awkward and disjointed organization
- Lack of flow and rhythm, with awkward, incomplete sentences, making the writing difficult to follow
- Lack of an apparent voice to bring the subject to life
- Use of words that lack clarity and precision
- Frequent errors in writing seriously affect readability

## Appendix C9: Analytic Writing Rubric

### Writing Category: Content

The content category describes how effectively the writer establishes a purpose, selects and integrates ideas related to content (e.g., information, events, emotions, opinions, perspectives) and includes details (e.g., evidence, anecdotes, examples, descriptions, characteristics) to support, develop, and/or illustrate ideas in a unified manner which considers the audience.

#### *Level 5 - Outstanding*

*The writing is clear and strongly focused. Ideas and details consistently support and enhance the central theme.*

- The writing demonstrates an outstanding knowledge of the subject matter.
- The writing includes ideas and details which are very often creative and always purposeful.
- The writing reflects an outstanding control and development of content.
- The writing demonstrates an exceptional ability to shape and connect ideas.

#### *Level 4 - Strong*

*The writing is clear and focused. Ideas and details generally support the central theme.*

- The writing demonstrates a strong knowledge of the subject matter.
- The writing includes ideas and details which are often creative and purposeful.
- The writing reflects a strong control and development of content.
- The writing demonstrates a strong ability to shape and connect ideas.

#### *Level 3 - Adequate*

*The writing is generally clear and focused. Ideas and details support the central theme.*

- The writing demonstrates a good knowledge of the subject matter.
- The writing includes ideas and relevant details which tend to be predictable but purposeful.
- The writing reflects a good control and development of content.
- The writing demonstrates a satisfactory ability to shape and connect ideas.

#### *Level 2 - Limited*

*The writing lacks clarity but has a discernible focus. Ideas and details are sketchy and repetitive.*

- The writing demonstrates a limited knowledge of the subject matter.
- The writing includes ideas and details which are often unclear or irrelevant.
- The writing reflects a limited control and development of content, but still maintains a semblance of a central theme.
- The writing demonstrates a limited ability to shape and connect ideas.

#### *Level 1 - Very Limited*

*The writing lacks clarity and focus and contains sketchy details.*

- The writing demonstrates limited knowledge of the subject matter.
- The writing includes ideas and details which are always unclear.
- The writing reflects a very limited control and development of content so that no central theme emerges.
- The writing demonstrates a very limited ability to shape and connect ideas.

...continued

## Appendix C9 Analytic Writing Rubric (continued)

### Writing Category: Organization

The organization category describes how effectively the writer creates an opening and provides closure; establishes and maintains a focus; orders and arranges events, ideas, and/or details within each paragraph and within the work as a whole; and establishes relationships between events, ideas, and/or details within each paragraph and within the work as a whole, promoting coherence and unity.

#### *Level 5 - Outstanding*

*The organization enhances the central idea or theme. The order, structure, and presentation are compelling.*

- The opening is compelling.
- Focus and coherence allow the writing to flow smoothly so that organizational patterns or structures are seamless.
- The writing demonstrates a purposeful and effective arrangement of events, ideas, and/or details.
- Transitions are smooth and cohesive.
- Effective closure reinforces unity and provides an outstanding sense of resolution.

#### *Level 4 - Strong*

*The organization reinforces the central idea or theme. The order, structure, and presentation are purposeful and clear.*

- The opening is strong and purposeful.
- Focus and coherence are maintained, with a consistent flow of ideas.
- The writing demonstrates a clear and effective arrangement of events, ideas, and/or details.
- Transitions are effective and clearly connect events, ideas, and/or details.
- Closure reinforces unity and provides a clear sense of resolution.

#### *Level 3 - Adequate*

*The organization develops the central idea or theme. The order, structure, and presentation are predictable.*

- The opening is clear and has a sense of direction.
- Focus and coherence are often maintained, but the flow is sometimes interrupted.
- The writing demonstrates a clear but sometimes mechanical arrangement of events, ideas, and/or details.
- Transitions work well, but sometimes the connections between ideas seem forced or predictable.
- Closure contributes to unity, but the resolution tends to be obvious.

#### *Level 2 - Limited*

*The organization does not develop the central idea or theme effectively.*

- The opening is unclear and has little direction.
- Focus and coherence falter frequently, and the order, structure, and presentation are weak and inconsistent, resulting in continual interruptions in flow.
- The writing demonstrates a discernible but weak and inconsistent arrangement of events, ideas, and/or details.
- Transitions are rarely used, and few connections are made.
- Closure, although present, is either too weak to tie the piece together, or is only vaguely related to the opening.

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## Appendix C9 Analytic Writing Rubric (continued)

### *Level 1 - Very Limited*

*The organization does not develop the central idea or theme.*

- The opening, if present, is unclear and has no direction.
- Focus and coherence are lacking so that the flow of the writing is lost, and the writing lacks purpose and flow because ideas, details, or events are presented in random order.
- The writing demonstrates an unclear or haphazard arrangement of events, ideas, and/or details.
- Transitions are lacking so that connections between ideas are fuzzy, incomplete, or perplexing.
- Closure is either inappropriate, unconnected, or missing.

## Appendix C9 Analytic Writing Rubric (continued)

### Writing Category: Sentence Structure/Fluency

The sentence structure/fluency category describes how effectively the writer constructs sentences to convey meaning. It includes the writer's ability to control syntax (i.e., the usage and arrangement of words to form a sentence with the proper use of punctuation and capitalization, and the arrangement of sentences within a paragraph) and to create variety in sentence type and length (i.e., simple, compound, and complex sentences). Sentence construction gives the reader a sense of the writer's style.

#### *Level 5 - Outstanding*

*The writing has an easy flow and rhythm. Sentence construction is complex and varied.*

- The sentence structure is consistently logical and clear so that relationships among ideas are firmly and smoothly established.
- The writing is natural and fluent. It contains very effective phrasing so that each sentence flows easily into the next.
- Sentences vary in structure and length, creating an extremely effective text.
- Fragments, when used, are deliberately chosen for stylistic purposes.
- Dialogue, when used, consistently sounds natural.

#### *Level 4 - Strong*

*The writing has flow, rhythm, and varied sentence construction.*

- The sentence structure is usually logical and clear so that relationships among ideas are established.
- The writing is natural and fluent. It contains effective phrasing, but occasionally a sentence may not flow smoothly into the next.
- Sentences vary in structure and length, creating a very effective text.
- Fragments, when used, are usually effective for stylistic purposes.
- Dialogue, when used, usually sounds natural.

#### *Level 3 - Adequate*

*The writing has some flow, rhythm, and variation in sentence construction.*

- The sentence structure is often logical and clear, and the relationships among ideas are usually established.
- The writing is fluent. It shows control over a variety of sentence structures.
- Sentences vary in structure and length, creating an effective text.
- Fragments, when present, often work for stylistic purposes.
- Dialogue, when used, often sounds natural, but is sometimes a little forced or contrived.

#### *Level 2 - Limited*

*The writing has little flow, rhythm, and variation in sentence construction.*

- The sentence structure is frequently illogical or unclear so that relationships among ideas are only occasionally established.
- The writing lacks fluency. It shows control over simple sentence structure, but limited control over complex sentence structure.
- Sentences only occasionally vary in structure and length, resulting in creating a simple, rigid, mechanical text.
- Fragments, when present, are used indiscriminately.
- Dialogue, when used, occasionally sounds natural and occasionally seem forced or contrived.

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## Appendix C9 Analytic Writing Rubric (continued)

### *Level 1: Very Limited*

*The writing lacks flow and rhythm. Sentences, for the most part, are choppy, incomplete, rambling, irregular, and/or awkward.*

- The sentence structure is illogical or unclear.
- The writing lacks fluency, so that text is jarring and unnatural.
- The writing shows that little or no attention has been given to sentence structure.
- Fragments are frequent and obscure meaning.
- Dialogue, if used at all, sounds monotonous and unnatural.

## Appendix C9 Analytic Writing Rubric (continued)

### Writing Category: Voice

The voice category describes how effectively the writer communicates in a manner that is expressive and engaging, thereby revealing the writer's stance toward the subject. Voice is evident when the writer shows a sense of his/her personality through the writing.

#### *Level 5 - Outstanding*

*The writing reflects an outstanding ability to communicate in an expressive, sincere, and engaging voice.*

- The writing consistently reflects the writer's conviction.
- The writing consistently brings the subject to life.
- The writing demonstrates an outstanding sense of the writer's personality.

#### *Level 4 - Strong*

*The writing reflects a strong ability to communicate in an expressive, sincere, and engaging voice.*

- The writing usually reflects the writer's conviction.
- The writing usually brings the subject to life.
- The writing demonstrates a strong sense of the writer's personality.

#### *Level 3 - Adequate*

*The writing reflects a developed ability to communicate in an expressive and sincere voice, but not an engaging one.*

- The writing often reflects the writer's conviction.
- The writing often brings the subject to life.
- The writing demonstrates an adequate sense of the writer's personality.

#### *Level 2 - Limited*

*The writing reflects a limited ability to communicate in an expressive and sincere voice.*

- The writing occasionally reflects the writer's conviction.
- The writing occasionally brings the subject to life.
- The writing rarely demonstrates the writer's personality.

#### *Level 1 - Very Limited*

*The writing lacks an apparent voice.*

- The writing rarely reflects the writer's conviction.
- The writing rarely brings the subject to life.
- The writing does not demonstrate the writer's personality.

## Appendix C9 Analytic Writing Rubric (continued)

### Writing Category: Word Choice

The word choice category describes how effectively the writer chooses words and expressions for appropriateness, precision, and variety. Effective word choice can create powerful imagery (i.e., it should help the reader picture people, places, and objects and sense feelings written about by the author). Figurative language (e.g., similes, metaphors, personification) helps create vivid images.

#### *Level 5 - Outstanding*

*Words and expressions are consistently powerful, vivid, and precise.*

- The choice of words is consistently effective, appropriate, and varied.
- The choice of words is consistently creative but not overdone.
- The writing consistently contains powerful imagery.
- Figurative language, when used, is consistently effective.

#### *Level 4 - Strong*

*Words and expressions are usually vivid and precise.*

- The choice of words is usually effective, appropriate, and varied.
- The choice of words is usually creative but not overdone.
- The writing usually contains strong imagery.
- Figurative language, when used, is usually effective.

#### *Level 3 - Adequate*

*Words and expressions are often clear and precise.*

- The choice of words is often effective, appropriate, and varied.
- The choice of words may be creative but not overdone.
- The writing often contains simple imagery.
- Figurative language, when used, is often predictable.

#### *Level 2 - Limited*

*Words and expressions are occasionally clear and precise.*

- The choice of words is occasionally effective, appropriate, and varied.
- The choice of words is occasionally creative.
- The writing occasionally contains imagery.
- Figurative language, when used, is occasionally effective.

#### *Level 1 - Very Limited*

*Words and expressions lack clarity and precision.*

- The choice of words is rarely effective, appropriate, and varied.
- The choice of words lacks creativity.
- The writing rarely contains imagery.
- Figurative language, if used at all, is rarely effective and/or appropriate.

## Appendix C9 Analytic Writing Rubric (continued)

### **Writing Category: Conventions**

The conventions category describes how effectively the writer controls grammar, punctuation, spelling, capitalization, paragraphing, and presentation. Use of conventions and legibility affect readability.

#### *Level 5 - Outstanding*

*The writing reflects an outstanding grasp of standard writing conventions; almost error-free, text is highly readable and stylistically effective.*

- Spelling is consistently correct.
- Grammar is consistently correct.
- Punctuation is consistently correct.
- Capitalization is consistently correct.
- Paragraphing is consistently appropriate.
- Minimal editing is needed.
- Conventions are frequently used for stylistic effect.

#### *Level 4 - Strong*

*The writing reflects a strong grasp of standard writing conventions; with few errors, text is very readable and often stylistically effective.*

- Spelling is usually correct.
- Grammar is usually correct.
- Punctuation is usually correct.
- Capitalization is usually correct.
- Paragraphing is usually appropriate.
- Minor editing is needed.
- Conventions are sometimes used for stylistic effect.

#### *Level 3 - Adequate*

*The writing reflects a good grasp of standard writing conventions; there are some errors, but they do not affect readability, and text is somewhat stylistically effective.*

- Spelling is often correct.
- Grammar is often correct.
- Punctuation is often correct.
- Capitalization is often correct.
- Paragraphing is often appropriate.
- Some editing is needed.
- Conventions may be used for stylistic effect.

...continued

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## Appendix C9 Analytic Writing Rubric (continued)

### *Level 2 - Limited*

*The writing reflects a limited grasp of standard writing conventions; frequent errors affect readability, and text is rarely stylistically effective.*

- Spelling is occasionally correct.
- Grammar is occasionally correct.
- Punctuation is occasionally correct.
- Capitalization is occasionally correct.
- Paragraphing is occasionally appropriate.
- Much editing is needed.
- Conventions are rarely used for stylistic effect.

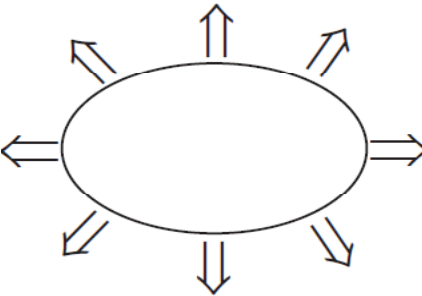
### *Level 1 - Very Limited*

*The writing reflects a very limited grasp of standard writing conventions; frequent errors seriously affect readability, and text is not stylistically effective.*

- Conventional spelling is rarely used.
- Appropriate grammar is rarely used.
- Appropriate punctuation is rarely used.
- Appropriate capitalization is rarely used.
- Paragraphing is rarely used.
- Extensive editing is needed.
- Conventions are never used for stylistic effect.

## Appendix C10: Word Grid

# Word Grid

<i>Antonym</i>	<i>Rhyme</i>	<i>Illustration</i>
<i>Meaning</i>		<i>Example</i>
<i>Synonyms</i>	<i>Syllables</i>	<i>Sentence Usage</i>

*Cross-Curricular Reading Tools, 2007*

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# Appendix D

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## Appendix D: Planning for Balanced Instruction in English Language Arts

The processes of language arts are interrelated. Table 30 below displays information for the planning of balanced and focused instruction in the English language arts classroom. The following pages contain grade level charts that present the outcomes for English language arts grades 7-9 in a student- and parent-friendly version.

Approach	Suggested # of Units per Year	Description	Examples
Genre Study	Maximum 3	Students explore a <b>specific genre</b> in depth. Multiple texts from this genre are read and analysed for their characteristics. Students engage in the creation of their own texts in the genre studied.	<ul style="list-style-type: none"> <li>• Poetry</li> <li>• Essay</li> <li>• Short story (mystery, horror, fantasy)</li> <li>• Film documentary</li> <li>• Mythology</li> </ul>
Multigenre Inquiry or Multimedia Project	Minimum 3	Students investigate an <b>issue, theme or question</b> using a variety of texts from different genres and sources. Students may engage in the creation of texts that incorporate a variety of genres. These units may be specific to English language arts or may provide cross-curricular connections.	<ul style="list-style-type: none"> <li>• Print or electronic magazine</li> <li>• Digital story</li> <li>• Inquiry               <ul style="list-style-type: none"> <li>- How is culture shared?</li> <li>- What makes a good relationship?</li> </ul> </li> </ul>
Author Study	Maximum 1	Students do an in-depth study of a collection of texts created by <b>one author</b> . The emphasis is on understanding the texts, the author's craft, and the larger issues addressed by the texts.	<ul style="list-style-type: none"> <li>• Langston Hughes</li> <li>• Budge Wilson</li> <li>• Leonard Cohen</li> <li>• Rita Joe</li> <li>• Michael Moore</li> </ul>
Major Text Study	Maximum 1	Students do an in-depth study of <b>one major text</b> . The emphasis is on understanding the text, the author's craft, the essential characteristics of genre represented by the work, and the larger issues addressed by the text.	<ul style="list-style-type: none"> <li>• Play</li> <li>• Film</li> <li>• Novel</li> <li>• Documentary</li> </ul>

Table 30: Planning for Balanced Instruction in English Language Arts



Appendix D (continued)

GRADE 7 ENGLISH LANGUAGE ARTS OUTCOMES: PLANNING CHART  
Students will be expected to ...

SPEAKING AND LISTENING 20-30%		SPEAKING AND LISTENING 30-45%		WRITING AND REPRESENTING 30-45%	
<b>GCO 1: use oral language to learn</b>		<b>GCO 2: communicate using clear oral communication</b>		<b>GCO 9: create a variety of texts</b>	
1.1 invite others to participate in discussions and think about what other people have said during a discussion	1.2 ask questions of others in order to clarify and get more information	1.3 answer questions asked by others in order to clarify or give more information	1.4 state a point of view and support it with explanations, reasoning, or personal examples	1.5 listen to others closely and identify the main ideas and details of their message	1.6 recognize that different situations require different conventions (vocabulary, sentence structure, speed, tone) is influenced by communication with others
<b>GCO 2: communicate using clear oral communication (continued)</b>		<b>GCO 3: interact with sensitivity and respect</b>		<b>GCO 9: create a variety of texts (continued)</b>	
2.4 respond appropriately to instructions, directions, and questions	2.5 consider the effectiveness of a speaker based on his or her talk	2.6 identify verbal and non-verbal cues speakers use (repetition, volume and eye contact)	3.1 demonstrate active listening (eye contact, rephrasing, summarizing, extending, refining, and summarizing)	3.2 show respect and sensitivity toward others and their differences when giving personal opinions	3.3 recognize that our values, attitudes, biases, beliefs, and prejudices are reflected in our spoken language
<b>GCO 4: read widely and with understanding</b>		<b>GCO 5: conduct research</b>		<b>GCO 9: create a variety of texts (continued)</b>	
4.1 select texts that meet needs and interests	4.2 read a variety of texts including fiction and literature, non-fiction, and media texts from different provinces and countries	4.3 show an awareness of how authors use text features to create meaning	4.4 use text features to construct meaning and understand the text	4.5 develop independence in the use of a range of reading strategies (predicting, connecting, questioning, etc.) to gather meaning from print, audio, print and media texts	4.6 recognize and explain the impact that text form, content, and structure have on meaning
<b>GCO 6: respond personally</b>		<b>GCO 7: read critically</b>		<b>GCO 9: create a variety of texts (continued)</b>	
6.1 give initial responses, orally or in writing, to what is read or viewed	6.2 support personal responses to the issues, themes, and situations within texts by giving personal examples and citing evidence from the text	6.3 reflect on the writing strategies that help them learn and describe their personal growth as language learners	6.4 understand the purpose and benefits of note-making and the forms of note-making	6.5 integrate interesting effects in their writing (feeling and thoughts, detail, correct inconsistency, avoid extraneous detail, language choice, vocabulary, and phrasing)	6.6 understand that what is written and how it is written must fit the audience and the purpose for writing
<b>GCO 8: use many kinds of writing to think and learn</b>		<b>GCO 10: produce clear and effective writing and other representations</b>		<b>GCO 9: create a variety of texts (continued)</b>	
8.1 experiment with a number of strategies as a language learner, such as brainstorming, sketching, and free-writing	8.2 write to extend, explore, and reflect	8.3 reflect on the writing strategies that help them learn and describe their personal growth as language learners	8.4 understand the purpose and benefits of note-making and the forms of note-making	8.5 integrate interesting effects in their writing (feeling and thoughts, detail, correct inconsistency, avoid extraneous detail, language choice, vocabulary, and phrasing)	8.6 understand that what is written and how it is written must fit the audience and the purpose for writing
<b>GCO 9: create a variety of texts (continued)</b>		<b>GCO 10: produce clear and effective writing and other representations (continued)</b>		<b>GCO 9: create a variety of texts (continued)</b>	
9.3 understand that ideas can be represented in more than one way and experiment with many forms	9.4 ask for feedback about writing and apply it to future drafts	10.1 use spelling conventions for familiar words and attempt difficult words; check for correctness; use standard punctuation and paragraph structures	10.2 begin to use specific strategies for creating texts, including prewriting, drafting, revising, editing, and presenting	10.3 use various technologies for the purpose of communicating (video, email, word processing, audioclip, Internet)	10.4 demonstrate a commitment to crafting writing and other representations
				10.5 collect and combine information from several sources (interview, film, CD, text)	

# Appendix D (continued)

## GRADE 8 ENGLISH LANGUAGE ARTS OUTCOMES: PLANNING CHART

Students will be expected to ...

### SPEAKING AND LISTENING

20-30%

GCO 1: use oral language to learn		GCO 2: communicate using clear oral communication	
1.1 make efforts to participate in discussions and think about what other people have said during a discussion	1.2 ask questions for clarification, elaboration, to qualify or to question relevance, accuracy, and validity	1.3 thoughtfully answer questions asked by others in order to clarify or give more information	1.4 state point of view in a convincing way and support with personal examples as well as multiple pieces of evidence from outside sources
1.5 listen to others closely and identify the key points of their messages; evaluate the relevance of the common details	1.6 contribute to small group and whole-class discussions using a variety of strategies for effective talk and tone for different audiences and purposes	1.7 contribute to small group and whole-class discussions using a variety of strategies for effective talk and tone for different audiences and purposes	1.8 give instructions and follow instructions
GCO 2: communicate using clear oral communication (continued)			
2.4 respond appropriately to instructions, directions, and questions	2.5 evaluate the effectiveness of their own and others' talk based on the context and message	2.6 understand how the content and message are affected by verbal and non-verbal language (repetition, eye contact, and volume)	2.7 recognize that different situations require different conventions
GCO 3: interact with sensitivity and respect			
3.1 demonstrate active listening (eye contact, rephrasing, clarifying, extending, refining, and summarizing)	3.2 show respect and sensitivity toward others and their differences when giving personal opinions	3.3 recognize that our values, attitudes, biases, beliefs, and prejudices are reflected in our spoken language	3.4 understand how language is used to influence and manipulate

### READING AND VIEWING

30-45%

GCO 4: read widely and with understanding				GCO 5: conduct research	
4.1 select texts that meet needs and interests	4.2 read a variety of texts including fiction and non-fiction, and media texts from different provinces and countries	4.3 explain how authors use text features to create meaning	4.4 explain how authors use text features to create meaning	4.5 read complex text with fluency, confidence, and comprehension as a result of their understanding and use of cueing systems	4.6 independently use a range of reading strategies (predicting, connecting, questioning, inferring) to make meaning from complex print and media texts
4.7 regularly identify and discuss the kinds of strategies good readers and viewers use	4.8 reflect on own reading and viewing strategies in order to develop ability	4.9 identify relevant or interesting topics or questions for further study	5.1 identify relevant or interesting topics or questions for further study	5.2 recognize the need for additional information to meet learning needs	5.3 describe how culture and reality are portrayed in media text
GCO 7: read critically					
7.1 recognize that print and media texts can be biased	7.2 question and think critically about the evidence and available information in the content presented	7.3 recognize the tools authors use in writing to create an effect (organization of information, language choice, use of time, imagery)	7.4 analyze and discuss the impact that text form, content, and structure have on meaning	7.5 understand that values and personal experiences affect understanding and critical response	7.6 describe how culture and reality are portrayed in media text

### WRITING AND REPRESENTING

30-45%

GCO 8: use many kinds of writing to think and learn				GCO 9: create a variety of texts	
8.1 demonstrate a number of writing and representing strategies as language learners	8.2 write to extend, to explore, and to reflect	8.3 reflect on the writing strategies that help them learn and describe their personal growth as language learners	8.4 use various forms of note-making for different purposes and situations	8.5 integrate interesting effects in their writing (feelings and thoughts, detail, correct language choice, vocabulary, and phrasing)	8.6 further develop previously introduced writing forms and expand on them (stories, speeches, reports, interviews, messages, poems, ads)
9.1 understand that ideas can be represented in more than one way and experiment with many forms	9.2 write to extend, to explore, and to reflect	9.3 reflect on the writing strategies that help them learn and describe their personal growth as language learners	9.4 use various forms of note-making for different purposes and situations	9.5 integrate interesting effects in their writing (feelings and thoughts, detail, correct language choice, vocabulary, and phrasing)	9.6 further develop previously introduced writing forms and expand on them (stories, speeches, reports, interviews, messages, poems, ads)
GCO 10: produce clear and effective writing and other representations					
10.1 use spelling conventions for familiar words and attempt difficult words; check for correctness; use standard punctuation, grammar, variety of sentences, vocabulary, and paragraph structures	10.2 choose and apply the appropriate proofreading, drafting, editing, and presentation strategies when creating texts	10.3 use various technologies for the purpose of communicating (video, email, word processing, audiotape, Internet)	10.4 demonstrate a commitment to crafting writing and other representations	10.5 collect and combine information from several sources (interview, film, CD, text)	10.6 collect and combine information from several sources (interview, film, CD, text)

Appendix D (continued)

GRADE 9 ENGLISH LANGUAGE ARTS OUTCOMES: PLANNING CHART

Students will be expected to ...

SPEAKING AND LISTENING

20-30%

GCO 1: use oral language to learn		GCO 2: communicate using clear oral communication	
1.1 reinforces or develop new understanding from what others share during a discussion	1.2 ask questions for clarification, evaluation, to qualify or question relevance, accuracy, and validity	1.3 thoughtfully answer questions asked by others in order to clarify or give more information	1.4 explain and advocate point of view and support it with evidence from various sources
1.5 listen critically and determine the effectiveness of the speaker based on the information he or she presents	1.6 listen critically and determine the effectiveness of the speaker based on the information he or she presents	2.1 contribute to small-group and whole-class discussions using a variety of strategies for effective talk	2.2 use appropriate vocabulary, sentence structure, speed of talking, and tone for different audiences and purposes
2.3 give instructions and follow instructions			
GCO 3: interact with sensitivity and respect			
3.1 demonstrate active listening (eye contact, rephrasing, clarifying, extending, refining, summarizing)	3.2 show respect and sensitivity toward others and their differences when giving personal opinions	3.3 recognize that our values, attitudes, biases, beliefs, and prejudices are reflected in our spoken language	3.4 demonstrate an awareness of the power of spoken language to influence and manipulate, to reveal ideas, values, and attitudes
3.5 know that different situations and cultures require different conventions and use language appropriate to the situation			

READING AND VIEWING

30-45%

GCO 4: read widely and with understanding		GCO 5: conduct research	
4.1 select texts that meet needs and interests	4.2 read a variety of texts including non-fiction, and media texts from different provinces and countries	4.3 explain how authors use meaning and achieve different purposes	4.4 use text features to identify and understand the text
4.5 read complex text with comprehension as a result of their understanding and use of cueing systems	4.6 independently use a range of strategies (predicting, questioning, inferring) to make meaning from complex print and media texts	4.7 consistently identify and use a range of strategies (noting, questioning, inferring) to make meaning from complex print and media texts	4.8 reflect on own reading strategies and make necessary adjustments
4.9 understand the need for information to meet learning needs		5.1 identify relevant or interesting questions for further study	5.2 recognize the need for information to meet learning needs
GCO 6: respond personally			
6.1 go beyond initial response to give more thoughtful responses by questioning, evaluating, and extending	6.2 support personal response to the issues, themes, and personal examples and evidence from text with increasing sophistication	6.3 reflect on the writing strategies that help them learn and describe their personal growth as language learners	6.4 use various forms of note-making for different purposes and situations
6.5 independently locate information from a variety of sources with regard to accuracy and confidence	6.6 refine approaches and strategies for conducting research	6.7 write for a variety of reasons	6.8 write for a variety of reasons
6.9 understand that ideas can be represented in more than one way and experiment with many forms	6.10 analyze and assess feedback about writing and apply it to future drafts	6.11 analyze and assess feedback about writing and apply it to future drafts	6.12 evaluate and apply the appropriate proofreading, drafting, revising, editing, and presentation strategies when creating texts

WRITING AND REPRESENTING

30-45%

GCO 7: read critically		GCO 8: use many kinds of writing to think and learn	
7.1 evaluate print and media texts for bias	7.2 evaluate the relevance and reliability of the content presented	7.3 recognize increasingly complex tools authors use to convey their message (organization of info, word choice, use of time, imagery)	7.4 evaluate the impact that text form, content, and structure have on meaning
7.5 understand that values and personal experiences affect understanding and critical responses	7.6 evaluate the portrayal of culture and reality as portrayed in media text	8.1 use a range of strategies as a language learner	8.2 write for a variety of reasons
8.1 continue to use a variety of forms as well as other art forms such as visual arts, music, and drama	8.2 write for a variety of reasons	8.3 reflect on the writing strategies that help them learn and describe their personal growth as language learners	8.4 use various forms of note-making for different purposes and situations
8.5 integrate interesting effects in their writing (feelings and thoughts, detail, correct inconsistency, avoid extraneous detail, language choices, vocabulary, and phrasing)	8.6 use various technologies for the purpose of communicating (video, email, word processing, audiotape, Internet)	8.7 write for a variety of reasons	8.8 write for a variety of reasons
8.9 understand that ideas can be represented in more than one way and experiment with many forms	8.10 analyze and assess feedback about writing and apply it to future drafts	8.9 understand that ideas can be represented in more than one way and experiment with many forms	8.10 analyze and assess feedback about writing and apply it to future drafts
GCO 9: create a variety of texts			
9.1 continue to use a variety of forms as well as other art forms such as visual arts, music, and drama	9.2 consider and craft writing (content, word choice, style, tone, form, structure, organization) to suit the audience and purpose	9.3 understand that ideas can be represented in more than one way and experiment with many forms	9.4 analyze and assess feedback about writing and apply it to future drafts
9.5 collect and combine information from several sources (interview, film, CD, text)	9.6 use various technologies for the purpose of communicating (video, email, word processing, audiotape, Internet)	9.7 write for a variety of reasons	9.8 write for a variety of reasons
9.9 understand that ideas can be represented in more than one way and experiment with many forms	9.10 analyze and assess feedback about writing and apply it to future drafts	9.9 understand that ideas can be represented in more than one way and experiment with many forms	9.10 analyze and assess feedback about writing and apply it to future drafts
GCO 10: produce clear and effective writing and other representations			
10.1 choose and apply the appropriate proofreading, drafting, revising, editing, and presentation strategies when creating texts	10.2 consistently use the conventions of written language in final products	10.3 use various technologies for the purpose of communicating (video, email, word processing, audiotape, Internet)	10.4 appropriate a commitment to crafting writing and other representations
10.5 collect and combine information from several sources (interview, film, CD, text)	10.6 use various technologies for the purpose of communicating (video, email, word processing, audiotape, Internet)	10.7 write for a variety of reasons	10.8 write for a variety of reasons



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# Appendix E

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# Appendix E - Overview of Grades 6-10 SCOs

## Speaking and Listening Overview (General Curriculum Outcomes 1-3)

*GC01* - Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences (SCOs 1.1-1.4).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 1.1	contribute thoughts, ideas, and questions to discussion and compare their own ideas with those of peers and others	recognize that contributions from many participants are needed to generate and sustain discussions	consider and reflect upon the contribution of others' ideas during discussions	examine others' ideas in discussion to extend their own understanding	examine the ideas of others in discussion to clarify and extend their own understanding
SCO 1.2	ask and respond to questions to seek clarification or explanation of ideas and concepts	know how and when to ask questions that call for elaboration and clarification; give appropriate responses when asked for the same information	ask questions that probe for accuracy, relevancy, and validity; respond thoughtfully and appropriately to such questions	ask relevant questions calling for elaboration, clarification, or qualification, and respond thoughtfully to such questions	construct ideas about issues by asking relevant questions and responding thoughtfully to questions posed
SCO 1.3	defend and/or support their opinions with evidence	express clearly and with conviction a personal point of view, and be able to support that position	state a point of view in a convincing manner, offering relevant information to support that viewpoint	articulate, advocate, and support points of view, presenting viewpoints in a convincing manner	present a personal viewpoint to a group of listeners, interpret their responses, and take others' ideas into account when explaining their positions
SCO 1.4	listen critically to others' ideas or opinions and points of view	listen attentively to grasp the essential elements of a message, and recognize and consider supporting details	listen carefully to identify key points in oral presentations, and evaluate the relevancy of supporting details	listen critically to assess the adequacy of the evidence speakers give to evaluate the integrity of information presented	listen critically to analyse and evaluate ideas and information in order to formulate and refine opinions and ideas

### Speaking and Listening Overview (continued)

*GCO2* - Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically (SCOs 2.1-2.4).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 2.1	contribute to and respond constructively in conversation, small-group and whole-group discussion	participate in small-group conversation and whole-class discussion, recognizing that there are a range of strategies that contribute to effective talk	contribute to small-group conversation and whole-group discussion, choosing appropriate strategies that contribute to effective talk	participate constructively in conversation, small-group and whole-group discussion, and debate, using a range of strategies that contribute to effective talk	participate in a range of speaking situations, demonstrating an understanding of the difference between formal and informal speech
SCO 2.2	use word choice and emphasis, making a conscious attempt to produce a desired effect	recognize that different purposes and audiences influence communication choices such as vocabulary, sentence structure, rate of speech, and tone during talk; consider appropriate communication choices in various speaking contexts	understand the importance of adapting communication choices such as vocabulary, sentence structure, rate of speech, and tone to meet the needs of different purposes and audiences and of selecting suitable communication choices in various speaking contexts	adapt vocabulary, sentence structure, and rate of speech to the speaking occasion	recognize that communication involves an exchange of ideas (experiences, information, views) and an awareness of the connections between the speaker and the listener; use this awareness to adapt the message, language, and delivery to the context
SCO 2.3	give and follow instructions and respond to a variety of questions and instructions	follow instructions and respond to questions and directions	give instructions and respond appropriately to instructions, directions, and questions	give and follow instructions and respond to questions and directions of increasing complexity	give precise instructions, follow directions accurately, and respond thoughtfully to complex questions
SCO 2.4	engage in, respond to, and evaluate a variety of oral presentations and other texts	evaluate speakers and the effectiveness of their talk in particular contexts; identify the verbal and non-verbal language cues used by speakers (e.g., repetition, volume, eye contact)	evaluate the effectiveness of their own and others' talk in a variety of contexts; employ and consider the effects of verbal and non-verbal language (e.g., summaries, examples, body gestures)	evaluate their own and others' use of spoken language in a range of contexts, recognizing the effects of significant verbal and non-verbal language features	recognize that oral communication involves physical qualities and language choices depending on situation, audience, and purpose

**Speaking and Listening Overview (continued)**

**GCO3** - Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose (SCOs 3.1-3.4).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 3.1	listen attentively and demonstrate awareness of the needs, rights, and feelings of others	demonstrate active speaking and listening skills, such as making eye contact; rephrasing when appropriate; clarifying comments; and extending, refining, and/or summarizing points already made	demonstrate active listening and respect for the needs, rights, and feelings of others	demonstrate active listening and respect for the needs, rights, and feelings of others, and analyse the positions of others	
SCO 3.2	detect examples of prejudice, stereotyping, or bias in oral language; recognize their negative effect on individuals and cultures; and attempt to use bias-free language	demonstrate a respect for others by developing effective ways to express personal opinions such that they reflect sensitivity to others, including differences in culture and language		demonstrate an awareness of the power of spoken language by articulating how spoken language influences and manipulates, and reveals ideas, values, and attitudes	
SCO 3.3	make a conscious attempt to consider the needs and expectations of their audience	recognize that spoken language reveals values and attitudes such as bias, beliefs, and prejudice, and understand how language is used to influence and manipulate		demonstrate an awareness of the power of spoken language to influence and manipulate, and to reveal ideas, values, and attitudes	demonstrate an awareness of varieties of language and communication styles, and recognize the social contexts of different speech events
SCO 3.4		recognize that different situations (interviews, speeches, debates, conversation) require different speaking and listening conventions (questioning techniques, persuasive talk, formal language) appropriate to the situation		demonstrate an awareness that spoken language has different conventions in different situations and cultures, and use language appropriate to the situation	



### Reading and Viewing Overview (General Curriculum Outcomes 4-7)

**GCO4** - Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts (SCOs 4.1-4.5).

	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
SCO 4.1	select, independently, texts appropriate to their range of interests and learning needs	select texts that address their learning needs and range of special interests			read a wide variety of print texts which include drama, poetry, fiction, and non-fiction from contemporary, pre-twentieth century Canadian and world writing
SCO 4.2	read widely and experience a variety of children's literature with an emphasis on genre and authors	read widely and experience a variety of young adult fiction and literature from different provinces and countries			view a wide variety of media and visual texts, such as broadcasts, journalism, film, television, advertising, CDs, Internet, music videos
SCO 4.3	use a wider range of pictorial, typographical, and organizational features of written texts to obtain, verify, and reinforce their understanding of information	demonstrate an awareness of how authors use pictorial, typographical, and organizational devices, such as photos, titles, headings, and bold print, to achieve certain purposes in their writing, and use those devices more regularly to construct meaning and enhance understanding	explain with some regularity how authors use pictorial, typographical, and other organizational devices, such as tables and graphs, to achieve certain purposes in their writing, and rely on those devices to construct meaning and enhance understanding	demonstrate an understanding that information texts are constructed for particular purposes	seek meaning in reading, applying a variety of strategies such as using cueing systems, utilizing prior knowledge, analysing, inferring, predicting, synthesizing, and evaluating
SCO 4.4	use and integrate the various cueing systems and a variety of strategies with increasing independence to construct meaning	develop some independence in recognizing and using various reading and viewing strategies (predicting, questioning, etc.) and in using cueing systems (graphophonic, contextual, syntactic, etc.) to construct meaning; apply and develop these strategies and systems while reading and viewing increasingly complex print and media texts	read with greater fluency, confidence, and comprehension—furthering personal understanding, recognition, and using cueing systems and strategies to read and view increasingly complex texts	use cueing systems and a variety of strategies to construct meaning in reading and viewing increasingly complex print and media texts	use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust reading and viewing rate (e.g., skimming, scanning, reading/viewing for detail) according to purpose
SCO 4.5	reflect on and discuss their own processes and strategies in reading and viewing	talk and write about the various processes and strategies readers and viewers apply when constructing meaning from various texts; recognize and articulate personal processes and strategies used when reading or viewing various texts	regularly identify the processes and strategies readers and viewers apply when constructing meaning; develop an understanding of the personal processes and strategies applied when reading and viewing; reflect on personal growth as readers and viewers of texts and use this awareness of personal development to push reading and viewing ability even further	articulate their own processes and strategies for reading and viewing texts of increasing complexity	demonstrate an understanding of impact literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on shaping the understanding of a text

### Reading and Viewing Overview (continued)

**GCO5** - Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies (SCOs 5.1-5.3).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 5.1	answer, with increasing independence, their own questions and those of others by selecting relevant information from a variety of texts; demonstrate understanding of the purpose of classification systems and basic reference materials; use a range of reference texts and a database or an electronic search to facilitate the selection process	identify and articulate personal needs and personal learning needs with growing clarity and some independence	access appropriate print and non-print sources with increasing independence, and select information to meet specific needs with increasing speed, accuracy, and confidence	independently access and select specific information to meet personal and learning needs; select, from a wide range, sources appropriate to their purposes; use the electronic network; employ strategies to conduct their research	research, in systematic ways, specific information from a variety of sources; select appropriate information to meet the requirements of a learning task; analyse and evaluate the chosen information; integrate chosen information, in a way that effectively meets the requirements of a learning task and/or solves personally defined problems
SCO 5.2		become increasingly aware of and use periodically the many print and non-print sources (Internet, documentaries, interviews) through which information can be accessed and selected	experiment with and rely upon a range of print and non-print sources for accessing and selecting information		
SCO 5.3		use research strategies such as issue mapping and webbing to guide research	employ various relevant research strategies such as generating questions, drafting an outline, or interviewing peers to determine what questions they would like answered by their research		

### Reading and Viewing Overview (continued)

**GCO6**—Students will be expected to respond personally to a range of texts (SCOs 6.1-6.3).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 6.1	explain why a particular text matters to them and demonstrate an increasing ability to make connections among texts	extend personal responses, either orally or in writing, to print and non-print texts by explaining in some detail initial or basic reactions to those texts	elaborate personal reactions to what is read and viewed by providing some extended explanations, examples, and supporting arguments	respond to some of the material they read or view by questioning, connecting, evaluating, and extending; move beyond initial understanding to more thoughtful interpretations	articulate personal responses to text by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence
SCO 6.2	reflect on and give reasons for their interpretations of an increasing variety of texts	make evaluations or judgments about texts and learn to express personal points of view	state personal points of view about what is read and viewed, and justify views with increasing regularity	express and support points of view about texts and about issues, themes, and situations within texts, citing appropriate evidence	respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending making thematic connections among print texts, public discourse, and media
SCO 6.3		while learning to express personal points of view, develop the ability to find evidence and examples in texts to support personal views about themes, issues, and situations	with increasing confidence and flexibility in texts to support personal claims and viewpoints about issues, themes, and situations		demonstrate a willingness to consider more than one interpretation of text

**Reading and Viewing Overview (continued)**

**GC07** - Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre (SCOs 7.1-7.3)

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 7.1	recognize that facts can be presented to suit an author's purpose and point of view, and consider information from alternative perspectives	recognize that print and media texts can be biased, and become aware of some of the ways that information is organized and structured to suit a particular point of view	recognize that texts need to be assessed for bias, and broaden their understanding and awareness of the ways in which print and media texts can be biased; begin to question and think critically about the relevance and reliability of information when answering questions and inquiries	critically evaluate information presented in print and media texts, and assess relevance and reliability of available information to answer their questions	examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect; make inferences, draw conclusions, and make supported responses to content, form, and structure
SCO 7.2	identify the conventions and structure of a variety of print and media texts and genres, and make connections with the purpose of each text or genre	recognize that print and media texts are constructed for particular readers and purposes; begin to identify the textual elements used by authors	identify the various features and elements writers use when writing for specific readers and for specific purposes; describe how texts are organized to accommodate particular readers' needs and to contribute to meaning and effect	demonstrate that print and media texts are constructed for particular purposes and particular audiences; describe how specific text and genre characteristics contribute to meaning and effect	explore the relationships among language, topic, genre, purpose, context, and audience; recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism); discuss the language, ideas, and other significant characteristics of a variety of texts and genres
SCO 7.3	respond critically to texts by applying a growing range of strategies to analyse and evaluate text; demonstrating growing awareness that all texts reflect a purpose and a perspective; recognizing when language is being used to manipulate, persuade, or control them; detecting prejudice, stereotyping, and bias	develop an ability to respond critically to various texts in a variety of ways such as by identifying, describing, and discussing the form, structure, and content of texts and how they might contribute to meaning construction and understanding; recognize that personal knowledge, ideas, values, perceptions, and points of view influence how writers create texts; become aware of how and when personal background influences meaning construction, understanding, and textual response; recognize that there are values inherent in a text, and begin to identify those values; explore how various cultures and realities are portrayed in media texts	expand on earlier abilities to respond critically to a range of texts in various ways: understand how personal knowledge, ideas, values, perceptions, and points of view influence how writers create texts; recognize how and when personal background influences meaning construction, understanding, and textual response; describe how cultures and reality are portrayed in media texts	respond critically to texts of increasing complexity; analyse and evaluate a text in terms of its form, structure, and content; recognize how their own ideas and perceptions are framed by what they read and view; demonstrate an awareness that personal values and points of view influence both the creation of text and the reader's/viewer's interpretation and response; explore and reflect on culture and reality as portrayed in media texts; identify the values inherent in a text	respond critically to a variety of print and media texts; demonstrate an awareness that texts reveal and produce ideologies, identities, and positions; evaluate ways in which both genders and various cultures and socio-economic groups are portrayed in media texts

**Writing and Representing Overview (General Curriculum Outcomes 8-10)**

**GCO8** - Students will be expected to use writing and representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings, and

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 8.1	<p>use a range of strategies in writing and representing to frame questions and design investigations to answer their questions; find topics of personal importance; record, develop and reflect on ideas; compare their own thoughts and beliefs to those of others; describe feelings, reactions, values, and attitudes; record and reflect on experiences and their responses to them; formulate goals for learning; practise and apply strategies for monitoring learning</p>	<p>experiment with a range of strategies (brainstorming, sketching, free writing) to extend and explore learning, to reflect on their own and others' ideas, and to identify problems and consider solutions</p>	<p>demonstrate competence in the frequent use of writing and representing strategies to extend learning; to explore their own thoughts and consider others' ideas; to reflect on their feelings, values, and attitudes; and to identify problems and describe logical solutions</p>	<p>use a range of strategies in writing and representing; to extend ideas and experiences; explore and reflect on their feelings, values, and attitudes; consider others' perspectives; reflect on problems and responses to problems; describe and evaluate their learning processes and strategies; and reflect on their growth as language learners and language users</p>	<p>use writing and representing to extend ideas and experiences; reflect on feelings, values, and attitudes; describe learning processes and strategies</p>
SCO 8.2	<p>select appropriate note-making strategies from a growing repertoire</p>	<p>become aware of and describe the writing strategies that help them learn and express an understanding of their personal growth as language learners and language users</p>	<p>identify and reflect upon strategies that are effective in helping them to learn; and to describe their personal growth as language learners and language users</p>	<p>use note-making, illustrations, and other ways of representing to reconstruct knowledge</p>	<p>use note-making, illustrations, and other ways of representing to reconstruct knowledge</p>
SCO 8.3	<p>make language choices to enhance meaning and achieve interesting effects in imaginative writing and representing</p>	<p>understand that note-making is purposeful, and has many purposes, personal and other (e.g., gathering information for an assignment, recording what has happened and what others have said); and many forms, (e.g., lists summaries, observations, and descriptions)</p>	<p>begin to use various forms of note-making appropriate to various purposes and situations</p>	<p>use note-making to reconstruct knowledge and select effective strategies appropriate to the task</p>	<p>choose language that creates interesting and imaginative effects</p>
SCO 8.4		<p>demonstrate an ability to integrate interesting effects in imaginative writing and representation, such as considering thoughts and feelings in addition to external descriptions and activities; integrating detail that adds richness and density; identifying and correcting inconsistencies and avoiding extraneous detail; making effective language choices relevant to style and purpose; and selecting more elaborate and sophisticated vocabulary and phrasing</p>	<p>demonstrate an awareness of how and when to integrate interesting effects in imaginative writing and representing; include thoughts and feelings in addition to external descriptions and activities; integrate detail that adds richness and density; identify and correct inconsistencies and avoid extraneous detail; make effective language choices relevant to style and purpose, and when appropriate, select more elaborate and sophisticated vocabulary and phrasing</p>	<p>make informed choices of language to create a range of interesting effects in imaginative writing and representing</p>	



**Writing and Representing Overview (continued)**

**GC09** - Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes (SCOs 9.1-9.5).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 9.1	create written and media texts using an increasing variety of forms, and demonstrate understanding that particular forms require the use of specific features, structures, and patterns	produce a range of writing forms (e.g., stories, cartoons, journals, business and personal letters, speeches, reports, interviews, messages, poems, advertisements)	continue to develop writing forms previously introduced, and expand this range to produce, for example, autobiographies, dramas, surveys, graphs, literary responses, biographies, illustrations, reviews	demonstrate facility in using a variety of forms of writing to create texts for specific purposes and audiences, and represent their ideas in other forms (including visual arts, music, drama) to achieve their purposes	demonstrate skills in constructing a range of texts for a variety of audiences and purposes
SCO 9.2	address the demands of an increasing variety of purposes and audiences, and make informed choices of form, style, and content for specific audiences and purposes	recognize that a writer's choice of form is influenced by both the writing purpose (to entertain, inform, request, record, describe) and the reader for whom the text is intended (e.g., understand how and why a note to a friend differs from a letter requesting information)	consider and choose writing forms that match both the writing purpose (to define, report, persuade, compare) and the reader for whom the text is intended (to understand why language choice, organization, and voice used in an essay differ from those used in a media advertisement)	create an organizing structure appropriate to the purpose, audience, and context of texts; select appropriate form, style, and content for specific audiences and purposes; use a range of appropriate strategies to engage the reader/viewer	
SCO 9.3	invite responses to early drafts of their writing/media productions; use audience reaction to help shape subsequent drafts; reflect on their final drafts from a reader's/viewer's/listener's point of view	begin to understand that ideas can be represented in more than one way, and experiment with using other forms, such as dialogue, posters, and advertisements	understand that ideas can be represented in more than one way and used with other forms of representing (speeches, demonstrations, plays)	analyze and reflect on others' responses to their writing and audiovisual productions, and consider those responses in creating new pieces	
SCO 9.4		develop the awareness that content, writing style, tone of voice, language choice, and text organization need to fit the reader and suit the reason for writing	keep the reader and purpose for writing in mind when choosing content, writing style, tone of voice, language, and text organization	demonstrate an awareness of the effect of context on writing and representing: make appropriate choices of form, style, and content for specific audiences and purposes	
SCO 9.5		ask for reader feedback while writing, and use this feedback when shaping subsequent drafts; consider self-generated drafts from reader's/viewer's/listener's point of view	know how and when to ask for reader feedback while writing, and incorporate appropriate suggestions when revising subsequent drafts; assess self-generated drafts from the point of view of a reader, viewer or listener	analyze and assess responses to their writing and media productions	

### Writing and Representing Overview (continued)

**GCO10**– Students will be expected to use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness (SCOs 10.1-10.5).

	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>	<b>Grade 10</b>
SCO 10.1	select from a range of prewriting, drafting, revising, editing, proofreading, and presentation strategies to develop effective pieces of writing and representations	understand and use conventions for spelling familiar words correctly; rely on knowledge of spelling conventions to attempt difficult words; check for correctness; demonstrate control over most punctuation and standard grammatical structures in writing most of the time; use a variety of sentence patterns, vocabulary, and paragraph structures to aid effective written communication	build and rely upon a broad knowledge base of how words are spelled and formed; use such knowledge to spell unfamiliar words and expand vocabulary; regularly use resource texts to verify spelling; use punctuation and grammatical structures capably and accurately; use a variety of sentence patterns, vocabulary choices, and paragraphing with flexibility and creativity to engage readers	demonstrate an awareness of which prewriting, drafting, revising, editing, proofreading, and presentation strategies are successful with various writings and representations	demonstrate an awareness of what writing/representation processes and presentation strategies work for them in relation to audience and purpose
SCO 10.2	use the conventions of written language in final products	learn to recognize and begin to use more often the specific prewriting, drafting, revising, editing, proofreading, and presentation strategies that most effectively help to produce various texts	choose with increasing regularity the prewriting, drafting, revising, editing, proofreading, and presentation strategies to aid in producing various texts	consistently use the conventions of written language in final products	
SCO 10.3	use technology with increasing proficiency to create, revise, edit, and publish texts	acquire some exposure to the various technologies used for communicating to a variety of audiences for a range of purposes (videos, email, word processing, audiotapes)	attempt to use various technologies for communicating with a variety of audiences for a range of purposes	experiment with the use of technology in communicating for a range of purposes with a variety of audiences	experiment with the use of technology in communicating for a range of purposes
SCO 10.4	demonstrate commitment to shaping pieces of writing and representations	demonstrate a commitment to crafting pieces of writing and representations			
SCO 10.5	select, organize, and combine relevant information from three to five sources	collect information from several sources (interviews, film, texts) and combine ideas in communication	gather information from a variety of sources (interviews, film, CDs, texts) and integrate ideas in communication	integrate information from several sources to construct and communicate meaning	use a range of materials and ideas to clarify writing and representing for a specific audience (e.g., graphs, illustrations, tables)





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# **Glossary of Terms**

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This glossary defines terms as used in this guide. The glossary is provided for clarity only, and is not meant to be an exhaustive list of terminology related to this curriculum.

**A****alliteration**

The close repetition of initial consonant sounds, written for a sound effect within a phrase or line of text (e.g., “some smug slug,” “where the cotton blooms and blows”). See **sound devices**.

**analyse/analysis/analysing**

To separate into parts for close scrutiny. In English language arts, this can involve separating a text, concept, or word into its component parts so that an organizational structure can be understood or compared to another (e.g., examining a sonnet, extended metaphor, or unfamiliar word). Analysis also includes deducing how one part of a text or concept relates to another and to an overall structure or purpose. Words associated with analysis include “compare,” “diagram,” “deconstruct,” “separate,” “distinguish.”

Sample stems to access analysis include the following:

What was the motivation behind...?

What are the themes found in...?

Compare...with...

How is...similar to/different from...?

**antagonist**

The main force acting against the protagonist in a literary work. The antagonist is usually a character, but could also be nature, society, or other. See **protagonist**.

**artistic devices**

See **visual/artistic devices**.

**assessment**

The systematic process of gathering information to evaluate student progress towards meeting learning outcomes and to direct future instructional practices.

**assessment strategies**

The tools teachers use to gather information on student progress. These strategies can be used before (to find a baseline), during (to plan for instruction), and after (to evaluate student progress towards meeting the learning outcome) particular lessons, units, or assignments. Self-assessment can be a powerful way for students to reflect on their own progress and set goals for improvement.

**atmosphere**

See **tone**.

**audience**

The intended readers, listeners, or viewers of a particular text. In planning a piece of writing, and choosing an appropriate form, a writer must take into account the purpose and audience.

**author**

The person who is the creator of any piece of text.

**B****blog**

A short form for Web log. An online forum where people share personal journal entries, opinion articles, and/or photographs with others on a regular basis.

**C****choral reading**

A strategy whereby a group reads aloud together or repeats a memorized phrase when prompted. It works best when a teacher selects a segment as a focus for improving fluency. Passages with dialogue or those in which changes in volume, tone, or voice support the meaning are often the most enjoyable for students. See **fluency**.

**collage**

A form of art in which a variety of materials, such as photographs, fabric, objects, and printed text, are attached to a surface. Students can demonstrate their understanding of many themes and issues through the choice of materials and design elements of a collage.

**comprehension**

The ability to understand and draw meaning from spoken, written, and visual communications in all media.

**concept map**

A graphic organizer students can use to explore knowledge and gather and share information and ideas. Features of concept maps may include various shapes and labels, as well as arrows and other links to show relationships between ideas.

**conflict**

A literary element that refers to the struggle of opposing internal or external forces. Internal conflict refers to a struggle within a character (e.g., making a decision) and external conflict refers to a character's struggle with an outside force (e.g., another character, society, nature). See **literary elements**.

**content**

One of the traits of writing referred to in the English language arts curriculum. It refers to the overall topic, degree of focus, and related details. See **ideas**.

**context/contextual**

The immediate environment, circumstances, or conditions in which something occurs. In English language arts, understanding the context in which a text was created (e.g., time period, social conditions, political situations) as well as the context of the author (e.g., ethnicity, gender, beliefs, class) can have a profound impact on a student's understanding of a text or author's particular perspective.

**conventions**

Generally accepted or agreed-upon rules or practices to facilitate meaning making. Appropriate use of conventions is one of the traits of writing. In written English, conventions pertaining to aspects of text include

- the order in which one reads or writes (e.g., movement from left to right and top to bottom);
- how letters and words should be formed to facilitate legibility;
- sentence construction (e.g., grammar and syntax);
- punctuation;
- spelling;
- structure and format (e.g., paragraphing, formatting of a business letter or Web page).

Oral text also has conventions for language and procedures (e.g., in formal debates or welcome speeches). Visual text likewise has conventions (e.g., for documentary films, theatrical performance, television news reports, magazine covers). See **text structure, syntax, ideas, organization, voice, word choice, sentence structure/fluency, and presentation.**

**critical literacy**

The discussion of how power is used in texts by individuals and groups to privilege one group over another. It involves looking beyond the literal meaning of texts to observe what is present and what is missing, in order to analyse and evaluate the text's complete meaning and the author's intent. Critical literacy addresses issues of social justice and equity in an effort to facilitate positive change.

**critical thinking**

The process of thinking about ideas or situations in order to understand them fully, identify their implications, and/or make judgments about what is sensible or reasonable to believe or do. Critical thinking skills used in reading include examining opinions, questioning ideas, interpreting information, identifying values and issues, detecting bias, and detecting implied as well as explicit meanings. Critical thinking skills used in writing include questioning, hypothesizing, interpreting, inferring, analysing, comparing, contrasting, evaluating, predicting, reasoning, distinguishing between alternatives, making and supporting judgments, synthesizing, elaborating on ideas, identifying values and issues, detecting bias, and detecting implied as well as explicit meanings.

**critique/critiquing**

To examine a text using criteria to make a judgment or form an opinion. In English language arts, students can critique a text or idea through commentary or review. A critique goes beyond a summary (e.g., What did the author say? What is this chapter about?) to explore the questions Why? How? and How well? using evidence from the text. Critiquing involves the skills of analysis, interpretation, and evaluation.

**cueing systems**

Sets of cues or clues built into the structures and patterns of English language, which is systematic in the ways that words are ordered to create meaning, letters and sounds are related, and punctuation is used; and in the ways that the English language is used to communicate. See **graphophonic, semantic and syntactic cues.**

**D****decode/decoding**

The process used to recognize words in print. Decoding strategies include using word patterns, and graphophonic, semantic, and syntactic cues. See **graphophonic**, **semantic**, and **syntactic cues**.

**diction**

Also known as word choice. Refers to choice and arrangement of words within a text. Because words have connotations as well as denotations, decisions with respect to diction can affect a writer's or speaker's meaning, and affect a reader or listener. Diction is an important aspect of style and includes an awareness of purpose, register, and audience. See **word choice**, **style**, and **register**.

**differentiated instruction**

An approach to instruction that maximizes each student's growth by considering the needs of each student at his or her current stage of development, and then offering that student a learning experience that responds to his or her individual needs.

**E****editing**

The process of reviewing one's own or another's work, specifically addressing the conventions of language, such as capitalization, spelling, punctuation, paragraphing, and grammar. The final stage of editing is called proofreading. See **conventions** and **revising/revision**.

**emergent**

In English language arts, a skill or capacity that is not fully assimilated into the student's repertoire. It may be in evidence only occasionally, and may require further learning before it is consistently evident.

**evaluate/evaluation**

To study assessment information (by analysing, reflecting upon, and summarizing) and make a judgment supported by evidence collected. In English language arts, evaluation encourages students to defend positions, judge the quality of ideas based on criteria, and question the validity of ideas. Words associated with evaluation include "assess," "rank," "judge," "conclude," and "explain."

Sample stems to access evaluation include the following:

Judge the value of...

Defend the author's position on...using evidence.

Do you believe that...?

Can you defend your opinion that...?

**expressive or exploratory writing**

Seeks to explore, clarify, or articulate internal ideas and feelings. It is largely personal writing and is done for the self rather than for an external audience or reader.

**F****flashback**

A scene inserted into the text that flashes back to an earlier time and provides information from that earlier time. Flashbacks enable the writer and reader to fill in background information outside of a chronological order.

**fluency**

In reading, writing, and speaking, characterized by smoothness, flow, phrasing, and ease of expression. Fluency should include comprehension.

**foreshadowing**

A literary device by which the writer drops subtle hints to the reader about what will happen later as the plot unfolds. See **literary devices**.

**form**

For purposes of the English language arts curriculum, the structure or organization of a text. However, form and content are complementary. Form could be discussed when teaching, for example, a sonnet, business letter, advertisement, or debate. See **text structure**.

**free verse**

Poetry written without a regular metrical pattern. Free verse may be rhymed or unrhymed. A free-verse poem is based on natural rhythms of speech and free expression rather than on a predetermined form.

**G****gallery walk**

A discussion technique that gets students out of their chairs and into a mode of active engagement where students are involved in synthesis of important concepts, consensus building, writing, and public speaking. Teams of students rotate around the classroom visiting stations, each of which has its own representation (auditory, visual, written) that relates to an important class concept. The technique closes with an oral report in which each group synthesizes responses to a particular question.

**genre**

Types or categories of text recognized by form and/or style. Particular genres have recognizable characteristics and features that distinguish them from other genres. Examples of genres include essay, article, documentary, Web page, short story, novel, and poem. Each of these broad categories contains more specific categories (e.g., haiku as a subcategory of poetry). Many works cross into multiple genres by borrowing or recombining these conventions. See **form** and **style**.

**gradual release of responsibility**

A research-based instructional model developed by Pearson and Gallagher (1993). In this approach to learning, students move in stages from a higher level of teacher support to independent practice.

**graphic organizer**

A visual by which the relationships between and among ideas are portrayed. A graphic organizer (e.g., Venn diagram, T-chart) can serve many purposes, including identifying prior knowledge, connecting main ideas with details, describing stages or steps in a procedure, and comparing and contrasting.

**graphophonic cues**

The sound relationship between the symbols and sounds of a language. Students who have an understanding of sound-symbol relationships can use this knowledge to help them decode words. When learners begin to develop an understanding of letter-sound relationships, they can use this knowledge to predict what an unfamiliar word might be. For example, if a child knew the “p” letter-sound relationship, he/she could use it to support the prediction of “pitcher” as opposed to “catcher”.

**guided reading**

Identifying a specific focus for reading instruction and working with a small group of students. Discussing and establishing a purpose for reading is followed by having students read the text, and then another discussion follows. Generally the teacher listens to each student read aloud for a brief period of time, and may give feedback to the student.

**H****hyperbole**

A literary device, the deliberate use of exaggeration for effect (e.g., I have been waiting here for ages, I have a ton of homework.). See **literary devices**.

**hypertext**

A database format in which information related to that on a display can be accessed directly from the display.

**I****ideas**

One of the traits of writing referred to in the English language arts curriculum. Ideas are the heart of a writer’s message, and include the detail, development, and focus of a piece of writing. See **content/ideas, organization, voice, word choice, sentence structure/fluency, conventions, and presentation**.

**imagery**

In text, the use of sensory detail to evoke a mental picture. See **literary devices**.

**imaginative text** (also known as literary or expressive text)

Text crafted to create particular effects through the use of powerful language (e.g., sensory detail, imagery, metaphor, simile). Students create imaginative texts through a variety of oral, visual, and written media, including stories, plays, legends, and poems. As in the case of information and personal texts, imaginative texts may be impromptu or carefully revised and edited.

**imaginative writing** (also known as literary writing or expressive writing)

Writing crafted to create particular effects through the use of powerful language (e.g., sensory detail, imagery, metaphor, simile). Students create imaginative writing in stories, poems, plays, legends, and passages, for example. As with informational and personal writing, imaginative writing may be impromptu or carefully revised and edited.



**impromptu writing**

Writing done “on the spot,” not revised, edited, or carefully proofread, although it is usually checked for obvious errors. Impromptu writing may be as informal as a quick write where students can begin to record their thoughts, feelings, and experiences; or as formal as an in-class essay with a specific topic, form, and time limit. In the English language arts curriculum, students can create impromptu personal, informational, and imaginative writing that can be used both to generate ideas and to solidify thinking. Impromptu writing may be a beginning step in the writing process, or it may be an end result that could be assessed.

**inclusive language**

Language that is equitable in its reference to people, thereby avoiding stereotypes and discriminatory assumptions (e.g., “police officer” includes both male and female, whereas “policeman” refers only to males).

**inferring**

Drawing meaning from or reaching a conclusion using reasoning and evidence from a text, based on what the author states and implies in the text and what the reader brings to the text from his or her prior knowledge and experience.

**informational text**

Texts intended to communicate information (e.g., articles, reports), outline procedures (e.g., instructions), and/or persuade others (e.g., editorials, debates). As with personal and imaginative texts, information texts may be impromptu or carefully revised and edited. Information texts can be written, oral, visual, or a combination of the three. Other examples include history book, geography text, report, essay, theatre or concert program, book review, editorial, newspaper or magazine article, television or radio script, letter (personal, business), invitation, manual, public sign, label, biography, autobiography, speech, résumé, personal journal, diary, brochure, reference book, encyclopedia.

**informational writing** (also known as expository writing)

Writing intended to communicate information (e.g., articles, reports), outline procedures (e.g., instructions), and/or persuade others (e.g., editorials, persuasive letters). As with personal and imaginative writing, informational writing may be impromptu or carefully revised and edited.

**instructional strategies**

Strategies used by teachers to help students develop their literacy abilities, skills, and learning strategies. Instructional strategies are sometimes called instructional activities (e.g., KWL, sort, predict). There is a wide range of useful instructional strategies for teaching each aspect of English language arts: oral language, reading and viewing, and writing and representing.

**interactive writing**

Writing often described as a method of “sharing the pen,” used by the teacher to provide instruction and assistance to students as they are actually writing. It is much like shared writing except that the students do much of the writing themselves. The teacher can use interactive writing to model for students, or as a way of getting students to share their writing and talk about the writing process with their peers. See **shared writing**.

**L**

**lead** (also called a beginning or introduction)

The first sentence or first several sentences in a text. The lead establishes the direction the writing will take. A good lead hooks the reader's attention right from the start. Of the many types of leads used by writers, some examples include questions that relate to the topic (e.g., Have you ever wondered how you would survive if you found yourself alone in the forest? How would you defend yourself against predators? What would you eat? Where would you find water?) or the give-away lead (e.g., One day last summer, Wilfrid, an accountant, turned into a cat. Long whiskers. Smooth tail. Attitude. A Siamese cat).

**literary devices**

The deliberate use of language to create a particular effect. They are focused and precise devices used to extend, enrich, or qualify the literal meaning of a text. Literary devices include allusion, flashback, foreshadowing, imagery, symbolism, metaphor, and simile, as well as sound devices. See **flashback**, **foreshadowing**, **imagery**, **symbolism**, **metaphor**, **simile**, and **sound devices**. Although distinctions may be made among literary devices, poetic devices, literary techniques, figures of speech, figurative language, and some other terms, many of these have overlapping applications and there is no generally accepted distinction among them. See **literary elements**.

**literary elements**

Integral components of a piece of literature, including such things as character, plot, setting, point of view, style, conflict, voice, and theme. Literary elements can be identified, interpreted, and analysed as a way of examining and comparing the foundational structure of works of literature. Some combination of literary elements exists in all fiction, poetry, and drama. See **style**, **conflict**, **voice**, and **theme**.

**literary texts**

Examples include story, short story, adventure story, detective story, myth, legend, folk tale, cumulative tale, lyric poem, dramatic poem, ballad, novel, mystery novel, historical novel, science fiction novel, soliloquy, play, script, storybook, picture book, pattern book, chapter book. See also **genre**.

**literature circles** (also known as book clubs)

Small-group discussions about text. Typically, groups of students who are reading the same text meet together over a period of time for discussion. Literature circles offer students motivation through the opportunity to choose from a selection of books and to engage in detailed discussions with their peers.

**M**

**media literacy**

An informed and critical understanding of the nature of mass media (television, radio, film, magazines, Internet, etc.), the techniques used, and their impact; and the ability to understand and use the mass media in an active, critical way.

**media text**

A product that is communicated through a medium (a means of communication such as audio, audiovisual, visual, print, and electronic). Examples of media texts include advertisement, email, film, video, DVD, clothing, athletic wear, food packaging, action figure, jewellery, newspaper, magazine, brochure, movie trailer, editorial, sculpture, song, dance, news report, sports program, documentary, situation comedy (sitcom), television or radio drama, nature program, interview, travelogue, television commercial, cartoon, Web page, interactive software, multi-media text, blog, and database.

**metacognition/metacognitive strategies**

“Thinking about thinking,” which results in students’ individual understanding of their own learning processes. In addition, metacognition involves the awareness and understanding of how one thinks and uses strategies as an effective listener, speaker, reader, viewer, writer, and representer. In the English language arts curriculum, the successful use of metacognitive strategies involves reflection, self-assessment, goal setting, and creation of a plan for achieving those goals.

**metaphor**

A direct comparison of one thing to another which is generally thought of as unrelated. The first thing is not merely “like” or similar to the second, but is wholly identified with it (e.g., “the fog crept in on little cat feet”). A metaphor may be specific to a single phrase or sentence, or developed over the course of an entire text, becoming an “extended metaphor.” See **literary devices**.

**mood** (sometimes known as atmosphere or tone)

For the purposes of the English language arts curriculum, the emotional flavour that runs through an entire text. This may include the writer’s attitude toward the subject and/or the audience. The mood may be angry, serious, lighthearted, dark, etc.

**multimedia presentation**

A single work that uses more than one medium to present information and/or ideas (for example, an oral report that includes a slideshow, diagrams, and a video or audio clip).

**N****non-verbal techniques**

Anything other than words themselves that communicates the message contained in the words. The term “non-verbal techniques” include the body language, silence, facial expressions, and gestures that are used to convey and derive meaning from what is heard. The non-verbal techniques used can have a powerful influence on intended or unintended meaning.

**note-making**

The process of generating notes to annotate information, summarize, or highlight key points. Student-generated notes encourage students to consolidate their own learning in a manner that is most compatible with their learning preferences. The process may include notes consisting of diagrams, graphic organizers, and/or points, or other personally designed approaches.

**O****onomatopoeia**

A “sound” effect achieved when a word reflects its literal meaning (e.g., hiss, mumble, buzz, crash). See **sound devices**.

**oral language**

The use of speaking and listening to convey and derive meaning. In English language arts, oral language is a powerful tool for students to explore ideas, hear the ideas and views of others, and synthesize and extend learning. Oral language is an essential component of English language arts on its own, but can also be used to explore reading and writing as students articulate their thinking and explore how others have made meaning from what was read or written.

**organization**

One of the traits of writing referred to in the English language arts curriculum. In assessing the organization of a text, the focus is on the internal structure of the piece. Some common organizational structures include comparison and contrast, deduction, development of a theme, or the chronology of an event. See **ideas, voice, word choice, sentence structure/fluency, conventions, and presentation**.

**P****personal writing**

Writing rooted, both substantively and in terms of voice and tone, in students’ personal experiences and responses. The goal of personal writing is to give students the opportunity to sustain writing as a way of discovering what they think, and it may be intended for an audience of self, peers, parents, or teachers. Personal writing may be revised, edited, and proofread. It also can include impromptu writing.

**personification**

A literary device, which refers to the act of giving human qualities to something that is not human (e.g., the weeping willow). See **literary devices**.

**phonics**

An understanding of the sound-letter relationships in language, involving matching sounds and symbols. Simply put, phonics is what readers apply when they use their understanding of sound-letter relationships to decode words. Phonics is a strategy that can be used by all readers when they come across a word they do not know how to read. See **decode**.

**photo essay**

A series of photographs that tells a story or evokes an emotional response from the viewer. A photo essay is often accompanied by a written text, which may range from simple captions to a formal essay.

**plagiarism**

Claiming or implying personal authorship of someone else’s written or creative work, either in whole or in part, without adequate acknowledgement.

**podcast**

A digital recording of a broadcast, available on the Internet for downloading to a personal computer or audio player.

**point of view**

The point, or the distance, from which a story is told. Three principle points of view are most commonly employed: the omniscient (writers can present inner thoughts of any or all of their characters, by using a god-like perspective that allows writers total access to their characters); limited omniscient (writers can present inner thoughts of only one character, and the story is told using third person); and first person (limited to only the view of the character narrating the story, and this character adopts the first person pronoun). Point of view can also mean opinion, bias, or viewpoint. It is important for students to discern between fact and opinion, and to identify perspectives that are included as well as perspectives that are omitted.

**portfolio**

A collection of students' work over time. It often includes other types of process information, such as drafts of the student's work and the student's self-assessment of the work.

**presentation**

A subset of the trait of conventions, one of the traits of writing described in the English language arts curriculum. Presentation deals with how the writing looks to the reader, and includes the appealing use of white space on a page and other means of helping readers access content. Presentation may include graphics such as maps, graphs, and illustrations. More specifically, presentation includes legibility if hand-written; the appropriate use of font and font size if word-processed; appropriate spacing and margins; and consistent use of headings, bullets, and formatting. See **ideas, organization, voice, word choice, sentence structure/fluency,** and **conventions.**

**project-based learning**

A model for classrooms that emphasizes long-term, interdisciplinary, and student-centred activities. Learners are able to conduct in-depth investigations of real world issues and challenges. This type of learning engages students as they obtain a deeper knowledge of a subject area through the assistance of a community member.

**proofread/proofreading**

The review of text in order to detect and correct any errors. It is one of the final tasks before publishing a work. Proofreading is different from revising in that in the revision stage, large sections of text may be reworked or rethought, while proofreading is a final check to correct errors such as typos or formatting inconsistencies.

**protagonist**

The main character in a story. See **antagonist.**

**publish**

Make public by sharing. Publishing can be a useful way to motivate students to put the final touches on a piece of writing or a representation. Examples of publishing include handing it in to the teacher, sharing with the intended audience (e.g., sending a letter to the editor of a newspaper), posting on a bulletin board, or including in a class compilation or newsletter.

**R****Readers Theatre**

An instructional activity in which students adopt the roles of different characters and a narrator to read a text; or develop scripts based on familiar texts, practise their parts, and then present their rehearsed reading. It can be as formal or informal as time or context dictates. Readers theatre does not require the formality of learning lines, or elaborate sets or costumes. Teachers and/or students may adapt stories for readers' theatre through collaborative script writing activities. Readers' theatre, like choral reading, is an effective way to practise fluency, especially when several students read each part together. See **choral reading**.

**reading strategies**

Approaches used before, during, and after reading to enable students to figure out unfamiliar words, determine meaning, and increase understanding of a text. Examples include comprehension strategies and word-solving strategies, including the use of cueing systems. Good readers use a combination of word-solving and comprehension strategies, while maintaining a focus on developing and deepening their understanding of a text.

**recursive**

In the English language arts curriculum, the revisiting of steps or strategies a number of times during a chronological process. For example, reading strategies can be divided into “before,” “during,” and “after,” but predicting is a reading strategy that can be used at several different points before, during, and after reading. That is, students may make predictions about a text before reading, and revisit those predictions recursively during and after reading to confirm or revise as they acquire additional information. A similar recursive approach can be used in writing, and writers may revise at any stage of the process.

**register**

The choice of language deemed appropriate for a specific context or for a particular audience. In both writing and speaking, register refers both to diction and tone. See **diction**.

**revising/revision**

Improving the meaning of the piece through considerations such as

- enhancing ideas by adding or deleting details
- improving organization by writing a better lead or ending
- clarifying the organization by reordering the piece
- improving word choice by choosing more precise nouns
- developing sentence fluency by varying sentence lengths/beginnings
- checking for coherence and unity of ideas.

See **ideas**, **organization**, **word choice**, and **sentence fluency**.

**representations/representing**

Visual constructions in any medium that allow students choice among the forms in which their understandings relating to English language arts can be shown. When students create representations (e.g. collages, diagrams, posters, multimedia presentations), they are able to construct and convey meaning in ways that may suit their particular learning styles.

**role-playing**

A dramatic technique in which participants act the part of another character, usually in order to explore the character's thoughts, feelings, and values.

## S

**scaffold**

Instruction that helps students build on their prior knowledge and experiences in order to reach higher levels of learning and proficiency. Teachers provide temporary support until students develop the ability to apply newly learned skills and knowledge independently.

**scanning**

A strategy used to search for a specific item or fact in a text.

**semantic cues**

A strategy applied when readers focus on using what is already meaningful to them to help them understand specific words, phrases, or sections of text. Semantic cues include accessing prior knowledge, using context cues, and self-talk (Does this make sense?). When learners are familiar with the topic of a text because they have had personal experiences related to it, they are able to make use of this background knowledge to predict what an unfamiliar word or phrase might say.

**sensory detail**

Those descriptive details that represent directly the five senses: sight, sound, smell, touch, taste.

**sentence structure/fluency**

One of the traits of writing referred to in the English language arts curriculum. In assessing sentence structure/fluency, the focus is on the rhythm and flow of the language. The writing is free of awkward patterns that slow the reader's progress. See **ideas, voice, word choice, organization, conventions, and presentation.**

**shared reading**

A collaborative language activity. Together, the teacher and the whole class or a small group of students read and reread many types of texts, usually in enlarged print.

**shared writing**

Teachers and students sharing the development of text by composing together. The teacher is the scribe, and he/she models writing skills while recording students' ideas and guiding the students in forming a finished piece of writing.

**simile**

A figurative comparison of two unrelated things in which the words "like" or "as" are used (e.g., She ran like the wind). See **literary devices.**

**simulation**

A form of experiential learning whereby the learner is placed in a "world" defined by the teacher.

**skimming**

Reading quickly to acquire the general idea of a text.

**soliloquy**

The act of speaking while alone, especially when used as a theatrical device that allows a character's thoughts and ideas to be conveyed to the audience.

**sound devices**

For the purposes of the English language arts curriculum, a subset of literary devices whereby words or word combinations are used primarily for their sound effects or as a way to manipulate sound. Rhyme, rhythm, alliteration, assonance, repetition, and onomatopoeia are all examples of sound devices. See **alliteration**, **onomatopoeia**, and **literary devices**.

**storyboard**

A sequence of images used to plan a film, video, television program, or drama.

**structure**

See **text structure**.

**style**

The sum of those features of a work that reflect the author's distinctive way of communicating. Style refers to the manner in which something is expressed, in contrast to its message. Some aspects of style include the creative use of literary devices, voice, word choice, and sentence fluency. See **literary devices**, **voice**, **word choice**, and **sentence fluency**.

**symbol/symbolism**

Different from one that has only one meaning, a sign that is more complex and can mean more than one thing. Symbols stand for something other than their literal selves, but can mean different things depending on the context. Symbols can carry a universal or cultural meaning (e.g., a flag, a trickster), but symbols can also be created in a text by a writer who wants a certain object, or symbol, to mean something more than it is. See **literary devices**.

**syntax**

Word order within a sentence. More specifically, syntax refers to the rules or “patterned relations” that govern the way the words in a sentence come together.

**syntactic cues**

Referring to what one knows about the rules and symbols of spoken and written language to help one make sense of the text. For example, students may use syntactic cues such as grammar, word order, and sentence structure to guide and inform their reading.

**synthesis/synthesize/synthesizing**

Demonstrating a new understanding by relating new information to previous knowledge, enabling students to link, combine, or integrate ideas. In English language arts, this can include creating a new meaning or structure, or finding a structure or pattern in diverse elements. Words associated with synthesis include “create,” “generate,” “rewrite,” “reconstruct,” and “compose.”

Sample stems to access synthesis include the following:

What are some new solutions to...?

Based on your research, what conclusions...?

Create a new ending/chapter for...

Work with your group to consider...



**T****text/texts**

For purposes of English language arts, any piece of spoken, written, or visual communication (e.g., a particular speech, essay, poem, story, poster, play, film). A text may combine oral, written, and/or visual components. For the purposes of the English language arts curriculum, literary texts are both fiction and non-fiction, and may be prose, drama, or poetry. Literary texts can be oral as well, and include such genres as epic, legend, myth, ballad, other forms of oral poetry, and the folk tale.

**text features**

The physical or design characteristics of a text that clarify and/or give support to the meaning in the text. Text features include diagrams, headings, bold and italicized words, diagrams, drawings, graphics, labels, tables of contents, indices, and glossaries. Studying text features can be helpful in locating information and supporting comprehension.

**text structure**

The larger organizing pattern of a verbal or written text, passage, or paragraph/stanza. Chronological order, order of importance, and comparison and contrast are examples of text structures. Text structure is an aid to comprehension, since knowing the structure of a sonnet, for example, gives the reader clues about its content.

**theme**

The overall meaning of a text, or a truth about life that emerges indirectly through the writer's use of literary elements and literary devices. Theme is distinct from topic. For example, whereas the topic of a piece might be "friendship," the theme of a piece could be "friendship should never be taken for granted." See **literary elements** and **literary devices**.

**tone**

For the purposes of English language arts, refers, along with mood and atmosphere, to the attitude that runs through the entire text. It refers to a manner of speaking, writing, or creating that reveals the speaker's, author's or producer's attitude towards a subject or audience. Tone may be angry, serious, lighthearted, dark, etc.

**traits of writing**

An analytic system or framework of teaching writing based on specific characteristics or traits of effective writing, including ideas, voice, sentence structure/fluency, organization, word choice, conventions, and presentation.

**transforming**

Taking an idea or approach and demonstrating it in another form. In English language arts, students can transform ideas and information into new forms (such as representations or responses), or consider extensions beyond the text (such as alternate outcomes or endings). Transforming involves the skill of synthesis.

**V****visual/artistic devices**

The representational equivalent of literary elements and literary devices. Authors use visual and artistic devices such as space, colour, and sound, for example, to convey meaning and create effects in text (e.g., placement of visuals; inclusion and exclusion; use of colour, brush work, space, light, fade-in, cuts, camera angle).

**visual literacy**

The ability to respond to a visual image. Includes understanding any information and ideas conveyed by the visual image, how the author/artist created the image, and how the reader/viewer felt about the image.

**voice**

The style or character of a piece of writing conveyed through the author's use of vocabulary, sentence structure, imagery, rhythm, and other elements that contribute to the mood of the piece as a whole. The student who writes with an individual voice offers an honest and unique style that the reader finds compelling and engaging. It is one of the traits of writing referred to in the English language arts curriculum. See also **style, ideas, organization, word choice, sentence structure/fluency, conventions, and presentation.**

**W****Web page**

A page of information at a Web site. It may include text, graphics, and links to other Web pages.

**Web site**

A collective term for all of the Web pages at a particular site on the Web. A Web site can cover one topic or a variety of topics.

**wiki**

A Web site where members can instantly collaborate without emailing. Most wikis serve a specific purpose.

**word choice**

One of the traits of writing referred to in the English language arts curriculum. Effective word choice is the use of rich and precise language in a way that both communicates and enlightens. See **diction, ideas, organization, voice, sentence structure/fluency, conventions, and presentation.**

**word-decoding strategies**

See **decode.**

**word wall**

A systematically organized grouping of words, generally displayed on a wall in the classroom, which is used as a reference by a teacher and students and may become a focus for developing vocabulary, spelling, word choice, and other aspects of language in writing.

**works cited**

An organized list of all the sources used in preparing a research essay (e.g., books, articles, interviews, Web sites, CDs). An annotated bibliography includes a brief description or assessment of each source.

**workshop**

A teaching approach which involves students actively working with concepts or on skills which the teacher has modelled. The teacher guides students and provides descriptive feedback throughout the workshop.

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# Index

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# Index

## A

achievement standards  
 grade 7 165, 167, 169, 174, 192  
 grade 8 211, 213, 215, 220, 238  
 grade 9 259, 261, 263, 268, 286  
 adolescent learners 11, 17, 18, 19, 20, 33, 74  
 adolescent 17, 74, 89  
 development  
 emotional and psychological 19  
 intellectual 17  
 moral 18  
 physical 18  
 social 18, 22, 31, 74, 89, 374, 433, 435  
 advanced learners 26  
 aesthetic expression 4, 5  
 alliteration 60, 188, 196, 200, 226, 242, 274, 279,  
 290, 415, 428  
 analyse 6, 42, 52, 73-76, 149-150, 165, 259, 281,  
 295, 415  
 analysing 50, 74, 113, 167, 173, 219, 267, 272, 371,  
 415, 417  
 analysis 20, 22, 173, 219, 267, 331, 374, 415  
 analytic writing rubric 385  
 antagonist 52, 415  
 artistic devices 253, 291, 415, 429  
 assessment 111-125  
 as learning 112-113, 118  
 assessment tools 122  
 for learning 112, 118  
 involving students 122  
 of learning 112, 114  
 planning summary 120  
 role of the teacher 118  
 self-assessment 98, 112-113, 115, 118, 124, 127,  
 129, 134, 137, 210, 214, 216, 234, 258, 313,  
 324, 415, 423, 425  
 students' responses to text 139-140  
 assessment strategies  
 checklists 128  
 observation 129  
 peer assessment 134  
 performance assessment 134  
 quizzes, tests and examinations 134  
 rating scales 129  
 reading and viewing 132-135  
 self-assessment 134  
 speaking and listening 127-130  
 strategies 115-117  
 student responses to text 139  
 writing and representing 136

atmosphere 32, 36, 176, 183, 186, 232, 308, 337,  
 415, 423, 429  
 audience 58, 100, 102, 415  
 autobiographies 57, 103, 158, 176, 223, 248, 336, 410,  
 421

## B

balanced instruction 33, 396  
 biography 59, 87, 103, 421  
 blog 88, 91, 338, 381, 416  
 body language 90, 168, 323  
 brainstorming 37, 63, 101-102, 157, 307-308

## C

CAMET 3, 7  
 cartoons 61, 197, 201, 239, 243, 291, 381  
 choral reading 39, 61, 90, 310, 371, 416, 426  
 citizenship 4-5  
 collaborative 21, 61-62, 93-95, 308, 373-374  
 collage 77, 82, 372, 416  
 communication 4-5  
 community 20-21  
 comprehension 8, 50-51, 80, 416  
 concept map 164, 234, 239, 273, 361, 416  
 conference 62, 66-68, 70, 81, 93, 103, 105-107, 123-  
 124, 133-134, 341  
 prompts 107  
 content/ideas 107  
 conventions 107  
 organization 107  
 sentence structure/fluency 107  
 voice 107  
 word choice 107  
 conferring 21, 105, 134, 433  
 connections making 13, 168, 213, 215, 246, 250, 261,  
 263, 272, 274, 293, 364  
 context 9-11, 379, 416  
 conventions 53, 107, 138, 192, 194-196, 205, 238,  
 369, 417  
 cooperative learning 17, 18, 26, 68, 93, 253  
 criteria  
 for an effective reader and viewer 134  
 for an effective speaker and listener 130  
 for an effective writer and representer 139  
 critical literacy 74, 76, 216, 417  
 critical responses 83  
 critical thinking 8, 29, 69, 74, 78, 84, 91, 135,  
 336, 417  
 critique 30, 79, 417  
 cueing systems 5, 148, 417, 426  
 graphophonic 419  
 semantic 427  
 syntactic 428  
*Cross-Curricular Reading Tools* 7  
 cultural identity 11, 13, 22

culture 5, 20, 23, 25, 32, 38, 84, 177  
 curriculum outcomes  
   general 145-146  
   key-stage 146-150  
   specific 151-160

**D**

dance 61, 89, 136, 185, 197, 243, 291, 338, 423  
 debates 79, 88, 163, 209, 312, 417  
 decode 73, 77, 132, 177, 180, 224, 418, 420, 424  
 demonstration 66, 81, 92, 123, 125, 163, 209, 257  
 designing effective assessment 114-116  
 determining  
   purpose 57  
   audience 58  
   form 58-60  
 developmental characteristics  
   adolescent 17  
 differentiated instruction 29  
   by content 29-30  
   by process 30-31  
   by product 31-32  
   the learning environment 32  
 digital  
   text 8  
   media 93, 125, 381  
   resources 96, 125  
   presentations 123, 301, 396, 424  
   storyboards 185, 231, 279, 338, 372  
 diversity 20, 22, 24-25, 73, 111  
 documentation 337-338  
 documenting vocabulary 45  
 drafting 53, 101, 148, 150  
   strategies for writing 102-103, 370  
 drama 38, 47, 61, 87-89  
   Readers Theatre 37, 69, 89-90, 163, 191, 209, 237,  
     285, 371, 426  
   role-play 37, 61, 89, 102, 243, 338, 371, 382, 426

**E**

editing 53, 63-64, 101, 103-104, 136, 150, 370, 373-  
 374, 418  
   conferences 106  
 electronic publishing 93, 206  
 electronic texts 47, 177, 224, 271, 332, 381  
 emotional development  
   adolescent 19  
 English as an Additional Language (EAL) Students 25  
 envoy technique 308  
 equity 22-24  
 essays 91  
 essential graduation learnings 3-6  
   aesthetic expression 4-5  
   citizenship 4-5  
   communication 4-5  
   personal development 4, 6

  problem solving 4, 6  
   technological competence 4, 6  
 evaluate 29, 41-42, 76, 365-366, 415, 418  
 evaluation 111, 125, 142, 417-418  
 examinations 123, 125, 133-134  
 exemplars 13, 73, 112, 118-119, 122, 125, 126,  
   174, 192, 220, 238, 268, 286  
 expectations 7, 81, 116, 126  
   for reading and viewing 42  
   for speaking and listening 35  
   for writing and representing 53  
 expressive or exploratory writing 56, 418

**F**

feedback  
   descriptive 11, 19, 43, 67, 69, 111, 118-121, 210,  
     430  
   assessment as learning 119  
   assessment for learning 119  
   assessment of learning 119  
 figurative language 43, 59, 138, 177, 180, 183, 186,  
   194, 199, 244, 249, 251, 365, 376  
 fishbowl strategy 313  
 flagging strategy 178, 331  
 flashback 59, 408, 418  
 focus  
   for reading and viewing 51-52  
   for speaking and listening 40-41  
   for writing and representing 63-64  
 folk tales 23, 90, 176, 223, 271  
 foreshadowing 43, 53, 177, 183, 186, 272, 277,  
   280, 419, 422  
 formal talk  
   choral speaking 310  
   formal debate 312  
   impromptu speaking 311  
   interviewing 309  
   oral report 310  
   panel discussion 312  
   persuasive talk 311  
   Readers Theatre 310  
 Foundation for the Atlantic Canada English Language Arts  
   Curriculum 3, 4, 5, 7, 125, 145  
 free verse 60, 191, 237, 246, 285, 293, 365, 419

**G**

gallery walk 231, 419  
 general curriculum outcomes 145-146  
 genre 34, 59, 79, 87-88, 419  
 gradual release of responsibility 10, 37, 61, 419  
 graphic organizer 51, 133, 135, 141, 177, 419  
 guided reading 66, 68, 229, 334, 335, 336, 420

**H**

holistic rubric 327-328, 365, 384  
 hyperbole 41, 60, 420

hypertext 188, 420

## I

imagery 60, 71, 77, 88-89, 232, 272, 277, 280, 293, 391, 420  
 imaginative text 293, 420  
 imaginative writing 5, 23, 149, 158, 198, 420  
 impromptu writing 194-196, 203, 240-242, 288-289, 421, 424  
 improvisation 38, 61, 89, 163  
 inclusive language 23, 421  
 independent learning 9, 17, 68-70, 120  
 independent reading 48, 135, 226, 334-336  
 independent writing 62, 372  
 inferring 50, 140, 173, 219, 267, 417, 421  
 informal talk 36, 307  
   book talk 308  
   brainstorming 307  
   conversation 307  
   discussions 307  
   group sharing 307  
   literature circles 308  
 information literacy 29, 74, 78, 94, 98  
 information texts 47, 87-88, 176, 223, 250, 332-333, 421  
 inquiry 14, 20, 26, 28, 43, 69, 71-72, 79, 91-95, 97, 99, 101-102  
   research as inquiry 91  
   stages of 95-98  
   strategies for writing 102-104  
 inquiry-based learning 9, 20, 72, 94, 98  
 instruction, whole-group 66  
 instructional environment 10, 22  
 instructional strategies 19, 421  
 integrated teaching and learning 72  
 interactions 18, 33, 40, 91, 93, 102, 139, 166, 174, 220, 268, 375, 381  
 interactive writing 421  
 Internet 74, 93, 96, 180, 338, 361, 422  
 interviews 37, 61, 197, 243, 338

## J

jigsaws 308  
 journals 56, 82, 97, 115, 124, 136, 140, 201  
 journal writing 19, 55

## K

key-stage curriculum outcomes 4-5, 146-150

## L

learning environment 17, 32  
 learning style 9, 19, 22, 24, 27-29, 93, 111  
 listening, types of  
   appreciative 39

critical 39  
 discriminative 39  
 literacy learning 73-78  
 literary devices 60, 173, 196, 219, 232, 242, 253, 267, 290, 422  
 literary elements 422  
 literary genres 85-88  
 literary texts 422  
 literature 7, 18, 23, 56, 84, 88, 154, 196  
   responding to literature  
     through drama 89  
     through essays 91  
     through online interaction 91  
     through poetry 89  
     through reader's notebook 91  
 literature circles 37, 48, 70, 88, 91, 308, 335, 422

## M

media literacy 74-75, 422  
 media text 74, 148-149, 173, 176, 186, 232, 271, 280, 332, 423  
 mentor 19, 65, 67  
 mentor text 53, 54, 59, 105, 107, 141  
 messenger technique 308  
 metacognition 8-9, 41, 73, 98, 101, 113, 261-262, 423  
 metaphor 50, 52, 56, 60, 138, 196, 242, 365-366, 391, 423  
 mime 61, 89, 197, 243, 291, 381  
 monologues 57, 163, 209, 257  
 mood 52, 60, 63, 90, 176, 183, 186, 197, 232, 243, 291, 381, 423, 429, 430  
 moral development, adolescent 19  
 multimedia 3, 8-9, 13, 53, 74, 136, 173, 197, 332, 371-372, 381, 396, 423, 426  
 multiple intelligences 22, 27  
 multiple literacies 74  
   critical literacy 76  
   information literacy 78  
   media literacy 74  
   visual literacy 77  
 music 8, 102, 150, 191, 197, 307-308, 338

## N

narrative text 79, 332-333  
 non-print texts 9, 11, 43, 183  
 non-verbal techniques 213-214, 262, 423  
 note-making 34, 44, 53, 63, 149, 158, 181, 198, 244, 352, 360, 370, 423  
 novels 31, 44, 47, 79, 87, 90, 176, 180, 186, 223, 227, 232, 271, 273, 332, 356-357

## O

observation 69, 83, 98, 100, 102, 114, 115, 120, 123-124, 128-129, 132-133, 325, 330, 347-349  
 online interaction 91

onomatopoeia 52, 60, 196, 242, 279, 290, 424, 427  
 oral language 38, 41, 45, 272, 404, 421, 424  
 oral presentations 152, 165-166, 211, 262, 338, 402-403

### organizing

learning experiences for students 65-71  
 reading and viewing environment 44  
 reading and viewing instruction 44  
 reading and viewing management 334  
 speaking and listening environment 37  
 speaking and listening instruction 37  
 speaking and listening management 313  
 writing and representing instruction 54  
 writing and representing management 372

## P

peer editing 19, 64  
 personal development 4, 6, 35, 154  
 personal response 42, 59, 82-83, 88, 155, 183  
 personal writing 56, 297, 418, 424  
 phonics 177, 363, 424  
 photo essay 191, 206, 237, 285, 424  
 physical development, adolescent 18  
 plagiarism 97, 244, 424  
 podcast 69, 164, 191, 246, 371, 424  
 poetic writing 57  
 poetry 47, 49, 79, 88-89, 116, 176, 180, 183, 185, 191, 237, 285, 310, 336, 419  
   assessing 196, 242, 290, 365-366, 377  
   text form 60, 173, 192, 219, 238, 267, 286, 331, 396  
 point of view  
   expressing 35, 77, 89, 101, 152, 241, 288-289, 333  
   identifying 76, 83, 102, 130, 139, 156, 159, 307, 328, 365-366  
   literary element 422  
 portfolio 54, 98, 124-125, 127, 133, 355, 425  
   e-portfolio 124-125  
 poster 8, 53, 61, 95, 97, 104, 136, 141, 159, 197, 201, 291, 309, 382, 410, 426  
 prejudice 23, 36, 39, 83, 169, 215, 278, 281, 328, 365-366, 404, 408  
 presentations 40, 79, 97-98, 123-124, 131, 152, 163-166, 185, 197, 209, 211, 213, 243, 257-258, 261-263, 291, 311, 338, 372  
 problem solving 4, 6, 22, 28, 72, 84, 92, 167, 307-308, 382  
 processes of writing 53, 100, 373  
   strategies for drafting 102-103  
     drafting 103  
     organizing 102  
     prewriting 102  
   strategies for inquiry 102  
     prewriting 102

strategies for product 103-104  
   publishing 104  
   revising 103  
 progressive writing 202  
 project-based learning 26, 425  
 proofreading 103-104, 136, 150, 159-160, 204, 251, 299, 373, 418, 425  
 protagonist 52, 415, 425  
 psychological development 19  
 purposes of assessment 112-114

## Q

questioning 21, 50, 66, 76-77, 101, 123, 133, 148, 153-155, 360, 417

## R

read-alouds 66, 344-345, 359  
 readers  
   early 49  
   extended fluent 49  
   fluent 49  
   transitional 49  
 reader's notebook 91  
 Readers Theatre 37, 69, 89-90, 163, 191, 209, 237, 257, 262, 285, 310, 359, 371, 426  
 reading aloud 39, 48, 69, 309, 334, 336  
 reading and viewing strand 42-52  
   assessing 132-135  
   grade 7 171-188  
     general curriculum outcomes 171  
     reading achievement standards 174, 176-177, 180-182, 183-185, 186-187  
     specific curriculum outcomes 176, 180, 183, 186  
     suggestions for assessment 175  
     suggestions for learning and teaching 178-179, 181-182, 184-185, 188  
   units of study 173  
 grade 8 217-234  
   general curriculum outcomes 217  
   reading achievement standards 220, 223-224, 227-228, 230, 232-233  
   specific curriculum outcomes 223, 227, 230, 232  
   suggestions for assessment 221-222  
   suggestions for learning and teaching 225-226, 229, 231, 234  
   units of study 219  
 grade 9 265-282  
   general curriculum outcomes 265  
   reading achievement standards 268, 271-272, 275, 277-278, 280-281  
   specific curriculum outcomes 271, 275, 277, 280  
   suggestions for assessment 269-270  
   suggestions for learning and teaching 273-274, 276, 279, 282  
   units of study 267  
 reading, recursive 426

- reading strategies 34, 48-50, 126, 174-175, 177, 180, 184, 187, 220, 224, 227, 230, 233, 272, 277, 281, 331
- reading workshop 48, 67, 334-337, 344-345
- register 13, 25, 418, 426
- representations 45, 63, 76, 82, 97, 131, 150, 159-160, 338, 381, 426
- visual 61, 133, 197, 243, 291, 371-372
- research as inquiry 91
- resource-based learning 28-29, 94
- responding
- to literature 88
- revising 53, 101, 103, 150, 159-160, 374, 378, 426
- role-play 37, 61, 89, 102, 243, 338, 371, 382, 426
- rubrics 31, 97, 116-117, 122, 124, 127, 133, 313
- ## S
- “Save the Last Word for Me” 168
- “Say Something” 170
- scaffold 20, 37, 40-41, 45, 51, 61, 63, 100, 135
- scripts 89, 176, 196, 223, 242, 271, 290, 371, 426
- sensory detail 196, 242, 288, 290, 420, 427
- sentence structure/fluency 107, 138, 194-197, 202, 205, 240-243, 245, 249, 252, 288-291, 369, 376, 388
- shared reading 81, 335, 361, 427
- shared writing 62, 81, 359, 373, 421, 427
- short story 60, 82, 88-89, 173, 183, 219, 267, 272, 277, 280, 301, 396, 418, 422
- simile 52, 138, 196, 199, 242, 290, 365, 391, 419, 422, 427
- simulation 123, 381, 427
- skimming 51, 80, 361, 405, 427
- small-group
- discussions 19, 69, 422
  - instruction 26, 66
  - settings 68-70
- social development, adolescent 18
- soliloquy 298, 422, 427
- sound devices 279, 415, 422, 424, 428
- speaking and listening strand 35-41
- assessing 127-131
  - grade 7 161-170
    - achievement standards 165, 167, 169
    - general curriculum outcomes 161
    - specific curriculum outcomes 165, 167, 169
    - suggestions for assessment 164
    - suggestions for learning and teaching 166, 168, 170
    - units of study 163
  - grade 8 207-216
    - achievement standards 211, 213, 215
    - general curriculum outcomes 207
    - specific curriculum outcomes 211, 213, 315
    - suggestions for assessment 210
    - suggestions for learning and teaching 212, 214, 216
  - units of study 209
  - grade 9 255-264
    - achievement standards 259, 261, 263
    - general curriculum outcomes 255
    - specific curriculum outcomes 259, 261, 263
    - suggestions for assessment 258
    - suggestions for learning and teaching 260, 262, 264
    - units of study 257
- speeches 79, 150, 163, 169, 177, 180, 183, 185, 187, 201, 209, 257
- stages of inquiry
- assessment and evaluation 97
  - gathering information 96
  - interacting with information 96
  - planning 95
  - synthesizing information 97
- stages of reading development 49
- stereotyping 76, 83, 263, 278, 281, 328, 358, 365
- storyboard 30, 61, 97, 197, 243, 291, 338, 372, 428
- student achievement standards 126
- students with exceptionalities 24-26
- student choice 31-32
- support, suggestions for
- reading and viewing 135
  - speaking and listening 131
  - writing and representing 141, 369, 370
- symbolism 60, 88, 177, 183, 196, 242, 272, 277, 280, 290, 405, 408, 421, 428
- syntactic cues 417-418, 428
- syntax 130, 234, 388, 417, 428
- synthesis 274, 419, 428-429
- synthesize 42, 49, 73, 77-78, 97, 111, 134, 166, 253, 259, 261, 275, 301, 419, 424, 428
- synthesizing 50, 97, 167, 173, 219, 267, 272, 417, 428
- ## T
- tableaux 191, 197, 237, 243, 285, 291, 371, 382
- teacher support
- level of 62
- technological competence 4, 6
- technology 3, 6, 25, 29, 64, 74, 77, 88, 93, 96-98, 123, 125, 150, 299, 307, 338
- tests 123, 125, 133-134
- text 331-332, 429
- complexity 126, 174, 220, 268
  - fiction 176, 180, 183, 186, 223, 227, 230, 232, 271, 277, 280
  - non-fiction 177, 180, 183, 187, 224, 227, 230, 233, 271, 275, 277, 280
  - features 51, 57, 107, 141, 173, 177, 194, 201, 219, 267, 272, 288, 361, 429
  - forms 57, 59-60, 183, 192, 201, 238, 277, 286, 295
  - responding 81-84, 88

critical responses 83  
 personal responses 82  
 to literature 88-91  
 structure 49, 58, 74, 79, 176-177, 194, 223-224, 240, 271, 287, 332-333, 429  
 types of 331-332  
 theme 11, 43, 51-52, 71, 95, 148, 177, 183, 186, 223, 227, 232, 275, 333, 385, 429  
 “think-aloud” 66, 132, 135, 141, 331, 335, 360-361  
 Think-Pair-Share 166, 179, 226  
 tone 39, 60, 103, 130, 152, 159, 195, 201, 213, 215, 232, 241, 248, 250, 261, 263, 272, 277, 280, 309-311, 327-328, 429  
 traits of writing 107, 137-138, 191-192, 238, 286, 369, 372-373, 429  
 assessing 136-138  
 content/ideas 107, 138, 203, 301, 416, 419  
 conventions 107, 138  
 organization 107, 138  
 sentence structure/fluency 107, 138  
 voice 107, 138  
 word choice 107, 138  
 transactional writing 57  
 transforming 429

## V

varying the reading/viewing experience 47  
 visual arts 77, 150, 158, 217, 295, 410  
 visual devices 429  
 visual literacy 77-78, 430  
 visual representations 61, 82, 95, 133, 197, 206, 243, 291, 371-372, 374  
 voice 430  
 perspective 19, 23, 27, 60, 63-64, 74-77, 83-84, 90, 101, 104, 150, 175, 310  
 tone 34, 90, 159, 309, 311  
 writing 107, 138-139, 158, 192, 194-197, 199, 201, 204, 238, 240-243, 245, 249, 252, 286, 288-290, 292, 295, 300-301, 369, 373, 376, 384, 390

## W

Web page 64, 79, 97, 177, 191, 197, 224, 237, 243, 271, 285, 291, 332, 417, 419, 423, 430  
 Web site 60, 201, 204, 251, 372, 430  
 whole-class settings 69  
 whole-group instruction 66  
 wiki 88, 381, 430  
 word choice 63-64, 89, 107, 138, 192-197, 201-202, 204-205, 238, 240-245, 249, 252, 286, 288-292, 295, 300, 369, 376, 391, 403, 430  
 word wall 44, 430  
 works cited 430  
 workshop  
 reading 48, 67, 334-337, 344-345  
 writing 55-56, 67, 344-345, 372-373  
 writing

expressive or exploratory 56, 194, 240, 288  
 transactional 57, 195, 241, 289  
 poetic 57, 196, 242, 290  
 writing and representing strand 53-64  
 assessing 136-139  
 grade 7 189-206  
 general curriculum outcomes 189  
 specific curriculum outcomes 198, 201, 204  
 suggestions for assessment 193-197  
 suggestions for learning and teaching 200, 202-203, 206  
 units of study 191  
 writing achievement standards 192, 198-199, 201-202, 204-205  
 grade 8 235-253  
 general curriculum outcomes 235  
 specific curriculum outcomes 244, 248, 251  
 suggestions for assessment 239-243  
 suggestions for learning and teaching 246-247, 250, 253  
 units of study 237  
 writing achievement standards 238, 244-245, 249, 251-252  
 grade 9 283-301  
 general curriculum outcomes 283  
 specific curriculum outcomes 292, 295, 299  
 suggestions for assessment 287-291  
 suggestions for learning and teaching 293-294, 297-298, 301  
 units of study 285  
 writing achievement standards 286, 292, 295-296, 299-300  
 writing workshop 55-56, 67, 344-345, 372-373

## Z

zone of proximal development 9-10







