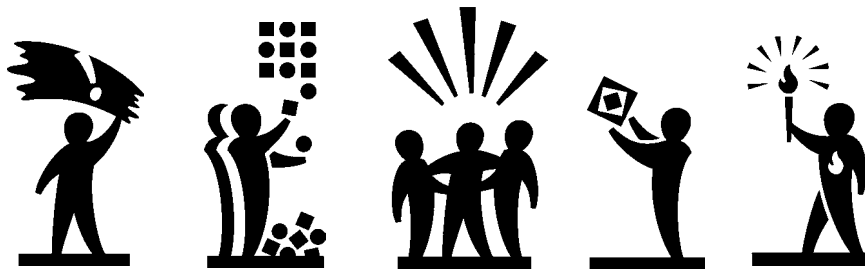


Senior High School

English Language Arts

Guide to Implementation



2003

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<i>Counsellors</i>	
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<i>Parents</i>	
<i>Students</i>	
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INTRODUCTION

Purpose

This guide to implementing the senior high school English language arts program is intended to assist teachers in planning for instruction and assessment to support student achievement of the prescribed learning outcomes. It gives suggestions for monitoring student progress in achieving the outcomes and provides planning, teaching and assessment strategies.

Background

The *Senior High School English Language Arts Guide to Implementation*, 2003, builds upon the work completed by the Department of Education and Youth, Government of Manitoba (formerly Manitoba Education and Training), as lead province for the development of *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12: Western Canadian Protocol for Collaboration in Basic Education*. Produced by Alberta Learning, with contributions from and review by many teachers and other educators, this guide is a resource for teachers to use in implementing the new senior high school English language arts courses—English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2—as articulated in the English Language Arts Senior High School Program of Studies, 2003. The program of studies includes general and specific outcomes and is mandated for use in all schools, public and private, offering grades 10, 11 and 12 English language arts in Alberta. This guide to implementation describes and explains the intentions of the new program. It is intended that this guide will be used in conjunction with the program of studies.

How to Use the Guide

Planning and Assessment

The Planning and Assessment section begins with a unit that demonstrates a way of planning, and it provides unit activities that can be adapted to meet the needs of students in a variety of classrooms. The unit directs teachers to other sections of the guide, such as Choosing Resources, Using Film in the Classroom, Meeting Student Needs, or Assessment, where more information and direction are provided. References are also made to the Achieving the English Language Arts Outcomes for Senior High School section and the Appendices where teachers can find more specific strategies and templates. The Assessment section also contains information concerning preparing students for diploma examinations.

Achieving the English Language Arts Outcomes for Senior High School

This section provides teaching/learning strategies that can be used to help students achieve the specific outcomes. Teaching/learning strategies are accompanied by an assessment strategy where appropriate. The strategies are organized around each general outcome and are subdivided by the outcome subheadings. Each outcome subheading is prefaced by a short section explaining what is meant by the subheading and how it might be assessed.

Appendices

The appendices are also included on the accompanying CD-ROM to enable teachers to manipulate the tools for specific classroom use.

Appendix A provides additional teaching units and planning templates, samples of student writing, and teaching tools. Appendix B provides a variety of scoring guides, assessment tools and student planning sheets. Cross-referencing of the information and communication technology (ICT) outcomes and the English language arts (ELA) outcomes is provided in Appendix C so that the ICT outcomes can be more easily integrated into the ELA courses. Appendix D provides charts of specific outcomes for ELA 10-1, 10-2; ELA 20-1, 20-2; and ELA 30-1, 30-2 to aid in planning for classes that include students from different courses. This information is also available in print form in the English Language Arts Senior High School Program of Studies, 2003.

Icons



directs you to other parts of the guide or to other resources that provide more information, strategies or teaching tools



designates strategies that involve metacognition



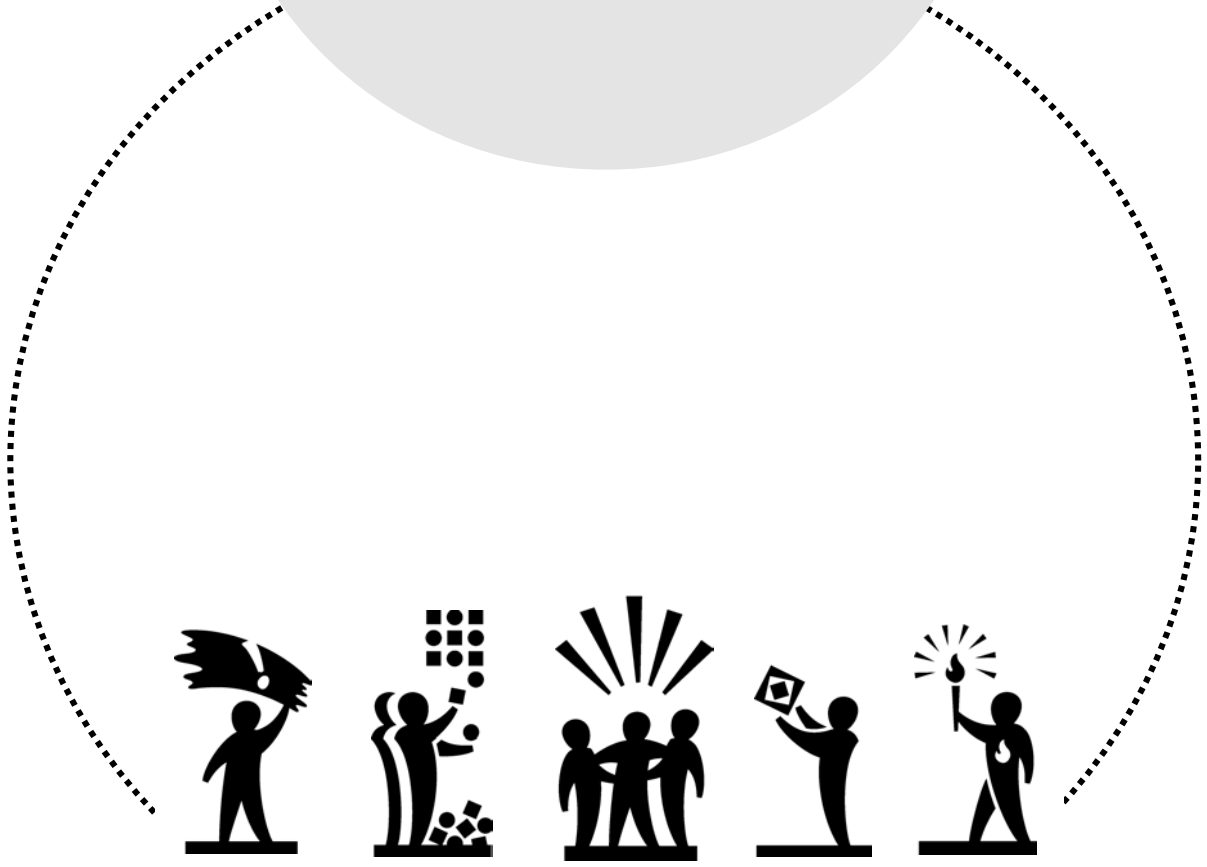
designates strategies that involve collaboration

Resource Lists

There are two separate resource lists in this guide. The first, a Works Cited List, includes bibliographic details regarding the resources referenced in the guide. This list has been divided into two sections to indicate those resources that have been authorized by Alberta Learning and those that have not. Resources that have been authorized by Alberta Learning are available for purchase from the Learning Resources Centre (Telephone: 780-427-5775; Web site: <http://www.lrc.learning.gov.ab.ca>).

The second resource list, Suggested Learning Resources, includes bibliographic details and annotations regarding a variety of resources that have been suggested by Alberta teachers as useful. Included are print resources, intended primarily for teachers, as well as Web site and multimedia resources that students could access. Resources in this list are cross-referenced to particular learning outcome subheadings or other sections of this guide to indicate the areas in which they may be most useful. The Suggested Learning Resources have also been divided into two sections to indicate those resources that have been authorized by Alberta Learning and those that have not.

Planning and Assessment



UNIT PLANNING

Planning starts with determining what students already know and what they need to understand and be able to do. Classroom assessment is conducted to fulfill this formative function—to inform teaching and improve learning and to monitor student progress in achieving the learning outcomes. Student self-assessment and reflection on their learning strategies provides important information not only for the student but also for the teacher. This information is then used in planning what learning outcomes students need to achieve and in choosing the resources and teaching and assessment strategies that are most appropriate. Summative evaluation fulfills a grading purpose and is used to inform students, parents and other interested parties, such as post-secondary institutions, of the extent to which the students have achieved the outcomes.

Alberta’s English Language Arts Senior High School Program of Studies, 2003, states the outcomes students are to achieve by the end of each course, along with the texts to be studied. Teachers and/or schools must then design units that best help students achieve the specific outcomes for their current courses while building on and maintaining their ability to demonstrate the outcomes of the previous grades and courses.

A number of factors influence unit design, including:

- student interests, needs and goals
- provincial requirements and suggestions
- relevant jurisdictional policies
- assessment and reporting practices
- teacher interests, strengths and skills
- resources available, and budget for new resources
- parental and community values and interests
- diploma examination preparation.

Many teachers organize units of study around themes in order to focus instruction, make connections between a variety of specific outcomes and plan around groups of outcomes that require deeper understanding on the part of students. Planning around such universal experiences as “innocence lost to experience” or “the response of individuals to power and control within their society” helps students to explore complex ideas, enhances student engagement and takes students beyond English language arts to connect to other areas, such as philosophy, the social sciences or fine arts.

The following unit planning¹ process demonstrates one way of planning around these big ideas, using universal questions raised in literature, film and other texts. In this process, students explore the questions and come to essential understandings through reading, writing, speaking, listening, viewing and representing; they demonstrate their understandings through performance and self-assessments. Ways of providing a unit focus and deciding which outcomes to address are discussed, and sample performance assessments to determine how well students have achieved the outcomes are included. Suggestions for the types of texts students could study and create in this kind of unit are also included. The unit activities are intended for ELA 20-1 and 20-2 students, but they can be adapted for other levels.

1. Several of the ideas in this unit are based on the work of Wiggins and McTighe, *Understanding by Design*, 1998.



Units based on other planning models, along with unit planning templates, can be found in Appendix A.

How Should I Begin?

One way to begin unit planning is to choose a topic based on student interests and available resources. The easiest way to come up with focus questions for a unit is to select one that could be used as is, or adapted from the newly authorized resources or from old diploma examinations, e.g., “How does conflict and struggle affect the human spirit?” (*Echoes II*) or “What is the effect of isolation on the individual?” (January 1994 English 30 diploma examination).

Turning a topic or combination of topics from authorized resources into questions is another easy way to begin. For example, the topics “identity” and “choices” could be combined to create a question such as: “To what extent is an individual’s identity shaped by the choices he or she makes?”

An alternative way to come up with focus questions is to work with a colleague or with students to choose a topic, and brainstorm questions or concepts related to the topic that would be important for students to understand. For example, in exploring a topic such as “heroes,” one might come up with the following important concepts:

- what heroes are
- how heroes are made
- how heroes are undone
- what purposes heroes can serve in a community or culture
- why audiences/readers sympathize with heroes and antiheroes
- how one’s quest or ambition assists or interferes with the making of a hero
- how conflict or ambition enhances or reduces heroic tendencies
- how one’s current context—historical, cultural, social, philosophical—can determine whether or not an individual’s actions are perceived as heroic.

Choose several of the concepts and combine them to create questions on which to focus the unit. Two such focus questions could be:

- How do ethics, ambition and context contribute to the making or undoing of heroes?
- How do text creators use selected words, images or literary techniques to construct or deconstruct heroes?

What Outcomes Should be Addressed?

In the process of exploring the focus questions, students come to important understandings that are connected to all of the general outcomes in the program of studies, but each question focuses on particular outcome subheadings and specific outcomes. For example, the following outcome subheadings are related to the first question, “*How do ethics, ambition and context contribute to the making or undoing of heroes?*”

- 1.2.1 Consider new perspectives
- 2.1.1 Discern and analyze context
- 2.3.1 Connect self, text, culture and milieu
- 3.2.3 Form generalizations and conclusions
- 4.1.1 Assess text creation context
- 5.1.2 Appreciate diversity of expression, opinion and perspective

The following outcome subheadings are related to the second focus question for the unit, “*How do text creators use selected words, images or literary techniques to construct or deconstruct heroes?*”

- 2.1.2 Understand and interpret content
- 2.2.2 Relate elements, devices and techniques to created effects
- 2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts

How Will I Know if Students Have Achieved the Outcomes?




Once the outcomes for student learning are identified, it is important to decide what evidence will be used to determine if students have achieved the outcomes. Performance assessments are an important way for students to demonstrate their understandings arising from the unit focus questions; they help students and teachers determine the extent to which students have achieved the outcomes.

Pages 23–26 describe types and purposes of assessment, including performance assessments.

Student choice can be incorporated in performance assessments, as it is an important way to encourage students to reflect on and take ownership of their learning. One way to do this is to have students complete a proposal identifying a performance assessment, timeline and resources they could use, as well as identifying group responsibilities and roles, if the performance assessment is collaborative. Having students reflect on their strengths, limitations and interests, and how these influence their choices, helps to make the activity metacognitive.



Strategies for encouraging metacognition are identified with this icon  throughout the guide.

While developing, maintaining/monitoring and evaluating their plan of action, students can be encouraged to ask questions such as the following:

Developing

- What in my prior knowledge will help me with this particular task?
- In what direction do I want my thinking to take me?
- What should I do first?
- Why am I reading this selection?
- What resources do I already know about which will be useful in this project?
- How much time do I have to complete the task?
- What are my interests, and how can they be used to help me be successful?

Maintaining/Monitoring

- How am I doing?
- Am I on the right track?
- How should I proceed?
- What information is important to remember?
- Should I move in a different direction?
- Should I adjust the pace depending on the difficulty?

- What do I need to do if I do not understand?
- How can I improve this component of what I have drafted?

Evaluating

- How well did I do?
- Did my particular course of thinking produce more or less than I had expected?
- What could I have done differently?
- How might I apply this line of thinking to other problems?
- Do I need to go back through the task to fill in any gaps in my understanding?

Students should be given or should develop scoring guides when they are selecting their performance assessments, and they should use them periodically throughout the drafting process. By being part of the process of creating assessment tools, students identify and understand better what is expected of them and how their work will be assessed. As well, students' sense of ownership of the assessment process increases. Such involvement helps students achieve their goals for language learning, set new goals and strengthen their ability to self-assess as independent learners.



Appendix B, page 442, provides a model for creating assessment devices in collaboration with students.

Sample Performance Assessments for This Unit

Performance assessments can be developed for all categories in the Minimum Requirements: Text Creation on page 11 of the English Language Arts Senior High School Program of Studies, 2003. The following performance assessments provide ideas for oral/visual/multimedia presentations and for personal and critical/analytical responses for this unit.

A. Brochures

- **Goal:** Your task is to create two brochures based on a major character that you encountered in this unit. Imagine that the character or individual is running for a political office.
- **Role:** Your role is that of an advertising executive.
- **Audience:** The audience for each brochure is voters.
- **Situation:** Your challenge is to vary your purpose for each brochure.
- **Product/Performance:** In the first brochure, assume your advertising company has been hired by the character or person. Use pertinent details from the text or context to present the character as a hero to voters. You may add details, but they should not contradict the evidence in the story about the character. In the second brochure, assume your advertising company has been hired by an opposing party to create a negative brochure against the same character. You may add details, but they should not contradict the evidence in the story about the character.
- **Standard for Success:** Your brochures will be evaluated for content (close reading of the text to find details about the character that can be highlighted in each brochure, as well as plausible extensions of the character's experience that are suggested by the text). Also, your brochures will be judged on their organization and consistent formatting, including matters of choice (such as the use of colour and angles in visuals to reveal the tone toward the character,

use of diction to convey tone toward the character); matters of convention in layout (correct formatting of headings, appropriate use of visuals, use of white space, font); and matters of correctness in writing appropriate for the form (grammar, usage, mechanics).

- **Extension Activity:** You may submit Web page versions of your brochures, which demonstrates your skill at modifying your work for another medium.

B. Visual Presentation: Photo Essays

- **Goal:** You will reveal the influence that context plays in the making of a hero. The challenge is to create a representation of a character or individual from two points of view. The obstacle to overcome is the acquisition of a substantial base of photographs from which final images can be selected for inclusion.
- **Role:** Your role is that of a news magazine journalist. You have been asked to provide fair representation of each side of this character, so that the public can come to its own conclusions.
- **Audience:** The audience is the general public.
- **Situation:** (can be made specific to the text/context) The awarding of a medal of honour has become controversial in the community. The context of various factions involved in the decision-making process has created uncertainty regarding the recipient of this award.
- **Product:** You will create two photo essays of five images each, one which will present the character as a hero and deserving of the award, and the other which will present the character as undeserving. You will need to develop and include a set of criteria to guide your selection of images.
- **Standards:** The photo essays will be evaluated for thought and detail (insightful, close reading of the text to find details about the character that can be highlighted in the photo essays, careful selection of images); organization (introduction, body, conclusion); visual appeal (use of image, colour and relationship among elements, effective communication of point of view); and matters of choice (camera techniques used purposefully, diction for the target audience).

C. Oral/Visual Presentation – Spoken Word CD/Cassette Tape

- **Goal:** Your challenge is to create a spoken word CD/cassette tape, complete with explanatory, illustrated cover, that is 10 minutes in length and will demonstrate your understanding of what a hero is in relation to our study of _____.
- **Role:** Your job is to find poems, excerpts from short stories, songs and/or appropriate background music that will support YOUR opinion about _____ (or any other character from _____) in relation to his or her status as a hero in your mind.
- **Audience:** You need to convince your peers to see your side, based on their listening to your CD/cassette tape. This task will be based on the personal context you brought to the reading of the text.
- **Product:** You will create a 10-minute spoken word CD/cassette tape through which you identify your opinion of _____ (or the character of your choice) in relation to his or her status as a hero. You will include poems, excerpts from short stories, songs and/or appropriate background music that support your opinion. You will also design a cover for the CD/cassette tape and justify your choice of each piece included on the cover.

- **Standards:** You, your peers and the instructor, each using rubrics, will judge your work. Your CD/cassette tape must meet certain standards. The recording must be smooth and reflect practice, and the cover must be edited and polished and be visually appealing.

D. Personal Response Essay (Designed for ELA 20-1 and 20-2)

Each essay topic focuses on one of the essential questions for the unit. Students can select topics and texts based on their interests and abilities.

Choose ONE of the topics below. Write a personal response essay using your own experiences and/or observations to support your opinions about the topic. Use at least one of the texts studied during the unit to reinforce your opinions. You may also refer to other literature or films that you have studied.

- In your opinion, what is a hero? Use examples from one or more of the texts to support your ideas. You may also wish to use examples from your own experience or from other experiences that you know about. (ELA 20-2)
- What is your opinion of the idea that heroes are created because they serve particular purposes in a culture or community? Use examples from one or more of the texts studied for support, along with your own experiences or world events that you know about. (ELA 20-1 or 20-2)
- Think back over the texts that you studied in this unit, and choose the character that is most like you in the way that he or she responded to the central dilemma or problem in the text. Use details from your own experience and from the text to support your explanation. (ELA 20-2)
- Why do readers/audiences identify with heroes or antiheroes? Use examples from one or more of the texts studied during the unit, along with your own reactions to the characters to support your opinion. (ELA 20-1 or 20-2)

Your essay will be evaluated on the following criteria:

- Thought: The insights into heroes or heroic action.
- Detail: How well the details you use support your main ideas—quantity and quality of supporting ideas.
- Organization: Coherence and shaped discussion, including an introduction that attracts the reader and focuses the discussion, and a developed and convincing conclusion.
- Matters of Choice: Varied vocabulary that is used with precision; syntax is varied for effect.
- Matters of Correctness: Correctness of sentence construction, usage, grammar and mechanics.

E. Critical/Analytical Response Essay (Designed for ELA 20-1)

Each essay topic focuses on one of the essential questions for the unit. Students can choose topics and texts based on interests and abilities. Several of the essay topics encourage students to compare and contrast the techniques and themes used in print and visual texts. Students could collaborate to gather details from the texts for their essays and to select a graphic organizer for their data collection.

Write a critical/analytical response essay on ONE of the topics below.

- Choose a character from a text you have studied. Discuss how the character's quest or ambition enhances or interferes with the making of the hero.
- Choose a character from a text you have studied. Discuss the historical, cultural, social or philosophical context in which the character's actions are perceived as heroic or unheroic; and discuss whether the character would be considered heroic in our current context and why.
- Discuss how juxtaposition of contrasting characters and juxtaposition of character weakness and strength are used in one of the texts you have studied to lead readers to sympathize with heroes or antiheroes.
- Compare and contrast how symbol, metaphor, mood, selection of detail to present a point of view, or camera angle is used in two of the texts you have studied to support the making or undoing of a hero.

Your essay will be evaluated on the following criteria:

- Thought: The insights into the nature of heroism and the author's/artist's use of characterization, point of view, figurative language, symbol and visual elements to reveal his or her ideas about heroes.
- Detail: How well the details you select from the texts support your main ideas—quantity and quality of supporting ideas.
- Organization: Coherence and shaped discussion, including an introduction that attracts the reader and focuses the discussion, and a developed and convincing conclusion.
- Matters of Choice: Varied vocabulary that is used with precision; syntax is varied for effect.
- Matters of Correctness: Correctness of sentence construction, usage, grammar and mechanics.

What Texts Should be Studied?

Texts related to the unit question can be chosen by the teacher, students or both. The amount of choice given to the students will be determined by the teacher's level of comfort and by student strengths and needs. If students need more help with strategies, it is sometimes easier to have everyone studying the same text. When more student choice is desirable, it can be incorporated into the unit by giving a choice of selections within different categories. For example, students could be given lists of poems, stories, myths, legends or essays related to the unit focus. They could then choose several to study as a class or in groups. An alternative way of giving choice is to have students look through the resources in order to choose the ones that they are interested in and which would best help them explore the unit questions.



Literature, film and other texts often raise controversial or sensitive issues. The section on Choosing Resources, pages 103–110, provides guidance on selecting texts and dealing with sensitive issues raised by the texts.

A common way of organizing the study of texts is to use several shorter pieces, such as poems, short stories and essays, for initial exploration of the theme and then moving into an extended text, such as a novel, a modern or Shakespearean play, or a film.

Extended texts such as the following could be used in this unit:

- *Of Mice and Men* (novel) ELA 20-2
- *Lord of the Flies* (novel) ELA 20-1
- *Obasan* (novel) ELA 20-1
- *The Truman Show* (feature film) ELA 10-1, 10-2, 20-1 or 20-2
- *All My Sons* (modern play) ELA 30-1
- *The Crucible* (modern play) ELA 20-1
- *Macbeth* (Shakespearean drama) ELA 20-1 or 20-2
- *Ryan White: My Own Story* (book-length nonfiction) ELA 20-2



Pages 10 and 11 of the English Language Arts Senior High School Program of Studies, 2003, available on the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/curriculum/bySubject/english/, provide the minimum requirements for text study and text creation.



A listing of novels and nonfiction, *Senior High English Language Arts 1994 Novels and Nonfiction List*, is available for purchase from the Learning Resources Centre and is on the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/curriculum/bySubject/english/.

How Can I Help Students Achieve the Outcomes?

Specific lessons based on student needs and interests need to be developed around the texts studied, using strategies such as those in the Achieving the English Language Arts Outcomes for Senior High School section of this guide or in the teacher guides for the newly authorized basic resources. For example, you may find that your students are having difficulty in deciding what is significant in a text. Modelling a strategy of underlining or highlighting sections of a text that you found significant, explaining why you chose these details, and discussing how they contributed to your understanding, is one way of helping students with close reading of literature. Another strategy is to read a text aloud, identify specific parts for students to highlight and then have students work in groups to decide why you might have chosen these details and what they might mean. Similarly, students can be guided in their viewing by identifying motifs for them to take note of as they watch a film, then having them discuss the context in which they saw the motifs, any patterns they could identify and what these patterns might mean.





Achieving the English Language Arts Outcomes for Senior High School, General Outcome 2, pages 183–238, provides numerous strategies for helping students comprehend and respond to written, oral, visual and multimedia texts. General Outcomes 1 and 3 also have a number of these kinds of strategies.




Pages 55–102 provide more ideas and strategies for using film in the classroom.

The process of creating texts also helps students come to further understandings of the texts they are studying and the concepts around which the unit is focused. Creating poems, oral interpretations, collages or mind maps in response to texts studied are ways that students can extend their understanding of what they have read, seen or heard. Similarly, students may create stories or scripts to help them better understand the concept of heroism.


 These strategies and other ideas for responding to texts are described on pages 44 to 54, along with more information on responding to text and context on pages 35 to 44.

 Achieving the English Language Arts Outcomes for Senior High School, General Outcome 4, pages 289–348, provides numerous strategies for helping students with text creation. General Outcome 3 also has a number of these kinds of strategies.

As the performance assessment and plans for other texts to be created are developed, and texts to be studied are chosen and strategies planned, it will be evident that many outcomes in addition to the focus outcomes will be addressed. The student proposals, for example, address **1.2.3 Set personal goals for language growth**, specific outcome a: appraise own strengths and weaknesses as a language user and language learner; select appropriate strategies to increase strengths and address weaknesses; monitor the effectiveness of selected strategies; and modify selected strategies as needed to optimize growth.

 Students can use assessment guides, such as the one in Appendix B, on pages 436–437, to assess their progress in achieving this specific outcome.


Similarly, as students create the projects and essays, they will achieve a number of specific outcomes listed under **4.1.4 Use production, publication and presentation strategies and technologies consistent with context; 4.2.1 Enhance thought and understanding and support and detail; 4.2.2 Enhance organization; 4.2.3 Consider and address matters of choice; and 4.2.4 Edit text for matters of correctness.**

 Scoring guides, such as the following in Appendix B, can be used to assess student progress in these outcomes:

Personal response essays, pages 469–470
Critical response essays, pages 467–468
Oral assessment, pages 450–451
Visual presentations, page 448

A wide variety of scoring guides are available in the Classroom Assessment Materials Project (CAMP) materials, available for purchase from the Learning Resources Centre, and in the teacher guides for the newly authorized basic resources for grades 10 and 11.

As they work together to create scoring guides for performance assessments or to plan the projects, presentations and essays, students can also be helped to achieve a number of the specific outcomes listed under **5.2.1 Cooperate with others, and contribute to group processes** and **5.2.2 Understand and evaluate group processes.**

 These outcomes can be self-assessed by students by using a scoring guide such as the one in Appendix B, on page 445, or they can be assessed summatively by using a scoring guide such as the one in Appendix B, on page 443.

Students may also achieve a number of other outcomes in their work that are not assessed at this time.

What Are the Next Steps?

As one unit is completed, new units are planned to reinforce and build on the learning that has taken place and to address the outcomes that have not yet been dealt with or that require further emphasis.



Appendix A, page 396, provides an organizer that lays out all of the general outcomes, headings and subheadings on one page to help keep track of how often outcomes have been addressed and which need to be planned for. Some teachers like to put a check beside the outcome subheading each time it is addressed or list the specific outcome each time it is dealt with.

Information gathered through formative and summative assessment is used to plan for further learning. Yearly planning, therefore, becomes a process of reflecting and reformulating, based on new understandings of students and their learning and how well instruction is meeting student needs. Questions such as the following are often addressed in coming to these understandings:

- What do my students need to learn in this course?
- What do they already know, and what can they do? How well?
- What do they need to improve in?
- What are my interests, and how can I use them in my planning?
- What unit topics would be most engaging and appropriate?
- What do I know about these topics?
- What strategies do I know about that would help my students and me explore the topic and come to a deeper understanding?
- Which of these strategies were most effective? Why?
- Did the strategies work equally well with all students?
- Where can I learn about other strategies?
- What activities would be interesting and engaging and would demonstrate student understanding?
- Did these activities work? Why or why not?
- How will I find out how well students are doing?
- How will I know what acceptable and excellent work looks like?



While these questions are addressed mainly through observation, assessment, experience, collaboration with colleagues and through professional reading, the last two questions are also addressed directly in this document on pages 23–34.

As teachers reflect on their teaching and set their goals for instruction, students reflect on and set their own goals for language learning. Using self, peer and teacher evaluations, students become increasingly adept at discerning both how they are learning and how well they are learning. This information not only becomes an invaluable resource for teachers in their planning, but can also provide opportunities for students to become involved in planning and assessing their own learning. Working from new understandings, both teachers and students can identify areas for growth and formulate goals for instruction and language learning.



Pages 111–136 provide ideas on meeting the needs of different students.

An important part of the planning process is the recognition of how well students are doing with their learning. Teachers celebrate achievement publicly when they acknowledge how well students have been researching in groups, how well a discussion has been going and how well students have met particular process deadlines in the course of creating a work. As well, teachers celebrate at the end of an activity, such as when they hand back work that has been evaluated and point out areas where the class has shown improvement. Teachers also celebrate with individual students during teacher–student conferences, by indicating where growth in skill and understanding has occurred. At other times, students and teachers celebrate together publicly through positive spoken or written word and/or applause, e.g., during whole-class discussion, at the end of a readers’ theatre performance or tableau, or through the compilation of a class anthology. Further, the individual student recognizes growth and celebrates his or her achievement through such means as entries in journals or learning logs, checklists, and exit memorandums.

What Else Is Important to Consider When Planning?

Language Learning

Planning and assessment are also based on an understanding of language learning and English language arts content and processes. As students actively use the language arts, they engage in three kinds of language learning:

- Language learning is a social process that begins in infancy and continues throughout life. Language-rich environments enhance and accelerate the process.
- As students listen, read or view, they focus primarily on making meaning from the text at hand. Students use language to increase their knowledge of the world.
- Knowledge of language and how it works is a subject and discipline in itself and is fundamental to effective communication. Consequently, students also focus on the language arts themselves and how they work.²

Students develop knowledge and skill in their use of the language arts as they listen, speak, read, write, view and represent in a wide variety of contexts, i.e., for a variety of purposes, audiences and situations. Although the six language arts are sometimes considered and discussed as separate and distinct, they are, in reality, interrelated and interdependent. For example, writing tasks may also involve students in discussing ideas and information with peers and others, reading to acquire information and ideas, viewing other media, and representing ideas and information graphically. Many oral, print, visual and multimedia texts integrate the six language arts in various combinations.

2. Halliday 1982, referenced in Strickland and Strickland, “Language and Literacy: The Poetry Connection,” 1997, p. 203.

Students study the language arts in order to function in their communities and cultures: to appreciate, enjoy, communicate, interact, identify and solve problems, think critically, and make informed choices. Just as they need skills to comprehend and communicate through print and oral texts, students need to learn techniques and conventions of visual language. Such learning will help students be more conscious and discerning in reading visual media and more effective in creating visual forms. Students learn the language and conventions of viewing and representing, in the context of classroom interactions about media texts or print illustrations, in the same way that they develop their vocabulary of literary terms through discussing print texts. Many language elements, e.g., patterns, mood, symbolism, symmetry, focus, tone and emphasis, are similar in oral, print, visual and multimedia texts.

Listening and Speaking

Oral language is the foundation of literacy. Students' fluency and confidence in spoken language are integral to their identity and place in their communities. Through listening and speaking, students express their thoughts and feelings. The ability to form and maintain relationships and to collaborate and extend learning through interaction with others is closely tied to listening and speaking skills. In language arts courses, students learn the skills and attitudes of effective speakers and listeners in communication situations ranging from telephone conversations to theatrical performances.

Students develop speaking skills through a variety of informal and formal experiences: discussing issues in small groups, performing monologues, debating, audiotaping news items, hosting ceremonies and so on. Informal speaking opportunities strengthen the precision of students' thought and vocabulary. Formal speaking opportunities allow students to examine the ways in which information and emotion are communicated through nonverbal cues, such as tone, volume and pace.

Listening is an active process of constructing meaning from sound. It involves many of the elements of reading written text: recognizing and comprehending words, observing transitions and organizational patterns, and comprehending literal and implied meanings. Listening requires students to respond to, analyze and evaluate oral texts as they would written texts. For example, students may use writing or representing to record and make meaning of oral texts. Listening has its own particular elements and vocabulary of oral and visual cues, such as oral punctuation, inflection, volume, pace, stance and gestures in expressing content, tone and emotion. Students also learn to comprehend dialect and regional patterns of language.

Learning to listen also involves learning to recognize and comprehend sounds other than speech. It means examining the role of background music and sound effects in film and the commercial uses of sound, e.g., background music in shopping malls or nostalgic songs in television commercials. Musical terms are part of the language system of sound: rhythm, motifs and patterns, crescendo and decrescendo, major and minor keys. By using sound in their own creations, students learn its role in evoking emotion, mood and images. In their performances, students link spoken language to sound by developing sound-effects tapes or music sound tracks.

Reading

Comprehending and communicating through written texts is central to language arts programming. Students' skill in reading³ and writing is fundamental to their success in school and their ability to function effectively in the larger community. The development of electronic media notwithstanding, written texts continue to be important sources of information. Furthermore, reading written texts stimulates intellectual development in different ways than viewing visual media does; constructing the world of written texts requires the imaginative collaboration of the reader.

Language arts classes offer students opportunities to read a wide variety of texts, ranging from expressive to transactional to poetic.⁴ While written texts are important sources of information and ideas, they are also vehicles for instruction in reading. Students learn to read for literal and implied meanings. They engage with texts in various ways; e.g., they respond personally, analytically and critically. Students learn many of the techniques and devices that contribute to the full meaning of language, such as connotation, tone, figurative language and sound.

Written texts, however, play a role in classrooms beyond the opportunities they afford in teaching reading skills. Books enrich students' lives, offering vicarious experiences of larger worlds. As well, written texts provide opportunities for thinking and talking about a wide range of topics and ideas, including those relating to society, ethics and the meaning and significance of experiences. Written texts still largely represent the foundation of cultural knowledge that a society holds in common, and reading is essential to cultural literacy.

Secondary English language arts teachers are acutely aware that a significant group of students still struggle with reading when they enter Grade 10. Besides allotting time for reading comprehension tests and collecting interesting literature to engage students, research shows that there are a number of excellent strategies that can be used to improve comprehension among poor readers.

Poor readers:

- seldom, if ever, read for pleasure
- complain that the literature read in class is boring
- do not vary the pace of reading to accommodate different purposes
- think that reading is just decoding words
- have few strategies for dealing with unfamiliar vocabulary
- do not visualize what they are reading.

3. The term *reading* is defined elsewhere in this guide as making meaning of any text, including visual text. Here, however, it is used in the specific sense of making meaning of print text.

4. In expressive writing, the writer reflects, examines and explores, and speculates, e.g., journal writing. The content is personal and of paramount importance. Stylistic considerations and correctness of language use are secondary. In transactional writing, the writer is concerned with developing clear communication in order to fulfill some practical purpose, e.g., reports and proposals. Transactional language may inform, advise, persuade, instruct, record and explain. Poetic writing is text that serves to share its creator's understandings in an artistic manner, e.g., short fiction and poetry (Alberta Education, *Senior High School Language Arts Curriculum Guide 1982*, pp. 36–39).

Successful readers:

- use existing knowledge to make sense of new information
- ask questions before, during and after reading
- draw inferences from the text
- monitor their own comprehension
- use fix-up strategies when meaning breaks down
- determine what is important
- synthesize information to create new thinking
- create sensory images.⁵

Although slowing down to teach reading strategies may initially be time-consuming, the benefits of getting students to engage actively in their reading will save time in the end. Class discussions become richer and students are more at ease asking clarifying questions when they understand that reading is a process. Texts become more complex as students enter senior high school, and students may not have “practised” their reading skills to keep up with the demand of a more challenging curriculum.

Related Materials



For further information, refer to the following resources:

Billmeyer, Rachel and Mary Lee Barton. *Teaching Reading in the Content Areas: If Not Me, Then Who?* 2nd ed. Alexandria VA: Association for Supervision and Curriculum Development, 1998.

Moore, David W., Donna E. Alvermann and Kathleen A. Hinchman (eds.). *Struggling Adolescent Readers: A Collection of Teaching Strategies*. Newark, DE: International Reading Association, 2000.

Tovani, Cris. *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers*. Portland, ME: Stenhouse Publishers, 2000.

Wilhelm, Jeffrey D. *Improving Comprehension With Think-Aloud Strategies: Modeling What Good Readers Do*. New York, NY: Scholastic Press, 2001.

Teaching Strategies

A good start is to find out the reading level of students. There are a number of good diagnostic tests to use which will identify those students who are three or more years behind in their reading ability. Teachers may be surprised to find out that some of their students who have reading scores below grade level still do well in their classes or at least participate in class discussions and demonstrate a good understanding of the literature being studied. These students have learned to pick up cues as the class discussion unfolds and are able to contribute personal experiences or connect to the text using other examples. However, without the support of group or class discussions, students who read below grade level do poorly on individual activities, such as the comprehension questions on the diploma examination. This is why it is useful to know the reading level of students, so that adjustments in teaching practices can be made to accommodate individual abilities.

5. Adapted from *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers* (p. 17) by Cris Tovani, copyright © 2000, with permission of Stenhouse Publishers. Distributed in Canada by Pembroke Publishers.

1. Think-aloud protocol

Most students will only list rereading or reading slower as a strategy when struggling with difficult reading material. This is where the think-aloud protocol becomes so powerful. Not only does it reveal how an accomplished adult reads, it also gives students numerous reading strategies to tackle challenging texts. (See Appendix B, page 455, for a Think-aloud Checklist, and see pages 196–197 for further explanation.)

Make a transparency that shows a short piece of text—poetry works very well.

- Read through the text out loud and, with an overhead pen, model how to approach a new and perhaps challenging piece of literature. (This is especially effective with an unfamiliar selection to demonstrate how to make meaning and to deal with the frustrations encountered when meaning is not immediately clear.)
 - Underline or highlight sentences or phrases that make sense or seem important.
 - Either circle or place a question mark beside passages where meaning is interrupted.
 - Write questions in the margins.
- Read and reread so that students see that even accomplished readers do not have perfect comprehension the first time they read a new text.
- Share with students other strategies useful in clarifying meaning, e.g.:
 - using a dictionary to define new vocabulary or, when one is not available, using surrounding textual clues or identifying the root word in order to create meaning
 - discussing the piece of literature with another person
 - drawing on background knowledge.

There are a number of reading strategies that a teacher can implement in conjunction with the think-aloud protocol.

2. Accessing prior knowledge

Students may not have the background information needed to access new information, or they may not automatically connect what they already know in order to make sense of new information. A **KWL** chart (**Know**, **Want to know**, **Learned**—see Appendix B, page 441) is a useful tool to get students to brainstorm any images or previous knowledge that could help them make sense of new materials or concepts. For example, if the class is studying *Night* by Elie Wiesel, students need to collect all the images and information they have been exposed to that deals with World War II. This background information could emanate from previous classes, movies, television programs and other books dealing with the concentration camps.

3. Addressing new vocabulary

Unfamiliar vocabulary is one of the major reasons students experience an interruption in comprehension. There are a number of methods to help students learn new words, such as:

- reading for meaning by contextual clues
- creating their own personal dictionary by dividing their page into three sections: one column for the words, the second for the definition and the third for a visual

picture that the student draws to help remember the definition (the goofier the picture, the more likely the student will remember the definition).

4. Skimming for information

Students need skimming strategies that will enable them to go over text quickly to locate information. Using the think-aloud protocol, teachers can model how to find the necessary detail without having to reread the entire chapter or short story. First, show students how to locate the correct chapter or scene when dealing with a longer piece of work, recalling events from the plot to narrow the search to the beginning, middle or end of the text. Then locate key words, phrases or important dialogue that will point to the details being sought.

5. Identifying when reading difficulties are occurring

Students need cues to recognize that reading is being hindered:

- The “inner voice” inside the reader’s head stops its conversation with the text, and the reader only hears the voice pronouncing the words.
- The camera inside the reader’s head shuts off, and the reader can no longer visualize what is happening as she or he reads.
- The reader’s mind begins to wander.
- The reader cannot remember or retell what she or he has read.
- The reader cannot get clarifying questions answered.
- Characters are reappearing in the text and the reader cannot recall who they are.⁶



See Appendix B, page 454, for a self-assessment reading strategy tool.

Additional suggestions for helping students improve reading comprehension skills

- Use metacognition as a key component of reading comprehension.
- Provide opportunities for pre-reading.
- Go slowly when necessary.
- Teach the reader, not the reading.
- Expose students to a wide variety of texts and to different types of reading (or reading for a variety of purposes).
- Offer texts that match students’ reading abilities.
- Teach students how to question.
- Use higher-level questions like enduring or essential questions.
- Post the characteristics of good readers to remind students that they can work to improve in this area.
- Encourage students to understand that they can learn to make insightful inferences.
- Remember that improving reading comprehension takes time and patience on the part of the student and the teacher.

6. Adapted from *I Read It, But I Don’t Get It: Comprehension Strategies for Adolescent Readers* (pp. 37–38) by Cris Tovani, copyright © 2000, with permission of Stenhouse Publishers. Distributed in Canada by Pembroke Publishers.

Writing

Facility in reading and facility in writing are closely linked. Reading builds vocabulary, teaches sensitivity to written language and fosters an intuitive sense of style. Written texts serve as models for student writing.

Students use writing not only as a means of exploring ideas, experiences and emotions but also as a means of communicating with others. They learn processes for formal writing—generating, developing and organizing ideas—as well as methods for research and inquiry, and strategies for editing and revising. Students learn to write, using a wide range of forms: expressive forms, such as song lyrics, reflective journals and poetry, and forms used in business, university and college, and journalism. They also learn new writing conventions required to write for electronic media, just as they learn strategies to read from electronic media.

Viewing and Representing

Many students are avid and sophisticated consumers of visual media, and their familiarity with visual forms facilitates literacy with other texts. Many students have an implicit understanding of visual media conventions—the unspoken agreements between producers and audiences about the way meaning is represented, e.g., how the passage of time is conveyed in a television drama. Film or television may be useful in helping students grasp the meaning of the term conventions. By using films to introduce students to devices and techniques that visual and written texts share, e.g., subplot and flashback, teachers may help students understand narrative techniques in other media. Similarly, documentary films may assist students in understanding elements, such as point of view and transitional devices, in expository print text.

Viewing and representing are also language arts in their own right. Students need to learn the techniques and conventions of visual language to become more conscious, discerning, critical and appreciative readers of visual media and more effective creators of visual products. Students need to recognize that what a camera captures is a construction of reality, not reality itself. They need to learn that images convey ideas, values and beliefs just as words do; and they need to learn to read the language of images.

Films enlarge students' experiences, much as written narratives do, and offer similar occasions for discussion. Films also provide rich opportunities to explore the parallels and differences between visual and written language. Through close reading of short clips, students may examine the effects of visual language cues: composition, colour and light, shadow and contrast, camera angles and distance, pace and rhythm, and the association of images and sounds. They learn to identify the narrative point of view by following the eye of the camera. Visual texts embody many of the elements of written texts. Whether interpreting a painting or a poem, the “reader” looks at elements such as pattern, repetition, mood, symbolism and historical context.

Students may use representation both for informal and formal expression. Just as students use speaking and writing as means of exploring what they think and of generating new ideas and insights, so they may use representing to accomplish the same goals. They may, for example, use tools such as webs, maps and graphic organizers. Sketching may be the first and most natural way for some students to clarify thinking and generate ideas. Visual tools are especially useful because they represent the nonlinear nature of thought. Students also may use visuals to express their mental constructs of the ideas or scenes in written texts. Events from novels may be depicted in murals, storyboards, comic books or collages. Information and ideas from expository texts may be depicted in graphic organizers to assist students in comprehending the parts and their relationships. Visual images may be bridges for students to learn to grasp abstract concepts, such as verbal symbolism.

Study of design elements assists students to become conscious of the effect of visual elements in written texts. Students may enhance their own formal products and presentations by using visuals with written text and/or sound. Students make informed use of design elements in developing charts, slides, posters and handouts that communicate effectively.

Note: While this section discusses visual representation, students also explore and express ideas through oral/aural representation, such as tone of voice, music and sound effects, and through print representation, such as tables.

English Language Arts Content

In language arts learning, the primary focus of students is to develop literacy skills that are vital in all learning. Because the language arts discipline is not defined by its content to the extent that other disciplines may be, distinctions between the dimensions of learning suggested by Robert J. Marzano are particularly helpful for language arts teachers in planning, instruction and assessment. Marzano suggests that students engage in three kinds of learning:

- *Declarative knowledge:* Students need to know facts, concepts, principles and generalizations. The declarative knowledge of a language arts curriculum includes the conventions of various forms and genres, as well as literary devices, such as irony, foreshadowing and figures of speech.
- *Procedural knowledge:* Students need to know and apply skills, processes and strategies. The procedural knowledge of language arts includes knowledge and skilled use of the six language arts, as well as related processes, including processes of inquiry, interaction, revision and editing, reflection and metacognition.
- *Attitudes and habits of mind:* This aspect of language learning relates personal dispositions that foster learning with awareness of these dispositions. Attitudes and habits of mind fostered by language arts learning include appreciating the artistry of language, considering others' ideas, thinking strategically in approaching a task, reflecting on one's own performance and setting goals.⁷

7. Marzano, *A Different Kind of Classroom: Teaching with Dimensions of Learning*, 1992.

ASSESSMENT

Types and Purposes of Classroom Assessment

Assessment is the systematic effort to determine to what degree of complexity students know and understand important aspects of the curriculum, and how well they can demonstrate that understanding, skill and knowledge.

Assessment results inform students, their parents and you, the teacher, about students' progress toward short- and long-term goals. Assessment information provides students with directions for additional work, review and areas for growth. It indicates what you are teaching effectively and what you might wish to change, emphasize or extend.

Assessment activities fall along a **continuum** from *formative* to *summative* depending on the purpose for the activity in relation to students' learning. Formative and summative assessment are not mutually exclusive, nor is one "better" than the other. They serve related but different purposes. It is important to know the purpose of each assessment activity/assignment—formative, formative/summative, summative—because that purpose should define the boundaries for the activity, the scoring method, and the acceptable use and reliability of the results.

Formative Assessment

Formative assessment activities serve as practice or rehearsal for more formal work and presentation. For some formative activities, students—singly or in groups—are the primary audience. For others, the teacher is the audience. Regardless, these activities are designed to help students progress in their learning, understand and express their learning processes, see the results of their learning to date, and plan for their improvement and growth.

Assessing Process

Formative assessments often focus on the processes that students are using as they move toward more formal work and understanding. The following are examples of formative assessment activities that emphasize processes as well as content:

- Describing thinking and planning sequences while preparing for an oral presentation
- Recording group dynamics—strengths and challenges in a group project
- Critiquing the draft of a writing assignment
- Submitting the plan for a major research project
- Developing a work plan for a group project
- Outlining personal learning goals for a particular unit of study
- Reflecting on work completed and work yet to do
- Responding to literature or film in a response journal
- Articulating in a reading record how to understand aspects of complex text
- Keeping viewing logs, reading logs and writing journals
- Maintaining portfolios of work completed.

These are examples of important activities that help students control their own learning and record their accomplishments and understandings. Such activities are integral to instruction and essential to learning. They are, however, means to other ends rather than ends in themselves. They are amongst the many ways that students become independent, thoughtful and articulate listeners, readers, viewers, speakers and writers.

Results from Formative Assessment

As pieces of the assessment puzzle, such formative activities are legitimate and merit grading. However, the grading of work in progress or of activities that support final goals should be more global than precise, more verbal than numerical, more part of a learning plan than of a learning record.

The results from formative assessments should not have significant weight in final grades, report card marks, or grades used for placement or promotion.

Summative Assessment

Summative assessment activities serve many of the same functions as formative assessments. They show students and teachers how well goals have been achieved and provide direction for further work and study even into the next grade or course. However, the main purpose of summative assessments is to “sum up” progress to date in relation to particular learning outcomes, expectations or goals.

Performance Assessments

The other label often applied to assessment activities is performance assessment. Performance assessments are exactly what the name says—measurements of performances. What are some performances in language arts?

- Writing assignments of all kinds, including essays
- Oral presentations—reading, readers’ theatre, drama productions, speeches, oral commentaries
- Multimedia presentations—videos, films, infomercials, representations, posters, collages, models, drawings
- Concrete representations of complex ideas, concepts or text.

Assessments, regardless of their place in the continuum, are only “good” if they are appropriately and effectively designed to fulfill a specific purpose in furthering students’ learning. The **purpose of the assessment** determines its place along the continuum. The **quality of the assessment**—the instructions, the wording of the task(s), the clarity, and the fairness and appropriateness of scoring—determines its value.

Most performance assessments in language arts fall into the summative assessment band in the continuum. Note that these should be handled sensitively with Aboriginal students whose culture avoids spotlighting.

If you review the examples above, you will note that these “performances” are examples of what language arts teachers expect students to do/present at the **end** of a segment of instruction. Even diploma examinations have a major (50%) performance component.

Tests, Quizzes and Examinations

What about tests? Are tests summative or formative? Are tests different from performance assessments?



Tests, depending on their structure and purpose, fit into both formative and summative categories.

For example, a quiz on a homework reading assignment is a formative assessment; its purpose is more motivational than instructional, its assessment of curriculum outcomes is relatively low, and its assessment of work completed as required is relatively high.

On the other hand, a midterm examination common to all students in a course is a summative assessment. Such an examination should be **explicitly designed** to assess how well students are doing with respect to the learning outcomes in the program of studies. Such an examination might have a performance component—a writing assignment, a response to text question and/or an oral or project component completed prior to the set examination period—as well as an “answering specific questions” component, i.e., a demonstration of specific skills and knowledge.

Every question or assignment on a major test or examination must be directly tied to learning outcomes and expectations in the program of studies. Source material (reading texts, film clips, photographs) must be of a difficulty level appropriate to the standards and expectations for the course.

If results have consequences and are reported to students and their parents, it is important that all tests/examinations are designed to be valid ways of measuring how well students are progressing in terms of the program of studies goals for the course.

-  Excellent sources of examples and models for designing and scoring such end of term/unit/section/course examinations are the *Classroom Assessment Materials Project (CAMP)* materials. There is a set of CAMP materials in every school. Additional copies are available for purchase from the Learning Resources Centre.
-  The materials that accompany diploma examinations and achievement tests are other helpful sources that illustrate how specific questions, assignments and scoring categories relate to the outcomes in the program of studies. Look for diploma examination or achievement test blueprints, information bulletins, and detailed results reports on the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/testing.

Summative Assessments Other than Tests or Examinations

All cumulative work falls into the summative assessment category. An essay about a character in a short story or Shakespearean play, a group presentation of a scene from a play, a poetry project that includes several components (some oral, some written, some visual), a personal essay about travel experiences, a short story, a film or video, or a poem might all be summative assessments.

Requirements for All Summative Assessments

Regardless of the kind of task, **if the grades count and will have consequences for students, the assignment and its scoring are subject to the following constraints of summative assessments:**

- Nothing is assessed unless it has been taught.⁸
- The task(s) must be connected to learning outcomes in the program of studies.
- Students must be aware of what is being assessed and what is expected of them.
- Scoring must be explained in advance.
- Scoring must be curricularly valid and fair; e.g., If work were to be scored a second time by another teacher—or by a group of students if peer evaluation is part of the scoring—ask yourself, “Would the assignment receive the same grade? Are the scoring categories and criteria in keeping with the expectations in the program of studies?”

Results from Summative Assessments

The results from summative assessment activities inform students, their parents and teachers of areas for more effort as well as areas of accomplishment and success. Grades from summative assessments—performances, examinations, cumulative classroom work—should constitute the bulk of the grades that go on report cards as information to parents, the school and the school district about students’ progress. **The results of summative rather than formative assessments should be the principal basis for report card marks or grades used for promotion or placement.**

Consequences

This reporting function for summative assessments places a great importance on such activities and their scoring. When assessment results have consequences for students’ futures, whether they are the results for the first term report card or the marks on a diploma examination, teachers must be able to stand behind those grades. Teachers need to be able to show students and their parents that:

- the assignments and tests included in the grade are instructionally and curricularly valid
- the scoring process is legitimate, transparent and fair
- there has been sufficient instruction, practice and development to merit assessing the skill, knowledge or understanding
- there is a clearly stated appeal process for marks that is in keeping with school and district policies.

8. “Taught” is meant in the broadest sense. While crucial learning comes from direct instruction, student learning also comes from extensive, purposeful and directed interaction and exploration, exposure, discussion and practice.

What Does Good Assessment Look Like?

General Principles of Good Assessment

All worthwhile assessment tasks and activities:

- Are worth your students' and your time and effort
What additional learning will the assessment activity foster?
What skills will it reinforce and offer opportunity to practice?
- Relate to instruction and promote further learning
Have I taught students the skills and awareness that the assignment is assessing?
Do I expect them already to have these skills and this awareness in place?
How much practice have the students had with these skills and concepts?
What will they learn from the assessment itself and the assessment process?
- Are tied to learning outcomes in the program of studies
What do I think the activity is measuring? Does it really measure that?
What other skills/attitudes/knowledge does it measure?
What prior knowledge is required?
Are these appropriate expectations at this point in the course?

One way to think about this very complex issue is to ask yourself, “*What skills and knowledge do students have to bring to this task in order to do it?*”

- Clearly state the requirements
Do all students know what is expected of them? And why?
Have I worded the assignment (examination question, project instructions) so that there is no opportunity for confusion?

Precise wording for instructions and tasks is crucial. If you state the question or task imprecisely, you will find yourself making adjustments after the work is done and you have started to evaluate.

Some excellent ways to get experience in the demanding skill of wording tasks are to volunteer to contribute to common assessments in your school and district, to participate in workshops arranged by the Alberta Assessment Consortium, or to work on diploma examination item development or review committees.

- Have valid, reliable, transparent scoring
How will the activity be scored?
For what will it be scored? Why?
How fair and how reliable is the scoring?
What are the standards—how good is good enough?
Are the students familiar with the scoring procedures and criteria?
Will the students contribute to the scoring, e.g., self-evaluation/
peer evaluation? If so, what is its weight and purpose?

Grades and Learning

Grading should also contribute to students' further learning. For example, a total score for a project becomes more meaningful to a student if it is broken into its components, which should be identifiable areas for study and skill development. Such a breakdown, accompanied by a commentary or a student–teacher conference that highlights successes and specific areas for additional work along with suggestions for how to do that work, turns an assessment activity into an integrated learning activity.

Grading Creative Assignments and Group Work

If you intend to count the work toward the students' report card marks or include the work in a final grade, it must be evaluated. This includes creative work and students' contributions to group projects.

It is as feasible and desirable to demand clarity, thoughtfulness, effective communication, and precise, correct language from creative work as it is from the more commonplace projects and assignments. The poet has as many obligations as the essayist. The multimedia presenter has as much obligation for thoughtful content as the research paper writer. You can and should use established criteria combined with conferencing and/or commentary to grade creative work just as you would more conventional work. The same holds for group work.

Scoring Categories and Criteria

Scoring category and scoring criteria are more accurate words for the general word, rubric.

The scoring category is the broad learning construct for which work is to be scored. For example, Thought and Understanding is a scoring category that would tie directly to learning outcome subheading 4.1.3 and learning outcome heading 4.2. The quality descriptions for the work that is assigned particular scores in Thought and Understanding are the scoring criteria. A whole set of scoring criteria is a scoring guide.

It is unnecessary and often counterproductive to attempt to develop scoring criteria unique to each task. Task-specific criteria imply to students that there are no generalized skills or understandings. They keep students from seeing the conceptual and skill links between apparently different tasks, genres and forms.

Use agreed-upon criteria that accurately describe qualities of work at several levels of achievement, and adapt the number of categories for which you score a given assignment to the importance of the task and your instructional goals. **Scoring categories must be linked to the learning outcomes in the program of studies.**

The CAMP materials include sets of scoring criteria developed by Alberta teachers, field tested in Alberta classrooms, and revised by teacher markers. There are criteria for collaborative projects, oral presentations, readers' theatre, film projects and writing assignments—personal response to text as well as analytical response to text. Each set of criteria is accompanied with examples of students' work to illustrate the standards—including a video that shows the oral projects. All are adaptable to the revised program of studies and to other assignments and projects.

Types of Questions

Assessment literature is full of debate about the acceptability of “multiple choice questions” in various disciplines. It is likely more useful to consider test or assignment question type from the perspective of the learning you hope to reinforce through the assessment, and the purpose of the assessment.

It is also more fruitful to describe questioning in terms of what the question asks of the student. In that context, questions are selected response, collaborative response or constructed response:

- Selected response questions are those that require students to select either a best or correct answer from a list, in response to a stem that might be a phrase completion or a question.

Selected response questions are exceptionally difficult and time-consuming to develop. Should you need selected response questions for convenience or to give students practice with the form, use CAMP questions or questions from previously-administered achievement tests or diploma examinations.

- Collaborative response questions are those that require groups to complete a task. See the CAMP materials for examples you can adapt. Don't forget that these tasks need exceptionally precise wording if they are going to work and not create confusion and frustration for you and/or your students.
- Constructed response questions are questions or assignments that require students to produce their own responses—either short or extended.

These questions include the full range from short answer quiz questions to research paper assignment questions. They will be effective only if they are precise and clear.

If you are looking for precisely worded questions that you can modify to make effective constructed response tasks, try adapting selected response stems from achievement tests or diploma examinations to suit your purposes.

The CAMP materials have examples of constructed response questions that you can adapt to other materials and situations.

Standards— How Good Is Good Enough?

The word standards when applied to learning and achievement has three related but different applications: achievement standards, explicit standards (sometimes called assessment or scoring standards), and implicit standards (sometimes called content standards).

Achievement Standards

The term *achievement standards* comes from the technical language of testing and measurement. It is a pre-set (usually through consultation) expectation for performance on a particular test or set of tests.

Alberta teachers recognize that the achievement standards set for diploma examinations are that at least 85% of the students tested will achieve the *acceptable standard* or better, and 15% will achieve the *standard of excellence*.

The achievement standards provide a bar against which schools and districts can interpret their students' overall achievement from one year to the next. Such informed discussion is helpful in planning for instruction, resources and professional development.

Explicit Standards (Assessment or Scoring Standards)

Explicit standards (assessment or scoring standards) are descriptions of what students' work looks like at various levels of achievement. Typically, the levels of achievement have consistent labels across domains (scoring categories) assessed.

Scoring Guides

The explicit standards for writing on the diploma examinations are set out in the scoring guides for the various written response assignments. (See the diploma examination information bulletins on the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/testing/diploma.)

In Alberta, the explicit standards for the diploma examination programs are *acceptable standard* (50% or better) and *standard of excellence* (80% or better).

In language arts performance assessments, those two standards are further defined, i.e., made explicit, so that the full range of students' performance is captured in the scoring. The *acceptable standard* includes work scored as Satisfactory, Proficient and Excellent. Work below the *acceptable standard* will be scored as Limited or Poor. Work at the *standard of excellence* includes that scored as Proficient and Excellent.

Examples of the Standards for Students' Writing

The Learner Assessment Branch of Alberta Learning provides examples of the explicit standards for students' writing. Refer to the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/testing/diploma/bulletins for the most recent compilations of example papers for the English Language Arts 30-1 and English Language Arts 30-2 Diploma Examinations.

Several of the authorized basic resources also have annotated samples of students' writing.

Examples of Standards for Collaboration and Reading

The CAMP materials, available from the Learning Resources Centre, are other excellent sources of explicit standards. There are scoring guides and examples of students' responses at each level of achievement for writing, reading and collaborative assessment activities.

The CAMP materials show explicit standards for Grade 10 and Grade 11 ELA. What you should be able to discern is a **continuum of expectation** that links the expectations in the Grade 9 English language arts provincial achievement test scoring guides and example papers, through the CAMP materials for Grade 10 and Grade 11 ELA, to the diploma examination scoring guides and examples of students' writing.

Explicit Standards for Reading

Another source of descriptive explicit standards is the School Achievement Indicators Program (SAIP). SAIP is one of the few sources for **explicit description of reading**. Reports of the SAIP reading and writing assessments are available from Alberta Learning and from the Council of Ministers of Education, Canada (<http://www.cmec.ca>). These reports contain the descriptions of levels of performance for reading and writing as well as examples of what the levels mean. Cultural accommodation for Aboriginal and ESL students should be considered.

Implicit Standards (Content Standards)

Implicit standards (content standards) are the expectations inherent in all of what students are asked to do. Standards are implicit in the literature students are expected to read and discuss, in the questions they are expected to answer, in the films they study and in the concepts they are expected to internalize.

Text and Task Complexity

What is the appropriate complexity of texts for students to study in each language arts course? What is the appropriate complexity of assignment tasks for each course? This discussion about implicit standards in course materials and assignments in relation to the learning outcomes in the program of studies underlies all of the activities and goals you will set for your students. It is the most critical professional discussion for you and your colleagues at the school, district and provincial levels.

Growth in Complexity

Your discussion of implicit standards will be better informed if you have a clear idea of the text complexity teachers have agreed on for the end of students' senior high school experience, i.e., the complexity of texts and questions on the ELA 30-1 and ELA 30-2 Diploma Examinations. This understanding should make it more feasible for you and your colleagues to map out the steps and growth students will need to move from where they are at the end of Grade 9 to where they need to be by the end of Grade 12.

Your articulation of implicit standards will assist you in selecting appropriate resources for your students.

Grade Level Appropriate Standards

It is critical to have commitment to implicit standards that are grade and course level appropriate. Scoring criteria designed for the end of Grade 12, for example, is not appropriate for use with Grade 10 students.

Implicit Standards in CAMP

The CAMP materials, established by Alberta teachers, provide examples of *implicit standards* that are grade and course level appropriate.

If you look at the reading selections in the *English 10* (CAMP) resource in comparison to those in the *English 13* (CAMP) resource, and at the kinds of questions and tasks asked of students in each, you will see a difference in complexity and expectation.

The same is true for the collaborative assessments. The film in the English 10 (ELA 10-1) collaborative assessment is more metaphoric, ironic and intricate than the film selected for English 13 (ELA 10-2). Similarly, the collaborative task asked of the English 10 students demands more independence and complexity than that asked of the English 13 students.

The CAMP materials will help you make appropriate grade/course level decisions in your own context.



Note: The *English 10*, *English 13*, *English 20* and *English 23* CAMP materials are suitable for use with ELA 10-1, 10-2, 20-1 and 20-2 respectively. The CAMP materials are available in print or CD-ROM format and can be purchased from the Learning Resources Centre (Telephone: 780-427-5775; Web site: <http://www.lrc.learning.gov.ab.ca>).

Diploma Examination Assessment

With the implementation of the new English Language Arts Senior High School Program of Studies, the diploma examinations and scoring guides in ELA 30-1 and ELA 30-2 have changed to reflect the new emphases. The changes in the examinations, aligned with the program of studies, reflect the following significant areas of focus: a broadened definition of text, the importance of context, and metacognition.

Teachers who participated in the field validation of the new ELA 30-1 and ELA 30-2 courses (whose students also wrote the pilot diploma examinations, which reflected the changes in the new program of studies), indicated that by embracing the new emphases, their students were well prepared for—and even enjoyed—writing these final examinations.

Teaching that meets the expectations in the new program of studies prepares students in the following ways:

Broadened Definition of Text

- Broader range of literary experiences to respond to means more meaningful responses.
- Expansion of the concept of text encourages broad literature study, enabling students to write with more voice and confidence.
- Exposure to and study of different types of texts supports a broad variety of text creation (personal, creative, critical).
- Students feel more confident about writing for a variety of purposes and audiences. Emphasis on purpose, tone, audience and format puts control of assignments in students' hands.
- By expanding the meaning of text to include visual literacy (e.g., films, photographs, cartoons, iconography) visual learners can address text more easily.
- An increased focus on careful reading develops more critical reading of a variety of texts.

Importance of Context

- The element of context supports comprehension and expands students' abilities to draw conclusions and analyze text.
- Examination of context teaches students to think for themselves and to question.
- Understanding context broadens thinking on issues.
- Emphasis on scaffolding helps students to apply knowledge to new situations.
- A thematic, integrated approach assists students in making connections between texts.

Metacognition

- Metacognition forms the basis for learning. It empowers, encourages and enlightens students. By reflecting on and adapting their own learning strategies, students are better able to deal with the unexpected.
- More focus on self-assessment strategies creates ownership for learning and confidence as learners (and test-takers).
- Students trust the process and, therefore, gain more confidence as learners.
- Learner-based rather than teacher-based experiences create better thinkers.
- Focus on planning encourages better writing.
- Students become accustomed to relating to literature on a personal level.
- Emphasis on responding to literature expands students' understanding, confidence and voice.

The diploma examinations allow students to demonstrate their learning in these areas by providing opportunities for personal response to a variety of texts, including visual texts, and by providing choice in developing critical responses to literary texts in the written portion, Part A. In Part B, the multiple choice portion, a variety of texts are provided, including visual texts, and several text selections are connected thematically with questions related to these linked passages. The scoring guides for both ELA 30-1 and ELA 30-2 reflect the changes to the program of studies by reinforcing the value of student voice in writing and also allowing for more variety in form and structure of written work.

Further information to assist students in preparing for diploma examinations in English language arts is available in the following forms:

- subject bulletins outlining important details for each examination sitting
- guides for students preparing to write the English Language Arts 30-1 and English Language Arts 30-2 Diploma Examinations
- blueprints of the examinations
- exemplars of examination questions
- samples of student responses on diploma examinations.



All this information is available on the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/testing/diploma/bulletins.

RESPONDING TO TEXT AND CONTEXT

As students move to senior high school, the texts they interact with and study—print, oral, visual and multimedia texts—become increasingly complex. Students are expected to be able to make meaning of text not only at a literal level but at increasingly inferential and metaphoric levels as well.

The meaning-making strategies used by proficient readers need to be made “visible” to students. Initially, students must understand that constructing meaning from text is a participatory rather than passive activity. Meaning is something that must be recreated into the understanding of the reader. Meaning emerges as a result of the interaction between what the reader brings to the text and what the text creator has provided.

Secondly, students must recognize that text is embedded in a communication situation—a **context**. A reader attempts to reach an understanding of that context in order for the fullest meaning of the text to emerge. If knowledge about the author’s “world”—the contextual elements that have shaped the text—is not externally provided to assist the reader in making meaning, then the reader must engage his or her own prior knowledge—experiences, feelings, values, beliefs—in exploring and creating a context for understanding the text. This active engagement of prior knowledge is a metacognitive function that calls upon an awareness of one’s strategic reading processes in helping to make meaning.

Metacognition

The study of language enables students to develop metacognition: it enables them to become more consciously aware of their own thinking and learning processes and to gain greater control of these processes. Essentially, metacognition involves reflection, critical awareness and analysis, monitoring, and reinvention. Students who are engaged in metacognition recognize the requirements of the task at hand, reflect on strategies and skills they may employ, appraise their strengths and weaknesses in the use of these strategies and skills, make modifications, and monitor subsequent strategies.

Metacognitive awareness is equally important when students make meaning of literature and of nonliterary text. In communication situations where text is often more utilitarian than aesthetic, students’ critical consideration of external context elements becomes essential. They must understand that such communication is often directly geared to a particular—usually immediate—audience, in a particular time or place, and for a particular purpose. Accommodating the immediacy of such contexts adds a degree of additional challenge to the meaning making process. Students’ abilities to call forth the resources to assist them with forming accurate personal interpretations will often determine whether and how well they have understood the particular communication.



Providing opportunities for students to reflect on and assess their own learning in any given situation assists them to become more aware of the processes they use and how to modify them, if necessary, or to adopt different strategies. Appendix B contains several self-assessment tools that can be adapted for a variety of situations, including

group work. For example, Exploring Thoughts and Language: Self-assessment Form, pages 436–437, asks students to answer a number of questions about their learning (which could be applied to any activity). It asks them to choose statements that describe their learning as well as to discuss ways in which they might handle the learning differently in the future.

Another valuable tool to develop metacognition is the Learning Log.⁹ This one-page sheet requires students to evaluate a number of stages in their learning by responding to the following:

- What I focused on learning.
- Strategies used to accomplish the learning.
- What I did and how I felt when I encountered difficulty or problems.
- How I felt at the end of the learning.
- Ways in which the new learning has impacted my life. (What I can now do or enjoy that I could not before.)
- Goals I have set for myself for continued learning in this area.

This activity can be applied to goals that students set for themselves outside their English language arts class as well as within it. Teachers can encourage students to challenge themselves to learn something they have been reluctant to tackle. As a follow-up to their learning, students could be asked to teach other students what they have learned.

Teachers can determine if students are becoming more aware of their own thinking and learning processes as they:

- describe what they are doing and why
- assess the success of their strategies
- identify the errors and/or difficulties they encountered
- make a conscious effort to adapt their processes
- take more pride in their accomplishments as their decisions increase success.

Skills and Attitudes

Development of the following skills and attitudes helps students to make meaning and successfully participate in response-based activities:

- A capacity for sustained, focused attention on the text. This might mean that, depending on the students, a teacher may need to begin the term with shorter, somewhat simpler texts in order to engage and hold students' attention. As the year progresses, and as students demonstrate the ability to sustain their focus, texts of increasing length and complexity may be introduced.
- A willingness to postpone closure, perhaps indefinitely. While all readers like to believe that they have found the right interpretation or answer, it is important for them to understand that such a "right" answer is not always clearly defined. One of the frustrations of reading is the feeling of uncertainty over the accuracy of

9. Adapted with permission from Dom Saliani, "Learning Log," *Much Ado About Teaching and Learning*, <http://www.members.shaw.ca/dsaliani/activities/learninglog.html> (Accessed June 20, 2003).

one's interpretation. Yet a reader's willingness to entertain problems is also a joy of reading—an expectation that as one continues to read and rethink, a deeper understanding will gradually emerge.

- A tolerance for failure and prolonged ambiguity. Students must be prepared to read and perhaps reread a difficult text again and again and to reform and revise and occasionally discard their earlier opinions. They must demonstrate a tolerance for and come to appreciate the challenge in uncertainty, ambiguity and paradox.
- A willingness to take risks. Increasingly, students are required to move away from simpler, more familiar reading contexts to those that are more complex and less familiar—texts are more complicated, thinking is more analytical. At the same time, students are expected to move toward greater independence in their interactions with text. Within this context, the classroom must be a place where students are *encouraged* to respond with honest comments, to offer variant readings of a text, to predict and perhaps be wrong in their predictions—in short, to take risks when engaging publicly with a text.
- Intellectual generosity. Readers bring their own alternative visions to text. It is important that students learn to appreciate what others have to share; they must be willing to listen closely to others' interpretations, find value in others' opinions, be prepared to respond to others' opinions and allow others to influence their opinion.

Classrooms that maintain an environment in which the above skills and attitudes are fostered provide an ideal setting for a *culture of response* to flourish. Students reflect upon their reading, are provided with an opportunity to generate a response, share their response and receive feedback, hear others' responses, respond themselves to others' responses, and perhaps see the need to revise their own response.

Responding to Text

Response at its most basic engages students in discussion *with themselves* in answer to a progression of questions about text—a progression in the style of Bloom's taxonomy:¹⁰

- What does the text say?
- What does the text mean? What does the text mean to me, the reader?
- How does the text say what it means?
- How well does the text say what it says?
- How universally significant is the text?

Teaching can help students come to make sense of text by designing specific reading and responding activities for students to engage in at various stages of the reading process. The types of activities would be determined by the kinds and genres of texts being studied and by the contexts in which the study may occur.

Pre-reading

Pre-reading typically includes those activities, often teacher-generated, that prepare students for their reading of the text. Such activities help create a receptive context for the student in which to construct meaning.

10. Bloom, *Taxonomy of Educational Objectives: The Classification of Educational Goals*, 1956.

When students are reading literature, they should be encouraged to pay attention to the ideas, feelings, attitudes and associations that the words, images and allusions evoke. Activities that encourage this kind of engagement, where the students live in the world they have created by their reading, are appropriate for pre-reading, while requests for summaries and deeper analysis of the experienced text should be kept for after reading. Activities such as the following increase the likelihood of students engaging more actively in the text:

- exploratory questions or personal or creative writing activities that lead students to think about issues raised by the text
- dictionary or Internet searches of information connected variously to the themes to be met in the text
- provision of historical/biographical information about the author or reference to other works by the author.

Many English language arts teachers structure their programs around *themed* units of study. This approach serves many purposes, one of which is to provide an ongoing and developing context for extended literature study. A new understanding about one piece of literature lays a foundation for studying the next piece. As students then engage with additional texts within the theme, they continue to construct for themselves an ever-expanding context for their understanding of each subsequent text. Every new text, once internalized, becomes part of their prior knowledge. In this way, students' need for external, teacher-generated pre-reading activities becomes lessened. Independence is fostered.

Reading

The context for students' reading of texts depends upon the students' and/or teacher's purpose for studying the particular texts. Consideration is given to the nature of the students in the class, the numbers and kinds of texts being read, the complexity of the texts, the availability of individual access to the texts, the level of interest demonstrated by the students, the desire for variety in approaches to text study, and other factors of pedagogy. Students may read orally or silently, individually or in groups, at home or in school, in one sitting or over several sittings, once only or repeatedly. The particular approach to experiencing a text will be determined in relation to the purpose for text study.

Responding Personally, Critically and Creatively

Throughout senior high school, students are developing their ability to construct meaning, independently, from increasingly complex texts. To reach the required level of competence, students need to sharpen their skills in a constructive and reassuring environment: they must be encouraged to engage in their own exploratory response activity, and they must be provided with ongoing opportunities to see and hear many and varied models of good response.

- Personal response is the using of one's own lived experience and prior knowledge to provide a bridge into the new experience of the text—forging connections between one's own world and the text's imagined or created world. Personal response activities help students “live” the text and make it their own; therefore, students need to be able to respond in a variety of ways, individually and in

groups, in writing and orally and visually, including such “creative” activities as drama and art. Once students have experienced the text through reading and personal response, it is what Louise Rosenblatt refers to as the “experienced” work that is analyzed and criticized.¹¹

- Analytical/critical response is an examination of the validity of the content of the text and of the ways in which the language, imagery, form and organizational structure of that text serve the content and context. This larger examination is linked to students’ personal response to extend understanding.
- Creative response is used here to mean a transference of the meanings and concepts that lie at the heart of the text into extended or different contexts—different characters, different settings, different genres, different forms of text, and so on. It is often desirable to permit students to bring their aesthetic selves to their exploration of their understanding of text and to have the students move beyond the bounds of the text *as is* to the text *as it might be*. Based upon their demonstrated comprehension and analysis of the text, students would be invited to create an extension of the text, engaging their understanding at a synthetic level. This might include activities such as presenting a readers’ theatre, creating a poster or collage, interviewing or writing to (or as) a character or an author, adding a chapter to the end of a novel, dramatizing a story or poem, preparing a music sound track, or filming. Most student textbooks and teacher guides suggest many such creative response activities appropriate to particular texts and contexts of study.

Responding to Context

Responding to context includes analyzing the context in which the text was created, the context in which the characters exist and the context in which the reader exists. Students can ask questions such as the following while reading and responding:

- Who created this? In what context? With what values? In whose interests? To what effect?
- How do the setting and relationships with other characters affect a character’s way of acting and responding?
- What do I bring to the text that causes me to respond as I do?
- How am I influenced by language and society to respond as I do?
- How am I being positioned by the author and my culture to respond as I do?¹²

Responding to context can also include activities where the student responds to the situation in which the text was created or for which the text was created, such as writing in role to consider the different contexts in which various people respond to issues raised by texts. For example, students could write or create a scene about poverty from the point of view of labour leaders, business leaders and people who are homeless.



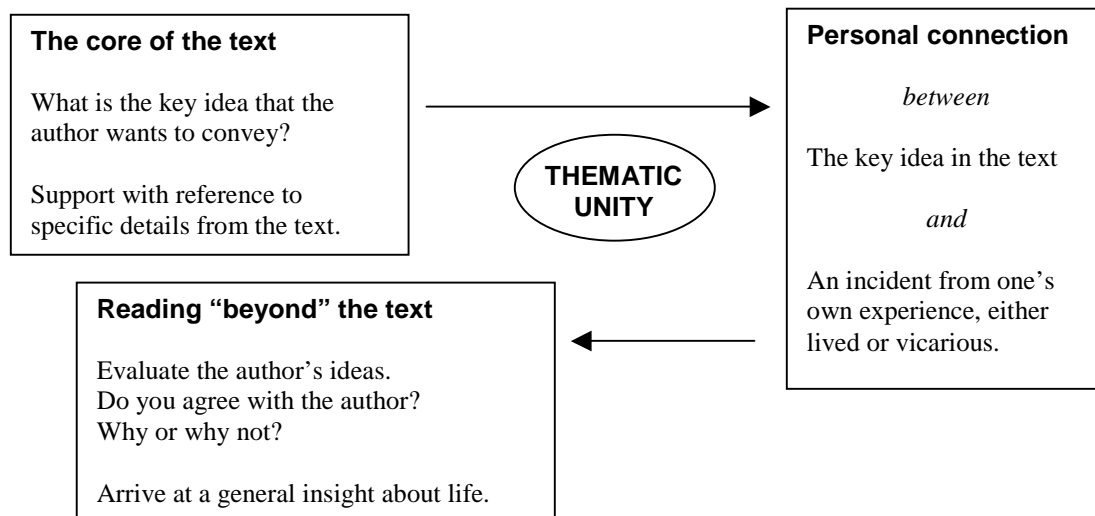
See Appendix A, page 412, for a sample of a student response to text and context.

11. Rosenblatt, *Literature as Exploration*, 1995.

12. Thomson 1993, cited in Pirie, *Reshaping High School English*, 1997.

One Approach to Response-based Study

This approach provides response activities designed to help students interpret and extend their understanding, after they have initially experienced the text. The diagram below provides an overview of this approach.



Through this approach, students are encouraged to practise increasing *independence* in generating personal and critical/analytical responses rather than expecting a teacher to initiate, through questioning, all student response activity.

The approach encourages students to explore their understanding of text while they read. Students reflect on what they have read, then record their thoughts and begin to shape those thoughts; they learn as they write their response. Putting pen to paper allows them to "hold" thoughts, to give them some form of permanence so that they can be revisited, reflected upon further, and perhaps revised.

Because exploratory thinking is recursive rather than linear, the *sense* of what students write may not be initially coherent. This is due in part to the fact that responses change, even as they are being written. New thinking emerges, and occasionally it contradicts earlier thinking.

This spontaneity in writing as students explore their thinking needs to be accepted by the teacher for what it is: *exploratory* writing. For this reason, it should not have the same expectations placed upon it as does revised and polished writing, especially in terms of matters of correctness. Response should be understood as a receptive rather than expressive activity, as *reading* rather than *writing*. The context of any response process is rather limited—the purpose of response is to make meaning, and its primary audience is the meaning-maker, the student.

This process might best be applied initially as a *written* response process. A written response allows student responders the opportunity to hold their thoughts on paper initially, and then to revisit them and to either firm them up or to modify or even reject them. At the same time, a written response provides teachers with the opportunity to actually see their students' thinking as it has evolved and to comment on the direction

and strength of the thinking. Finally, written responses offer classmates a variety of models of others' thinking and meaning-making strategies from which they can take direction for themselves.

The Core of the Text

Students identify what they believe to be **the key idea(s) that the author develops**. They **do not** simply retell what is already written. Instead, they ask themselves questions about why the text unfolds as it does: what has been the author's intent in creating the text? Students then attempt to suggest likely answers. They do so by identifying any number of textual details—specific passages that deal with elements of character or setting or plot, key images or symbols, ironies, the speaker's perspective, or any other elements thought to be of significance. Students examine the details to discover how they contribute to the expression of the author's main idea.

There are several ways that students can begin to explore the text. They might ask themselves and attempt to answer questions regarding what “strikes” them about the text—what attracts their attention. Is it:

- the author's point of view or tone?
- a description of a particular incident or event?
- a conflict? an irony?
- a character?
- the character's motivation or reaction?
- an epiphany the character experiences, or a resolution the character realizes?
- a mood that the text creates? a powerful image?
- a feeling or emotion that the text evokes in the reader? And might that emotion, or the cause of that emotion, point to the idea that the author develops?

Students should refer to actual passages in the text—to lines, phrases and even words that have attracted their attention. In what ways do these passages affect or direct their understanding of the whole text?

Personal Connection

Here, the students make **a connection between their lived experience and the author's idea** as identified in the first part of the response. What does the text say to them personally?

Students identify a specific incident in **their own life** that helps them interpret the experience of **the text**. How does the one experience help them to interpret, or to better understand, or to more fully appreciate the significance of the other?

The students are not expected to have experienced an **event** similar to the event described in the story. For example, the story may be set during the second world war; within that context, the ideas the author develops may be related to the courage shown by a character in a difficult situation. Relatively few Canadian students will have experienced war directly, but all will have been witness to acts of courage; the situation or degree may differ, but the concept of courage is the same.

Students, in this case, would then be asked to describe a situation in which they witnessed or experienced a demonstration of courage. They would be expected to discuss how their experience helps them to understand better the author's idea in the text.

There may be occasions when the idea the author writes about has **not** been a part of the student's personal lived or remembered experience. In such instances, students would be encouraged to go beyond just their own experience to that of people close to them—their siblings, parents or grandparents, or more distant relatives, or even beyond their family to their neighbours or friends. Perhaps they might relate to vicarious rather than lived experience—to a book they have read or a film they have seen, or to art, music or other human expression.

Taking a different perspective, it may be that the experiences they select to write about demonstrate the antithesis of the author's idea. They may choose to relate a time when someone did *not* act courageously, and they may connect to the author's idea through inverse example. Either way, the purpose of their personal connection is to have them offer another perspective, another way to interpret and to attempt to understand the ideas at the heart of the text and the impact the ideas can have on their lives.

Reading “Beyond” the Text

Finally, students are asked to **generalize beyond the text**.

After attempting to personalize the ideas of the author, they are now asked to move outside themselves—to address the ideas at a universal level. In what way do the author's ideas reflect on the world today? Are the issues identified as being at the core of the text important, not only to the author and to the student who has responded but to all people? And if so, in what way are they important? What makes the issues universal? How do the author's ideas shed light on the human condition? Do students accept that view? Can direction be taken from the author's ideas?

Never is it suggested that students must accept the author's perspective. In this section of the response, students identify their own points of view regarding the issues; and if they disagree with the ideas of the author, they are free to challenge what he or she has said.

Revisiting the Text

On occasion, students are requested, or they may themselves choose, to complete a **second look response**. The purpose of the second look is for them to take themselves deeper into the text than they did in their first response.

Following classroom discussion, students may feel that their responses are either incomplete or inadequate. Perhaps they have missed a key idea that, following discussion, they have come to appreciate as significant. Or it may be that while their “reading” of the text has been basically sound, they have omitted identifying a key detail from the text that would more strongly support their contention.

Always, students are encouraged to return to the text, to reread and to *add* to what they have already written in their response. They are not to restate what they have already said but to *go beyond* their initial response.

It is understood that students' second look responses are a product of the interaction of their own thinking and that of others in the response community.

Sharing Responses

Once students have taken time to reflect upon the implications of the text they have read, to pull their thoughts together and to shape them into a relatively coherent whole, they will be ready to share the product of their reflection.

The sharing of responses can be conducted in whatever manner the teacher deems best.

- The teacher might ask students to volunteer to read their written responses aloud to the class.
- Students might share with a partner by reading their responses orally to one another or by exchanging journals.
- The teacher might ask to have students share in small groups. From each small group, one entry might be selected to be shared with the class as a whole.
- A small group might be asked to identify two responses that offer different or even conflicting viewpoints, and these two views could be shared with the class.
- Following the collecting and marking of responses, the teacher may select a small number of stronger models to share orally with the rest of the class.

Early in the school year, or with classes of particularly reticent students, the teacher may prefer to select a smaller number of responses and to read them aloud on behalf of the students. Over time, as these students become more used to hearing one another's shared work, and as their own responses become validated, they can be expected to volunteer to share responses openly with the rest of the class. As students respond with increasing candour, there may be occasions when they request that the second part of their response—the personal connection—not be shared in the open classroom.

Purpose of Sharing

Having students share written responses orally serves many purposes. As already mentioned, it provides an effective starting point for discussion, and it does so without the teacher unnecessarily determining the direction of that discussion. This is significant. When students come to expect the teacher to always ask the questions—even open-ended questions—as a starting point for response, there is a danger that those students who may initially struggle in their understanding of the text will perceive the teacher's questions as an indication of where the right answer must be found. By **not** being given such direction, students will need to adapt their reading patterns to help them search out their own direction. While they may flounder early on, they will increasingly come to the text *looking* to make meaning for themselves rather than relying upon the teacher's help. Confidence in themselves as effective readers will emerge.

Role of the Teacher

When students initiate discussion by responding to what *they* see to be the author's main idea, the teacher is quickly able to ascertain the levels of students' reading comprehension. If the text has been poorly read, the teacher should then identify the cause of the problem and, as necessary, teach to the issues that were missed. **The teacher may at this point need to use diagnostic tools, such as the *Basic Reading Inventory: Pre-Primer through Grade Twelve and Early Literacy Assessments* (available for purchase from the Learning Resources Centre), to provide further information.** Where the text has been better understood, the teacher may need only to supplement understandings with bits of information or explanation. In ideal circumstances, the teacher's role will be simply to monitor the discussion, perhaps participating only as one of the group. For students, the obvious benefit of self-directed response is that they can speak in an original voice about their own observations and understandings. When they arrive at the discussion table, they have already done their own thinking and are prepared with insights to share.

Benefits of Sharing

A benefit of the oral sharing process is that students engage in meaningful collaboration.

As well, students develop an awareness that not everyone need come away from the same text with an identical reading. Different readers bring different prior knowledge to the text and may leave with somewhat differing interpretations. While core meaning remains the same, one reader may see one aspect of the author's idea as important while another reader may perceive an alternative emphasis.

A final benefit to students is similarly metacognitive, in that they are provided with varied *models* of comprehension strategies. They see and hear how other readers arrive at understanding, and they come to realize that ways to make meaning of text do vary. Often, students will experiment with others' reading strategies and in doing so will expand their own repertoires. As personal responses are shared, the response process becomes more collaborative.

Response-based Learning Activities

While students often use print text, such as journals, to respond to other print text, they may also use visual or oral means, or they may use print to respond to oral or visual text. Often, the text the students are reading dictates the form and the composition of the students' response. **Note:** The information in parentheses for each of the following response-based learning activities indicates the specific outcomes from the program of studies for which the activity is appropriate.

Writing Poetry as Response (2.3.1 10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b; 30-1a, b, c; 30-2a, b)

When students respond to literature that strongly engages their emotions, it might be appropriate to give them the opportunity to make a personal connection through writing poetic text rather than prose. Responding in verse can remove from students some of the usual constraints they expressively expect in other forms, and it enables them to focus their memory of an incident on their feelings and their emotions at the time.

Mind Maps as Visual Response (2.3.1 10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b; 30-1a, b, c, d; 30-2a, b, c)

A mind map is a visual text constructed as a response to another, usually print, text. A mind map conveys a student's understanding of the author's controlling idea through a thoughtful selection and careful placement of visual representations onto a page. Each visual element in the mind map should show a supporting detail from the text that points to the author's idea.

Students might begin by imagining a collage, a scattered collection of images about a single theme in the text. What images come to mind? The title? Characters? Incidents? Settings? Dominant symbols? Significant literary or rhetorical devices? Students then arrange these images on the page in a way that most strongly conveys their understanding of the author's idea.



Students might provide a brief written accompaniment explaining content and organization—why they selected the images they did and why they were placed on the page as they were. As well, students might be asked to explain their mind maps orally to their classmates. Their explanations would ensure that the teacher has not missed what the students were attempting to say in their response.

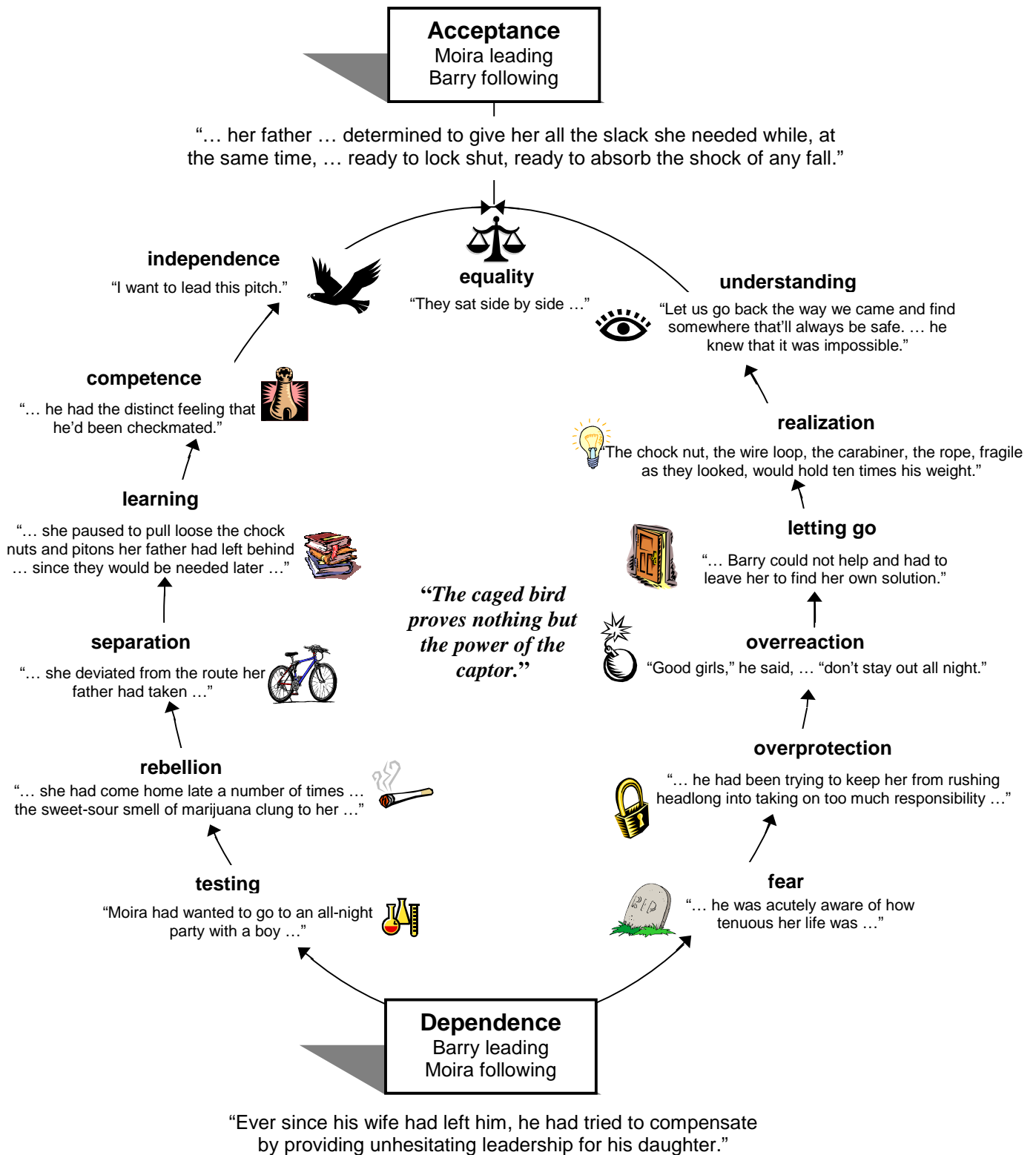


Note: The first two assessment outcome criteria of the response assessment rubric on page 471 are appropriate for evaluating students' work.



The following sample mind map is based on the short story "Saturday Climbing," by W. D. Valgardson, which can be found in *Imprints 11: Short Stories, Poetry, Essays and Media*. See pages 208–209 for more information on mind maps.

SATURDAY CLIMBING





Oral Interpretation as Response to Poetry (2.3.1 10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, c, d; 30-2a, b, c, d)

For this activity, students are placed into collaborative groups of four. Each group is given a poem that they will “teach” to the class. The teaching of the poem will take a specific four-part presentational approach. The members of the group must collaborate closely, as all four parts of the presentation are closely interconnected. Two group members are readers, one is the responder and one is the explainer.

The response takes the following approach:

1. **First reading:** The first group member performs an opening reading of the poem for the class. The performance of this reading has been determined by the group. The group must consider the following performance aspects: volume, intonation and pacing; points of emphasis; body language and eye contact with the audience; mood setting in the classroom environment; additional performance aids, such as music or smoke; and any other effects that help listeners in reaching a more complete understanding of the content of the poem.
2. **Critical/Analytical response:** This group member follows the initial reading of the poem with a prepared response to the content of the poem. The response would contain only Part 1 of a usual response (the core of the text). All group members have discussed the poem and have agreed on the interpretation that is to be shared with the class. The preceding reading has been constructed based upon the group members’ agreed-upon understanding of the poem. While an accepted tenet of response is that not all people arrive at the same understanding of a given text, in this instance *some* consensus must be reached.
3. **Explanation:** This member provides a detailed description of and rationale for the interpretive reading of the poem. In essence, this person breaks down the oral interpretation, explaining not only the *what* of the reading—line by line if necessary—but also the *why*. The reading is regarded as an artifact; the explainer describes the way that the reading has been constructed to aid the listener in reaching the understanding described in the earlier response.
4. **Second reading:** This member closes the performance by replicating the earlier reading. The two readings should sound virtually identical. The audience’s understanding of the poem should be deepened by the response that was shared. The audience should also hear in this performance the explanation provided by the previous group member.



Oral interpretations can be presented periodically throughout the term. The assessment rubric on page 471 can provide formative direction, leading students toward increasingly proficient demonstrations. Because a group’s complete performance is the response, the oral interpretation activity as a whole can be assessed using just the second assessment outcome of the response rubric. When a summative breakdown of the four parts is preferred, a performance scoring guide can be designed to accommodate the readings, the explanation of the readings and the response element.

Found Poem–Collage: Intertextuality as Response (2.3.1 10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b; 30-1a, b, c; 30-2a, b, c)

This response activity is particularly appropriate following the reading of a narrative text that is highly emotive and/or where descriptive passages are sensuous and vivid. It is best suited to print text. Aural text would serve only if students were able to revisit it, e.g., audiocassette. Visual response to visual text would not be recommended.

The activity is designed to be completed in two steps. While it can end at the conclusion of only the first step, the full effect is achieved when students move to the second. Students are not informed of Step 2 until they have completed Step 1.

Step 1: Students capture the thematic and emotional experience of the original narrative in the reconstructed form of a found poem. The intent is to extract the essence of the original text using details of language and imagery that most strongly convey that essence. It is not a concern if the narrative details of the original become secondary, or even lost, to its ideas. It is the basic theme and the emotive quality of the literature that must survive.

In writing their found poem, students must use the author’s own language. They begin by extracting specific passages—words, phrases, lines—of the original and restructuring them into the form of a free verse poem. The language of the extracted passages must remain verbatim—students may use only the author’s words and are not permitted to add any of their own. However, the extractions may be reconfigured into an order that deviates from the original text. Students may even repeat certain passages if doing so helps them to retain the core meaning. Essentially, the poem must develop the author’s controlling idea through its effective sequencing and emphatic highlighting of original words and images.

The found poem that follows is based on “Harrison Bergeron,” by Kurt Vonnegut Jr., which can be found in *Inside Stories II*, 2nd Edition.

The Dark Ages
Everybody competing
Taking unfair advantage of their brains

Finally equal
Nobody stronger
Nobody quicker
Nobody smarter
Perfectly average intelligence
Couldn’t think about anything
The Dark Ages

Step 2: Upon completion of their found poem, students construct a collage of visual images that will visually recreate the text of the found poem. Students must translate print into visual form. The visual representation must complement, perhaps even parallel, the text of the poem in as many ways as possible.

There are many factors to be considered if the collage is to capture the content of the poem effectively:

- How does the placement of images on the page complement the sequence of images in the poem?
- Where will the viewer's eyes travel first? What will be the dominant image on the page? How will that dominance be expressed?
- What is the intended progression that the viewer's eyes should follow? How will such a movement be suggested?
- Are certain images purposely juxtaposed? Is the juxtaposition intended to convey similarity or congruence, or is it for purposes of contrast? How will that similarity or contrast be indicated?
- Are images coloured or black and white? Which convey the emotional setting—the mood—of the poem more strongly? Might a combination of both black and white and colour be effective?
- If colour is to be used, which colours? Would certain colours carry symbolic importance? Might changes in colours convey a shift in meaning or in mood?

In the same way that the found poem captures the essence of the original narrative without simply retelling the story, the collage should capture the essence of the poem. The three pieces—original narrative, poem and collage—use different forms of text to convey similar meanings, impressions or understandings.

Character Mapping as Response (2.3.1 10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b; 30-1a, b, c; 30-2a, b, c)

This activity is particularly useful after students' initial reading of texts that involve a number of characters, such as Shakespearean plays. It serves as an effective starting point for discussion about character—motivation, development, conflict, contrast.

The purpose of a character map is to have students provide a knowledgeable interpretation of the play through their sense of the relationships between and among characters. Characters are juxtaposed, paralleled, opposed, grouped or separated depending upon the influence their words and actions have upon one another, either directly or indirectly. While it is recognized that relationships may change over the course of the story, it is at the play's completion that readers finally see the big picture. It is with this complete information that a character map is created.

Students do the following:

1. Incorporate all the major characters. Include any minor characters who influence the thoughts or actions of one or more of the major characters.
2. Place each character's name on the page only once.
3. Relative proximity should suggest closeness or distance of relationship. Colour may also be used for this purpose.
4. As required, lines, either solid or dotted or both, and arrows may be used to stress relationships or conflicts. Lines may also be meaningfully coloured.

5. Included with each character's name is a line from the text that best exemplifies that character's personality, motivation or impact. Students should be prepared to justify their selection of text.

While the map should speak for itself, students might also be asked to include with the map a statement of their reasons for placing the characters as they have. This statement would be shared as they are presenting their maps to the class.

Criticism as Response: Critique the Critic (2.3.1 10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, c, d; 30-2a, b, c, d)

This activity is better suited to students who have become familiar and comfortable with the requirements of response. For this reason, it might be better undertaken later in the school term.

Following the reading of a relatively major piece of literature—novel, film, play, Shakespearean play—students are either given a prepared criticism of one thematic or stylistic element of that piece or they are asked to conduct a search for published criticism about the piece. If students are searching out their own, the critical text they select should be shorter rather than longer—a maximum of perhaps two pages—and relatively self-contained. It may be excerpted from a longer piece of criticism or it may be complete. The text may be photocopied from a book or it may be downloaded from an Internet source. Either way, it should be appropriately referenced.

Students are required to complete two tasks:

- First, they are asked to précis the text. They objectively retell in summary form the ideas that the critical text communicates. They demonstrate a literal comprehension of the critic's text.
- Following the retelling, they respond to the criticism—they critique the critic. As they have already communicated their understanding of the critic's ideas, their response moves now to an evaluative level. Do they agree with the critic's interpretation of the literature? Do they agree with his or her views regarding the author's intent. Do they agree with the critic that the author has or has not been successful in achieving that intent? In responding to the critic, students are asked to demonstrate their understanding of not only the criticism but also the original literature. In essence, they are being asked to respond to two texts simultaneously. Their own understanding of the literature will precipitate either agreement or disagreement with the critic. Their reaction to the ideas of the critic will have been formed, and will need to be justified, by their understanding of the literature.



Small-group Discussion as Response (2.3.1 10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, c, d; 30-2a, b, c, d)

The following activity, adapted from Patrick Dias, offers an approach that is particularly useful when dealing with the study of poems that students find ambiguous or perplexing. This highly structured activity is completed in three stages, moving from individual reading to multiple small groups and finally to the full class setting. The teacher begins as a facilitator of the process but then during the second stage becomes a participant of one of the small groups in the classroom. By becoming a real participant, the teacher demonstrates the genuineness of the meaning-making process:

Having to admit that poems cannot always be pinned down or “solved,” even by us, may be disconcerting for us and for our students. It can also be a releasing discovery, a means of showing that teachers have as much right to be puzzled by a poem as any other human being and that poems have rights of ambiguity and inexhaustibility like any other artistic venture.¹³

Responding-aloud Protocol:¹⁴ The time allotment for the complete activity is approximately 45–60 minutes. For purposes of the “jotting around” activity, it is necessary that individual copies of the poem to be read are reproduced and distributed. Students should gather in small groups of four to six.

Stage 1

1. Each group selects a reporter who will act as chairperson for the group’s discussion during that block.
2. The teacher reads the poem aloud to the entire class. One student in each small group then reads the poem to his or her group.
3. Following the second reading, students are provided 10 minutes to independently “jot around the poem.” They underline, circle, connect, write in, and briefly note observations, questions and gut reactions, anything and everything about the poem that attracts their attention.
4. During this time, the teacher invites inquiries about meanings of unfamiliar words or obscure allusions—references that the writer of the poem would expect the knowledgeable reader to understand. The teacher will answer questions but without suggesting an interpretation of the poem. Where possible, the teacher will invite other students to answer.

13. Hayhoe, “Sharing the Headstart: An Exploratory Approach to Teaching Poetry,” 1984, p. 43.

14. Adapted from Patrick X. Dias, *Reading and Responding to Poetry: Patterns in the Process*, Portsmouth, NH: Boynton/Cook Publishers, 1995, pp. 19, 20, 21. Adapted with permission from Heinemann—Boynton/Cook.

Stage 2

1. Once again, one student in each group—different from the first—reads the poem aloud to his or her group.
2. After the poem is read, each student in turn responds with an initial reaction—an observation, insight, question, confusion, speculation, emotional reaction or any other such comment. These are expressed without others in the group remarking until all have shared. It is important that the group initially accept all possibilities of interpretation.
3. Free discussion follows. Students may respond to one another’s comments as well as share additional insights in their endeavour to arrive at meaning. While discussion continues, students add to their “jottings” around their poem.

This stage should continue for approximately 20 minutes. If it appears that discussion has bogged down, students should be directed to return to the text and to read a line at a time, commenting as they go along. This requires them to examine more closely what is and is not there in the text.

4. This stage ends with yet another student in each group reading the poem aloud, in light of new understandings as they have emerged from discussion.

Stage 3

1. The reporters from all the groups gather as a new group in the middle of the classroom, with the rest of the class around them.
2. Each reporter in turn shares a brief summary of his or her group’s discussion. Rather than each repeating what others have already said, they are asked to build upon previous comments, adding insights not previously stated. They may even disagree with previous comments or interpretations.
3. Once again, as before, free discussion follows. Reporters may turn to their groups for assistance. The teacher, while not a member of the reporters’ group, may interject with questions that he or she feels still need to be raised.

At the conclusion of the activity, students should be left with the feeling that they have within themselves the resources to arrive at the sense of the poem.


Suggestions for Assessment


The purpose of assessment is to heighten students’ awareness of their own learning. Often, the teacher provides students with feedback regarding their demonstrations of learning, relative to their own growth in their abilities as readers, listeners and viewers as well as to the outcome standards that are expected of senior high school students. In order to satisfy both requirements, teacher assessment of student response should be formative as well as summative.

At other times, classmates will provide assessment feedback. Increasingly, the students themselves will come to assess the nature and quality of their responses. It is then that students can be prompted to turn to the second look response as a vehicle for revision.

Teachers reply to students' personal and critical/analytical responses either orally during class discussion or in writing when students' journals are collected for evaluation. Teachers engage students in an authentic dialogue about the text, whereby teachers share their own ideas and responses as well as react to those of the students.

Teachers might consider the following:

- Respond to students' questions or to their revelations of confusion by providing information or direction as necessary. Assist the students to make sense of the text by modelling the process of extracting information from text, e.g., inferring, backward referencing.
 - Develop students' awareness of reading strategies by explaining those strategies, e.g., prediction, where appropriate. Encourage students to apply such strategies in the future.
 - Develop students' awareness of literary techniques and how knowledge of those techniques could serve in helping students make meaning of text. What is it that makes a text effective? What should students be expecting of text in their reading? Which techniques might students transfer to their own writing?
 - Model a process of elaborating on initial thinking by building upon students' own thoughts. Extend students' thinking through questioning; e.g., What seemed to be motivating the character to say that? Why might the author have chosen that particular image?
 - Challenge students to think in new ways. While honouring their stated responses, broaden and deepen their understandings of text by providing them with new or additional perspectives on issues they themselves have raised but not developed.
-  • Encourage students to evaluate their own growth through developing rubrics. (See Grade 12 Growth Rubric, Appendix B, pages 438–439.)

 The assessment guide in Appendix B, page 471, should prove useful in providing students with feedback about the quality of their responses. The guide incorporates four assessment criteria. The four may be used independently of one another or they may be combined, depending upon the teacher's instructional objectives at the time.

While the scoring guide serves the teacher in a summative capacity, it can also serve both students and teachers more formatively, in a direction-giving capacity. For this to take effect, the scoring guide should be shared with students at the time of the first response assignment; and it could remain in place for the entire term, used either in whole or in part for most response assignments. It is anticipated that over time the assessment criteria and standards will become internalized by the students. Ideally, the external criteria of the scoring guide will help students establish personal standards that will direct their commitment to and ability in response. They will cultivate the tools to assess their own work as they engage in it.

The assessment criteria can serve students through all levels of senior high school. Differences in standards applied to students' responses among English language arts courses over the three grades would be determined largely by the differences in the complexity of the texts studied and in students' developing abilities to demonstrate their understanding of increasingly complex text.

USING FILM IN THE CLASSROOM

The English Language Arts Senior High School Program of Studies, 2003, includes feature film in the minimum requirements for text study. Study of feature film is required in ELA 10-1, 10-2 and 30-2, and is listed as a choice in ELA 20-1, 20-2 and 30-1. Feature films can include both documentaries and movies and can be dealt with in different ways, from viewing the entire film in class or a theatre to viewing clips of films.

Choosing Films

Alberta Learning does not presently have a list of films authorized for Alberta classrooms. However, there is a list of recommended films at the end of this section (pages 95–102). Teachers and schools may choose films based on local approval.

In choosing films for classroom study, teachers, schools and/or school jurisdictions need to consider how well the film will help students meet the outcomes, but they must also consider the quality of the film, appeal and appropriateness for students, community standards, copyright concerns, cost and availability.

Because students must become critical viewers of nonprint media, the films chosen for classroom study often deal with sensitive issues. Therefore, care must be taken both in the choice of films and in the kinds of learning activities that are planned around the films.



Appendix A, pages 405–408, contains a film assessment tool that outlines key considerations in selecting films for classroom use.



Pages 103–110 provide further guidance in choosing resources and dealing with sensitive issues.

A Word about Ratings

Ratings can be confusing because there are different ratings given to films depending on the context in which they are shown. Alberta's Film Classification Board views and classifies films that are shown publicly in Alberta and attaches age-appropriate ratings and advisories to each publicly-screened film, video and DVD. Since showing a movie in a classroom is deemed a public performance, Alberta classification ratings must be observed. Teachers are strongly advised to preview any movie before showing it to students. A chart that gives public screening ratings for Alberta and compares them to the American ratings, which are often printed on packages and posters, can be found in Appendix A, on page 409.



Teaching Film

“It is only through an understanding of the structure of a medium that one can gain real access to its message.”

- Frank Zingrone, *The Media Symplex: At the Edge of Meaning in the Age of Chaos*, p. 3.

Movies produce an emotional response in audiences. We can be amused, frightened, excited; we can experience sorrow, pity, tension, patriotism, revulsion. In fact, any human emotion can be induced by a well-made film. Many movies are designed to pull the audience into the story—to identify strongly with, or at least to care about, the central character—to provide audiences with a vicarious experience in an “other world,” and above all, to make audiences forget they are watching a movie. Audiences are influenced to react to situations and conditions; to believe in the veracity of events; to accept the ideas and ideals promoted in the film; and to adopt values, interpretations and perspectives. An audience can even be persuaded to buy products that are placed in scenes, especially when these products are seen as contributing to the enjoyment, relief and/or success of characters who use them. Cinema presents a powerful influence that contributes to cultural change, coaching us to accept or reject aspects of our society, inspiring the way we dress, popularizing our expressions, shaping language and meaning, and persuading our self-image.

Hollywood Style and its conventions subordinate narrative technique to keep the audience focused on character and story. A basic rule of Hollywood Style is to keep the audience unaware of individual artistic elements. The audience must forget it is watching a movie. Any technique that draws attention to itself distracts the audience from the characters and the unfolding narrative. These tools of film narrative are evident, however, when one looks for them in the analytical process: first, by learning to recognize the various elements; next, by applying this knowledge to the analysis of a scene; finally, by examining the entire film to incorporate structure and form.

Understanding not just the film’s text, but how the narrative is presented and why, and how decisions have been made in the creation of the film’s scenes, will help individuals to appreciate this unique, collaborative art form. At the same time, individuals will come to terms with a very powerful and persuasive medium and recognize why and how motion pictures exert such immense influence on us.

There are a number of considerations in film analysis, including:

- Does the film’s theme make a significant social statement? (Alternatively, is the film propagandist in its presentation of events?)
- How has the film made a direct communication with the audience to produce an emotional response?
- Do we find similar techniques and themes in literature?
- Do we find similar techniques and themes in the director’s other films that suggest a particular style, approach or philosophy? In other words, could we consider this director an *auteur*?

Note: Throughout the rest of the Teaching Film section, there are several references (parenthetical or sidebar) to the specific outcomes from the program of studies.

General Introductory Activities (2.2.1 10-1b; 20-1b; 20-2b and 2.1.3 10-1b; 10-2b; 20-1b; 20-2b; 30-1a, b; 30-2a, b)

The following questions are considerations that can form the basis of a film study. These questions can be used either as part of a generic class discussion or for personal response writing prior to investigating a specific film.

- In general, what attracts us to a film? (Students might consider such things as the film's stars, subject, genre, effects and word of mouth recommendations.) How are films geared to particular audiences?
- Identify a film you saw recently and enjoyed. What reason(s) had you for wanting to see the film? Did the film meet your expectations? (Provide reasons for your answer.)

Considerations for Film Analysis

Movies have much in common with stories and novels in literature. Edgar Allan Poe defined the short story as narrative writing whose elements combine to produce a single effect. In the Hollywood, or "Classic," style of filmmaking, all elements of the film must combine to create a total effect. No one aspect of the film should stand out to distract the audience.

2.1.1 all courses a

- Consider the content initially: What is the film's purpose? What ideas are being developed? Who is the intended audience for the film? What is the film's genre?

2.1.2 10-1c, 10-2c

- Summarize the story in one or two sentences. Next, reduce the film's plot to no more than six words. For example, the plot for *E.T., The Extra-Terrestrial* can be expressed as "get home." The plot for *Jaws* can be expressed as "destroy the monster." The plot for *Saving Private Ryan* could be expressed as, "find Private Ryan." (Summarizing a film's plot in two to six words is known as "high concept," and is a favoured means for "pitching" a film proposal to a producer. *Alien* was pitched as "*Jaws* in space.")

2.1.1 all courses a

- What was the story's purpose? Was it strictly an emotional experience for the audience? Was there a sociological theme advanced or a point being made? Is the audience intended to subscribe to a value or cause?

2.3.2 all courses c, d

- What factor(s) contributed to the reality of the story or of a particular event within the story? Can you cite any event that seemed real during the unfolding of the narrative, but in retrospect would be impossible, implausible or impractical?

2.3.1 all courses c

- Are there any elements of the film that are striking or memorable, such as a false plot device, an effective or symbolic shot, a music theme or cue, or a character's signature expression or action, that reflect popular clichés or that in turn could become popular clichés copied by people?

2.3.1 all courses b

- How might one conclude that the film offers the audience wish fulfillment and/or a success story? What does the movie allow members of the audience to experience vicariously that could not, or probably would not, be experienced in their own lives?

2.3.2 10-1d, e, f;
10-2d, e; 20-1d, e, f;
20-2d, e; 30-1d, e, f;
30-2d, e

- When reflecting on the film, what implausible event, character or detail can you note? Why do you think this detail escaped your attention as you watched the film the first time?

Narrative: Since most films are structured as three-act “plays,” divided into exposition, development of conflict, and resolution of conflict, consider the following:

2.2.1 all courses c

- Is this a linear narrative or a fragmented one? Does it contain a definite beginning, middle and end, or does it unfold through a series of flashbacks, contrasting or varied points of view, and/or seemingly unrelated events? Identify the point of the initial incident—the event that disturbs the status quo or the initial state of affairs and triggers the conflict. Consider the point at which events take a turn toward resolving the conflict.

2.1.2 all courses d

- Consider the protagonist’s purpose or goal; consider efforts undertaken to restore balance and order. Note significant plot points that advance the action, contribute to suspense, and affect the protagonist’s behaviour and motivation.

2.1.2 all courses c

- What details in the film support the controlling idea? What information is implied, leaving the audience to interpret it? What information is concealed? What information is omitted, leaving the audience to “fill in the blanks”?

2.3.1 all courses c

- How are we encouraged to identify with the protagonist and to see the protagonist as an idealized version of ourselves? How does the protagonist represent audience interests, values and sensibilities? What point-of-view shots are used to strengthen audience identification with the protagonist? How is the protagonist’s emotional point of view impressed upon the audience?

2.2.2 10-1e, 20-1e,
30-1e

- Are there key symbols, images or motifs that define character and theme?

2.3.3 all courses b

- Are effects used to support character and narrative, or do they exist for their emotional impact?

2.1.2 10-1b; 10-2b;
20-1b, c; 20-2b; 30-1b,
c; 30-2b

- What contrasting messages are presented in the film? In other words, how is the antagonist or villain made to appear attractive or fascinating? What compensating message is revealed by the end of the film?

2.3.3 all courses b

- Are there any controversial elements in the film such as language, sex or violence? Are these elements gratuitous, or have they a purpose in advancing story and/or character?

Character: It is usually through the central character that the audience will experience the story’s events. Since Hollywood encourages strong audience identification with the protagonist, consider the following:

2.1.2 all courses d

- How is the central character introduced to the audience? Is there an element of mystery to the character’s personality that the audience discovers as the plot unfolds? What details are provided in the images that help define the protagonist’s personality? (Consider props, dialogue, character motivations and actions, and significant music cues.)

2.3.1 all courses c

- In what ways are the choices made by the film’s protagonist or central character similar or different from yours? In what way does the character provide a vicarious experience for you?

- 2.1.2 all courses f**
- Are there familiar character “types” and archetypes in the film, such as a lone hero, maverick hero, antihero, foreign villain, rich villain or cruel villain, or conventional female types of mother, fallen woman as helpmate, or temptress. Is a female character co-opting a traditional male role? Are characters stereotyped? What contributes to the reality of the character? Are there any aspects of characterization that would seem strange, implausible or exaggerated in the “real” world?
- 2.3.2 all courses d**
- 2.3.1 all courses b**
- 2.3.2 all courses b**
- Themes:** What themes does this film present? How can you relate to any or all of these themes on a personal level? How effectively does the film present the themes? Are the themes and techniques used to present the themes ones that you recognize from your study of other texts? How are they the same or different?
- 2.2.2 all courses a**
- Editing:** Audience reaction to characters and events are shaped by the length of shots, the rapidity of cuts, and the use of crosscutting (juxtaposition). How is tension created through editing? How does the director use editing to convey a chaotic state of affairs? How do longer takes contribute to a lyrical unfolding of events? How does editing contribute to an objective point of view of events versus a character’s subjective point of view? Does the editing contribute to varied points of view simultaneously? What transitional devices are used to move from one scene to the next?
- 2.1.2 all courses g**
- Lighting:** Are scenes brightly lit? Is there much shadow and darkness? What is the purpose of such lighting? Does lighting focus on a character or object? Why? Is the source of the light realistic, symbolic, designed to draw audience attention to detail, or used to augment a character or the personality of the star? Are shadows used to conceal, to dramatize or to symbolize aspects of character, action or theme?
- 2.1.2 all courses g**
- Colour:** Consider how colour is applied to the overall “look” of the film, to character costuming and to props. Colour usually will have symbolic and atmospheric purpose. Consider the purpose of colour choices. Note colour contrasts from one scene to another. If the film is shot in black and white, consider the director’s purpose for this choice: is it to evoke a period, recreate a style, produce a specific atmosphere and mood? Was it a convention to use black and white at the time the film was made? How does the use of colour contribute to the meaning of the film?
- 2.1.2 all courses g**
- Camera Placement:** What do we see? How do we see it? Why do we see action, events, characters and objects this way? Consider distance and angle in relation to action, perspective (i.e., size of objects on screen), dimension, focus, manipulation of time and manipulation of space. Determine the following:
- How does a shot serve the narrative? Why is this shot used within the context of the action? Does the shot comment on action, character or theme? Is the shot functional or symbolic? For example, does a long shot establish a setting, distance the audience from a character emotionally or comment on a character’s feelings of alienation? Does a close shot invite the audience to become intimate with a character, provide the audience with detail and information, or deliberately restrict the audience’s perspective to create feelings of tension? Do low and high angle shots represent characters’ points of view, are they symbolic of character power or weakness, or are they objective comments about events at hand or about a character’s personality? What sounds accompany the shot (dialogue, sound effects, music) and complement the effectiveness of the shot?

- 2.1.2 all courses g**
- Are subjects centre-framed on the screen? Note the background: is it unobtrusive, out of focus or uncomplicated, thereby reinforcing our attention on the character? Is the background cluttered or chaotic; if so, what effect does this background have on character and theme? How do details in the frame contribute to character delineation, plot advancement or commentary on theme?
- 2.2.2 10-1b, d; 10-2b, c; 20-1b, d; 20-2b, c; 30-1b, d; 30-2b, c**
- Music:** How does music define the atmosphere, mood and tone of a scene? Does music comment on a character? Does music define or identify characters or contribute to irony, caricature or humour? How does music unify disparate shots? Does music assist the transition of time? Is the music a marketing tool?
- 2.2.1 all courses c**
- Space:** How does use of space within the frame comment on character or situation? Does use of space relate to a character’s state of mind? How does the framing of character within space help the audience to identify with the character?
- 2.2.1 all courses c**
- Time:** How is time shown to elapse? How does spatial change relate to time passing? How and why is time compressed? How is time actualized, and what purpose does this serve?
- 2.1.3 10-1c; 10-2c; 20-1c, d; 20-2c; 30-1c, d; 30-2c**
- Genre Considerations:** What are familiar elements, settings, environments, images, props, situations, events, character types, themes, moods and atmospheres of a particular genre? What social or political commentary does the genre film contain? (This is especially applicable to Westerns and to combat, espionage and gangster films. Comedy could include sociopolitical satire or parody.)
- 2.2.1 all courses c**
- Codes and Conventions:** These are filmmaking shortcuts that the audience understands to save time and move the narrative forward without undue explanation. For example, time passing can be delineated using such codes and conventions as a screen title (as in “One year later”), calendar pages changing rapidly, the hands of a clock revolving, shots of a clock to show changes in the hour, a dissolve from one image to the next, changes in environment, changes in costume and changes in conveyances. Determine what codes and conventions have been used to relate the narrative.
- 2.1.1 all courses a**
- Stars:** Is the star’s role typical of other roles the star has played? Does the star’s character conform to audience expectations based on previous characters the star has portrayed, or is the star playing against type? Is a character made sympathetic because the star portrays this character? Does the attractiveness of the star have a bearing on audience reaction to the character?
- 2.3.3 all courses b**
- Director:** Are this film’s themes representative of themes in other films made by this director? What features of style make this director’s films recognizable and identifiable as belonging to the director’s body of work? That is, can you determine any stylistic similarities, such as character types, character roles, setting and environment, lighting, story structure, and recurring motifs seen in the director’s other films? Can you identify any significant contribution this director has made to advancing film technique and art?

Copyright



Home video and DVD are not cleared for public screenings. Teachers and schools must observe copyright laws that state that public performances of full-length films or film clips require a fee to be paid to the copyright holder, even if no admission is charged to the audience. Schools or school jurisdictions can pay a nominal fee to purchase a Public Performance Location Licence, which covers the use of all approved videos used during a school year. The feature films must be legally manufactured (not copies). **Please contact the Visual Education Centre at 1-800-668-0749 and/or Audio-Ciné Films Inc. at 1-800-289-8887 for information and rates.**

Related Materials

Annotated lists of films and ideas on teaching film are available from sources such as the following:

- *Reel Conversations: Reading Films with Young Adults*, by Alan B. Teasley and Ann Wilder. Available for purchase from the Learning Resources Centre.
- *Reading in the Dark: Using Film as a Tool in the English Classroom*, by John Golden. Available for purchase from the Learning Resources Centre.
- *Internet Movie Database*. Available at http://www.us.imdb.com/top_250_films. This Web site contains a list of 250 films, each with a plot outline, genre, cast and credits, user comments and recommendations for similar films. Trailers for the films are also available for viewing.
- *Canadian Review of Materials*. Available at <http://www.umanitoba.ca/cm/videos.html>. This Web site provides a list of video reviews of Canadian materials.
- *Understanding Movies*, by Louis Giannetti and Jim Leach.

Other Web sites, such as the *Media Awareness Network* at <http://www.media-awareness.ca/eng>, *The Jesuit Communication Project* at <http://interact.uoregon.edu/MediaLit/JCP/>, *FilmValues.com: A Parents' Guide to Children's Films* at <http://www.filmvalues.com>, and *Much Ado About Teaching and Learning* at <http://www.members.shaw.ca/dsaliani>, provide a wealth of ideas for using film and other media.

Film Study Units

The following sample units demonstrate different approaches to teaching film.

“Lighting, Colour, Music: A Study of Film Elements” examines film elements through the use of clips from various films. The film clips are shown in class, then students choose films to view on their own and compare them to the clips.

“The Truman Show” is intended for ELA 10-1 and ELA 10-2. The approach taken in this unit is to show the entire film in class and follow it up with activities that take students back into the film to examine various aspects.

“Finding Forrester” is intended for ELA 20-1 and ELA 20-2. The approach taken in this unit is to require students to view the film outside class, using only film clips in class. Pre-viewing and follow-up activities are provided for classroom use.

“Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb” is intended for ELA 30-1 and could be adapted for ELA 30-2. Students will view the film in class in sections or view clips only with extensive background provided throughout.

A glossary of terminology used is provided following the units.

Note: The films mentioned are not authorized by Alberta Learning. They were chosen by a committee of teachers who suggested their use for the courses indicated. Local approval must be obtained for using these or any other unauthorized resources. Copyright permission must also be obtained for public screening of these or any other films.

Lighting, Colour, Music: A Study of Film Elements

In this unit, students study chosen film elements and their effects on the medium. They describe the effect and purpose of lighting, colour and music in selected film clips; research a director; and then compare the use of the selected elements in two films by the same director.

Examples of Film Clips for This Unit

Light

- *Schindler's List*—glamour (from above) lighting on Oscar Schindler (as he creates the list)

Colour


- *Schindler's List*—girl in the red dress used as the turning point of Schindler and his “loss of innocence” (when Schindler and his mistress see the emptying of the ghetto)
- *Batman*—colour used to express genre (comic book) and set mood (throughout)

Music

- *Close Encounters of the Third Kind*—music as plot (when the aliens respond to human message with music)
- *2001 A Space Odyssey*—mood (the space ballet)

Choose clips from several films that showcase the elements of lighting, colour and music. Films by directors such as Steven Spielberg, Tim Burton, Stanley Kubrick and Alfred Hitchcock make good use of these elements.

Another approach is to study clips from one director. Films directed by Tim Burton, such as *Batman*, *Sleepy Hollow*, *Edward Scissorhands*, *The Nightmare Before Christmas*, *James and the Giant Peach* and *Beetlejuice*, are good possibilities.

 After discussing the various effects and possible purposes of these elements, students fill in a film analysis sheet such as the one in Appendix B, page 449. Students can be encouraged to use the following questions to guide their analysis:

Lighting: Are the scenes brightly lit? Is there much shadow and darkness? What is the purpose of such

lighting? Does the lighting focus on a character or object? Why? Is the lighting realistic, symbolic, designed to draw the audience's attention to detail, or used to augment a character or the personality of the star? Are shadows used to conceal, to dramatize or to symbolize aspects of character, action and theme?

Colour: How is colour applied to the overall “look” of the film, to character, to costuming and to props? Is there a symbolic and/or atmospheric purpose? What colour contrasts are present from one scene to another, and what is the purpose? If the film is shot in black and white, what is the purpose—to evoke a period, to recreate a style or to produce a specific atmosphere or mood? Was it a convention to use black and white when the film was made?

Music: How does the music define the atmosphere, mood and tone of a scene? Does music comment on a character? Does music define or identify characters? How does music unify disparate shots? Does music assist the transition of time? Is the music a marketing tool?


Students choose a director of one of the film clips shown in class and research areas such as family background, education, influences and filmography that could influence the way he or she uses these elements of film.

Students use a variety of media, such as print, video and the Internet, to gather the information and present what they have found in the form of an oral or written report, electronic graphics presentation, or collage. Students should be encouraged to assess the usefulness and credibility of the sources they used and reflect on the strategies they used to gather the information.

Using the information gathered in their director reports, students choose a film by this director for further study. Students should be encouraged to involve their parents or guardians in their choice. In their study of the film, students could examine all three elements of lighting, colour and music, or just study one or two of these elements. Students then compare the use of the film element(s) in their chosen film with the use of the film element(s) in the clip by

this director that was shown in class. The comparison is presented in the form of an essay that answers the following questions:

- What are the intended effects and purposes of the elements?
- Are they used in the same way and for the same purposes in both films?
- If they are used differently in the films, what are some of the reasons for doing so?

 **See Appendix A, pages 410–411, for a sample of student work.**

This unit addresses the following outcome subheadings:

- 2.1.1 Discern and analyze context
- 2.1.2 Understand and interpret content
- 2.2.1 Relate form, structure and medium to purpose, audience and content
- 2.2.2 Relate elements, devices and techniques to created effects
- 3.1.1 Focus on purpose and presentation form
- 3.1.2 Plan inquiry or research, and identify information needs and sources
- 3.2.1 Select, record and organize information
- 3.2.2 Evaluate sources, and assess information
- 3.2.3 Form generalizations and conclusions
- 3.2.4 Review inquiry or research process and findings
- 4.1.2 Consider and address form, structure and medium
- 4.1.3 Develop content
- 4.1.4 Use production, publication and presentation strategies and technologies consistent with context
- 4.2.1 Enhance thought and understanding and support and detail
- 4.2.2 Enhance organization
- 4.2.3 Consider and address matters of choice
- 4.2.4 Edit text for matters of correctness

The Truman Show

 This film is rated PG. See Appendix A, page 409, for a description of film ratings.

I. Possible Entry Points

The Truman Show can be dealt with as a commentary on modern society. Issues such as the media's influence on individuals, the individual's acceptance of the world with which he or she is presented, or what is real can be considered.

II. Pre-viewing Activities

1. Advertising Present in the Classroom. By examining clothing labels or branding, looking at what is present on the walls of the classroom, and identifying the major companies and the quantity they encounter, students can assess the power of advertising based on product placement.
2. Homework Assignment: Twenty-four Hour Advertising Survey. Students count how many advertisements they are exposed to in this period of time.
3. Discuss Favourite Television Shows. Do a classroom survey and focus on one or two favourites. Questions for group discussion include:
 - a. What makes the show popular?
 - b. What do you like about this show?
 - c. Who is the intended audience?
 - d. What values are promoted in this show?
 - e. What kinds of clothing do the male and female characters wear?
 - f. Is there pressure in this for conformity?
 - g. How true to life are the situations?
 - h. Have you ever felt manipulated by this television show?
4. Homework Assignment: Analyze "Reality Television." Students watch a reality television episode, considering questions such as the following:
 - a. Where is the camera?
 - b. What does the viewer see?
 - c. How does the perspective change when there are close, long and angled shots through the

camera? For example, is the camera cutting between two groups or two individuals to suggest conflict?

- d. How might the viewer respond to the use of crosscutting and juxtaposition?
5. Group Discussions. Students share group findings about the reality television and the advertising survey and look for consensus. The purpose of both the advertising activities and watching reality television for camera angles is to prepare students to watch for these things in *The Truman Show*.

III. The First Viewing

This show can be viewed in two 70-minute blocks. Stopping to analyze too frequently should be discouraged in order for the students to get a fluent sense of the film. Analysis can be done by viewing and discussing significant clips, following the initial viewing.

1. Discuss symbols of freedom, such as birds, the sky and open doors, and symbols of confinement, such as fences and closed doors. Have students make note of anything they notice as they view the film. (*Truman's confinement is suggested by a number of symbols of conformity and repression, such as the 1950's images of picket fences and martial images of boots and snarling dogs which suggest entrapment. He is also trapped by guilt through his wife and mother, and by the cubicles at work. Techniques such as geometric patterns suggest a constructed, fixed and rigid world; and a shot of Truman in a convex mirror suggests a fish confined in a bowl.*)
2. Stop the film occasionally for students to write down what they have noted in connection to freedom and confinement, as well as anything they noticed related to the following features of the film:
 - a. Setting, character, plot and theme/recurring images, such as the eye, mirror and cross/x motifs
 - b. Camera shots
 - c. Music
 - d. Lighting

- e. Sound effects
- f. Speech qualities

IV. Reviewing the Film

1. Determine the initial reactions of the students and their interpretations of the film through exploratory talk.
2. The film can be reviewed in four stages: 1) Opening credits 2) Truman unaware 3) Truman becoming aware 4) Truman breaking free. The following are suggestions for discussion of each segment of the film. Some of the possible responses are in italics.

Opening Credits

- a. Write down what Christoff says in the opening credits.
- b. The camera eye is always trained on Truman at the beginning. Interpret this first viewing we have of Truman.
- c. Identify the visual tools used by the director to portray Truman and his situation. *For example, there are four succeeding levels of frames around Truman's face that depict the degree of his captivity. Christoff's character resembles a priest in his clothing and in his name, and this sets a powerful religious context.*

Truman Unaware

The viewer begins to be aware that Truman does not know he is being spied on and is the main character of a voyeuristic television program that is viewed around the world.

- a. What are the clues given to Truman and the audience that his reality is contrived? *Frames within frames are used to suggest entrapment. The many reflected images and use of mirrors might suggest illusion. The obvious manipulation of Truman for product placement in advertising hints that this is not reality but a television show. The images shown by the hidden cameras suggest surveillance. The eyes of the characters give away when they are acting and when they are experiencing real emotions.*
- b. How is conflict introduced?

Truman Becoming Aware

Once Truman takes the magnifying glass when the characters are viewing old photographs, it is possible to recognize a shift in Truman's perspective of his world. He begins to look for himself and use his own eyes.

- a. What does Truman do to manipulate his pseudo world in order to discover his real situation?
- b. What does the name Truman Burbank represent? (*True Man in Burbank Studios: First person to be legally adopted by a corporation.*)
- c. What do the images of bridges with no ends suggest? *He is trapped in his world or his own reality. He has many dead-end roads, and he is often searching beyond the end of the bridge.*
- d. In what ways is Truman trapped? *He is trapped in a conventional life and is manipulated in his world. He is unable to see past his own reality.*
- e. Are we trapped or confined in any way?
- f. When is the moment that Truman decides to break free from his contrived reality? How does he begin to break out of his world?
- g. What are we learning about Truman's viewing audience? Who is watching him and why are they watching him so faithfully? *The audience may be trapped or enslaved by the show.*
- h. To what extent is our world manipulated as Truman's is?
- i. Why does Truman initially not try to escape? *He is not aware that there is any other kind of life. The world he lives in is in some ways idyllic—safe, perfect.*
- j. What do Christoff's words, "If he was determined to find the truth, there is no way we could prevent it," suggest about our situation?

Truman Breaking Free

- a. There have been many contrived and real obstacles that have prevented Truman from escaping. What are these obstacles?
- b. The rising action brings us to Truman confronting his "Creator." Describe this power struggle and the connections/allusions you can make.

- c. What images and symbols of freedom, confinement and new beginnings can you find? *Truman is trapped by the weather. Truman, ironically, is also confined by the sky and by roads and bridges that go nowhere. He is confined by his fears, and he needs to confront his greatest fear—of water—in order to find freedom. The Santa Maria, represents exploration and finding a new world of freedom. Truman’s coming out of the water suggests a rebirth into freedom. The artificial sky is like the shell of an egg that Truman must break out of in order to be reborn, and the door that he leaves by suggests a new opportunity and freedom as well as stepping out into the unknown.*
- d. Truman hits the wall of his known world. Why is this a powerful ending to the story? Describe the symbolic elements of this ending and Truman’s decision to bow like an actor at the end of his performance and exit to the dark back stage of the real world.
- e. Why does Truman’s audience cheer?

4. Have students create out scenes from the film. *For example, Sylvia might choose to interview Christoff. Would Truman appear on a talk show, or would he shun that world altogether?*
5. Present a soliloquy by Truman upon entering and discovering the new world.
6. Have students write about, or demonstrate in a project representation, how we are all Truman in some way or another.

This unit addresses the following outcome subheadings:


- 1.1.1 Form tentative understandings, interpretations and positions
- 1.2.1 Consider new perspectives
- 1.2.2 Express preferences, and expand interests
- 2.1.2 Understand and interpret content
- 2.2.2 Relate elements, devices and techniques to created effects
- 2.3.1 Connect self, text, culture and milieu
- 2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts
- 3.2.1 Select, record and organize information
- 3.2.3 Form generalizations and conclusions
- 4.1.2 Consider and address form, structure and medium
- 4.1.3 Develop content
- 4.1.4 Use production, publication and presentation strategies and technologies consistent with context
- 4.2.2 Enhance organization
- 4.2.3 Consider and address matters of choice
- 4.2.4 Edit text for matters of correctness
- 5.2.1 Cooperate with others, and contribute to group processes

V. Extension Activities

1. Have students write a script or story about the differences that Truman will encounter between his old world and his new world and what might be the same.
2. Divide the classroom into various groups, giving each group a motif, such as eyes, mirrors or crosses/x’s, to track and to discuss their possible meanings. Part of the discussion should include how the film comments on modern society. Students should then bring their ideas to a full class discussion. *The use of x’s, such as when Truman has his fingers crossed in his wedding picture, may suggest that it is not true or real. The eye motif may represent Truman trying to see the truth, reality or alternate reality; and the mirrors could represent the illusion of the world he accepts as true.*
3. Have students represent Truman’s world in another shape or form and explain their representation.

Finding Forrester

Finding Forrester explores the idea of transcending obstacles to achieve success. This film is rated PG.

 See Appendix A, page 409, for a description of film ratings.

To save class time for close analysis, students may be asked to view the film at home before beginning the in-class study.

Note: The bolded terms in this unit are defined in the glossary, which follows the sample film study units.

I. Pre-viewing Activities

Controversial Material

Some language is off-colour, but its use helps in the characterization of Jamal's friends and of the mysterious "Window." Implied sexual activity in an adjoining apartment to Jamal's bedroom helps to define the atmosphere and poverty of Jamal's neighbourhood. (The sounds tell us the building is poorly built, having thin walls.)

Examining Cultures, Language and Class

Several approaches could be taken to introduce students to how stereotypes emerge from people's use of language, choice of music, dress and/or behaviour.

- Research rap music.
- Create stereotypes of people who listen to different types of music. Students and the teacher can bring in examples of music.
- Role-play how language reinforces stereotypes. This could lead to a related study of *Pygmalion*, which connects to the themes found in *Finding Forrester*.

Themes

Finding Forrester explores the idea of transcending obstacles to achieve success, and the following themes are used to develop this thought.

Individuality
Self-expression/identity
Stereotyping
Peer pressure

The effect of environment on the individual
Choices, and reasons for choices

Mentorship
Entrapment

Teachers might encourage activities that invite students to reflect and comment on personal experiences that address each of these themes:

1. The means they and their peers use to express themselves as individuals, as declarations of "This is who I am; this is what I represent." What positive and negative ramifications do self-expression and individuality invite?
2. The extent that peer pressure influences their self-expression and their perceptions of identity, and any restrictions they feel or experience in their declarations of individuality.
3. How "the system"—school, home and social environment (both physical and cultural)—shapes attitudes, restricts or encourages self-expression, imposes conformity or invites individuality, and creates or influences the creation of an alternative identity. This theme connects effectively with *Lord of the Flies*.
4. How people create "masks" that present an alter ego, an alternative personality that shields against criticism, opposition and conformity, and/or "masks" that define what individuals would like to be, rather than how they perceive themselves to be. Students could create their own masks (e.g., papier-mâché, drawing) and discuss what image they present to the world.
5. How they make choices. What reasons or motives do they apply when making decisions about actions and activities that have significance and relevance to their well-being, their futures, their attainment of goals, and their personal definitions of "success"?
6. How we restrict ourselves, create obstacles for ourselves, and even trap ourselves into situations or conditions that ultimately make us unhappy.
7. The heroes or role models they adopt for their own self-expression. (Consider television and movie

stars, characters from television shows and movies, popular music stars, athletes, and others.) What makes these role models popular, inviting, worth emulating?

8. The ways in which their behaviour could limit, restrict and/or confine them.
9. The ways in which their behaviour could lead to stereotyping.

II. Beginning the Film

Ask students to work in groups and share their impressions of the film. The place mat activity would be effective here (see page 192).



Target Audience

The film is targeted at anyone 15 years of age and older. The film is neither condescending toward people of colour, nor does it vilify Caucasians.

Point of View

- From whose point of view does the narrative unfold?
Jamal is the protagonist. We experience events from his point of view.
- Why does the audience come to identify with Jamal?
Jamal's ethnicity plays a secondary role to his less-than-affluent background, the peer pressure he senses, and his feelings of rejection by others—situations common to most people. As well, the story is told from Jamal's point of view. The audience experiences conflict through Jamal.

III. General Introduction to the Film

View the film from its beginning to the end of the **scene** in which Jamal explains in brief the history of the BMW Company. As they watch, ask students to note the following and determine how this is conveyed:

- the mood and tone of the environment
- the relevance of school to the students in the film.

Divide the class into nine groups, and assign each group one of the following scenes to analyze and then report back to the class.

1. The purpose of the opening **clapper shot** retained in the final edit.
This shot is self-reflexive, reminding the audience it is watching a construction, as opposed to “reality.”
2. The purpose of the youth rap artist.
He helps set the tone of the environment and establishes Jamal's neighbourhood. The fact that the rap performer is performing directly to the camera underscores the self-reflexive element of this opening shot. The shot itself seems impromptu and in the spirit of cinéma vérité.
3. The purpose of the **montage** scene behind the opening **titles**.
*The opening montage serves to establish the character of the neighbourhood, its setting and atmosphere, as well as introducing the themes of self-expression and identity. The editor's choice of **shots** used to create the montage suggests that neighbourhood residents seek personal identity through self-expression, conveyed mainly by outward appearance, in contrast to the self-expression of Forrester and Jamal who use their talents for communicating ideas as their means of conveying individuality.*
4. The significance of the pigeons taking flight.
While keeping pigeons appears to be an aspect of the neighbourhood, as seen in the subsequent shot, the pigeons also provide both a metaphor and a symbol for freedom and escape. In addition, they introduce a bird motif that also relates to the theme of entrapment as opposed to freedom.
5. The means by which Jamal is introduced, and why this is significant.
*The camera **tilts** up a stack of books, then **pans** across the room to Jamal who is prone, asleep on his bed. A **close shot** reveals his eye opening. Jamal is characterized by his eclectic collection of books, representing his knowledge and intelligence, and providing the antithesis to the stereotype of the black athlete preoccupied with basketball. That Jamal is dormant and his eye opens suggest a character who will be “awakened” in the course of the narrative. The eye also introduces the motif of “seeing clearly”*

or “clarity of vision,” synonymous with awareness, cognizance and intelligence.

6. The introduction of the mysterious stranger, known as “The Window,” and why this is effective.

The mysterious stranger provides a plot point that eventually brings Jamal to invade Forrester’s apartment. The stranger peers at the boys through binoculars, an extension of the “seeing” motif. The “mystery” of who the stranger is, and why the stranger peers at the boys provides some suspense and moves the story forward.

7. Representations that stereotype Jamal and his friends.

Considerations include their language, their clothing, their basketball games and their preoccupation with sports over literature as revealed in the classroom discussion of Poe’s, “The Raven.” This also provides a basis for the pressure Jamal feels about not revealing his intelligence, and the fact that he keeps his journals a secret. Jamal hides his uniqueness within the stereotype because from his peers’ perspective being smart is uncool.

8. The choice Jamal makes to invade Forrester’s apartment.

Peer pressure creates the circumstance for Jamal to commit a break-in. Jamal’s purpose is to retrieve something from Forrester’s apartment as proof to his friends that he did enter. After Jamal goes through the window and unlocks the door, the camera presents us with Jamal’s perspective, and we see first the baseballs and photographs of baseball players, then the television set on, next the knife, and finally a wall of books. Jamal briefly examines the knife, but it is the books he chooses to scrutinize. The scene contributes to the delineation of his character as one fascinated by literature, and one who is instinctively inquisitive and inherently intelligent. Such information is another reminder that he does not conform to a “black stereotype” and at the same time provides a thematic caution to the viewer about making prejudicial assumptions.

The teacher may step away from the narrative at this point to observe also that Jamal’s actions could be argued as false and unnatural, and that logic is subverted. If Jamal is committing a break-in, and if he at least suspects that “The Window” is somewhere asleep in the apartment—the television is on, and “The Window” has never been seen leaving the apartment—then why would Jamal take precious minutes to examine a book? Would it not be more natural, having placed the knife in his pack, to leave immediately? Such awareness would escape audience consciousness until analysis reveals it. The purpose of the scene is both to further characterize Jamal and to provide an excuse for Jamal to leave his backpack, containing his journals, so that Forrester can respond to the writing, provoke Jamal’s curiosity, and lead to Jamal’s return and ultimate relationship with Forrester.

9. The purpose of the “BMW” scene.

This scene reveals that Jamal is intelligent and well-read, more so than the average audience member. It shows that people of colour are stereotyped as thieves by Caucasians, and that Jamal resents the stereotype. It reveals that Mr. Massie, the Caucasian messenger who drives the BMW, stereotypes himself as “better” than the black youth. Massie adopts a “mask” of importance, both through the car he drives and by wearing sunglasses.

IV. Considering Narrative Technique

Structure

Finding Forrester is a linear narrative in three acts, presenting a figurative journey that returns to its point of departure.

ACT I (Exposition) From the **tilt shot** of Jamal’s books, to Forrester watching Jamal’s departure from his window, seen in a **high angle shot**.

ACT II (Development of Conflict) From the **establishing shot** of the Red Rose Diner, to Terrell delivering Jamal’s letter, culminating in his brief conversation with Forrester.

ACT III (Climax and Resolution) Division of the film into its six Narrative Sections. Each section ends with a significant change for the protagonist. Ask students to write a journal entry from the point of view of one of the characters in the section. Specify that the character should comment on the protagonist's change.

- I. *The character of the 'hood. Jamal is one of the guys.*
 - *break-in*
- II. *Jamal “seeks” Forrester’s opinion about his writing.*
 - *offer of scholarship to Jamal is a turning point in their relationship*
- III. *Jamal at Mailor-Callow.*
 - *conflict with Crawford and Hartwell presents Jamal with an obstacle to his goal*
- IV. *Jamal is accused of plagiarism.*
 - *isolated at school, from Forrester, and from friends*
- V. *Jamal is vindicated by Forrester.*
 - *resumption of friendship and mutual respect*
- VI. *Epilogue.*
 - *Forrester’s death*
 - *Jamal “returns” to the 'hood a success*

Scene Analysis

Hollywood Style means that nothing is wasted in the creation of the film. Everything we see and hear as the narrative unfolds has purpose and relevance. The examination of a few key scenes helps to reveal narrative techniques that can be applied to other scenes. The video time references provided are measured from the beginning of the Columbia logo and may vary slightly with equipment used.

Scene One (The scene begins 0:02:54 with the shot of the books and ends 0:05:10 just prior to the shot of Ms. Joyce in her classroom.)

- How is Jamal introduced, and how does his introduction begin the audience's identification with him?

Shot 1. *The camera **tilts** up a stack of books that are worn and obviously read, then **pans** left in an extreme **close-up** along the prone figure of Jamal. The books are our first indication Jamal is a voracious reader of scholarly works. We hear his mother calling him by name (identifying him), urging Jamal to get up. The camera stops and holds on his face as his eye opens, then (typically) closes.*

Shot 2. *Cut to a **close-up** of Jamal’s face as his eye opens a second time when he realizes he is about to miss his deadline.*

*These two **close shots** place the audience in intimate physical proximity to Jamal.*

Emotionally, most teens (present and past) can identify with Jamal’s reluctance and Mom’s insistence.

- The variety of camera shots constitutes the language used to describe the events. As the scene continues, determine:
 - how the camera is used and why it is used this way
 - how what is seen and heard helps to define Jamal’s character
 - how Forrester is introduced and why he is introduced this way
 - the contributions the camera and editing make to this introduction of Forrester.

Shot 3. ***Interior wide angle long shot** as Jamal reaches the main floor landing and goes out the door. This shot is a transition within the scene that also compresses time, employing a Hollywood convention viewers have come to understand and accept. In less than one second of real time, Jamal has moved from his bed to the ground floor landing of his apartment staircase, fully dressed. The audience automatically and instinctively understands that some time has elapsed as Jamal dressed quickly and departed.*

Shot 4. *Cut to a **long shot** of Jamal’s friends seen through the lenses of binoculars. The binoculars are seen in extreme close-up and in **soft focus**. The first element of mystery is introduced: who is watching, and why? Jamal, eventually, will solve this mystery.*

Shot 5. *Cut to a close shot of the boys playing basketball. The previous shot puts the audience in intimate proximity to Forrester sharing his perspective. Now the close shot reveals subjectively what he sees.*

Shot 6. *Cut to a **reverse shot** in close-up of Forrester looking through the binoculars. This time the shot is objective, permitting only a glimpse of the man while providing an explanation of the previous shot through the binoculars. Again, the audience is brought in close physical proximity to a character with whom they are to identify.*

Shot 7. *Cut to a reverse shot of the boys from Forrester's point of view. Again, the subjective shot, revealing what he sees, contributes to eventual sympathy for him.*

- Continue to analyze the types of shots and their significance from Jamal's arrival to the end of the scene.
*Pan shots follow Jamal's play, further defining his character as an able basketball player. Reverse shots provide the audience with a "sense of being" with Forrester as he watches. Reverse shots also provide the audience with character perspective. **Zoom** shots act as printed italics on a page, adding significance (emphasis). The **telephoto** (long) shot of Massie's arrival indicates the boys' perspective; his arrival adds to the mystery of Forrester in conjunction with the boys' (expository) conversation about "The Window" since, within the narrative, we are yet to discover Forrester's identity. Close shots function as Forrester's perspective through binoculars; when indicating the boys' perspective, they add weight and significance to the window and the mysterious figure behind it. **Medium** shots here are either subjective, placing the audience physically and emotionally with the boys to share their experience, or objective, permitting the audience to merely observe the action. Low and high angle shots in this scene provide character perspective. The last three shots of the window are not from any character perspective, but instead serve as a transition to the next scene by providing emphasis to the boys' comments about the mysterious dweller they have dubbed "The Window." The audience is teased by the barely perceptible*

presence of the figure moving behind the curtain when the camera refuses to go inside. Curiosity is piqued and tension is introduced via the mystery.

Analyzing Camera Shots in Context

The meaning and purpose of a camera shot varies in accordance with its context, belying the assumption that the angle or distance of a shot has a predetermined meaning. This concept can be explored by examining carefully the scene of Jamal and Forrester arriving at Madison Square Garden (1:21:31 to 1:24:20; DVD Scene 20).

- What do the medium-close and close shots convey in this scene? Specify when the camera is used subjectively and objectively.
*Initially, the camera provides us with an objective view of Jamal and Forrester, merely establishing them within the environment, first in a close, then a low, wide angle long shot. The sense of crowded space is suggested by keeping the mass of people in focus as they spill into and out of the screen's frame. When the camera is close on Forrester, the people are out of focus, a swirling mass, suggesting Forrester's confusion and panic and creating for the audience the sense of the claustrophobia and entrapment that Forrester is experiencing. (This claustrophobia is augmented by the video format, which crops the **widescreen** composition.) In these shots, the camera is providing a subjective viewpoint; it is slightly unsteady, creating the impression of the imbalance Forrester is feeling. The camera also makes short, close panning shots to suggest Forrester's point of view as his head moves frantically in search either of Jamal or for a way out of this human trap. Close shots of Forrester's head and face bring the audience to him as a means of identifying with his plight, and seem to place the viewer beside him in the crowd. Throughout the scene, the sound is loud and cacophonous, providing an extra feeling of tension. Subjectivity is aided by the use of available natural lighting instead of assisted lighting in the filming of this scene.*

When Forrester takes refuge in a small alcove under a staircase, he is still in close-up, but the view of him reverts once again to an objective perspective, conveyed as people's legs pass between him and the viewer. The camera is objective as well when joining Jamal in close-up

as he searches for, and then finds, his friend. As Forrester and Jamal leave, the camera remains watching objectively as they move out of sight.

Character Delineation

Often, a scene's *mise-en-scène* contributes not just to setting and atmosphere, but also to defining a major character, especially in the exposition of the narrative. That means that *everything* seen and heard contributes to characterization. Character delineation usually begins with the introduction of the protagonist (and often the introduction of the antagonist unless this character is a stereotype). The characters in *Finding Forrester* are true-to-life. Their realism adds to the believability of the film. Director Gus Van Sant defines the characters of Jamal and Forrester throughout Act I of the film.

- While the opening scene provides some information about the personalities of Jamal and Forrester, their characterization unfolds throughout Act I. Review Act I (the film's exposition) and note what additional characterizations are indicated, as well as *how* this information is imparted. For example, in the first scene, why is it significant that Forrester mutters a prediction that Jake "can't give him that," as he watches Jamal score a basket, and then Jake says, "I can't give him that"?

An aspect of Forrester's character is introduced: he is knowledgeable about sports.

- How much screen time elapses until the audience sees Forrester completely for the first time? What information is imparted about him at this point? Why is his personality revealed in stages, over time?
- How does his use of coarse language contribute to defining his character, and why is its use not gratuitous?
- How is Forrester made sympathetic to the audience?
- Parallels in characterization contribute to the dramatic unity of the film. What parallels are revealed between the characters of Jamal and Forrester?

*The two characters are seen for the first time in a similar way: the close-up of Jamal's eye in the opening shot parallels the close-up of Forrester's surrogate eyes, the binocular lenses, when the boys first discuss *The Window*.*

Jamal and Forrester are well-read, love writing, and are sports enthusiasts.

Jamal and Forrester each wish to keep a truth about his identity a secret.

Initially, Forrester is angry and impatient with Jamal. Near the end of Act II, Jamal is angry that Forrester withheld information about the publication of "A Season of Faith's Perfection." Forrester, in turn, is angry that Jamal violated the rule that nothing written in the apartment was to be removed. Each feels betrayed by the other: Jamal because Forrester will not speak for him, and Forrester because Jamal wants him to come out of seclusion.

Jamal and Forrester have suffered prejudicial criticisms from Crawford.

Jamal's piece is called "Losing Family," (in contrast to "Finding Forrester"). Both Jamal and Forrester have lost family: Jamal, his father; and Forrester, his brother, mother and father. Forrester, as a surrogate father, rescues Jamal, both as a writing mentor and from the charge of plagiarism; Jamal provides meaning in Forrester's life by giving him a reason to care about someone, in turn freeing him from his seclusion.

- What parallels exist between Crawford and Forrester?
- What is significant about the dialogue before each appearance of Crawford? How does this shape the audience's perception of this character? *Crawford's appearances are prefaced with a character making a negative comment. Some examples:*
 - Claire says, "The teachers [at Maylor-Callow] are too busy listening to themselves talk." Cut to Crawford who, passing books to the students, pronounces a judgement on Forrester: "... an author who could have offered much more."*
 - Claire identifies Crawford for Jamal: "He's been here as long as most of the buildings." Her remark associates Crawford with her negative statement about the school. Then Crawford reinforces this negative tone with his judgement about Forrester's novel: "Unfortunately, his first try was also his last. This was the only one he chose to publish."*

For all we know, it's the only one he chose to write."

- iii. *Claire's cynical comment about the Mailor-Callow lockers—"At least they look good"—is followed by a move into Crawford's classroom where the failed author announces the school's writing competition.*
- iv. *From Hartwell's put-down of Jamal—"Don't think we're the same. We're not."—the camera cuts to a shot of Crawford in his office calling to Jamal and speaking in a condescending manner.*
- v. *Forrester tells Jamal, "Crawford thought he knew me," and "A lot of writers know the rules about writing, but they don't know how to write." The next scene is in Crawford's office where Jamal is forced by Crawford to write his next piece.*

Lighting

In addition to considering the use and purpose of various camera set-ups and how these shots are presented (edited together), it is important to consider how various scenes are lit and what purpose is served by having them lit in such a manner. Brightly lit scenes, suggesting natural lighting, convey less drama and seem nonthreatening; scenes with low light create shadows and add tension, mystery and dramatic effect.

For example, the **high key** lighting used in Scene One contrasts with the **low key** lighting of the scene showing Jamal at his school locker (0:08:12) after he receives the dare from his friends in the school cafeteria. The low lighting of the scene as he writes in secret at his locker comments on this secrecy, as well as his secret that he is intelligent and exceptionally well-read, another aspect of his character he keeps from his friends.

- Review the scene beginning 0:21:20 (DVD Scene 06) when Jamal first goes to speak to Forrester. Mute the volume to concentrate on the images. Describe the lighting: is it realistic in terms of the setting?
*Jamal is seen climbing the staircase in an **overhead shot**. The hallway outside Forrester's door is dim, its source of light is the windows at the staircase landing below each floor. Lighting appears realistic, but reality is subverted for effect when a bright light emanates from the peephole. Supposedly, Forrester is looking out through this*

small opening, in which case his head would block some of the light; in addition, we learn from a later scene that the light inside his apartment is dim. Why, then, is there bright light from the peephole? The light draws attention, so that as Jamal speaks and Forrester answers, this light represents Forrester. Sean Connery (Forrester) is not seen in the shot. He may not have been present when this scene was filmed, since the two characters are not seen at the same time. The only shots of Connery—through the peephole in close-up—could have been made on a separate day without Rob Brown (Jamal) being present. A movie is a construction. Scenes are seldom shot in chronological order. Individual shots are cut and assembled in post-production; therefore, the light from the peephole serves as a coded stand-in for Forrester. There is potential for discussion of symbolism here. "Light" symbolizes "enlightenment"; windows permit the passage of light; the boys refer to Forrester metaphorically as "The Window"; the peephole is a door window.

- Compare the lighting of this scene to the scene in which Jamal delivers his essay to Forrester, beginning 0:22:49 (DVD Scene 06). How is lighting used for dramatic effect?
Once again, the light from the door's peephole is significant, becoming now a miniature spotlight on Jamal's essay, highlighting its importance. It is in the reverse shot here that Forrester's head is blocking the opening to prevent light shining through, and revealing the dimly lit interior of the apartment.

Composition

Just as the lighting of a scene or character might add significance, the composition, or framing, of a shot may convey added meaning as a symbol or commentary. A good example is the framing of two shots when Jamal first brings his 5000-word essay to Forrester, just after Forrester says, "Well try remembering it exactly as I said it." (approximately 0:23:42; DVD Scene 06). The single frame advance feature on the VCR or DVD player is best to view these two shots. Just after speaking the above line, Forrester turns his head to the left. Cut to Jamal on the other side of the door, in profile, facing right. The door becomes a quasi mirror suggesting each character is a mirror image of the other, foreshadowing the eventual revelation of similarities between them.

Their eye lines match in the two shots. When Jamal throws his composition against the door, he symbolically breaks down the barrier between the two. At first, they cannot converse acoustically, but they “speak” to each other via the written word.

- Crawford forces Jamal to write his next assignment in Crawford’s office. Consider the significance of the framing of Crawford in the brief 3-shot scene beginning 1:33:15 (DVD Scene 22).
The video version and the DVD widescreen version present different visuals here. The widescreen image shows that Crawford’s office has two side-by-side doors, each with a narrow window. Crawford is in the left window. Jamal is barely visible in the foreground. In the video “pan-and-scan” version, one window only is visible, placing Crawford on the right side of the screen, inside the window’s frame, which is inside the screen’s frame. The left edge of the window is diagonal, suggesting an imbalance. More than half the screen is blacked out. Both versions convey entrapment. Crawford, like Forrester, is trapped willingly within his own environment. The frame-within-a-frame composition of Crawford indicates he is doubly confined: trapped by his own pride, remaining at Mailor-Callow where he is regarded as important; and trapped by his prejudices, which prevent his professional growth. The only time Crawford is seen physically outside Mailor-Callow is at Dr. Spence’s party, where the entire faculty is in attendance, thereby making the Spence home a surrogate for the school. Crawford will never leave the school environment professionally. He is restricted in his role—smug, but living in a limited and limiting world. The widescreen end-of-scene shot, seen again from outside the room and through the door windows, shows Jamal in the left window and Crawford in the right. They face each other across space as opposites, black and white, youth and age, a mind open to learning and a mind closed by pride. The video version shows only Crawford, still trapped.
- What is suggested by the framing of the shot showing Jamal behind the chain fence watching Fly and the others playing basketball (1:45:55; DVD Scene 24)?

Costuming

- How do Jamal’s clothes reflect his character? What subtle changes do you see in both?
- Describe the clothes Forrester wears in his apartment. How does costuming contribute to his character delineation?
- Why does Forrester wear dark glasses at night to go to the basketball game? Why does Mr. Massie wear dark glasses when he leaves his BMW parked to deliver supplies to Forrester? Consider the idea of “mask” and “protection” in both cases.

Information Through Implication

Hollywood Style invites audience participation in the lives of characters. Often, viewers experience vicariously the emotional content of a scene, e.g., excitement, tension, fear, sadness. But this style of filmmaking also makes them participants in the storytelling by letting them fill in information that is not overtly presented. For example, they can surmise that Forrester has not left his apartment for many months, even years, when he is seen about to depart with Jamal for the basketball game at Madison Square Garden. This assumption can be made because Forrester has learned it is night; yet, he decides to wear dark glasses that will provide a degree of comfort by hiding his face. Also, he hesitates at the door, reluctant to step out into the hallway. (Crossing a threshold and passing through a doorway symbolizes a change in one’s life, usually a transition that produces growth.)

- You do not hear Jamal’s entire essay when Forrester reads it to the assembly at the writing symposium. Before the assembly audience applauds and Crawford makes his fawning comments, what do you infer about this essay, and what clues provide this implication?
- What clues throughout the film suggest Jamal and Forrester are “family”?

Time Lapse

Filmmakers, of necessity, must condense time within a film. Showing time has elapsed has become a cinematic convention using different codes. The filmmaker might employ a dissolve within a scene; a fade-out/fade-in serves as a scene transition from one to the next, which indicates time passed; shots of sunset and sunrise will indicate a new day.

- In the scene of Jamal playing basketball alone (0:08:42; DVD Scene 03), how does the shot of Forrester’s windows (0:09:10) indicate a time of day?
- Determine how you know time has elapsed in the following scenes:
 - Forrester writes, then Jamal writes “A Season of Faith’s Perfection” (0:52:00; DVD Scene 15)
 - foul-shot competition (0:56:40; DVD Scene 16)
 - Jamal has met influential people at the Spence party (1:04:35; DVD Scene 17)
 - Jamal and Forrester in Forrester’s apartment (1:16:07; DVD Scene 18)

Implausibility

Hollywood Style occasionally subverts logic in the narrative process, but the presentation is so clever that the illogical, or even the impossible, is not noticed until the events are considered later.

- Show how each of the following situations contains implausible events.
 - Jamal breaks into The Window’s apartment. *Jamal is committing a crime of break-and-enter, plus it is the home of a man rumoured to be very violent; yet, Jamal takes time to examine the man’s collection of books.*
 - Jamal learns the identity of The Window. *The Window just happens to be the renowned author of a novel Jamal is studying; further, Jamal obtains this author’s mentorship.*
 - As they watch *Jeopardy*, Jamal quotes silently while Forrester speaks the lines of a poem by Lowell. *The poem is obscure. (If Jamal knows the poem, why does he not mention that it refers to an oriole, not a tanager?)*
 - Crawford exposes Jamal’s plagiarism. *Crawford finds an obscure, out-of-date piece of writing by a younger William Forrester in an old copy of The New Yorker magazine.*
 - Crawford cites quotations in an effort to embarrass Jamal. *Would a sixteen-year-old be as well-read and able to recall lines from such little known and diverse works as those he quotes? It is equally amazing that Crawford has committed so much literature to memory.*

Star

The star’s appearance in a film evokes certain expectations of the star by the audience, since the star has become as familiar as any friend.

- Sean Connery’s appearance in *Finding Forrester* reminds the audience of roles he has played in previous films. What films come to mind? *Connery’s characterization of William Forrester echoes some previous roles. Shots of a young Sean Connery recall his appearances in earlier movies such as his portrayal of James Bond in Dr. No, From Russia with Love, Goldfinger, Thunderball and You Only Live Twice. Other early roles in which Connery portrayed defiantly independent men include those in The Molly Maguires and The Anderson Tapes. As a crusty leader, patriarchal figure and mentor, Connery’s characters include those in the movies The Untouchables, Indiana Jones and the Last Crusade and The Hunt for Red October.*
- Does Crawford remind you of another character played by F. Murray Abraham? *F. Murray Abraham’s role as Robert Crawford, a man jealous of the ability and success of a young, “inferior” upstart, recalls his role as Salieri in Amadeus. Salieri was the resident composer in the court of Emperor Joseph II of Austria. In the film, he was fiercely jealous of the young, brash, offensive Mozart.*

Director

Critics have made the inevitable comparisons between *Finding Forrester* and *Good Will Hunting*, both directed by Gus Van Sant. Probably anticipating these comparisons, Van Sant employed Matt Damon, the star of the former film, for a cameo appearance in *Finding Forrester*.

- Comment on the effect of Matt Damon’s appearance. *This could have both positive and negative effects depending on the degree to which Damon’s celebrity, taking away from the meaningfulness of the scene, distracts the audience.*

V. Culminating Activity

Choosing whatever form of expression is most appropriate, illustrate what you have learned from the study of this film.

VI. Extending Activities

- Track “windows” as a motif. Comment on the symbolism, and show how other windows contrast the windows associated with Forrester.
- Outline the narrative as the Hero’s Journey: Key plot points include identity of the status quo; the disruption of the status quo; challenge; various crises and tests the hero faces and overcomes; the assistance the hero receives from a god–teacher and/or guide; the turning point in the hero’s situation that produces irreversible change, usually by facing and defeating some monster; and the hero’s return to stability, usually in some higher status.
- Recast the film, defending the actor selection.
- Rewrite or storyboard a scene and include new actions. Defend how it would alter and improve the film.
- Assuming the film has not been made, write a proposal to acquire funding to produce it.

This unit addresses the following outcome subheadings:

- 1.1.1 Form tentative understandings, interpretations and positions
- 1.2.1 Consider new perspectives
- 2.1.1 Discern and analyze context
- 2.1.2 Understand and interpret content
- 2.1.3 Engage prior knowledge
- 2.2.1 Relate form, structure and medium to purpose, audience and content
- 2.2.2 Relate elements, devices and techniques to created effects
- 2.3.1 Connect self, text, culture and milieu
- 2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts
- 3.1.1 Focus on purpose and presentation form
- 4.1.2 Consider and address form, structure and medium
- 4.1.3 Develop content
- 4.2.3 Consider and address matters of choice
- 4.2.4 Edit text for matters of correctness
- 5.1.1 Use language and image to show respect and consideration
- 5.1.2 Appreciate diversity of expression, opinion and perspective

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb

Dr. Strangelove was completed in 1963 and released in January 1964. Unlike classic Hollywood movies, *Dr. Strangelove* is not a story of heroes but a satire. The classic Hollywood archetypal hero was an independent man of action who risked himself to pursue a conviction, ideal and/or vision in opposition to a corrupted power. His sacrifice benefited the community or society. The protagonist of *Dr. Strangelove* is corrupted power personified. General Jack D. Ripper, an unbalanced and irrational individual, pursues convictions and a vision both warped and insane. The combined force of government and military might are powerless to stop him, as Ripper's unrestrained power leads to the annihilation of the world.

Background

The Cold War represented the division between democracy (the United States of America) and communism (the Soviet Union). It began in 1946 and ended with the collapse of the Soviet Union in 1991. These two powers adopted a deterrent theory called "Mutual Assured Destruction" (MAD) founded on the continued development of nuclear weapons. Eventually, the United States and the Soviet Union had amassed more nuclear weapons than necessary to effect the destruction of the world. This theory of deterrence is represented in the film as "the Doomsday Machine."

By 1963, the Berlin Wall had been built, the Bay of Pigs invasion had failed, and America's involvement in the Vietnam conflict was escalating. Especially chilling was the Cuban Missile Crisis of October 1962, which increased fears that the Cold War would escalate into World War III. Because the United States had a 4:1 ratio of nuclear weapons compared with the Soviet Union's arsenal, Soviet Premier Nikita Khrushchev decided to place intermediate-range intercontinental ballistic missiles (ICBMs) in Cuba, targeted at the United States. President Kennedy demanded that the Soviet Union remove its missiles from Cuba, and he ordered a naval blockade to deter the Soviet delivery of missiles by sea. After an American U-2 spy plane was shot down over Cuba,

military advisers pressed Kennedy to launch air strikes and a full-scale invasion. American ships were ordered to fire across the bow of any Soviet ship refusing to turn back. The possibility of war with the Soviet Union was never stronger. Ironically, in spite of the destructive power of each of these two countries, neither country had the means to *defend* against a nuclear attack. In support of MAD, the United States and the Soviet Union had signed a treaty in which they promised *not* to develop such defences. This meant that cities (and civilians) were left without protection. In the film, General Turgidson comments on the possibility of 10 to 20 million civilian casualties, euphemistically referring to this devastation as getting "our hair mussed."

Director Stanley Kubrick had believed for years that a nuclear war would be triggered more likely by accident than by political design. Real threat came from the possibility that some insane or fanatical individual or group would initiate a global confrontation (an eerie parallel to events involving Osama bin Laden and North Korea; the relentlessness of Major Kong's B-52 bomber, and its success in meeting its objective, is a chilling, although unintended, foreshadowing of the 9/11 air strikes at the World Trade Center and the Pentagon). Kubrick found support for his belief in the novel *Red Alert*, by Peter George. In adapting the novel to film, he decided a satiric approach—he called it "a nightmare comedy"—on the subject of nuclear attack would be more effective than a drama. One can evaluate satiric and dramatic treatments by comparing Kubrick's film with Stanley Kramer's *On the Beach* (1959), Sidney Lumet's *Fail-Safe* (1964), and James B. Harris' *The Bedford Incident* (1965).

Style

The style of *Dr. Strangelove* is expressionist. Expressionism originated as an artistic mode of painting, a reaction against the implied realism of Impressionism. Its origins have been attributed to Norwegian artist, Edvard Munch, whose paintings are characterized by moods of angst, fear, despair and death. With its exaggerations of reality and the natural

world, expressionism violates the techniques of classicism. The total effect of expressionist art is to suggest the waking nightmare where sanity and insanity blend. Munch's famous work, *The Scream*, exemplifies such nightmare. (See <http://www.ivcc.edu/rambo/eng1001/munch.htm>.)

Dr. Strangelove contains many examples characteristic of expressionist cinema, a style developed by German filmmakers in the early 1900s. Like the expressionist painters, theirs was a violent and emotional style, an expression of their inner demons in reaction to Germany's defeat in World War I. Rejecting images of beauty, they opted instead to depict chaos and despair, putting turbulent and disturbing images on the screen as a reflection of social conditions and using images that conveyed life as dreary, grim, harsh and desolate. Expressionist works are usually set in cities that become nightmarish environments. The waking nightmare is further suggested by time constraint in a dangerous situation, the remedial process rendered static or uncontrollable, equating it with the nightmare feeling of immobility. Close analysis of an expressionist work reveals qualities that call attention to its artificiality, reminding the audience that what they see is not real or natural.

Expressionism articulates emotion by exaggerating and distorting line and colour in its mise-en-scène as well as through a violence implied in the composition of the frame. Emphasis is placed on diagonal lines to convey a world out of balance, and on broken lines and jagged, sharp or pointed shapes to convey threat and violence. Camera shots include oblique angles and grotesque perspectives. Sharp angles may also be achieved through lighting that produces high contrasts of bright light and dark shadows to produce a dark and sinister atmosphere.

While classic cinema is centered on the celebrity performer, expressionism is image-centred, emphasizing visuals that convey gloomy, sinister and threatening moods. The actor is only one part of the mise-en-scène and may be placed off-centre or even out of the frame altogether. As well, framing of a subject may be symbolic. Characters, for example, may be placed in visual traps. Where the ending of a classic film offers the audience a promise of hope, the expressionist film provides an apocalyptic ending.

Kubrick composes numerous shots with bursts of overhead light hanging over people. For example, see the establishing shot of Burpelson Air Force Base at night (0:3:10, DVD Scene 2), an aerial view showing a myriad of light patterns, followed by a shot of a B-52 on the ground, with three huge lights above it (0:3:24, DVD Scene 2), and the first interior shot of the B-52 (0:6:33, DVD Scene 3) with lights above Kong's head. Kubrick frequently lights the plane's interior in this manner. Such lighting is prominent in other shots having an otherwise dark mise-en-scène.

Expressionist symbols include the mirror and the maze. Mirrors symbolize self-division, fragmentation and schizophrenia in an individual's personality by suggesting a doppelgänger: a double or an alter ego. Mirrors also symbolize revelation and truth; they increase the clutter, confusion and ambiguity of the mise-en-scène; and they suggest the film is a reflection of reality. In addition to the multiple reflections seen in Buck Turgidson's bedroom (the seemingly capable commander), and the mirrored reflection of Ripper in his office washroom (insanity clothed in authority), the film offers figurative mirrors. The labyrinthine maze conveys a tangled journey to achieve victory over adversity. This labyrinth may be portrayed variously as a staircase, corridor, tunnel, grid, spiral or vortex. The numerous panels in the computer room, a series of partitions, suggest a human-sized maze. Mandrake navigates another maze (the corridor), first to reach the monster's lair (Ripper's office), then to escape it to save the world.

Pre-viewing

Study of this film provides decided contrast to more recent feature films in its style, content and presentation. It might be helpful to begin with a discussion of the kinds of films students enjoy and why, as well as the variety of purposes for which films are created. It will also be necessary to decide how much of the film to view and to what depth students need the background information. Students may need encouragement to see past the American content to recognize the effectiveness of the film techniques. This could be an excellent film to use in conjunction with social studies or humanities classes.

☛ Before students see the film, establish the contrast between the seriousness of the subject and the satiric method of presenting the subject. Begin by focusing on the first telephone conversation the President makes to the Soviet Premier (0:39:58, DVD Scene 13).

1. First, describe the situation. The President is calling the Soviet Premier to avert the instigation of World War III.
2. Show students the scene of President Muffley talking for the first time to Dimitri Kissoff, the Soviet Premier. **But show it with no sound.**
3. Ask students to comment on the effectiveness of the imagery: What visuals suggest the seriousness of the scene?
4. Now replay the scene, this time with sound, and discuss students' reactions to the comedy. What makes such a sobering scene funny?

☛ Define satire.

“Satire ... assumes standards against which the grotesque and absurd are measured.... Satire demands at least a token fantasy, a content which the reader recognizes as grotesque, and at least an implicit moral standard ... Two things, then, are essential to satire; one is wit or humor founded on fantasy or a sense of the grotesque or absurd, the other is an object of attack.”¹⁵

Satire requires observation and judgement, rather than mere identification.

3. Begin discussion of social commentary by brainstorming:
 - current issues of concern
 - other films that make a social comment (e.g., *Wag the Dog*, *The Insider*, *Bowling for Columbine*)
 - other ways that people can make their views known (e.g., public protests, writing letters, drama, art, literature).

Have students write a letter to an editor, MLA, MP or city/town councillor expressing their views on a current issue about which they are concerned.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

Activities

1. In groups, have students brainstorm satiric films or television shows and choose one to answer the following questions:
 - What is being satirized?
 - What point is being made? Do you agree or disagree?
 - How is the satire achieved? Is it successful? Why or why not?Present your findings to the class.
2. Research topics such as the Cold War, Stanley Kubrick films, Peter Sellers films.

15. Frye, *Anatomy of Criticism: Four Essays*, 1957, pp. 223–224.

Divide students into groups of six. Ask each group to choose a social problem for which they would like to explore a solution. Give each member of the group a “different coloured hat,” each of which reflects a different approach to problem solving (as described above). During the discussion, each student is to approach the task only from the approach specific to his or her colour. Another variation on this method is to ask the entire group to think about the problem from the same coloured approach at the same time, e.g., everyone adopts a black hat view. To introduce the Six Thinking Hats and to help students become familiar with it, try a practice run with each group discussing the planning of a school activity, such as a dance, assembly or pep rally.

Viewing

- Like Disney’s seven dwarfs, each of Kubrick’s main characters is distinctive. What characteristics do you notice about Mandrake, Ripper, Kong, Turgidson, Muffley, Bat Guano, and Dr. Strangelove?
- A doppelgänger is a parallel or counterpart to someone or something. It is a figurative mirror image. For example, as Turgidson mangles gum wrappers, we see Mandrake carefully folding one. What actions parallel the following by occurring at the same time?
 1. Kong assures his men that promotions and citations are a certainty after their mission.
Turgidson assures Miss Scott he will return soon to address her needs.
 2. Kong reads mandated procedures to his crew.
Mandrake is forced to follow Ripper’s orders in Ripper’s locked office.
 3. De Sadesky describes the Doomsday Machine as an irreversible course of action once it is set into motion.
Ripper tells Mandrake of the communist plot to destroy America through fluoridation.
 4. After the CRM 114 is damaged, Kong decides to drop the bomb.
At the same time, Dr. Strangelove tells Muffley that computers are better than humans at making decisions.

- The United States of America is a country that was settled by people fleeing religious persecution, and a country that continues to espouse strong religious principles. What references to religion are contained in this film?

- *Burpelson’s slogan, “Peace Is Our Profession,” suggests the tenets of Christian religion, namely “Peace On Earth, Goodwill Toward Men,” and “Love Thy Neighbour.” As commanders of the Air Force that uses this slogan, Ripper and Turgidson profess a commitment to these religious ideals, but, hypocritically, they create war and destruction.*
- *Turgidson tells Miss Scott not to forget to say her prayers.*
- *Ripper says, “I know I’ll have to answer for my actions,” implying a Day of Reckoning with the Almighty.*
- *Turgidson prays a prayer of thanks and deliverance in the War Room. This military advocate of an all-out strike who dismisses 20 million civilian casualties as an acceptable cost of a decisive victory, speaks now as if he were a civilian. We see Turgidson without his uniform coat as he prays.*
- *A combined Russian phrase book and Bible are part of the B-52 crew’s survival kit.*
- *Dr. Strangelove’s first appearance out of darkness shows his hands in a mock prayer pose.*
- *Dr. Strangelove’s mine shaft plan, which includes greenhouses and breeding facilities for animals, suggests a perverted concept of Noah’s Ark.*
- *The closing shots of the film suggest Armageddon.*

Post-viewing

- How is time depicted?
Real time is implied, the events of one night moving steadily from inception to conclusion, approximating the film’s running time. There is an archetypal significance in death being initiated at night, the end of day. Time is also gauged in terms of space (distance)—the progress of the bombers is measured by comments pertaining to the B-52’s travelling time and by the lights on the Big Board. The plot follows a countdown where neither time nor events can be halted.

☛ How does each of the three main settings become a mirror of the others?
The three main settings are Burpelson Air Force Base, the B-52 bomber and the War Room at the Pentagon. Each is isolated from the rest and unable to communicate with the others. Crosscutting among them unifies them by showing simultaneous events. With source lighting from above, the extremities of these settings are covered in shadow and darkness, reinforcing the image of isolation and the nightmare situation. Each predicts the isolation of the proposed mine shaft civilization. They appear claustrophobic, where movement is restricted. Within each setting, we see various machines created to ensure safety but which contribute directly or indirectly to the impending destruction.

☛ Show how the situation in each of the three settings degenerates from stability to chaos, becoming more absurd as the film progresses.

1. *Ripper's office first appears orderly. By the end of the attack, it is a shambles. Ripper knows he has lost the base and kills himself, fearing he will reveal the stop-code under torture.*
2. *Routine activity on the B-52 creates boredom, but after the plane is damaged, the routine becomes the means to survival. The explosion damages the CRM 114 communication device, preventing the stop order from being received even when the code is determined. The explosion also renders the bomb bay doors inoperable, forcing Kong's personal intervention which results in his death.*
3. *The circular table and light fixture of the War Room suggest perfect order and symmetry in a world that is fast going out of control. The order of the War Room is disrupted by the conflict between Turgidson and de Sadesky. Soon, the participants at this conference table are no longer seated and discussing matters rationally. Eventually, Dr. Strangelove emerges from the darkness with the appearance of rational thought but with solutions that will not alter the current doomed state of the world—solutions that merely address self-preservation through existence in a pit.*

☛ Stanley Kubrick is a cinematic *auteur*, which means that themes and situations tend to repeat in his various films. Each of the following is present in his other films. Show how they apply to *Dr. Strangelove*.

- The story progresses from “normal” to “chaotic.”
- People tend to set up their own constricted worlds, based on their needs and fears.
- Communication among these worlds tends to be made indecipherable.
- Inappropriate comments are used by one character to another.
- Each character becomes a victim of his or her self-created fantasy.
- People are deceived or deluded.
- Males are depicted as lonely.

☛ Themes explored by Stanley Kubrick in *Dr. Strangelove* have been central to his other films: the abuse of power; incompetent leadership; best laid plans gone wrong; an over-reliance on machines; man can develop technology, but he cannot control it; machines designed to help either become threats or control our destiny; isolation is destructive; the absurdity of war; the absurdities of life; the inevitability of human error. How are each of these themes exemplified in *Dr. Strangelove*?

☛ Kubrick also explores the *consequence* of poor communication: the inability to communicate effectively leads to disaster. What examples are there in the film of poor communication?
Ripper has effectively closed off his base so that it will be impossible to contact him to reverse the order. Mandrake is locked in Ripper's office and prevented from communicating information about the hoax. Kong says, “Goldie, How many times have I told you guys ...” suggesting he has had to repeat admonitions to his crew. Lack of communication with the B-52, other than via the CRM 114, thwarts efforts to stop the attack. The B-52's inability to communicate its new target destination to base operations means the Russians will be unable to stop its attack. Mandrake has difficulty convincing Bat Guano that something is seriously wrong. Mandrake lacks enough pocket change for the pay phone to provide the President with the recall code.

☛ Related to poor communication is the theme of secrecy. What examples in the film develop this theme?
Ripper asking Mandrake, “Do you recognize my voice?” suggests secrecy about identity. Secrecy about the true state of affairs is abetted by Ripper’s confiscation of all radios, hiding the truth that there is no reason for Attack Plan R. The secrecy of Ripper’s recall code means annihilation. Mandrake must decipher the recall code from Ripper’s desk doodlings in the form of a crossword puzzle. Politics requires secrecy of the War Room. Turgidson does not want de Sadesky to see his documents or the Big Board. The Doomsday Machine is so secret it becomes ineffective as a deterrent. The secrecy of the telephone number in Omsk slows down the communication between the President and the Russian Premier. The B-52 flying below Russian radar is a form of secrecy involving its location, thereby protecting its mission.

☛ How does Kubrick indicate that people do not learn from past errors?
Kubrick shows de Sadesky secretly photographing the Big Board, even as the world is set to erupt in nuclear devastation.

☛ Northrop Frye tells us that humour depends on conventional agreement that the incongruous is funny. Provide examples of incongruities in the film that contribute to its humour.
Most of the humour in Dr. Strangelove arises from the depiction of everyday human behaviour in a nightmarish situation: Turgidson is in the bathroom when the call comes alerting him of the order for Plan R; the Russian Premier on the hotline forgets the telephone number of his general staff headquarters and suggests the American President try Omsk information; Colonel Bat Guano fails to recognize an allied officer’s uniform; Guano is reluctant to damage a soda machine—“private property”—to obtain the coins necessary to telephone the President about a

*crisis.*¹⁷ *Humour is created also when language is at odds with the situation. Turgidson’s promise to return to his mistress includes language that refers to rockets and bombs, such as “countdown” and “blast off.” Language becomes simplified in extreme situations: Muffley speaks to Kisofoff as to a child; Ripper yells to Mandrake, a British officer, “The Redcoats are coming!” as the Army attacks Burpelson Air Force Base; Kong expresses an impossible scenario—going “toe-to-toe with the Rooskies” in a “nookular combat”; and Turgidson argues for a swift all-out assault on Russia: “We stand a good chance of catching them with their pants down.”*

☛ The United States Air Force insisted a disclaimer be inserted to assure audiences that an accidental triggering of war could not happen. How does Kubrick achieve satiric humour by placing it at the beginning of his film instead of at the end?
Placed at the film’s beginning, one can read this statement as ironic, given the portrayal of events that follow. While Kubrick dutifully reports this could never happen, he shows a clear and logical progression of the catastrophe evolving. President Muffley says to Turgidson, “You assured me there was no possibility of such a thing ever occurring,” reminding us of the opening disclaimer. Had the disclaimer been placed at the end of the film, audiences would have been left with a sense of reassurance, as this message would have been the last thought of the film, negating what they had just seen.

☛ Absurd situations suggest existential qualities. “Satire demands at least a token fantasy, a content which the reader recognizes as grotesque, and at least an implicit moral standard, the latter being essential in a militant attitude to experience.... The satirist has to select his absurdities, and the act of selection is a moral act.”¹⁸ Cite examples of absurd situations in the film.

17. This echoes a real-life situation: As the *Titanic* was sinking, stewards warned Third Class passengers they would have to answer to the White Star Line for the damage they caused to a locked gate blocking their exit to the Life Boat Deck.

18. Frye, *Anatomy of Criticism: Four Essays*, 1957, p. 224.

Some examples:

- *American Air Force personnel fire upon American soldiers in the belief that Russians have purchased goods and uniforms from U.S. Army Surplus stores to disguise themselves.*
- *Mandrake does not have enough pocket change to save the world.*
- *Bat Guano protects the interests of big industry against world security.*

☛ How does the film show that in spite of the rational characters, madness takes over? *Ripper's will is more powerful than the rational Mandrake. Mandrake's deductive analysis and urgency to convey the secret code is overridden by Bat Guano's seemingly rational suspicions of sedition and of a duty to protect private property. Turgidson's enthusiasm for war overshadows the rational thinking of the President. Major Kong, "programmed" to respond, refuses to acknowledge other possibilities as suggested by Lieutenant Zogg. The irrational proposition by Dr. Strangelove of survival in mine shafts, made palatable by the necessity of assigning ten women to each man, holds sway even over the rational President Muffley.*

Character

This is a movie of characters and situations, driven by an antiwar theme. Humour is derived from the dialogue and its delivery, and by the actors' poses that become absurd tableaux of behaviour. The characters are caricatures of stereotypes. Ripper and Turgidson represent American jingoism. Turgidson's "patriotic" distrust of Communists, ironically, does not extend to Nazis, as Turgidson has accepted the Nazi scientist Dr. Strangelove, the archetypal "mad scientist." Ripper's obsessive and psychotic behaviour is mirrored in Kong's determination to drop the bomb at any cost. Major Kong in a Stetson hat is a cowboy parody whose seriousness adds to the absurdity of the situation: his vision of fighting "toe-to-toe with the Rooskies" recalls the Wild West street shootout in the spirit of the frontier; his isolated plane on its singular mission means this Southerner has seceded from the Union; and his last action is to ride the bomb like a rodeo cowboy. Other "cowboy" references in the film include Ripper's pearl-handled pistol and Turgidson saying he'll "mosey on over to the War Room." While

President Muffley is concerned with political correctness in the face of word annihilation, it is Captain Mandrake who epitomizes decorum, even as catastrophe looms. Mandrake is a caricature of the proper Englishman. Possessing the cool efficiency of his computers, he is the antithesis to Ripper's insane individuality. Conformity is Mandrake's benchmark behaviour.

While not direct representations, some characters seem to have been inspired by real people. Jack D. Ripper and Buck Turgidson collectively allude to General Curtis LeMay. LeMay advocated striking at the Soviet Union if a Soviet attack seemed likely, even though such a pre-emptive strike violated government policy. "It's not national policy," said LeMay, "but it's my policy." At the time of the Cuban Missile Crisis, LeMay urged President Kennedy to launch a pre-emptive strike against Cuban missile sites and to invade the country. While campaigning for Vice-President as George Wallace's running mate, he advocated "bomb[ing] North Vietnam back into the stone age." He is also quoted as saying, "[I]f you are going to use military force, then you ought to use overwhelming military force. Use too much and deliberately use too much ... You'll save lives, not only your own, but the enemy's too."

President Merkin Muffley looks like Adlai Stevenson, the American statesman, Presidential candidate and U.S. Ambassador to the United Nations with Cabinet rank.

The former Nazi, Dr. Strangelove, becomes Director of Weapons Research and Development for America. The character appears to be a composite of three European expatriates to the American government: Henry Kissinger, Edward Teller and Wernher von Braun. Kissinger had been a nuclear strategist who advocated a variety of nuclear weapons that the United States should use as deterrence to Soviet threats of attack. Kissinger also warned the American government of a "missile gap" in reference to the growing Soviet missile production. Kubrick parodies this in references to the "Doomsday gap" and the "mine shaft gap." Edward Teller had been involved in the development of the atomic bomb as part of the Manhattan project, then in the development and testing of the first hydrogen bomb, and ultimately became a leading advocate of the nuclear bomb and of the expansion of America's nuclear arsenal. He opposed

the Limited Nuclear Test Ban Treaty of 1963. Wernher von Braun had been a Nazi scientist during World War II and was part of the development team of the V-2 rocket missiles that attacked London. After the war, he surrendered to the Americans and became a developmental scientist for the U.S. Army.

De Sadesky and Dimitri Kissoff are composites of Nikita Khrushchev: loutish, brutish and reputed over-imbibers. (De Sadesky resembles a Khrushchev with hair.) De Sadesky gives a face to Dimitri as Dimitri's alter ego in America. They are parallel characters, both concerned more with defeating their enemy, or "winning the game," than with saving the world from destruction. This is typified by de Sadesky using the watch camera even as the bomb is falling, and by Muffley having to cajole and beg Kissoff and finally demand his cooperation. When Muffley contacts Dimitri Kissoff, the Soviet Premier is enjoying a private party and is somewhat drunk. This idea comes from President Kennedy's speculation that Khrushchev was drunk when, during the Cuban Missile Crisis, he called the White House and spoke incoherently at length.

The BLAND Corporation suggests the RAND Institute, a think-tank that rejected the concept of automatic response systems in case of a missile attack on America.

☛ Show how each of the following mirror one or more characteristics:

1. Ripper and Turgidson
2. Kong and Guano
3. Mandrake and Muffley
4. Mandrake and Lieutenant Lothar Zogg
5. Turgidson and Strangelove
6. Muffley and Kissoff

1. *Both Ripper and Turgidson are fanatical in their views of a Russian threat.*
2. *Kong and Guano are myrmidons, following orders without question or applying reason. Guano unknowingly serves Ripper's interests in detaining Mandrake. If one can argue that Ripper and Turgidson are narrow-minded in their global outlook, one can also argue that Colonel Guano is narrow-minded in his patriotism, another fixed and determined individual lacking any sense of humour, and powerfully suspicious. Maybe the*

soda machine spits in his face to add a slapstick touch, attacking his lack of humour. Kong likewise serves Ripper in his unwitting but dogged determination to carry out his mission.

3. *Mandrake and Muffley are coherent and rational under increasing tension.*
4. *Mandrake and Lieutenant Zogg both assume the call for Plan R is a loyalty test.*
5. *Turgidson and Strangelove are both attracted to notions of "slaughter" and to polygamous relationships for the "good" of civilization.*
6. *Muffley's childish expressions to Dimitri match Dimitri's childish concerns with Muffley not liking him. They argue about who is the sorrier of the two.*

☛ Some characters' natures suggest a duality or alter ego. Identify the contradictions inherent in the following:

1. Ripper
2. Strangelove
3. Turgidson
4. Kong

1. *Ripper is so concerned with protecting America from communist corruption that his actions lead to the annihilation of America and the rest of the world. He is a super-patriot, a fanatic, a quasi Hitler seeking to wipe out communists. At one point during the attack, Ripper urges cooperation from Mandrake by referring to a collective union between Her Majesty's Government and the Continental Congress. The Congress as a government was in direct opposition to the British Crown. Ripper also refers to the attacking American troops as "redcoats." If the "redcoats" are the enemy, how can Ripper seek help from Mandrake, a British officer and, therefore, a "redcoat"? In this sense, an alliance with Mandrake suggests Ripper has joined the enemy in opposition to his countrymen and fellow soldiers. Ripper, the patriot, becomes Ripper, the traitor. In fact, he has betrayed his President, his Commander-in-Chief.*
2. *Strangelove is a Nazi serving a democratic leader. In addition to this emotional division, his duality extends to a physical disconnection. His right hand and arm are physically stronger than his left, and independent in action from the rest of his body, apparently possessing a life of their own.*

This suggests two personalities within one individual. Otherwise physically weak—he cannot stand or walk—he nonetheless wields power through influence and knowledge.

3. *Our initial impression of Turgidson in the War Room is the antithesis of the clownish individual we first met, placing him figuratively on the other side of the mirror. He is dressed smartly in his uniform and appears very competent and official in his role as advisor to the President. But the façade soon breaks down. The more he responds to President Muffley and offers his unsolicited opinions, the more unbalanced he appears, summarizing the outcome of Ripper’s strike action as a “slip-up.” Turgidson is a religious warmonger who dismisses civilian death as a statistical inevitability of war. In contrast to Muffley’s attempts to stop Russian retaliation, Turgidson calls for an all-out attack to thwart any Russian reprisal, echoing Ripper’s command to Burpelson personnel to “shoot first and ask questions later.” Turgidson becomes an ally to Ripper’s madness, endorsing it and recommending it become official.*
4. *Believing he is saving America, Kong also becomes an innocent ally of Ripper’s mad plan in his determination to reach his target, or any target, to drop his bombs. In his determination to open the bomb bay doors to release a bomb, he unwittingly fulfils his own challenge to go toe-to-toe with the enemy. Kong’s nick-of-time success in freeing the bomb is a reversal of Hollywood movie climaxes. Normally, a hero manages to detonate, defuse, overcome or thwart within seconds of a deadline, and we applaud such heroism. Kong’s success represents disaster, not salvation. In repairing the faulty mechanism, he represents the mad scientist bent on destruction, even if it means his own demise. Our “hero” becomes the insane villain shrieking madly at his success, even though his own doom is sealed.*

☛ Kubrick has changed the characters’ names from those in Peter George’s novel. How do the names Jack D. Ripper, Mandrake, King Kong, Buck Turgidson, Merkin Muffley, de Sadesky, Bat Guano, Dr. Strangelove and KISSOFF take on ironic significance?

- *Jack D. Ripper is a play on the name of the historic murderer of women. Was Jack the*

Ripper motivated by hatred? Distrust? Fear? Kubrick’s character represents psychotic hatred and distrust of communists, and possibly a fear of women.

- *Mandrake’s name refers to a plant whose root was once believed to be a pain reliever, a sleep inducer, an anesthetic and a purgative. Old Anglo-Saxon beliefs held that the plant was endowed with mysterious powers against demoniacal possession. As an amulet, it was once placed on mantelpieces to avert misfortune and to bring prosperity and happiness to a house.*
- *King Kong, the giant ape, was simple and uncomplicated, but possessed brute strength. He exacted mindless destruction in response to threat. Major “King” Kong represents power and strength in a simple, almost childlike mind. Like his namesake, he is entirely devoted to his master.*
- *Buck Turgidson encompasses two suggestions. A “buck” suggests a young, virile male. “Turgid” means swollen, excessively embellished in style and language, pompous, and bombastic.*
- *Merkin Muffley’s soft sounding name matches his outward benign personality. “Murkiness” as a noun is something vague or obscure. To “muff” is to goof or commit an error.*
- *De Sadesky’s name, a reference to the Marquis de Sade, suggests someone who derives pleasure from inflicting pain or suffering, a typical depiction of one’s enemy.*
- *Aside from the coarse, literal meaning, Bat Guano is an unflattering appellation for someone who “exists in the dark”; that is, someone not cognizant of situations, but merely programmed to respond.*
- *Dr. Strangelove is the archetypal mad scientist whose fixation (“love”) is violent slaughter.*
- *KISSOFF’s name refers to a slang expression. Telling someone to “kiss-off” is a rude expression of dismissal.*

☛ Everything we see within the film’s frame is called the *mise-en-scène*. This includes the characters and their placement within the frame, the set design, props, lighting, camera perspective, and so on. Contrast the *mise-en-scène* of Mandrake in his work environment with Ripper in his office.

The first shot of Ripper's office (0:3:47, DVD Scene 2) is a wide-angle long shot. Note the orderly placement of objects. Ripper's office is filled with statements about his militant, dark, secret and narrow-minded personality—the model bomber; the antique guns; the machine gun in the golf bag (war is a game); the map; the patronizing motto whose insignia is an armoured fist clenching lightning bolts, appointed with an olive branch, itself a contradiction in message; and a photo of a bomber dropping bombs—all in a dimly lit room with many shadows. The night settings in Dr. Strangelove help justify the necessary shadows and darkness for its expressionist style. Illumination is from overhead lights that reflect as a light burst on the ceiling. The low ceiling adds to the sense of isolation and confinement of the madman out of touch with reality, overtaken by surrealist fears. While Ripper is centred in the frame (denoting order from classic style), there are a number of diagonal lines in the frame, (denoting the expressionist style).

Mandrake's environment is cool, objective, brightly lit, uncluttered and impersonal. When Mandrake prepares to join Ripper, he shuts off lights, changing his environment to one akin to Ripper's. Mandrake moves, literally and figuratively, out of the light and into Ripper's nightmare world. Ripper, as well, moves from light to shadow at the conclusion of his call to Mandrake, metaphoric imagery of his descent into madness. Strangelove will first appear emerging from a shadow, as if to suggest Strangelove extends the insanity of Ripper.

- How is the mise-en-scène of Ripper's office echoed in the War Room.
The lighting of the men in the War Room, with the rest of the environment in shadow, multiplies Ripper's figure; he is illuminated by an overhead light. This composition makes an ironic link: rational men corrupted by the insanity of Ripper, abetted by Turgidson.

- How does Kubrick suggest that war for these politicians is a game?
The overhead establishing shot shows men seated at a circular table, not unlike a giant poker table. The circular light fixture over them suggests a giant roulette wheel. The animated lights of the Big Board suggest the electronic display of an arcade game.

Composition

- Composition involves decisions about character size and placement within the frame. Contrast shots of Mandrake and Ripper in the opening scene. How does framing suggest character?
Mandrake is part of the frame, suggesting a discreet character. Ripper often fills the frame, a man both imposing and bombastic in appearance, tone, and manner.
- Contrast the effect of seeing Ripper in medium shots and in close shots. What purpose is served by showing Ripper in medium shots? How do close shots affect our impression of him?
Medium shots of Ripper in his office suggest order and stability, a General remaining cool and in control of himself at a moment of crisis. Close-ups, seen in low angle, place him in a dark background; the dark mind confined is suggested.
- Why is Major Kong introduced in a tight medium shot (0:6:33, DVD Scene 3), and what effect is produced by the zoom out? Why is a zoom in shot used on the new CRM 114 coded message (0:7:21, DVD Scene 3)?
Kong appears intent on his flying mission, but the zoom out produces a visual joke and ironic comment about the performance of his duty of national security. Later, he sets his controls on automatic pilot and attempts to catch a nap. The pilot's behaviour seems to establish permission to the crew, for they echo him in their activities: one eats, one manipulates cards, another reads. All seem bored, rather than fixated on the solemnity of their duty in protecting America from sneak attack. The zoom in on the newly arrived code indicates its importance.

☛ Comment on the framing and composition of shots inside the B-52 that evoke the expressionist style. *Overhead lighting creates shadows within the space. The mise-en-scène is cluttered, and a number of diagonal lines are evident. Tight framing of the crew suggests not only cramped space but people trapped and isolated within their environment. Use of a hand-held camera suggests both the plane's motion and a sense of instability.*

☛ Symbolic composition extends to the approach of the Army convoy to Burpelson Air Force Base (0:38:19, DVD Scene 12). How do we view this arrival? What makes these shots significant? *Kubrick added these documentary touches for effect. The documentary style incorporated into the film creates the suggestion of realism, just as the authoritative narrator at the beginning adds to this realism. The arrival of the Army is seen in a subjective point-of-view shot through binoculars. The trucks are framed by foliage and viewed in long shot. This framing, a frame-within-a-frame suggesting confinement, echoes the closed or contained perception and ideology of General Ripper and his closed-office environment. The attack on Burpelson Air Force Base is presented in a documentary style as well, resembling World War II newsreel footage. The camera is hand-held, and our perspective is subjective, as we become part of the attack by adopting the soldiers' point of view. The reverse aspect of the attack is seen from Ripper's office, where we watch his actions as detached observers.*

☛ A long shot of the group seated at the round table in the War Room (0:24:16, DVD Scene 8) suggests a documentary view of the proceedings. This objective camera placement makes us onlookers. But the camera also places us subjectively, as if we are seated at the table with these men. How does this subjective placement alter our reactions to these leaders? *When the camera moves us to the table, we have a better opportunity to see the main players—Turgidson, de Sadesky, and eventually Dr. Strangelove—as caricatures instead of capable leaders. We trade the seriousness of the documentary aspect for the satiric.*

Symbol

☛ What symbolic function does the opening “over-the-clouds” shot of the film serve when compared to the closing shots?

The shots become “bookends” to the film. The closing shots show nuclear explosions suggesting the Doomsday Machine triggered, but the opening shots also suggest a wasteland, reinforced by the narrator's reference to the Doomsday Machine, “the ultimate weapon,” and his comments of “the perpetually fog-shrouded wasteland below the Arctic peaks of the Zhokhov Islands.”

☛ Ripper's cigar is prominent in the close shots of his face. How is it a symbol of his character? *Ripper's cigar suggests machismo, determination and the rigid resolve of his purpose. His personality is the antithesis of Mandrake, who is soft-spoken, polite, calm and rational.*

☛ As Ripper explains his motives to Mandrake prior to the assault on the base, Mandrake carefully folds the foil of a gum wrapper. What might this symbolize? *Mandrake wishes to restore order to the suddenly chaotic world.*

☛ While the telephone booth represents communication, what symbolic purpose does it serve? *The telephone booth is communication thwarted. It becomes the dead end within the expressionist maze of the corridor.*

☛ The establishing shot of the War Room is an overhead long shot through a circular light fixture of the men seated at a giant circular table. In later shots of the table, we see the men lit from above by this lighted ring. Shots of Dr. Strangelove also show the lighted ring above his head. What might this ring symbolize? *The ring can suggest a return of evil, the presence of insanity, and the return to chaos. A familiar literary concept is the return or revisiting of evil. From Tolkien's Lord of the Rings, we know that rings represent power, corruption and destruction: “One ring to rule them all.” The ring of light in the War Room might suggest the madness that hovers over the group. The ring shape also relates to the plumed ring of the bomb explosions.*

Motif

- A prominent motif in the film is food and its variations. Each appearance or reference has a specific connotation. Cite and explain examples for each of the following situations:
1. nourishment/sustenance
 2. hospitality
 3. stability
 4. comfort
 5. entertainment
 6. boredom
 7. metaphor
1. *A dinner cart or table with supper's remnants is mirrored in Turgidson's bedroom. Ripper's rant against fluoridated water includes foods also proposed for contamination, an ironic foreshadowing to the current practice of genetic modification of plants and animals. The Mine Shaft Plan includes greenhouses (plant food) and breeding facilities for animals (meat).*
 2. *Ripper invites Mandrake to fix drinks—"rainwater and grain alcohol. Fix yourself whatever you prefer." A buffet is set in the War Room for the attendees, which includes as its guest the Russian Ambassador, the enemy.*
 3. *Mandrake plays with a chewing gum wrapper. A packed lunch seen on the printer's ledge when Mandrake retrieves the radio is a link to home, hearth and safety.*
 4. *Turgidson stuffs himself with gum as President Muffley grills him. Ripper's cigar can be seen as a pacifier. Association with a last meal of the condemned can apply to the buffet in the War Room, where food is offered in the face of death, an echo of "Eat, drink, and be merry, for tomorrow we die."*
 5. *The soda machine.*
 6. *Lieutenant Goldberg eats a sandwich as he receives the attack code. The image comments on Kubrick's criticism of America's casual approach to war.*
 7. *Ripper says to Mandrake, "Feed me. Feed me, boy," referring to the machine gun's belt of bullets.*

● Confinement becomes a motif in Kubrick's films, where a crisis is emphasized by composition that suggests or shows confinement. How is this motif of confinement applicable to:

1. Mandrake
 2. Ripper
 3. Kong
 4. Muffley
 5. Turgidson
 6. Strangelove?
1. *We see Mandrake confined by Ripper in Ripper's office, emphasized by the dark lighting and by the threat Ripper conveys. Mandrake's futile attempts to extract the recall code from Ripper confine his ability to stop the attacking B-52 bombers. Bat Guano's rifle confines Mandrake by preventing him from telephoning the Pentagon. Lack of sufficient coins for a long distance telephone call confines him, preventing communication with the President. Our last view of Mandrake is of him physically confined within a telephone booth. Mandrake is Reason, and reason is hedged, thwarted, boxed. In this way, the motif relates to the expressionist maze.*
 2. *The course of action set into motion by Ripper is confined to a set outcome. Images of Ripper in close-up confine him in darkness within the frame, suggesting his narrow-minded thinking and isolation from rational thought. Ripper is "confined" within his office, and ends in a smaller room (the bathroom). Such confinement equates with lack of communication, being sequestered or cloistered, and being shut off from the outside.*
 3. *Kong is confined within the environment of the B-52. Unable to communicate with base, his years of military service and training confine his actions to procedure, fixing his course and his purpose as irrevocably as the gravity that confines his direction as he falls through open space, confined to the bomb he rides.*
 4. *Confinement is seen in the War Room as well, not just as a physical restriction, but also in a circumstance Muffley is powerless to alter or reverse. The intransigence of General Turgidson further confines (restricts) Muffley's efforts to circumvent annihilation.*

5. *Turgidson starts confined (in a bathroom), then enters the larger confined space of the bedroom. His world is an illusion of space: in the bedroom, it comes from the mirrors; in the War Room, his worldview is reduced to a framed screen animated with lights. Turgidson's thinking is confined to trumping the Russians and to the attendant costs involved, as evidenced by his personal documents, World Targets in Megadeaths and War Alert Actions Book. Lights on the Big Board representing the advance of an attack suggest the world's future is confined to the actions of a few. The motif of confinement, then, extends to self-interests and selfish concerns: characters caught up in their own personal fears, foibles, phobias and fascinations. "Freedom" becomes a metaphor for "illusion."*
6. *Confined within the shadows of the War Room, Strangelove is also physically confined to his wheelchair. His Nazi background confines his way of thinking: note the delight he takes at the mention of the slaughter of animals, and in his mathematical calculation that the superior minds of politicians and the military elite should be permitted to survive in the confinement of bunker-like mine shafts.*

☛ A motif of regression suggests a return to infancy or childhood, and includes childish and irrational behaviour, and a lack or loss of decorum. Show how this motif applies to:

1. Ripper
2. Turgidson
3. Kong
4. Muffley
5. Strangelove.

Show how it applies metaphorically to 6) the opening screen credits, and 7) the opening and closing shots of the film.

1. *Ripper's mind regresses as he becomes more fixated on his plan and on his hatred of communists. He has triggered a nuclear bomb attack, threatens Mandrake with the automatic pistol on his desk, and fires on soldiers with a machine gun, but ironically, the mounted guns on his wall are antique flintlock pistols. In a similar vein, his drink of choice is not bonded whiskey, but grain alcohol, not purified water,*

but rainwater. During the attack, he crawls like a baby on all fours, while Mandrake whimpers on his knees like a frightened child.

2. *Turgidson's entire character is essentially a "boy" at play. When we first see him, he wears clothing associated with youth: short pants and an unbuttoned short-sleeved shirt. Slapping his stomach is an indirect reference to his fitness and, therefore, to his youth. The action suggests a means of impressing his girlfriend. In the War Room, we see him stuffing several sticks of gum into his mouth, the soother for the child experiencing stress as he pouts over Muffley's reprimand. Later, he tussles with de Sadesky, two boys fighting over some slight.*
3. *Kong, too, becomes a "boy" at play. He dons a cowboy hat to go into combat, gloriously imagining battling "toe-to-toe with the Rooskies," even though his weapon is a nuclear bomb. His expressions are less sophisticated than those of other characters, giving him a rube-like quality.*
4. *As President, Muffley becomes a father figure who cannot control his errant "children"—Ripper, Turgidson and Kong. Muffley uses child-like expressions in his conversations with Kissoff: Ripper "went a little funny," and "did a silly thing."*
5. *Strangelove's first faltering steps out of the wheelchair (a surrogate baby stroller) are like a baby's uncertain first steps. He proposes living in mine shafts (caves) as a means of beginning civilization.*
6. *The screen credits are hand-printed, free hand, in childlike letters.*
7. *The circle imagery of the lights in the War Room suggests a circular transition from chaos to chaos, moving from a primal state, through progress, then to a return of the primitive. The film's opening image of the Zhokhov Islands suggests the world at its inception, possibly the time of Creation. The end of the film depicts nuclear devastation, a return to the primal state of the world.*

Irony

☛ Indicate the irony in each of the following:

- The Burpelson Air Force Base slogan is “Peace Is Our Profession”
Burpelson as professional peacekeeper maintains attack bombers on 24-hour alert. The motto suggests, “We profess Peace.” The word “profess” means both to affirm and to pretend.
- Kong responds to the attack order calling it “the stupidest thing I’ve ever heard.”
Kong follows orders nonetheless. Patriotic duty becomes the process to world annihilation.
- Ripper kills himself, believing he will be unable to resist disclosing the prefix code under torture.
Revealing information would constitute betrayal of America, but his actions already have doomed his country. He does the “honourable” duty of “falling on his sword.” Self-sacrifice is parodied.
- Mandrake successfully decodes the attack code prefix and transmits the information to the War Room.
The CRM 114 has been rendered inoperable and cannot receive the counter order.
- Automatic strategies have been designed to prevent human error.
These strategies are obstacles that prevent the correction of human error.
- The damaged B-52 cannot open its bomb bay doors.
While all of the planned, sophisticated fail-safe mechanisms fail, the damaged circuit in the B-52 provides an unplanned fail-safe deterrent to world annihilation.
- Kong struggles to repair the circuit.
Man’s resourcefulness leads to his destruction.
- Turgidson wishes for a Doomsday device similar to the Russian weapon.
Only one Doomsday Machine is necessary for total world annihilation.
- Strangelove joyously exclaims, “I can walk!”
The final image of Strangelove leaving the wheelchair and walking suggests his recovery from an affliction, man’s freedom from the

reliance on machines and self-sufficiency. But it is too late, for at that precise moment, the bombs explode.

- Ripper’s plan is successful.
Ripper does not realize he has achieved a Pyrrhic victory. His is the only planned course of action that succeeds but to an extent that surpasses even Ripper’s insane desires.
- Machines represent progress in the film.
Machines become the means to destruction.
- Machines consistently fail.
We put almost absolute trust in machines.
- NORAD’s base in Colorado is inside Cheyenne Mountain.
Established in 1966, it is an ironic variation on Dr. Strangelove’s suggestion of living in mine shafts.

Music

- ☛ Kubrick chooses music carefully for his films. The movie’s beginning and ending use two popular songs: the prologue plays “Try a Little Tenderness” as a bomber is being refuelled during its requisite patrol two hours from its target; the epilogue has the popular World War II song, “We’ll Meet Again.” How do these songs add to the satiric commentary?
The opening credit sequence of a bomber refuelling shows the relentlessness of this air defense. The planes do not take the time to land and refuel. “Try a Little Tenderness” used here expresses a similar sentiment as John Lennon’s song, “Give Peace a Chance.” “We’ll Meet Again” expresses hope for the future. World War III will not be a typical war, given the potential for the complete devastation of the world in a nuclear battle. The song’s sentiment becomes an ironic statement, providing a final note of caution to the consequence of such a war.

Other Considerations

- ☛ Why is the film effective as a satire?
Through satire, Kubrick challenges the audience by not providing a neat (“proper”) ending. Because nuclear devastation is total and nonselective, Kubrick suggests that the well-being of our world is a problem we all must acknowledge and that world peace must not be left

totally in the hands of politicians and the military. Problems created by human nature include narrow thinking; traditional, instead of creative, thinking; individuals' quests for power; and the need of a minority group to impose its will on a majority. The film's satire is expedited by the actors' performances. By exaggerating posture and expression, they become living caricatures that externalize their personalities as recognizable comic types.

- A character in Kurosawa's *Seven Samurai* cautions, "Don't worry about your beard when you're about to lose your head." How does this statement apply to Kubrick's film?
We see many instances of characters concerned with petty matters in the face of doom. For example, Turgidson and de Sadesky are concerned with espionage, even as they count down to the destruction of the world: "He'll see the Big Board," complains Turgidson, and later de Sadesky secretly photographs the Board on two occasions.

Extension Activities

- Watch another film—of Kubrick or Sellers, or a film that makes a comment about war—and compare it to *Dr. Strangelove*.
- Discuss how the message of *Dr. Strangelove* applies or does not apply to today's world.
- Organize a debate on the value or morality of civil disobedience.
- Storyboard your own film that makes a social comment.

This unit addresses the following outcome subheadings:

- 1.1.1 Form tentative understandings, interpretations and positions
- 1.2.1 Consider new perspectives
- 2.1.1 Discern and analyze context
- 2.1.2 Understand and interpret content
- 2.1.3 Engage prior knowledge
- 2.2.1 Relate form, structure and medium to purpose, audience and content
- 2.2.2 Relate elements, devices and techniques to created effects
- 2.3.1 Connect self, text, culture and milieu

- 2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts
- 3.1.1 Focus on purpose and presentation form
- 4.1.2 Consider and address form, structure and medium
- 4.1.3 Develop content
- 4.2.3 Consider and address matters of choice
- 4.2.4 Edit text for matters of correctness
- 5.1.1 Use language and image to show respect and consideration
- 5.1.2 Appreciate diversity of expression, opinion and perspective

Glossary of Terminology Used

clapper (also clapboard, slate)—a small board with a hinged top that identifies the film’s working title, director, director of photography, scene, shot, take number, date and time. It is filmed at the beginning of each take. The clapper-loader claps the hinged top to the board to provide the editors with an audiovisual point for synchronizing image with sound.

close shot (also close-up, CU)—only a portion of a subject appears in the frame, providing the audience with visual detail, intimacy with the subject and/or restricted perspective. Extreme close-up and medium close-up are relative variations.

establishing shot—usually a long shot at the beginning of a scene to identify location of the action.

high angle—camera is placed higher than the subject and photographs the subject by “looking down,” similar to an adult’s perspective of a child.

high key light—bright illumination evenly distributed in the shot. Shadows are minimized.

interior shot—a script indication of an action that takes place inside a building or other structure.

long shot—the camera is placed at a distance from the subject to record both the subject and a portion of the environment around the subject, suggesting a similar perspective one has while viewing live theatre.

low key light—lighting that produces much shadow and darkness on the screen.

medium shot—the closest approximation of natural human vision, showing a person from knees or waist to the head.

mise-en-scène—a French theatrical term meaning “put into the scene” that describes, in cinema, the contents of the frame, including set design, characters, action, camera placement and auditory information.

montage—related shots spliced together to create relatively quick changes of action that suggest time passing or that describe unified events.

objective/subjective camera—describes camera placement in terms of audience perspective, making the audience mere observers having an “objective” view of the action, or making the audience experience the emotional perspective of a character, thereby possessing a “subjective” view of the action.

overhead shot—the camera is placed directly overhead and looks down on the subject as from a ceiling or from the sky.

pan (panorama shot)—the camera pivots horizontally from left to right, or from right to left.

reverse shot—perspective between two shots changes between 120° and 180° showing an opposite or reverse view. When two characters converse, we seem to stand looking over the shoulder of one, then the other, watching as each speaks.

scene—a group of related shots that develop an idea or follow a character, ending with some minor climax or change.

shot—everything recorded on film from camera on to camera off; that is, everything recorded between the director calling “Action” and “Cut.” A shot usually is shortened by the editor and may be juxtaposed with other shots. The shot is the smallest unit of the narrative.

soft focus—images are blurred and out-of-focus to varying degrees.

take—the filmed record of a shot. A shot may require more than one take before the director is satisfied with the result. The director may order only certain takes be printed.

telephoto lens/shot—a lens that records a subject from a great distance; a shot made from a distance that brings the subject close to view. A telephoto lens/shot tends to compress space and distance.

tilt—the camera pivots vertically from bottom to top, or from top to bottom.

titles—printed words appearing on the screen, sometimes superimposed over establishing shots or other images.

wide angle—a lens or shot that includes a wider vista or perspective than one sees naturally. The closer the camera is to the subject, the more distorted the image will appear.

widescreen (also scope, CinemaScope)—describes the frame's aspect ratio of horizontal to vertical size of the image. Aspect ratios vary depending on when the film was made. The current widescreen ratio is approximately 2.35:1.

zoom lens/shot (also zoom in, zoom back, zoom out)—a lens that changes a shot variably from wide angle to telephoto without necessitating a camera move. Zooming in on a subject adds significance or importance.

Feature Films Recommended for Classroom Use

The following is a list of films that have been reviewed by a number of Alberta senior high school teachers, based on common criteria. **Note that this list is not authorized by Alberta Learning.**

Annotations, ratings, cautions and suggested teaching strategies have been provided for each film; and a chart indicating the senior high school ELA course or courses deemed best suited for using each film is included. The list is not meant to limit the use of other films. (Other titles used effectively but not reviewed by this group are *The African Queen*, *Lawrence of Arabia*, *High Sierra*, *My Big Fat Greek Wedding* and some Canadian films such as *The Grey Fox*, *Bye Bye Blues*, and *My American Cousin*.)

As with all resources, Alberta Learning strongly recommends that teachers preview films, giving careful consideration to the sensitivities of both the student audience and the community. This recommended list is not intended to limit the use of these films but to indicate where the reviewers felt the

films fit the program of studies, and the nature and maturity of the audience. Three films have been listed for use with all ELA courses while others are suggested for certain courses. **Consideration should be given to films examined at the 30-level as texts students could use for their written responses on diploma examinations. Some titles may be effective for classroom use but are either not suitable or not easily addressed by students for diploma examination purposes.**

Ratings for each film are Alberta film classification ratings (see page 409 for descriptions of these ratings). No films rated G or 18A have been included: the only concern about G films is their appropriateness to the senior high school curriculum and audience; and teachers must make their own carefully considered decisions, in consultation with school administrators and parents, about the use of restricted or R-rated films. **Copyright permission must also be obtained for public screening of these or any other films.**

Recommended Course Levels for Films

Film Title	10-1	10-2	20-1	20-2	30-1	30-2
Billy Elliot					*	*
Birds, The	*	*	*	*	*	*
Brokedown Palace					*	*
Cast Away	*	*	*			
Chocolat					*	*
Citizen Kane			*		*	*
Dr. Strangelove					*	*
Finding Forrester			*	*		
Forrest Gump	*	*	*	*	*	*
Frankenstein (1931)			*		*	
Fried Green Tomatoes			*	*	*	*
Gallipoli					*	
Green Mile, The			*	*	*	*
Hearts in Atlantis			*		*	*
Life Is Beautiful			*	*	*	*
Magnificent Seven, The			*	*		*
Matrix, The	*		*	*	*	*
Miss Congeniality	*	*	*	*		
O Brother, Where Art Thou?	*	*	*		*	
October Sky	*	*		*		
Pay It Forward	*	*	*	*	*	*

Film Title	10-1	10-2	20-1	20-2	30-1	30-2
Pleasantville	*		*		*	*
Psycho	*		*	*	*	*
Rain Man			*		*	*
River Runs Through It, A			*	*	*	*
Shine			*		*	*
Truman Show, The	*	*				

Billy Elliot

14A, Dramatic Comedy, 111 minutes

Synopsis: Billy Elliot, an 11-year-old boy growing up in the coal-mining town of Durham, England, chooses ballet dancing over boxing (the acceptable sport of boys his age). His dysfunctional family tries to prevent him from pursuing his lessons, but Billy refuses to give up his career choice and continues against his father's wishes. Billy's family is affected by the coal miner's strike, in which both his father and brother are striking union members. As the strike drags on, Billy's father realizes the only chance his son has for happiness is to follow his dream and join the London ballet school. Billy is successful and goes on to study at the ballet school. Billy has achieved his goals against the odds of his family, social class and sexual stereotyping.

Caution: The sometimes controversial nature of the film, while lending itself well to student reflections and self-awareness, contains references to physical abuse and homosexuality, and uses coarse language that may be offensive to some communities. Viewer discretion is advised.

Themes: gender bias, stereotyping, family relationships, friendship, personal passion, aspirations, coming of age, self-realization

Teaching Strategies: opportunity for writing and research on labour disputes, class structures, period culture, an art form and a creative process; focus on use of light, pacing and types of shots used in scenes with differing emotional content; students could do a creative response (story, video, song, poem); character study of father dealing with personal and work-related pressures, or mother's influence on Billy's life and role in his realizing his dream

Birds, The

PG, Thriller, 119 minutes

Synopsis: Spoiled socialite Melanie Daniels pursues lawyer Mitch Brenner to his Bodega Bay home after meeting in a pet store in San Francisco. Melanie sails across the bay secretly to deliver the gift of lovebirds to Mitch's young sister, only to be attacked by a gull on her way back. Soon random attacks on humans are taking place all over Bodega, as birds of all varieties mass in their thousands overhead. This suspenseful story of how the feathered species can gather together and overpower humanity only reinforces man's vulnerability to those things he takes for granted.

Caution: Some still consider this film terrifying so viewers should be warned. Gender biases of the 1960s are present.

Themes: excellent connection with mythology or Gothic literature, gender bias of the 1960s

Teaching Strategies: ties to the short story by Daphne Du Maurier through examination of adapting the original text to film; use storyboarding and scriptwriting; especially effective for examining film techniques related to creation and artistry of text and author purpose

Brokedown Palace

PG, Drama, 110 minutes

Synopsis: Two eighteen-year-old American girls plan a clandestine trip to Thailand to celebrate their graduation from high school. They become unsuspecting targets of a drug smuggler and their friendship is tested as they are imprisoned. The girls struggle to remain loyal to each other while seeking truth and justice. The ending is a testament to their friendship.

Caution: There is some use of strong language, and the veracity of the portrayal of the Thai judicial system is unclear.

Themes: loyalty, friendship, truth, perseverance, justice, cultural differences, dangers of pushing the limits

Teaching Strategies: use of narration; examination of female protagonists in film; symbols associated with the girls; editing for lighting, colour, music and camera angles

Cast Away

PG, Adventure, 143 minutes

Synopsis: A shipping company manager finds himself surviving alone on a tropical island following a plane crash at sea.

Caution: The length of the film may be difficult for some viewers.

Themes: isolation, self-realization, nature of love and endurance, perseverance

Teaching Strategies: connection with *Lord of the Flies*; examination of effects of little dialogue; symbolism (wings, elements of time, rope, volleyball); response journals

Chocolat

PG, Drama, 121 minutes

Synopsis: A single mother arrives in a small French town at the beginning of Lent. She opens a chocolate shop that changes the lives of the villagers. The town is run by an overbearing mayor who tries to control everything—even Vianne, the owner of the chocolate shop. When the handsome Roux arrives, it is Vianne who is challenged to change.

Caution: There is a brief scene of nudity and a somewhat negative portrayal of Catholicism.

Themes: stereotypes, isolation, societal expectations, change versus tradition, single parenting, relationships, dealing with change

Teaching Strategies: examination of characters, archetypes, symbolism (wind, fire); discussion of narrative voice-over technique and other film techniques; research of background and different approaches to Christian beliefs and shamanic tradition; research chocolate and its industry

Citizen Kane

PG, Drama, 119 minutes

Synopsis: Loosely based on the life of William Randolph Hearst, this tells the story of Charles Foster Kane, an aging millionaire newspaperman, who begins his career as the champion of the underprivileged but is corrupted by his lust for wealth, power and immortality.

Caution: Students may need to be informed of the historical context of the film so that they do not react negatively to the fact that it is in black and white.

Themes: power, greed, quest for immortality, importance of media.

Teaching Strategies: excellent for studying film techniques (video contains an analysis of how the film was made, including innovations that made the film groundbreaking); filmmaking projects; research projects on historical setting; connection with *Macbeth* and *Ozymandias*; importance of context; researching and writing for newspapers

Dr. Strangelove

PG, Social Commentary, 93 minutes

See unit included in this section.

Finding Forrester

PG, Drama, 136 minutes

See unit included in this section.

Forrest Gump

14A, Drama, 142 minutes

Synopsis: Forrest Gump is a mentally challenged young man who recounts his past through three turbulent decades of the United States, from the 1950s to the late 1970s. He unknowingly stumbles through many famous historical events with humorous and poignant moments.

Caution: There is some profanity and sexual content (treated from the innocent perspective of the narrator) and racist terms relevant to the context of the film.

Themes: changes in relationships over time, ostracism, prejudice, innocence, importance of community, importance of historical context

Teaching Strategies: research issues and events of the time period; study of the music of the period; examination of the layers of the film; visual and sound film techniques

Frankenstein (1931 version)

PG, Horror, 123 minutes

Synopsis: Dr. Frankenstein dares to tamper with life and death by creating a human monster from lifeless body parts which he robs from graves. The doctor's dreams are shattered by his creation's violent rages when it awakens to a world in which it is unwelcome.

Caution: Teachers will need to create the appropriate context in which to study this film.

Themes: medical ethics, morality, medical experimentation, appearance versus reality, mob mentality

Teaching Strategies: comparison of films of the past with films of the present; comparison with other Frankenstein texts (novel and other film versions); connections with science (e.g., cloning, stem cell research, organ transplants)

Fried Green Tomatoes

14A, Drama, 130 minutes

Synopsis: The story follows four women—two from the past and two from the present. The intertwining plots involve an elderly woman, Ninny, who befriends a distraught middle-aged Evelyn. Ninny helps Evelyn find her self-esteem through her stories of Idgie and Ruth, two women of the 1930s. Idgie's courage and Ninny's wisdom inspire Evelyn to take control of her own life.

Caution: Violence and some profanity (including racial slurs) may cause concern.

Themes: power of friends, relationships, racism, love, self-esteem, death and loss, domestic violence, choices

Teaching Strategies: connection with study of fables; storytelling projects; sharing of wisdom through the ages; film techniques used to cross time periods; devise definite ending for the film; research racism and the Ku Klux Klan, and women's rights

Gallipoli

PG, Historical War Fiction, 111 minutes

Synopsis: Two young Australian sprinters face the brutality of war in the ill-fated battle of Gallipoli in 1915. The film explores the young men's motives for going to war, their camaraderie and the tragic death of Archy as a result of bureaucratic arrogance.

Caution: This film should only be used with senior students due to its complexity and brutality.

Themes: propaganda, cost and futility of war, coming of age, loss of innocence, friendship, idealistic youth

Teaching Strategies: connection with *The Wars* and *All Quiet on the Western Front*; humanities link to research of WWI and Australia's participation; examination of motives and decisions of characters; responses from the perspectives of the characters; newspaper articles describing the battle; examination of cinematography, especially settings—the final frame of Archy's death has been compared to Robert Capa's infamous photograph from the Spanish Civil War at the soldier's moment of death (provides a link to art as well as history)

Green Mile, The

14A, Drama, 188 minutes

Synopsis: In 1935, a Louisiana prison's death row receives a mysterious inmate, John Coffey. The man is huge and foreboding, but gentle and compassionate, and is convicted of murdering two young sisters. He performs miracles, helping the guards and other inmates. Through strange and sometimes humorous experiences, the head guard comes to a greater appreciation of life and death, and learns to live with the inmate's special gift.

Caution: There is some profanity, a realistic, graphic portrayal of a death row execution and one shooting. This is a film for mature students only. Length may also prove to be a problem.

Themes: faith, hope, doing the right thing, stereotypes, racial profiling, justice, compassion, redemption

Teaching Strategies: rich in devices such as foil and irony; research the language and mannerisms of the time and place; effectiveness of introductory scenes and sequence; discussion of capital punishment and belief in miracles; excellent film to use clips for film techniques; a **Scanning the Movies** series on this film is available from ACCESS: The Education Station

Hearts in Atlantis

PG, Drama, 101 minutes

Synopsis: A successful adult reflects back on a summer when he was eleven and developed a relationship with Ted, the man who lived upstairs. Bobby's view of the world is challenged because Ted has psychic powers. The FBI wants Ted for these powers and he hopes to avoid them but risks his position by befriending the boy. Ted becomes a father figure to Bobby, teaching him courage and forgiveness.

Caution: There is some profanity and a partially observable, violent rape scene. There is also some violence between boys.

Themes: coming of age, loss of innocence, bullying, relationships, responsibility and friendship, role models, transition from childhood to adolescence, positive treatment of reading skills and classic literature

Teaching Strategies: use of foreshadowing and flashback as well as suspense, irony, allusion and symbolism; connection with excerpts from Stephen King's anthology; use of twists in plotline; representation of the time period through sound track, costumes, locations and use of newspaper headlines; the DVD version includes commentary from the director, with a very detailed discussion of film techniques as well as motifs and themes; a **Scanning the Movies** series on this film is available from ACCESS: The Education Station

Life Is Beautiful

(subtitled version is recommended)

PG, Foreign Drama, 122 minutes

Synopsis: Guido, a charming but bumbling waiter, who's gifted with a colourful imagination and an irresistible sense of humour, wins the heart of Dora, a woman whom he loves. Together, they create a beautiful life with their young son. That life is threatened by WWII, and Guido must rely on his

strengths to save his beloved wife and son from an unthinkable fate. Guido, the main character, is a Jewish man who manages to keep his son alive and with him in an Italian concentration camp run by Germans. The film focuses on the effect of the Holocaust on one family and on the capacity of humans to survive, to sacrifice, to find humour and hope, and to show that life is the most precious thing in the world.

Caution: The film is called a fable and must be treated as such: otherwise the portrayal of the Holocaust may appear oversimplified and insensitive to those who really lived the experience.

Themes: intolerance, propaganda, family, hope in the face of adversity, sacrifice

Teaching Strategies: production challenges and aspects of foreign films; research of the Holocaust; connection with *Night* and the works of Hernando Téllez; use of humour to teach life lessons

Magnificent Seven, The

PG, Western, 128 minutes

Synopsis: A band of seven cowboys with different personal issues embarks on a journey to save a small Mexican village from the raids of a Mexican bandit who keeps the village from moving above the level of subsistence. Each of the seven men has a personal problem from which he is running; stories and fears come to play throughout the movie. The Mexican village struggles to survive against the raids, and when the group of seven arrive, they help the people of the village learn to defend themselves. The village is almost defeated by the bandit, Calvera, when the Magnificent Seven return and help to defeat the bandits at the expense of four of the group.

Caution: There is some violence in the gunfights, but this is reflective of the historical context.

Themes: maturity, individualism, human dignity, bullying, persecution, overcoming obstacles, self-reliance

Teaching Strategies: good example of the western as a film genre; research into western history; good opportunities for predictive viewing; examining stereotypes; research into oppressed peoples; connection with *Seven Samurai*; study of team strategies; study of archetypal qualities

Matrix, The

14A, Science Fiction Thriller, 136 minutes

Synopsis: Neo, a computer hacker, discovers that the world around him is a computer simulation called the Matrix. Neo teams up with a group of freedom fighters in an effort to stop domination by computers.

Caution: There are violent scenes, both physical and with weapons. There is some profanity. The portrayal of the main character as “The One” may have unacceptable religious overtones for some. Two characters dressed in long black trench coats shooting indiscriminately may call up disturbing memories of school shootings.

Themes: fate, self-discovery, sacrifice, influence of technology, isolation, greed, conformity

Teaching Strategies: study of groundbreaking special effects and cinematography; focus on technical design and unusual sound track; use of symbolic names (Neo, Morpheus) and the significance of the title; juxtaposed imagery; parallels with *The Wizard of Oz* and *Alice in Wonderland*; study of archetypes; mythological and biblical allusions; connection with *The Chrysalid*; a

Scanning the Movies series on this film is available from ACCESS: The Education Station

Miss Congeniality

PG, Romantic Comedy, 110 minutes

Synopsis: A rambunctious and bumbling female FBI agent goes undercover as a contestant at a Miss USA pageant to prevent a terrorist bombing. She is transformed into a winner in unexpected ways.

Caution: There is some profanity. This film needs to be used in conjunction with an examination of gender stereotypes.

Themes: gender stereotypes, archetypes, identity

Teaching Strategies: use of irony (especially created by music choices); study of satire; issues of product placement in films; connection with traditional transformation stories and myths (e.g., *Pygmalion*); connection with a thematic unit on the metamorphosis archetype in literature; connections between literature and popular culture; good example of film genre (rogue cop, buddy, fish-out-of-water pictures); a

Scanning the Movies series on this film is available from ACCESS: The Education Station

O Brother, Where Art Thou?

PG, Comedy, 103 minutes

Synopsis: Loosely based on Homer’s “The Odyssey,” this tale takes place in Mississippi in the 1930s. Three convicts escape and head off across country in search of a stash of \$1.2 million. Along the way, they find themselves in precarious and humorous situations.

Caution: In a scene in which two of the convicts are baptized and have their sins washed away, the third convict scoffs at the idea of redemption. This could cause concern to some.

Themes: stereotypes, racism, archetypes, journeys

Teaching Strategies: research on setting and Ku Klux Klan; connection with Homer’s “The Odyssey”; excellent cinematography (use of sepia tones); jigsaw activity to study depression era photography and bluegrass culture/music; parody

October Sky

PG, Biographical Drama, 108 minutes

Synopsis: This film is based on a true story, *Rocket Boys* by Homer Hickam, of a teen from a small coal town in 1957 who is inspired by the launch of the Soviet satellite Sputnik to create his own rocket. Homer is determined to defy the odds against him: many failed launches, the disapproval of his father, his limited education, and pressures to succumb to his destiny to work in the coal mine. With the inspiration of his teacher, Homer fulfills his vision and creates a viable rocket, earns a scholarship to college, and finally wins his father’s approval. The real Homer Hickam now has a career with NASA.

Caution: The film includes mild profanity.

Themes: dreams and goals, relationships with parents, overcoming obstacles, tolerance, choices

Teaching Strategies: personal response on a significant decision or conflict; connection with book *Rocket Boys* by Homer Hickam; *Between the Lines 11* has a movie review; sound track is useful on its own; connections with physics and mathematics; student reflection on Homer’s successes and failures

Pay It Forward

PG, Drama, 123 minutes

Synopsis: A class assignment to change the world leads Trevor to develop a theory that requires someone to repay a favour, not by paying it back but by paying it forward to three more people. By helping others and asking them to do the same, Trevor believes the world can become a better place. His home life is less than ideal but with the help of his teacher, Trevor is able to see the good in life.

Caution: There is some profanity and domestic violence, as well as one non-graphic sex scene.

Themes: bullying, domestic abuse, individual's power to affect others, taking responsibility for choices, compassion, interconnectedness of humanity

Teaching Strategies: students create own ideas on how to change the world; class or school projects "paying it forward"; very suitable for metacognitive activities

Pleasantville

PG, Drama, 124 minutes

Synopsis: David and Jennifer, teens of the 1990s, get zapped into the perfect suburbia of the black and white 1950s television sitcom "Pleasantville," which is about a "perfect, happy" family and community—a stark contrast to their divorced family situation. They are able to help those of the fictional town break through their personal limitations and, in the process, break through some of their own.

Caution: There are references to teen sex and one allusion to masturbation.

Themes: prejudice, discrimination, promotion of respect and diversity, family conflict, coming of age, identity, self-fulfillment, choice and discovery

Teaching Strategies: use of colour to connect theme; individual freedom; excellent source for teaching artistic unity and the intricacies of directing and editing; connection with *Death of a Salesman*; discussion of the nature of progress; excellent film for use of clips

Psycho

14A, Horror, 109 minutes

Synopsis: Norman Bates, a troubled man running an out-of-the-way motel with an old dark house adjoining it, leads a mysterious life with his aged mother. When a young woman rents a room in the motel seeking refuge, the compelling and terrifying mystery of time unravels.

Caution: The film is suspenseful, but there is no gratuitous violence.

Themes: theft and punishment, mental illness, duality, gender stereotypes

Teaching Strategies: comparative study of two versions of film; research project on censorship; study of film techniques (easy deconstruction); use of film in context of directorial decisions (DVD version has excellent information); connection with *The Yellow Wallpaper* and *A Rose for Emily*

Rain Man

14A, Drama, 133 minutes

Synopsis: Charlie is introduced to Raymond, the autistic brother he never knew, after their father's death. Charlie abducts Raymond to get his "fair share" of the estate. What begins as selfishness soon evolves into an odyssey of camaraderie and self-revelation that expands Raymond's narrow world and softens Charlie's hardened heart.

Caution: This film is recommended for mature students due to the sensitivity of the topic. There is some profanity.

Themes: tolerance, discrimination, inclusion, forgiveness

Teaching Strategies: research autism; archetypal journey; study of symbolism and characterization; effective sound track; examination of learning styles and multiple intelligences

River Runs Through It, A

PG, Drama, 124 minutes

Synopsis: Set in Montana in the early 1900s, a Presbyterian minister teaches his two sons, one a strait-laced intellectual and the other a bold, high-living daredevil, about life and religion through fly-fishing.

Caution: There is some profanity, promiscuity and brief nudity.

Themes: family relationships, racism, role of women, coming of age, consequences of choices

Teaching Strategies: study of character motivation; family heritage; beautiful cinematography; river/water motif; metacognitive appeal of identification with characters

Shine

PG, Drama, 105 minutes

Synopsis: This is the true story of a gifted, fragile Australian piano prodigy who as a boy is tutored and abused by his tyrannical father, a Holocaust survivor. David defies his father's wishes to pursue his dreams. In adulthood, he meets Gillian, an astrologer whose unconditional love and acceptance allow him not only to survive and perform but also to "shine."

Caution: The film includes sensuality and brief nudity. Serious issues need to be handled carefully.

Themes: family relationships, goals, perseverance, tolerance, overcoming obstacles, sensitivity and respect, creativity, zest for life

Teaching Strategies: examination of foreshadowing and flashback; connection with *A Beautiful Mind* and *My Left Foot*; research and discussion of mental illness; personal reflection on goals and plans; examination of the power of classical music in film; connection with the real-life Helfgott; relates to unit on identity

Truman Show, The

PG, Drama, 104 minutes

See unit included in this section.

CHOOSING RESOURCES¹⁹

Choosing resources for classroom study can be somewhat difficult since almost all texts have the potential to be controversial. Even literature's best books may contain material that students, their parents or the community find troubling. Does this mean that teachers should avoid any texts that might be controversial? To do so would undermine one of the central purposes of education. If teachers opt out of discussing sensitive issues arising from literature and other texts, they are doing their students a disservice.

Students are exposed to sensitive and controversial messages daily. Such messages can be disturbing and confusing if students are not taught how to look at them critically, in light of their own values. Literature and other texts provide students with opportunities to "rehearse" for life through careful exposure to controversial issues, giving students the chance for personal growth in a safe environment. Sensitive topics can be handled in the safety of the classroom, where the opportunity for discussion exists, and an infrastructure of support staff is also available within the school and community to address personal problems should they surface as a result of classroom reading and discussion.

Literature, in particular, has the power to connect students with sensitive, complicated human issues that are not clear-cut and simply resolved. Texts that explore issues and dilemmas of the human experience, such as gender, class and race, provide a rich medium for helping students develop empathy and understanding, which goes beyond their reading of the texts.

Alberta Learning Authorized Resources

Teachers must be free to select and use literature and other texts that genuinely address the hopes, fears, frustrations and experiences of adolescents. At the same time, teachers must use care in selecting texts that respect their students both morally and intellectually. While all texts that are authorized by Alberta Learning have undergone extensive review to ensure that they are appropriate for Alberta classrooms, teachers must also use their knowledge of their own students and communities to select resources from authorized resource lists or to select other resources that are appropriate for their particular situation.

The list of authorized resources for English language arts may be found on the Alberta Learning Web site at http://www.learning.gov.ab.ca/k_12/curriculum/bySubject/english/ELA10_12list.pdf.

Alberta Learning has developed a number of valuable nonprint resources that support the English language arts program of studies:

- **LearnAlberta.ca:** This online resource (<http://www.learnalberta.ca>) offers digital video, animations, laboratory demonstrations, simulations, interactive discovery tools and reference materials.

19. From *SightLines 10 Teacher Guide*, © Pearson Education Canada, 2000.

- *Room for Five*: This resource includes nine 30-minute videos that focus on the real-life application of oral and written communication strategies.
- *Researching and Making Presentations: Grades 5 to 12: English Language Arts* This resource features video clips of students demonstrating five aspects of researching and making presentations, at four increasingly advanced levels.

What Is Sensitive?

Everything from William Shakespeare’s plays to *National Geographic* magazine have been targets of controversy. Classics as well as contemporary works can be open to criticism.

There are no easy rules to determine what might be targeted as controversial. However, potentially sensitive areas include: mythology, legends, the supernatural, magic, fantasy, witches and witchcraft, death and suicide, sex and gender, violence, abuse, profanity and swearing, evolution, politics, religion, race, bioethics, drugs, and ideologies.

In determining what might be considered controversial, teachers should consider the following questions:

- What is the issue?
- What are some causes of the issue?
- What are some consequences of the issue?
- What alternatives to the issue might be considered?
- How can society respond to the issue to prevent or alleviate negative consequences?

What is controversial changes over time. Societal changes bring different issues into the forefront each year. Being attuned to what might be considered sensitive means that teachers must be cognizant of the “tenor of the times.”

Considerations When Determining Resource Sensitivity

Teacher Review of Resources

Know your students, know your materials, and use your own judgement. Resources such as teacher guides and annotations cannot provide all of the background information necessary to deal adequately with issues that may be considered sensitive by one person or community and not another.

When selecting texts to be read, heard or viewed by an entire class, take into consideration literary value, readability, validity, appeal to the intended audience and contribution to achieving curriculum outcomes. What you select this year may change for a subsequent year based on some or all of the following elements.

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Who Is Enrolled in Class?

Consider your students' backgrounds and experiences. Respect students, their sense of self and their ability to deal with sensitive or controversial issues in what you assign them to read. Remember that some of your students may have personal connections to the issues in the texts through their own experiences or those of people they know. Some students will be more emotionally affected by a topic and may require extra attention.

Community Values

Recognize that personal and religious beliefs may cause individuals or groups to object to texts or discussions of some topics. Talking with community residents and the school administration, as well as other teachers, can help to determine what areas are likely to be sensitive. This does not mean you should not use the text in question, but you need to be aware of how carefully to handle issues with students and the community.

Current Events in Lives of Students and Community

Local interests and issues are important considerations when selecting texts for student use. For example, in a school where there has been a recent death, it may not be judicious to engage students in texts focused on the topic of death.

Passage of Time

Deciding on specific texts to retain should be part of an ongoing school review process. What may be acceptable today and in one school or community might be judged controversial at another time or in another setting.

Connection to Program Outcomes

Texts chosen, regardless of their controversial nature, must have a clear connection to curriculum outcomes. The literature must have a clear, pedagogical purpose.

Relevance to Students

Texts should be accessible to students in terms of readability, their background knowledge and personal experiences, and their maturity. In determining what is appropriate, also consider whether students are likely to have been exposed to such subject matter previously.

Literary Quality

Teachers should always endeavour to choose good-quality texts that use language artistically and that engage the reader. Characterizations should be believable and sensitive, and plots carefully crafted.

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Explaining Program and Choice of Texts

English language arts teachers are the most qualified professionals to make informed choices in selecting texts for students to study. As such, they can be active in establishing an atmosphere in the school and in the community that promotes reading. A school English department should have a policy explaining the value of teaching literature and how texts are chosen for classroom use.

Inform the community about your school policy regarding the selection of materials. Explain the value of literature and the right to read. Endeavour to provide a textbook for each student to use as his or her own for the entire course, so parents can be familiar with the resource and its selections. Provide information in newsletters about the English language arts program and policy and about the texts students are using. Host informational meetings with interested individuals.

Encourage students, both through direct assignments and informal conversation, to talk with their families about the literature they read. Engage parents in sharing with students their responses to texts through discussion or dialogue journals. Invite parents into the classroom to join in literary discussions and see what is actually happening in the classroom.

Strategies for Dealing with Sensitive Texts and Issues

Before addressing a text that encompasses a sensitive issue, teachers need to feel comfortable themselves in discussing the topic. The tone teachers use in talking about a controversial topic conveys their respect and attitude about it and any people who may be connected with it. It is advisable to acknowledge the controversial issue, in order to make it easier for students to ask questions and discuss the issue in a mature way. However, it is not necessary to draw undue attention; for example, reading aloud a passage including profane language, which will possibly make students feel uncomfortable. It is useful to talk about profanities and other sensitive aspects of texts, why they are included, and how the author uses them effectively, but unnecessary to verbalize the exact words.

Establishing an Appropriate Classroom Climate

A fundamental responsibility of English language arts teachers is to establish an atmosphere of rapport, tolerance and respect in the classroom. As our world becomes more diverse, so do our classrooms. Dilemmas and contradictions arising out of sensitive issues are an inevitable part of daily life in our schools. Before students can engage in discussions about sensitive or controversial issues, it is necessary to develop an atmosphere in which they feel comfortable doing so.

As teachers we must create harmony in classrooms, where students and teachers care about each other. Though we may not be able to anticipate every sensitive reaction in advance, we can always offer a sincerely compassionate response to students upset by something in a text. Use your own classroom climate-building activities or try some of the following.

Respect

Respect is essential in discussions about controversial issues, and using language and image to show respect is part of the English language arts program. Have each student pair up with a peer, whom they do not necessarily know well, to discuss the concept of “respect.” What is respect? How do you show respect? How do other people show respect? Share students’ responses in a class discussion, emphasizing that respect does not mean we all need to think and act in the same ways. In fact, respect allows us to learn from our differences.

Historical or Additional Information

When any text is used, it should be within a context that explains its historical background or other relevant information. The text itself may not provide sufficient background to deal adequately with a sensitive issue. For example, racial dialects and racial and religious slurs in Brian Doyle’s *Angel Square* should be presented to students as examples of the times depicted in the story. The greater message of the novel’s indictment of racism should be stressed. A careful examination of the author’s intended purpose and message will be necessary at times, particularly when the social commentary or criticism is subtle or satirical. It may be important to emphasize that a character’s voice can be quite distinct from that of the author.

It is vital that the teacher establish the context of the literature or other texts directly or through student activities, revealing the particular attitudes as situated in an accurate historical setting or in additional factual information about the controversial issue. Reading a text that includes controversial issues gives students the opportunity to compare historical treatments of individuals and situations with what we like to think of as today’s more inclusive, multicultural and fair treatment of others. Re-examining texts helps readers challenge their own beliefs and perspectives in a continuing dialogue that relates the past to the present.

Providing all relevant background information prior to students’ reading of a text may hinder the students’ personal responses to what they are reading. However, providing accurate background information at the relevant time will help students better understand the issues and their responses to them.

Personal Response

There is no one interpretation or meaning to a text. Activities that guide students in connecting what is in the text with what they already understand will help them ask questions and comment on issues in a secure forum. If a topic is difficult to talk about or if the classroom environment is not amenable to class discussion, have students record their personal responses in journal entries that no one else will read (except the teacher if that is the normal process). Invite volunteers to share what they have written or parts they feel comfortable divulging.

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Personal response can help students see the similarities and differences between their own feelings and thoughts and those presented in the text. Some texts may even encourage students to see themselves or their own situations as presented through the lens of the author. Teachers must give students time to process the feelings that literature can elicit. Through assisted discussions and activities, students are challenged to see the many perspectives of complex controversial issues—perspectives that go beyond their immediate responses.



See pages 44 to 52 for ideas on personal response.

Focus on the Literary Value of the Text

A good piece of literature, or a good film, is more than the controversial issue it includes, and will stand up to a careful examination of its artistry. Though the experience of reading literature or viewing a film is often personal and emotionally charged, teachers can help students become more analytical by focusing upon the artistry of the text over and above issues. Such study of technique allows students to approach texts more critically, applying a professional distance in order to assess not just the impact of the message but the manner in which that message was constructed. By learning “the how” as well as “the what,” students become more skilled at deconstructing all types of images and texts, and perhaps less vulnerable to advertising or manipulative messages. Discussion of controversial issues is best considered within the context of the author’s style and the broader meaning of the piece of literature.

Debriefing

When a text confronts students with sensitive issues, it can be confusing and uncomfortable. Students will need to respond to the motives, feelings and events communicated through the text. It is important that the teacher carefully debrief the sensitive and complicated issues that often cause students to examine their own value systems and personal biases.

Teachers will not be able to answer all students’ questions about sensitive issues. An honest response might be, “I don’t know, but perhaps we can find the answer” or “That’s a difficult question and I don’t know how I feel about that.”

Teachers must be ready to provide students with further resources should they need them to help deal with the emotional responses that might arise from discussing a sensitive topic. It is difficult to know which students might experience difficulties with which issues. Knowing where students can go for further information, help or answers to personal questions is an important component of the debriefing process.

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Dealing with Challenges

There are basically two kinds of challenges regarding the use of materials in schools:

- A parent does not want his or her child to read or view a particular text.
- A parent, teacher, administrator or school board member does not want anyone in the class or school to read a text.

How to deal with concerns surrounding controversial literature or other texts varies for each circumstance. Generally, the classroom teacher can deal with the first type of challenge. Explaining the curricular merits of a text or the context of the questionable part and how it has been carefully used and debriefed with students will alleviate some parents' concerns. The offer of an alternative reading or viewing assignment for the student is in some cases the most appropriate solution to the first type of challenge.

The second kind of challenge, depending on its intensity, must often be dealt with at an administrative or school board level. Sometimes complaints come from people who have heard or read something in the media. Their positions are often based on arguments that the text is not "age appropriate" or it "goes against community standards." Clear communication and a forum for dialogue allowing all to be heard is perhaps the best approach for dealing with issues that verge on censorship. Consider the following:

- Being proactive is always better than being reactive. Schools and districts should have developed policies outlining their belief in providing students with a wide range of materials and explaining the basis for their selection. The policies should also include the process to be followed should challenges arise.
- Challenges to literature are fraught with tension and volatility. Listen to the challenge and treat the person with respect. Through careful handling, many challenges can be alleviated at the classroom or school level. Becoming argumentative or defensive can produce conflict.
- Take each criticism seriously. Involve the school administration if the issue is not settled after discussing it with the person. You may wish to contact the National Council of Teachers of English (<http://www.ncte.org>) for further information.
- Ensure that you are able to explain the educational value of the text and how it helps meet the outcomes of the curriculum. The National Council of Teachers of English has a CD that may be useful, which includes more than 200 rationales for commonly challenged works.
- Collect student responses reflecting how they have reacted to the text and how you have used it in the context of the curriculum.
- Part of a school policy for dealing with challenges may be to have a committee of teachers, parents, librarians, students and other educators to review challenged materials.

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MEETING STUDENT NEEDS

English language arts classrooms contain a wide variety of learners with different experiences and skills. Awareness of the needs of various learners and knowledge of some strategies can help teachers accommodate this wide range of students.

The Senior High School Learner

If a symbolic line could be drawn between childhood and adulthood, it would be drawn for many students during their Grade 10 year. These students begin to assume many of the responsibilities associated with maturity. Many take their first part-time job. Many embark on their first serious romantic relationship. For many, acquiring a driver's licence is a significant rite of passage.

For many students, Grade 11 is a stable and productive year. Many Grade 11 students have developed a degree of security within their peer group and a sense of belonging in school. They show increasing maturity in dealing with the freedoms and responsibilities of late adolescence: romantic relationships, part-time jobs, driver's licences. In Grade 11, most students have a great deal of energy and a growing capacity for abstract and critical thinking. Many are prepared to express themselves with confidence and to take creative and intellectual risks. The stresses and preoccupations of preparing for graduation, post-secondary education or full-time jobs are still a year away. For many students, Grade 11 may be their most profitable academic year of the senior high school years.

Students struggling to control their lives and circumstances may make choices that seem to teachers to be contrary to their best interests. Communication with the home and awareness of what their students are experiencing outside school continue to be important for Grade 10 and Grade 11 teachers. Although the developmental variance evident from Grade 6 through Grade 9 has narrowed, students can still change a great deal in the course of one year or even one semester. Teachers of Grade 10 and Grade 11 students need to be sensitive to the dynamic classroom atmosphere and recognize when shifts in interests, capabilities and needs are occurring, so that they can adjust learning experiences for their students.

Although many senior high school students handle their new responsibilities and the demands on their time with ease, others experience difficulty. External interests may seem more important than school. Because of their increased autonomy, students who previously had problems managing their behaviour at school may now express their difficulties through poor attendance or other behaviours that place them at risk.

By the time students reach Grade 12, they are often more focused on their future plans and the need to attain their senior high school graduation diploma as well as address post-secondary education entrance requirements. This can be a source of frustration for students who do not have clear goals in mind. It can also mean that students may be caught up in achieving high marks to qualify for funding assistance and acceptance into programs of their choice. They are also faced with diploma examinations in their core courses, which account for 50% of their final grades. (See the Assessment section, pages 32–33, for further discussion on diploma examinations.) Add to this the



excitement of graduation ceremonies and festivities, and this makes for a potentially stressful final year in senior high school. Teachers' communication with students and their parents regarding their progress is still very important despite the fact that students continue to become more independent and autonomous, often preferring to handle their own concerns without adult intervention.



See Appendix A, pages 413–415, for a chart that identifies some common characteristics of senior high school students, observed in educational studies and by teachers, and that discusses the implications of these characteristics for teachers.

Fostering a Will to Learn

Motivation is a concern of teachers, not only because it is essential to classroom learning, but also because self-direction is central to lifelong learning. Language arts courses seek both to teach students how to read, write and use language and to foster the desire to do so. Motivation is not a single factor that students either bring or do not bring to the classroom; rather, it is multidimensional, individual and often comprises both intrinsic and extrinsic elements. With such understandings in mind, there are things that teachers can do to promote the attitudes and skills that translate into engagement with learning.

In considering how they can foster motivation, teachers may explore students' appreciation of the value (intrinsic and extrinsic) of learning experiences and their beliefs about their likelihood of success. Thomas Good and Jere Brophy suggest that these two elements can be expressed as an equation: the effort students are willing to expend on a task is a product of their expectation of success and of the value they ascribe to success.²⁰

Teachers may also focus on helping students recognize the value of classroom learning experiences. The following chart provides teachers with suggestions for fostering motivation.

20. Good and Brophy, *Looking in Classrooms*, 4th ed., 1987.

Fostering Motivation²¹

Ways to Foster Expectations of Success	Best Practice and Research
<ul style="list-style-type: none"> • Help students to develop a sense of self-efficacy. 	<p>Dale Schunk and Barry Zimmerman found that students who have a sense of self-efficacy are more willing to participate, work harder and persist longer when they encounter difficulties, and achieve at a higher level than students who doubt their learning capabilities.²²</p> <p>Teachers foster a sense of self-efficacy first by teaching students that they can learn how to learn. Students who experience difficulty often view the learning process as mysterious and outside their control. They believe that others who succeed in school do so entirely because of natural, superior abilities. It is highly motivating for these students to discover that they, too, can learn and apply the strategies that successful students use when learning.</p> <p>Second, teachers foster student self-efficacy by recognizing that each student can succeed and by communicating that belief to the student. E. A. Silver and S. P. Marshall found that a student’s perception that he or she is a poor learner is a strong predictor of poor performance, overriding natural ability and previous learning.²³ All students benefit from knowing that the teacher believes they can succeed and will provide the necessary supports to ensure that learning takes place.</p>
<ul style="list-style-type: none"> • Help students to learn about and monitor their own learning processes. 	<p>Research shows that students with high metacognition—students who understand how they learn—learn more efficiently, are more adept at transferring what they know to other situations and are more autonomous than students who have little awareness of how they learn. Teachers can enhance metacognition by embedding, into all aspects of the curriculum, instruction in the importance of planning, monitoring and self-assessing. Julianne Turner found that teachers foster a will to learn when they support “the cognitive curriculum with a metacognitive and motivational one.”²⁴</p>
<ul style="list-style-type: none"> • Assign tasks of appropriate difficulty, communicating assessment criteria clearly and ensuring that students have clear instruction, modelling and practice so that they can complete the tasks successfully. 	<p>A methodology for instruction of learning strategies for various students is found on pages 117 to 136.</p>

(continued)

21. Adapted with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), pp. 7–9.
22. Schunk and Zimmerman, “Developing Self-Efficacious Readers and Writers: The Role of Social and Self-Regulatory Processes,” 1997.
23. Silver and Marshall, “Mathematical and Scientific Problem Solving: Findings, Issues, and Instructional Implications,” 1990.
24. Turner, “Starting Right: Strategies for Engaging Young Literacy Learners,” 1997, p. 199.

(continued)

Fostering Motivation	
<p style="text-align: center;">Ways to Foster Appreciation of the Value of Learning</p> <ul style="list-style-type: none">• Help students to set specific and realistic personal goals and to learn from situations where they attain and do not attain their goals.• Recognize and celebrate student achievements.• Offer choices.• Set authentic and worthwhile tasks.• Help students to learn about and monitor their own learning processes.• Ensure that literacy experiences are interactive.	<p style="text-align: center;">Best Practice and Research</p> <p>Research shows that learning is enhanced when students set goals that incorporate specific criteria and performance standards.²⁵ Teachers promote this by working in collaboration with students in developing assessment rubrics. See Appendix B, page 442.</p> <p>Teachers help students recognize growth in language learning, and they demonstrate to students they notice such improvement. See learning outcome subheading 5.1.3 in the Achieving the English Language Arts Outcomes section of this guide, pages 366–369, for ways to celebrate achievements.</p> <p>Intrinsic motivation is closely tied to students’ self-selection of texts, topics, activities and creative forms. Teachers should support students in the search for texts that are developmentally appropriate and of high interest and encourage students to bring language forms they value into the classroom. Self-selection allows students to build their learning on the foundation of their personal interests and enthusiasm.</p> <p>Teachers should integrate instruction in meaningful events and activities that simulate language uses in real-world settings. Teachers should also ensure that students share performances and products with audiences.</p> <p>In teaching specific learning strategies, teachers need to focus on the usefulness of each strategy for making meaning of information or for expressing ideas of importance to students. Teachers should emphasize the importance of literacy to the richness and effectiveness of students’ lives, and de-emphasize external rewards and consequences, such as marks.</p> <p>A community that encourages students to share their learning with others values literacy. Teachers who model curiosity, enthusiasm and pleasure in books, films and other texts, and who share their own reading, writing and viewing experiences, foster motivation for literacy learning.</p>

25. Foster, *Student Self-Assessment*, 1996, and Locke and Latham, *A Theory of Goal Setting and Task Performance*, 1990.

Creating a Stimulating Learning Environment

While the resources and physical realities of classrooms vary, a well-equipped English language arts classroom offers a variety of resources that help stimulate learning.

Ways to create a stimulating learning environment include the following:

- Design seating arrangements that reflect a student-centred philosophy and that lend themselves to flexible grouping. Movable tables or desks allow students to interact in various configurations. Desks arranged in a circle for whole-class discussions convey the importance of each speaker.
- Maintain a print-rich environment. It is important to have a classroom library of books for self-selected reading. The classroom library may include fiction and nonfiction of various genres, at all reading levels: poetry and drama, newspapers and magazines, cartoons, children's literature and students' published work. It may also include a binder of student reviews and recommendations and may be decorated by student-designed posters or book jackets. Classroom reference books include dictionaries; thesauri; style and usage guides; and books of quotations, facts and lists. The reference area of the classroom may be designated as an editing station.
- Equip the classroom with one or more audiocassette players for the class to use in listening to music, speeches, dramas, documentaries and books on tape, and for students to use in generating ideas, rehearsing and self-assessing performances, and taping oral histories, interviews and radio plays. Teachers can use the audiocassette players to record commentaries on student work.
- Have access to a computer, television, videocassette recorder and slide/transparency/PowerPoint projector, if possible.
- Exhibit opinion pieces, posters, Hall of Fame displays, murals, banners and collages that celebrate student accomplishments. Change these frequently to reflect student interests and active involvement in the English language arts classroom.
- Display items and artifacts, such as plants, photographs, art reproductions, curios, maps, newspaper and magazine clippings, masks, musical instruments, and antiques to stimulate inquiry and to express the link between the language arts classroom and the larger world.
- Post checklists, processes and strategies to facilitate and encourage students' independent learning.
- Provide a bulletin board for administrative announcements and schedules.
- Involve students in classroom design.

Promoting Learning Strategies

Many of the language tasks students perform are problem-solving tasks, such as finding sources of information for an inquiry project, making meaning of a difficult text or organizing a body of information. To solve problems, a student requires a strategic mind-set: when confronted with a problem, the student surveys a number of possible strategies, selects the one that seems likely to work best for the situation and tries an alternative method if the first one does not produce results.

Students need to have not only a strategic mind-set but also a repertoire of strategies for making meaning, for processing information, and for expressing ideas and information effectively. Whereas *skills* are largely unconscious mental processes that learners use in accomplishing learning tasks, *strategies* are systematic and conscious plans, actions and thoughts that learners select or invent and adapt to each task. Strategies are often described as “knowing what to do, how to do it, when to do it and why it is useful.”

Immersing students in language-rich environments and encouraging them to produce texts are essential in language learning. Students also need methodical instruction in the strategies that adept learners use in approaching language tasks.




Learning Styles

Teachers, in both instruction and assessment, take into consideration that all incoming information is received through the senses—sight, sound, touch. Students may have preferences for a particular sense:

- visual—learns best by seeing, watching demonstrations or videos
- auditory—learns best by listening, through verbal instructions from others and/or self
- kinesthetic—learns best by doing, by being directly involved
- combination—no particular preference, combines two or three styles or switches between them depending on the situation and material to be learned.

Understanding that students have different learning styles can lead to responsive instruction and fair assessment where teachers provide a wide variety of lessons and use a broad range of strategies, activities and types of assessment materials and methods.

Different created texts may be developed through the employment of the strategies in a dominant learning style:

 Visual	 Auditory	 Kinesthetic
videos mind mapping painting timelines diagrams slides filmstrips overhead transparencies charts, graphs, maps, pictures displays computer graphics visual clues for verbal directions exhibits note taking models microscopes	panel discussions class discussions oral directions storytelling direct instruction choral reading debates tape recordings interviews music readers' theatre lectures songs reading aloud oral commentary	dramatization experiments puppetry demonstrating labs creative movement diorama constructing collecting games, puzzles manipulatives field trips drawing mime

For more information on learning styles, see the Alberta Education resource *Teaching Students with Learning Disabilities*.

Scaffolding to Support Student Learning

Many literacy tasks involve a complex interaction of skills. Students often require support in the development of these skills. Providing this kind of support in teaching is sometimes called scaffolding.²⁶ Teachers scaffold by:

- structuring tasks so that learners begin with something they can do
- reducing the complexity of tasks
- calling students' attention to critical features of the tasks
- modelling steps
- providing sufficient guided and independent practice
- providing choice in texts to be studied and created and in learning strategies.

In a sense, each learning strategy is an external support or scaffold. The extent to which each individual student is able to draw on appropriate learning strategies influences the type or amount of support or scaffolding the student needs. In the earliest stages of acquiring new skills or learning new concepts, students may need a great deal of support, e.g., direct instruction and step-by-step guidance through a process. Eventually, students use the strategies they have been taught automatically and rely on them as learning tools by adjusting and personalizing the process. Struggling learners may work with simplified versions of a strategy and may continue to use the supports of strategies, such as prepared graphic organizers for essay organization or planning proposals, after other students have internalized the process.

Because students have a wide variety of aptitudes, needs and prior experiences, teachers need to provide differing levels of support, guidance and direction. Teachers use a variety of techniques, such as observation, seminars, pre-tests, KWL charts (see pages 198–199 and learning profiles, in order to determine the level of support that needs to be provided.

Scaffolding Suggestions for Text Study

The following strategies are intended to provide a range in the amount of support provided to students of varying skill levels and experiences in order that they may achieve the same learning outcomes.

- Provide students with a choice of texts of varying levels of difficulty. The newly authorized basic resources provide information on readability levels.
- Provide context, such as necessary background information.
- Provide vocabulary lists or a glossary of terms.
- Offer the opportunity to work in collaborative learning groups where students who have strengths in different areas can help each other.
- Provide assistance in accessing further information, such as through the library or Internet.

26. Wood, Bruner and Ross, "The Role of Tutoring in Problem Solving," 1976.

- Provide opportunities to work with teachers in related subject areas.
- Provide more advanced students with opportunities to extend their learning.
- Have students view a film version of the text before reading.
- Read the text out loud, pointing out significant details.
- Have students work in groups, reading the text out loud and discussing questions or concerns as they arise.
- Have students listen to audiotapes of the text as they read along and respond to questions provided by the teacher.
- Have students read the text independently but work with others to generate their own questions and responses.
- Have students read the text and highlight important sections in their own copy.

Sample Scaffolding Activities

Teachers may wish to allow students to choose the ways in which they access a text or demonstrate their understanding, and group students for instruction accordingly. Students can then work together to set learning goals, select strategies they will use to reach those goals and monitor how well the particular strategies are contributing to understanding. Providing this kind of choice and peer support allows students to demonstrate their learning in ways that acknowledge their areas of strength and encourage appropriate growth.

The following approach demonstrates one way of providing such choice and support. This approach may be particularly useful in a classroom that contains a blend of students from different grades or course sequences. In this sequence of activities, students are responding to the questions, “In what ways do people use their creativity to express their thoughts and emotions?” and “Is this an important need?” Students do this by studying a song, “Vincent” and a visual image, *The Starry Night*. Both of these texts are in Nelson English, *Literature & Media 10*.

Task 1: Group Response

All students participate in the following activities in order to respond to the texts and explore the questions. Working in groups allows students to support each other in this initial exploration.

- View the print of Vincent van Gogh’s painting *The Starry Night* (*Literature & Media 10*, p. 354). Take a few minutes to jot down a description of the painting and your impressions of it. What is your sense of the artist behind the work? Why do you think the art world would consider this painting to be a masterpiece?
- Read the lyrics to Don McLean’s song “Vincent” (*Literature & Media 10*, pp. 243–244). Make notes about the tone and the mood of the lyrics. What sort of music would you choose to complement a voiced reading of these lyrics? Add these notes to your description of the painting.
- Now, listen to a recording of Don McLean singing his song “Vincent.” Did the artist’s melody match what you anticipated? Did it add to or reinforce your impression of the lyrics?

- Prepare a summary of your group’s discussion and reactions, and present it succinctly to the class.

Task 2: Individual Project

Students choose an individual project that allows them to demonstrate their learning in a way that is most suited to their learning strengths. Students choosing the same project can work together to provide each other with support, but each student completes his or her own project.

- Find a print or a painting that provokes a response in you, as Don McLean did in “Vincent.” Write a poem or song lyrics in response to the visual. Include a brief description of what you hoped to accomplish.
- Find a painting that provokes a response in you, and invent “the story behind the painting.”
- Find compelling song lyrics, and create a visual response.

An effective response will:

- include or refer to specific details of the painting or lyrics
- show careful thought and consideration of design
- reflect the time given for the project.

Teachers can provide scaffolding support by suggesting different ways that students can approach their project. Students choose the types of support that will best meet the requirements of the project and their own learning needs, e.g.:

- Work in the library to create a personal glossary of terms needed in order to discuss a painting or song.
- Discuss with an art teacher the concepts of Impressionism.
- View a film about van Gogh’s life or the Impressionist movement.
- Take part in a seminar with the English teacher in order to have guidance in designing a specific plan for proceeding.
- Work independently or in collaborative groups to design a plan for proceeding or to design a KWL chart (see pages 198–199).
- Consult with the music teacher to discuss how music is used to create tone, mood and theme.

The key to successful scaffolding in a blended or diverse classroom is to choose appropriate strategies that address the learning challenge. The following chart may help teachers to track and make scaffolding choices for their students.

Student Behaviour or Skill Weakness	Scaffolding Strategy
Student has difficulty engaging in the learning process.	<ul style="list-style-type: none"> • Encourage the student to work in a collaborative group where he or she has a specific role to play. • Work one on one with the student, setting specific learning goals for the activity. • Encourage the student to participate in seminars.
Student has difficulty with or is reluctant to begin accessing text.	<ul style="list-style-type: none"> • The student can initially access text by listening to an audiotape or viewing a film. • The teacher or a classmate could read text aloud to the student. • The teacher could allow the student to choose from a variety of text options.
Student initially explores at a literal level.	<ul style="list-style-type: none"> • The student keeps a learning log that helps him or her to record new knowledge or understanding. This is followed by a conference with the teacher where deeper understandings are highlighted. • The student keeps an ongoing mind map or sociogram to take to seminars. This will encourage thinking at a more critical level since the mind map will facilitate exploration.

Differentiated Instruction

Students with Special Learning Needs

Planning for the diverse learning needs of students involves making informed decisions about content, materials and resources, instructional strategies, and assessment practices. The following questions may guide reflection in these areas:

- How will this student's strengths and needs affect his or her success in my class?
- How will I monitor this student's progress?
- How will I assess this student's understanding of concepts in my content area?
- How will I support this student by using accommodations in my class?
- What strategies will I stress for this student?
- What steps will I take to create a supportive learning environment?
- What classroom management procedures do I need to introduce?
- What learning activities can best be achieved individually, in pairs, in small groups or with the whole class?
- How will groupings be determined?

English language arts teachers can facilitate student learning by building flexibility into the following instructional and assessment components:

- learning environment
- delivery and pace of instruction
- pace of learning

- degree of independence
- presentation formats
- reading level of materials
- degree of structure or open-endedness of task
- type of resources
- assignment and assessment techniques.

Accommodations

An accommodation is a change or alteration to the regular way a student is expected to learn, complete assignments or participate in the classroom. It is important to balance the use of accommodations with the teaching of the English language arts program of studies. There are three types of accommodations:

- classroom and physical accommodations, e.g., alternative learning areas, adaptive devices
- instructional accommodations, e.g., alternative reading material, printed outlines/notes
- assessment accommodations, e.g., extra time for tests, alternative assignments.



Specific suggestions for accommodations for the various language arts are included in the Achieving the English Language Arts Outcomes for Senior High School section, pages 137–382.

Students with Learning Disabilities

Each student with a learning disability has a different pattern of strengths and needs that affects learning. Many students with learning disabilities are identified during the elementary and junior high grades. There should be information available in their individualized program plan (IPP) about their learning strengths and needs, and the educational interventions and supports that have been helpful.

Instructional Strategies

Students with learning disabilities benefit from instruction that combines the elements of direct instruction and strategy instruction. Direct instruction is explicit instruction with clearly specified objectives, taught in small, specific steps, with detailed explanations and demonstrations of steps, reasons and connections among concepts. Strategy instruction involves teaching students how to approach tasks and how to use knowledge to solve a problem.

Strategies include those chosen by teachers to support instructions and facilitate learning (e.g., advance organizers to introduce concepts) and strategies that are taught to students to enhance their approach to learning (e.g., a strategy for reading a particular type of text).

Students with learning disabilities often lack strategies, fail to apply or generalize strategies, choose ineffective or inappropriate strategies, and/or experience difficulty engaging in effective self-monitoring behaviour. The following tips for teaching strategies can facilitate students' acquisition and use of strategies.

- Involve students throughout the process.

- Actively involve the students in setting personal and academic goals and in self-monitoring their use of strategies.
- Prepare students. Provide explicit instruction. Students are more likely to learn a strategy if they are well informed about what is expected, what is being learned, why it is being learned and how it can be used.
- Model the steps of a strategy. Demonstrate both process and procedures by “thinking aloud” as the strategy is applied.
- Plan for a gradual release of responsibility. Provide many opportunities for students to apply a strategy with guidance and specific feedback. The dialogue and interaction assists students in understanding the task and in knowing when and how to use the strategy effectively. Provide scaffolded instruction; that is, provide cues, prompts and assistance responsive to the students’ understanding and gradually withdraw support as the students gain independence in using the strategy.
- Collaborate to teach for transfer. Provide modelling, prompts and cues to encourage strategy use in different classes with different content; and learn the strategies students are using in different classes in order to demonstrate how to adapt them successfully to English language arts.
- Monitor strategy use. A strategy is only effective if students actually use it. Encourage students to use cue systems to remind them of strategies and their steps, e.g., pictures of the steps, a checklist, a mnemonic reminder. Include demonstration of the use of a strategy as part of the requirement for a project. If this expectation is explicit from the beginning of an assignment, it encourages strategy use.

Thinking and Problem Solving

The following are sample strategies to enhance students’ thinking and problem-solving skills:

- Wait 5–10 seconds before asking students to respond to questions. This allows them time to gain control over their thoughts. Some students may benefit from cues to indicate they are about to be asked a question or to contribute to a discussion.
- Ask metacognitive questions about what strategies students have used to be successful. This prompts students to develop their own strategies for learning. Metacognitive questions could be used as the basis for thinking journals, where students can reflect on their learning over time, in a variety of situations.
- Form cooperative groups to provide opportunities for students to refine their thinking about a concept/task, to learn new ways of approaching problems and to build on the ideas of the group.
- Discuss the steps of problem solving, and demonstrate ways to apply the steps to English language arts.

Note Taking and Test Taking

Teach specific note-taking strategies. Initially, record notes on the board to provide a model of point-form notes. Discuss the specific elements of the model and provide opportunities for students to apply a note-taking strategy.

Teach test-taking strategies. It is important to model and demonstrate each step.

Reading and Writing

Many students with learning disabilities have weak literacy skills. The reading and writing demands in English language arts classes are often challenging for them. Some helpful strategies include the following:

- Discuss text structure and organization.
- Introduce vocabulary that will be in reading assignments.
- Use prereading activities that help students determine what a selection is about before they begin to read.
- Encourage students to apply word identification strategies when they encounter words they do not know in their reading.
- Provide explicit instruction in written language.
- Provide exemplars and clear, specific criteria for written assignments. Rubrics and performance checklists help students understand expectations.

Assessment

Frequent ongoing assessment during program implementation is essential for students with learning disabilities. If a plan is not working, changes need to be made. If objectives are reached, new ones are needed. This information is important for students to understand their progress. Also consider the following:

- Use a variety of assessment techniques and instruments.
- Modify test formats and procedures and provide accommodations to allow students to show their knowledge and minimize the negative impact of their learning disabilities.
- Analyze completed assignments and tests to determine students' strengths and difficulties.
- Consider creating a portfolio to help organize teacher reflections, students' reflections and observations of students' progress over time.
- Involve students in the assessment process by having them take part in developing assignments, rubrics and specific individual goals, and by discussing their ongoing progress.

Related Materials



For further information and ideas on learning disabilities, refer to Alberta Learning's *Unlocking Potential: Key Components of Programming for Students with Learning Disabilities*. In addition, two resources from the Alberta Learning series *Programming for Students with Special Needs* will be particularly helpful: Book 3, *Individualized Program Plans (IPPs)* and Book 6, *Teaching Students with Learning Disabilities*.

Students Learning English as a Second Language

Students who are learning English as a second or even third language come from a wide variety of backgrounds. While some are exchange students living with billet families, some are at risk because they have not developed basic academic skills and knowledge in their first language as a result of chaos or economic upheavals in their own countries. Competency levels will vary. Their need is immediate and while they will have knowledge about their own culture and environment, and a complex process of interacting with each other, they may have different values, beliefs and relationships; the need to internalize new beliefs and values, including attitudes and philosophical approaches, may be difficult. Self-esteem results from experiences with others, so for second language acquisition self-esteem of the learner is important.

Students learning English as a second language will have a variety of proficiencies, school experiences and abilities, and will need group support and course modification. Self-esteem arising from their place in this new society will reduce anxiety, make them feel successful and give them a sense of belonging and an ability to take risks with language. They need to be stimulated to be active and to explore in order to feel competent and motivated. To be successful with this second language learner, a teacher must have empathy for differences in culture and learning, yet develop in the student a sense of motivation.

At the senior high school level, students learning English as a second language are integrated into the classroom as soon as possible, and while assistance may be available for one-on-one instruction, that is not always the case. In their first year, these students are admitted to the ELA 10-2 class or an age-appropriate class. They benefit from instruction that combines one-on-one interaction, small group interaction and reflective thinking.

Planning Strategies

Language learning is symbolic, cultural and communicative, and uses listening, speaking, reading, writing, viewing and representing to become a repetitive habit. Students require an adequate opportunity to respond and time to reflect. Students with English as their second language differ in their abilities with the language and in the types of difficulties they encounter. Some may have difficulty with understanding classroom reading materials or instructions and with participating in discussions, while others may have little difficulty in communicating but struggle with English structures, such as articles, plurals, verb tenses, syntax, pronoun–antecedent agreement and subject–verb agreement. Some students may be quite fluent speakers but have difficulty with reading and writing, and some may also have other learning difficulties that are not related to language. The following strategies will support these students:

- Provide opportunities for students to set their own goals, daily and weekly, using school, home and social activities to practise English. Students need self-confidence. Provide outcomes for classes and give students the following week's outline ahead of time. Provide background information and vocabulary in preparation for text study and text creation activities, e.g., vocabulary lists, stories, visual aids, extra assistance. Give extra credit, motivational aids and rewards for language acquisition. Allow opportunities to redo assignments. Have a homework portfolio and ask students to choose an assignment to take home.

- Help students join communicative situations in and out of school, e.g., CTS, physical education, students' union, yearbook committee, clubs, team sports and volunteer organizations. This will allow students to value themselves, value others and respond freely in controlled and uncontrolled situations so they are better able to understand themselves and others.
- Provide variety in the requirements of personal response to text and context, and in the requirements of critical response to literature. A student learning English as a second language will have difficulty creating an analytical response. General Outcome 1 from the program of studies is accessible to these students, so try to modify assignments to include these outcomes. Students will be able to comprehend abridged print and text accompanied with visual and aural text; they will be able to respond personally and even critically. General Outcome 3 will require special assistance, as the amount of material to be managed may be beyond the students. Give them smaller topics of inquiry and research that overlap with their own cultures. General Outcome 4 can be managed with peer editing, teacher editing and volunteer assistance. Use collages, illustrations and visual aids. General Outcome 5 is easily accessible through the climate of mutual respect. If the program is modified and alternative assignments and texts are available, students learning English as a second language will feel successful. Allow the students opportunities to select meaningful responses.
- Arrange for a teacher's aide, work experience student or volunteer to come into the classroom on a regular basis. It may be possible to arrange for assistance outside the classroom. This will allow individual assistance for the beginning English learner.
- Arrange to have modified text available for corresponding general outcomes.
- Prepare lessons so that you have time to work with English as a second language (ESL) students, assessing strengths and weaknesses. Have the class work on silent/individual reading programs for 10 minutes at the beginning of class, or use 10 minutes at the end of class, when students are working independently, to work with ESL students individually.
- Plan lessons to include group work where ESL students can receive assistance from peers and develop their English skills in informal talk.
- Encourage ESL students to sit near the front of class.
- Plan to offer ELA 30-1/ELA 30-2 students extra opportunities to learn diploma examination test strategies, e.g., tutors, reading.

Instructional Strategies

The following strategies are practised in many English language arts classrooms. Here they are provided with a description of how they benefit ESL students.

- Use different strategies and approaches to combine right brain and left brain thinking. High interest/low vocabulary texts and Internet sites provide students with related themes.
- In the integrated English class, provide vocabulary lists, use oral reading/literary circles, ask comprehension and personal response questions, give sentence completion assignments, use cloze paragraph writing and add visuals. Have a variety of these assignments prepared well in advance.

- Give the ESL students materials every Friday to prepare them for the activities in the following week.
- Use videos, CDs, the Internet and audiocassettes to support instruction and free writing. When the in-class tasks involve vocabulary and language skills that are difficult, have material that is abridged or modified but will still give the students an opportunity to respond. There are many good ESL texts (*The Pizza Tastes Great: Dialogues and Stories; Canadian Concepts; English, Yes!*; Penguin texts; and ESL sites on Google). Have a series of these on hand for ESL students to work on when the current class work is difficult and no aide or volunteer is available. ESL students will not all have the same skills, so a variety of texts are necessary.
- Peer edits and rewriting activities should be included regularly in semestered courses.
- Provide one-on-one instruction when available. When the class is settled in an activity, use the time for ESL learners.
- Have diverse assignments, such as grammar sheets, oral reading, word lists, journals, illustrative text creation, how-to manuals, scripting, student goal sheets, puzzles, word searches, illustrating and personal response to visuals.
- Include various discussions that combine oral and written responses. This will facilitate learning as a team, sharing of ideas and meeting new students. Give the ESL students your notes.
- Include journal writing on a daily basis. At the beginning, give students directed questions, and then let them select, e.g., home life, foods, hobbies, pets, holidays, culture, reflection on discussions in class (keep it very open). This can be a class activity in ELA 10-1 and ELA 10-2.
- Have ESL students translate and illustrate literature from their own countries.

Thinking and Problem Solving

The following are some simple strategies to enhance students' thinking and problem-solving skills:

- Pattern questions and responses with layers of detail added—metacognitive responses.
- Provide students with, or help students to develop, graphic organizers to assist them in structuring ideas.
- Use the SQ3R method (Survey, Question, Read, Recite, Review).
- Offer rubrics that allow students to participate in evaluation.
- Break lengthy text into smaller segments.
- Suggest where students can go for help: homework room, extra classes, lunchroom, tutoring or reading programs.
- Offer extra time, diverse assignments and clues for language understanding, e.g., pictures, large text.
- Direct ESL students to ask questions, and provide them with opportunities to work with other students.

Test Taking

Students lack the vocabulary to understand multiple choice tests fully, and they generally do better on short answer; therefore, work on word lists and allow the students to use language dictionaries. Language learning occurs in real-life situations, so learned vocabulary must be used over and over. For test taking, consider the following as well:

- Provide extra time.
- Provide opportunities for students to understand the test plan. Have students redo the test and acquire the knowledge.
- Assess various criteria (thought and detail, organization, word choice and skills).
- Provide readers to read questions aloud.
- Provide students with a plan for essay questions, highlighting techniques, key word searches and study plans.

Note Taking

Spoken language is difficult for English learners as they will have to listen, think and take notes simultaneously.

- Provide strategies—pictures, bold print, topic sentences—for taking notes from text.
- Provide text/outlines before the lecture. Allow ESL students to borrow notes from other students after lectures and photocopy them.
- Provide smaller chunks of information where necessary. ESL students will copy but may not understand what they copy. Provide tape recorders.
- Create advance organizers/templates for information.
- Create vocabulary lists.

Reading and Writing

Allow for prereading activities and divide reading into smaller parcels. Students will learn more if they have advance knowledge of the learning to take place. Personalize your teaching and be creative and innovative; assess competence as a result of performance.

- Connect the students' background to the learning task, by allowing a choice of reading materials from the students' culture and allowing students to read and work out complex tasks or issues in their first language.
- Provide phonic clues, rereading vocabulary checklists and repeating familiar words to enhance understanding of text.
- Plan to read the story to ESL students before class. Plan oral reading of all literature in the ELA 10-2 class, whether in literary circles or through teacher reading. Have ESL students answer comprehension questions before the class period. This will give them an opportunity to participate in class discussions.
- Read aloud or mime, and use literary circles, audiocassettes, readers' theatre and peer group work to aid in text understanding. Make connections between the learner and the text.

- Use a variety of activities and encourage students to write daily.
- Provide guided writing and exemplars. Allow students an opportunity to express their understanding of text. Provide adequate language dictionaries.
- Allow for diverse assignments, like cloze exercises and illustrations to demonstrate understanding of text.
- Provide instruction in oral and written format.

Assessment

Good language learners take risks, have fewer inhibitions and less anxiety, and have self-esteem. A teacher must be empathetic to strengths and weaknesses of these students. The older the student, the more difficult language learning will be. Students need to be motivated, and assessment can provide motivation by illustrating what the learner can do. In terms of assessment, consider the following:

- Use a variety of assessment tools and exemplars.
- Provide modified tests.
- Involve students in assessment and share their fears of language, laughing with them to lower their inhibitions. Students need to feel positive, so help them to accept their mistakes and learn from them.
- Provide students with writing folders to visualize the improvements.
- Allow students to work for extra credit.
- Encourage students to take risks in experiencing the language, and focus on only one particular type of error at a time. If thought and detail are correct, respond with praise for the learning. Separate content from language issues. Give time outside of class and after school to allow for the use of language in a variety of ways.
- Focus assessment on the learning that has taken place. ESL students need assessments that are current and reflect what they can do now. Final assessments should reflect whether the student has achieved the minimum standards or not.
- As students acquire language, their achievement will improve, so, where possible, more weighting should be placed on final assessment.

Related Materials



For more information and ideas related to students learning English as a second language, refer to the following sources:

- *On Target!: A Resource Book of Stage One Assessment Tasks Referenced to the Canadian Language Benchmarks*, Christine W. Mitra (ed.), 1998.
- *Canadian Concepts*, Lynda Berish and Sandra Thibaudeau, 1992.
- *Canadian Language Benchmarks: English as a Second Language for Adults and English as a Second Language for Literacy Learners*, Citizenship and Immigration Canada, 1996.
- *The Pizza Tastes Great: Dialogues and Stories*, William P. Pickett, 1988.

- *English, Yes!*, Burton Goodman, 1996. (Available in seven levels with teacher's guides and audiocassettes.)
- *TOEFL—The Official Web Site for the Test of English as a Foreign Language*, <http://www.toefl.org/>, 2003.
- *English as a Second Language: Senior High School Guide to Implementation*, Alberta Learning, 2002.
- *Principles of Language Learning and Teaching*, H. Douglas Brown, 1994.

Students Who Are Gifted and Talented

The characteristics and needs of students who are gifted and talented are so personal and unique. However, as a group they comprehend complex ideas quickly, learn more rapidly and in greater depth than their age peers, and most exhibit interests that differ from those of their peers. They need time for in-depth exploration, they manipulate ideas and draw generalizations about seemingly unconnected concepts, and they ask provocative questions. A program that builds on these characteristics may be viewed as qualitatively (rather than quantitatively) different from the basic curriculum; it results from appropriate modification of content, process, environment and product.²⁷

There are several definitions of giftedness and most experts agree that definitions are affected by cultural factors and that the systems in which they operate will certainly not be the same. The Alberta Learning definition lists the character traits of giftedness in one or more of the following areas:

- general intellectual ability—characterized by a capacity to acquire information rapidly and to think abstractly
- specific academic—strength in a particular subject, such as mathematics
- creative thinking—the ability to come up with many possible ideas to given situations
- social—gifted in leadership and interpersonal communication skills
- musical—gifted in performance, composition and appreciation of music
- artistic—gifted in the visual or performing arts
- kinesthetic—gifted in such areas as athletics and dance.

Teaching Students Who Are Gifted and Talented

The following indicators²⁸ may be helpful in developing an awareness of and sensitivity to students' strengths, talents and exceptional learning needs. They may also assist teachers in identifying high-achieving students and alert them to the underachieving and high potential student with behavioural problems.

Cognitive Characteristics:

- quick mastery and recall of information
- large vocabulary
- breadth and depth of knowledge
- interested in the “how” and “why” of things

27. Maker, *Curriculum Development for the Gifted*, 1982.

28. Adapted from Dept. of Education and Training, Government of Western Australia, *Exceptionally Able Children*, Rev. ed. (East Perth, Australia: Dept. of Education and Training, 1997), p. 12. Reproduced by kind permission of the Department of Education and Training, Western Australia.

- curiosity marked by advanced, intense, sometimes unusual interests
- effective, often inventive strategies for recognizing and solving problems
- enjoys reading sources of factual information

Affective Characteristics:

- possesses strong views on how things should be done
- demonstrates ability for prolonged concentration in areas of interest
- is easily bored by routine tasks
- has difficulty accepting imperfection in self and others
- demonstrates heightened intensity of experience, sensitivity and empathy

Behavioural Characteristics:

- sets very high personal standards, is a perfectionist and is success oriented; hesitates to try something where failure is a possibility
- demonstrates a sense of humour and loves incongruities, puns and pranks
- may be behind peers in manual dexterity, which can be a source of frustration
- listens to only part of the explanation and sometimes appears to lack concentration, but always knows what is going on; when questioned, usually knows the answer
- when interested, becomes absorbed for long periods and may be impatient with interference or abrupt change; daydreams and seems lost in another world
- shows sensitivity and reacts strongly to things causing distress or injustice; can have a negative self-concept and suffer from poor social acceptance by age peers
- shows unusual interest in adult problems, such as important issues in current affairs (local and world), evolution, justice and the universe, often preferring the company of older students and adults

Teaching Strategies

Approaches and strategies for the provision of differentiated instruction are relevant to students with all kinds of learning needs. The following approaches are particularly effective for gifted and talented students:

- Compacting can be used to reduce repetition and buy time for students to work on individual projects of their own choice. Some prepackaged teaching materials come with pre-testing and post-testing material. These, or teacher prepared materials, can be used to assess a student's current level of knowledge/skill.
- Add new content, process or product expectations to existing curriculum.
- Provide course work for students at an earlier age than usual.
- Create new units or courses that meet the needs of the gifted and talented students.
- Develop parallel programming: individuals or groups working on a theme or topic but at a range of intellectual or ability levels.
- Use learning contracts with students to allow them to pursue an agreed upon task or interest area.
- Extend activities beyond the regular curriculum. Extension can be provided through a range of on-site and off-site learning centres, using negotiated contracts within the school, with community mentors and with peer tutors.

Process: Creativity and higher level cognitive skills can be developed by encouraging:

- a higher level of thinking (Bloom’s Taxonomy)
- creative thinking—involving imagination, intuitive approaches and brainstorming techniques
- open-endedness—encouraging risk taking and the response that is right for the student, by stressing that there can be more than one correct answer
- group interaction—students motivating each other, in both competitive and cooperative situations
- variable pacing—allowing students to move more quickly through the lower order thinking tasks and allowing more time for higher order tasks
- use of different learning styles
- debriefing—encouraging students to be aware of and able to articulate their reasoning or conclusion to a problem or question
- choice—involving students in evaluating choice of topic, method, product and environment.

Assessment

The aim is to facilitate opportunities for gifted students to produce a product/process/response that reflects their potential. This can be encouraged by incorporating:

- real problems—real and relevant to the student and the activity
- real audiences—using an audience that is appropriate for the product; could include another student or group of students, a teacher, an assembly, a community or a specific interest group
- real deadlines—encouraging time management skills and realistic planning
- transformations—involving original manipulation of information
- appropriate evaluation—with the product and the process of its development being both self-evaluated and evaluated by the product’s audience, using previously established real-world criteria that are appropriate for such products.

Related Materials



For further information and ideas on gifted and talented students, refer to the following two resources in the *Programming for Students with Special Needs* Series: Book 7, *Teaching Students Who Are Gifted and Talented* and Book 3, *Individualized Program Plans (IPPs)*.

Toward Understanding Aboriginal Students

Aboriginal students in Alberta include First Nations, Métis and Inuit peoples, and there is further diversity within these groupings. The First Nations are of many tribes. An Aboriginal may be status or non-status, and a status person may be treaty or non-treaty. The heritage culture may be Woodlands, Plains or Plateau, and the language may be Algonkian, Athapaskan or Siouan, but only a minority (18%) of Aboriginals speak their ancestral language, a condition being addressed by revitalization programming. Traditional teaching employs tutoring, art, ritual, dream analysis, storytelling and experience. Subsistence patterns are modern, with a minority of Aboriginal peoples involved in substantially supplementing their income through hunting. Spiritual beliefs and traditional values are practised to varying degrees, and many families are currently engaged in efforts to rebuild their Aboriginal identities. Sixty-nine percent of Aboriginals are urban. Aboriginal peoples are proportionately overrepresented among those facing social and economic challenges.

Aboriginal social/economic conditions, communication patterns and values are the most relevant factors teachers need to understand and consider, the latter two being differentiated by culture, the first by historical circumstances. These elements, unaccommodated, may foster feelings of alienation, especially if the student is the lone Aboriginal in the class. This can often be the case, especially in urban settings.

Legacies in the Oral Tradition

Rather than being anecdotal, stories from the past, especially the relatively recent personal histories of parents or grandparents, are part of a continuing identity and collective memory. A majority of today's Aboriginal students have older relatives who were negatively impacted by past efforts to abrogate their culture. The Aboriginal student, to varying degrees, will come to school informed by these stories, either explicitly learned or absorbed from their family environments. Many feel that their relatives and ancestors are "with them" when in social situations. Trust in educators and/or the value of "mainstream" education may in some cases be lacking. In addition, most have experienced some form of negative stereotyping. Mistrust and negative experiences may combine to engender feelings of alienation. Allowing the community and culture within the classroom will help to build relevancy and to eliminate feelings of alienation in the Aboriginal student.

Aboriginal Communication Patterns and Values

Aboriginal communication patterns are typified by an emphasis on kinesics. Often the students are not conscious of their nonlinguistic communications, which may be different from their non-Aboriginal peers. When communicating with Aboriginal students, styles of assertion, participant cues, tone and cadence may be different enough to warrant accommodation. Aboriginal students may also have a different emphasis on a variety of values.

Values that may affect teaching strategies are those that establish significance, competence, personal power and efficacy. An Aboriginal student may be from a family environment that emphasizes the following values:

- belonging in contrast to competition
- mastery of individual gifts in contrast to hierarchical winning
- independence from, and noninterference with, other people's opinions in contrast to leadership assertions and impositions
- generosity and nonmaterialism in contrast to acquisition.

Accommodation of Aboriginal interaction styles may best be informed by an examination of typically shared values among Aboriginal peoples:

- generosity and cooperation
- independence and freedom
- respect for Elders and wisdom
- connectedness and love
- courage and responsibility
- indirect communication and noninterference
- silence, reflection and spirituality.

The most common examples of culturally different nonverbal communication interactions include:

- discomfort with eye contact
- preference for reflection before answering
- comfort with ambiguity
- nonaggressive, single-motion, unclenched handshakes
- vertical nods of the head to indicate listening (not necessarily agreement)
- an emphasis on nonverbal cues.

Teaching Strategies

The following strategies include many behaviours that teachers already practise with their students. They are included here with notes to explain how they assist Aboriginal students in particular.

Interaction

- Practise genuine warmth, kindness and patience. Be friendly, understanding, flexible and trusting. Warmth can mitigate mistakes made in interaction.
- Be open with mistakes to build humility and opportunities for humour.
- In normal classroom settings, avoid formal clothing that may emphasize hierarchical differences.
- Avoid speaking in a sophisticated manner. Choose the humble vocabulary if the more sophisticated terminology is not part of the learning outcome (explain if it is part of the lesson) to maintain much respected personal humility.
- Share appropriate personal stories to foster trust. Trusting the student with personal stories contrasts with the distance created by a more formal approach.
- Practise a quiet, gentle approach to foster respect. A rapid, loud or insistent style may be seen as a disquieting lack of control. Aboriginal students are often from a background in which they are not pushed or hurried.
- Maintain high expectations for the quality of work. High expectations and a sense of belonging promote success.
- Learn about the linguistic and kinesic aspects of the student's culture, and apply awareness of these aspects to communication. Cues for emphasizing ideas, introducing topics, sequencing and ending discourse may differ from those in English. Respect the individual's way of being, doing and understanding.

Learning Styles

Research generally describes Aboriginal students as global, holistic, visual, imaginal, concrete and reflective, but describing Aboriginal students as “right brained” is controversial. The Aboriginal language arts student will benefit from methods that are holistic, socially rooted and experiential. Favoured learning styles include cooperative learning, observational learning, thinking-before-doing and drama. Aboriginal culture tends to favour development of a global style of learning as contrasted with an analytic style.

- Use concrete, student-centred methods like guided imagery, poetic interpretation and drama. Realize that some families engage in dream analysis and learning through unconscious imagery.
- Use peer conferencing and extensive writing.
- Employ the narratives of the student’s experiences and realities.
- Generate text through examination of social interactions.
- Use teacher–student conferencing.
- Establish links between reading and students’ personal and academic lives.
- Teach for transfer of specific cognitive functions.
- Employ outcomes-based assessment, in which the finished product is examined at length, and the steps to completion are presented as tasks with a clear purpose.
- Do not misinterpret reluctance to respond or engage in a task as timidity. Aboriginal students may be more field dependent and more comfortable absorbing a great deal of information about a task before trying it.
- Engage artistic synthesis as a powerful learning strategy. Artistic creation is generalized and not reserved for the artistically gifted.

Aboriginal culture favours concrete as opposed to abstract learning.

- Use of exemplars is critical; the “what we are doing” and “why we are doing it” should have significant emphasis before beginning outcome tasks.
- Facilitate literacy acquisition that has concrete relevance to real social and personal student experience.

Aboriginal culture favours a reflective, as opposed to trial and feedback, learning style.

- Avoid on-the-spot strategies. The Aboriginal student may want a degree of potential mastery through observation before actually attempting the task, in contrast to the “if at first you don’t succeed, try and try again” model that is part of Western tradition.
- Employ the time-honoured project method, which can yield good results, especially if the project’s intrinsic worth is well emphasized and an adequate time span is given.

Aboriginal culture tends to favour the development of a style that uses cooperative and collaborative learning.

- Use small groups and individualized instruction in preference to whole class instruction, where possible.
- Employ group interaction, a whole-language approach and student-centred activities with student input whenever practical.
- Teach metacognitive and cognitive strategies, ideal for Aboriginal students who may prefer collaborative learning.

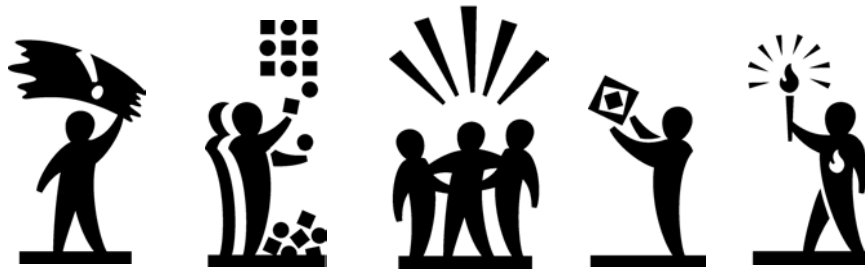
Aboriginal culture tends to favour social interactions that promote humility. In the classroom, any activity that has a student highlighted in relation to peers can be threatening to the student. Competition between individuals is often not considered acceptable, while competition between balanced groups is.

- Avoid any occasion in which an Aboriginal student may be spotlighted in contrast to peers.
- Never use shame or emphasize mistakes in front of peers. A quiet, preferably nonverbal, correction will suffice until more private correction is possible.
- Avoid calling for response in front of peers.
- Avoid competitive activities that pit peers against each other or somehow imply winners and losers. Aboriginal students may “lose” on purpose to avoid violating ingrained ethics of humility.
- Foster spontaneous responses as opposed to selecting individual respondents.

Sources for Finding Out More About Aboriginal Cultures

- Elders as keepers of knowledge in the oral tradition in each community or culture are very important sources of finding out more about various Aboriginal cultures and beliefs.
- A number of universities have departments of native studies where more information is available.
- *Aboriginal Studies 10–20–30 Guide to Implementation* (Alberta Learning).

Achieving the English Language Arts Outcomes for Senior High School

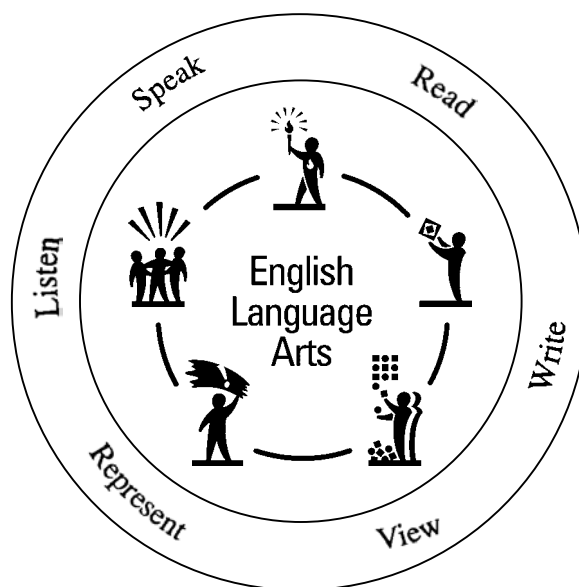


SUGGESTIONS FOR INSTRUCTION AND ASSESSMENT

An Organizational Framework

The study of English language arts enables each student to understand and appreciate the significance and artistry of literature. As well, it enables each student to understand and appreciate language and to use it confidently and competently for a variety of purposes, with a variety of audiences and in a variety of situations for communication, personal satisfaction and learning.

The learning outcomes are interrelated and interdependent; each is to be achieved through a variety of listening, speaking, reading, writing, viewing and representing experiences.



Instructional and Assessment Suggestions

The suggestions for instruction and assessment provide teachers with a foundation for implementing the program of studies.²⁹ The strategies are designed to help students in ELA 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2 achieve the specific outcomes for their courses, but they are not intended to be all inclusive. Teachers can select strategies for the various outcomes as they plan units and cycles of work; use them to generate new strategies; and continue using current, effective instructional and assessment approaches and methods.

29. Instructional and Assessment Strategies are linked to the specific outcomes found in the English Language Arts Senior High School Program of Studies, 2003.

Choosing particular ideas and strategies precludes using others. It is unlikely that a teacher would use all the suggestions for instruction and assessment for a learning outcome subheading with a particular class. For example, various types of journals and logs are discussed: personal journals, reader response/dialogue journals, learning logs and writers' notebooks. Students likely would not maintain all of these simultaneously.

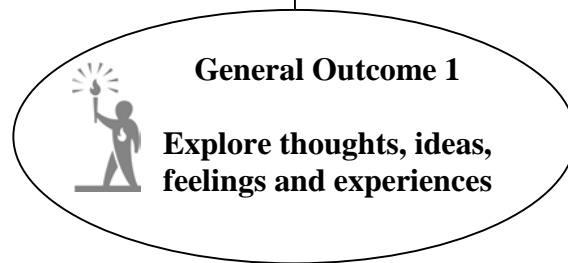
GENERAL OUTCOME 1

STUDENTS WILL LISTEN, SPEAK, READ, WRITE, VIEW AND REPRESENT TO:

1.1.1 Form tentative understandings,
interpretations and positions

1.1.2 Experiment with language,
image and structure

1.1 Discover possibilities



1.2 Extend awareness

1.2.1 Consider new
perspectives

1.2.2 Express preferences,
and expand interests








1.2.3 Set personal goals for
language growth

GENERAL OUTCOME 1 – INDEX OF STRATEGIES




Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

1.1 Discover possibilities

1.1.1 Form tentative understandings, interpretations and positions












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GENERAL OUTCOME 1



Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

General Outcome 1 describes the exploratory uses of language in the English language arts classroom. Listening, reading, viewing, speaking, writing and representing are all means of learning about ourselves and others. In General Outcome 1, language is used for a variety of purposes:

- *To explore thoughts and feelings:* Students learn what they think through putting tentative and partially formed understanding into language.
- *To experiment with forms:* Through experimentation, students expand their language fluency and deepen their appreciation of the aesthetic qualities and power of language.
- *To share thoughts, ideas, feelings and experiences:* Students examine their own knowledge and opinions in light of the ideas of others. “Others” refers to peers, to members of the community, and to writers and producers who present their thoughts and ideas in texts.
- *To expand ideas, interests and preferences:* By collaborating with others and by engaging with texts, students build knowledge that is more comprehensive than each individual’s understanding. They expand their interest in types of texts, as well as text creators, and develop new or stronger preferences.

Fostering Student Exploration

Exploration implies risk taking. Teachers demonstrate that experimenting with ideas and different ways to express them is valued as a means of growth. Teachers foster student exploration by providing the following conditions and supports:

- *A stimulating environment:* A classroom filled with texts—books, magazines, films, recordings, pictures and artifacts—fosters engagement, thought, discussion and creation.
- *A supportive atmosphere:* Students increasingly recognize that not every exploratory venture with language will succeed and that even unsuccessful ventures can prove instructive. Assessment tools should support rather than discourage risk taking.
- *Frequent opportunities for authentic language use:* Teachers plan frequent opportunities for students to explore and express their feelings, thoughts and ideas on subjects they care about.
- *Positive affirmation:* Teachers value the unique experiences, personal qualities, learning approaches and contributions of each student in the classroom.
- *Varied instruction:* Students are invited to explore a wide variety of language forms so that they are confident in engaging with the texts around them and have a wide repertoire of means of self-expression.
- *An enthusiastic model:* Teachers model the enjoyment derived from encountering, exploring and expressing.

Assessing Exploratory Thought and Expression

Much exploratory work is done in the early stages of the creative process. Assessing this exploratory work for content, as one would assess a final product, may encourage students to consolidate their ideas prematurely rather than exploring tentative positions. Typically, exploratory thought and expression is assessed formatively.

The following assessment tools examine exploratory work for the qualities that characterize exploration and are tools that develop independence and metacognition by requiring students to reflect on the success of the work:

- learning logs
- reflective pieces in portfolios
- exit slips
- peer and teacher conferences
- informal feedback
- checklists

Exploratory Work Checklists

Because many of the specific outcomes in General Outcome 1 demonstrate similar or connected skills and habits of mind, teachers may find it useful to create a general checklist or assessment form that addresses a cluster of learning outcomes. Students can be asked to complete checklists or forms at intervals in connection with different activities. Teachers can confer with students on these checklists or forms in order to help students set goals and assess their progress over time.



An example of a self-assessment form is included in Appendix B, on pages 436–437. A form such as this one should be developed through discussion with students prior to an exploratory activity, to assist them in understanding the learning outcomes being addressed in the activity and in focusing their efforts on attaining these outcomes.

Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.



Overview

When students are faced with a new task or assignment or when they are engaged in a new work of literature or other text, they embark on discovery. When they explore, students begin to formulate their thoughts and ideas, to organize and make sense of their experiences, and to express and acknowledge their feelings. While engaging in group or whole-class discussions, formulating questions, organizing ideas, sketching or collecting images, developing drafts of works in progress, and revising and rehearsing, students form tentative understandings, interpretations and positions.

To maximize the benefits of the process of exploration, students take calculated risks by acting on partial knowledge to form initial, tentative understandings. They consider the potential of tentative understandings, interpretations and positions and the potential of emerging themes, ideas and opinions. Students also come to realize that:

- exploration in the English language arts involves taking risks, venturing into new learning situations and attempting new tasks
- understanding takes time
- tentative understandings can be drawn from a repertoire of strategies.

Metacognitive Learning

In senior high school English language arts, students continue to explore new texts and develop new understandings. As they employ various strategies to construct meaning from new texts, students develop initial interpretations and positions.

Metacognitive Process Outcome (Grades 10–12)		
Description	Selection	Modification
<ul style="list-style-type: none"> – reflect on and describe previous strategies used to form tentative understandings, interpretations and positions – identify and describe additional strategies that may be used 	<ul style="list-style-type: none"> – select appropriate strategies for forming tentative understandings, interpretations and positions 	<ul style="list-style-type: none"> – monitor the effectiveness of selected strategies, and modify them as needed

Assessment of 1.1.1

The purpose of assessment in learning outcome subheading 1.1.1 is to determine how well students are:

- developing and employing effective strategies for discovery, such as generating ideas and exploring the implications and potential of these ideas
- considering new ways of thinking
- asking questions about their learning to expand their understanding.

Teachers should *formatively* assess the ideas that emerge in exploratory processes—in connection with other learning outcomes—while students are developing and refining them. *Summatively* assessing ideas at this stage forces students to solidify their thinking prematurely and limits risk taking. Teachers should strive to summatively assess ideas only after students have developed and refined them.

Reporting

Much of the communication about student learning associated with learning outcome subheading 1.1.1 will consist of students expressing their observations and assessments of how well they have been formulating interpretations and positions and developing understandings.

At other times, the teacher will be reporting to students and to parents various observations and assessments of how well the students have been forming tentative understandings, interpretations and positions.

Reporting Strategies

Students need feedback on how well they are:

- selecting and employing strategies for exploration
- forming tentative understandings, interpretations and positions, and recognizing the tentativeness of these understandings, interpretations and positions
- considering the thinking of others
- framing their in-process understandings as questions
- relating previous thinking to new thought
- noting comparisons and contrasts.

Much of the reporting a teacher offers takes the form of formative feedback. Teachers can report formatively on student progress in a variety of ways, including:

- verbal feedback during whole-class discussion
- written feedback to a student's dialogue journal entry
- verbal and/or written feedback to a student's in-process creation of text
- sharing observations and impressions during one-on-one interviews.

Teaching and Learning Strategies

Note: The information in parentheses following the name of each strategy indicates the specific outcomes for which the strategy is appropriate.

Learning Logs (*all courses a, b*)

Learning logs are a form of journal, but they focus more specifically on student learning and metacognition. Learning logs are a tool for learning through writing and for students to assess their learning.



In their learning logs, students may record prior knowledge, reflect on new concepts, identify areas of conflict between previous and new information, identify difficulties in understanding, list questions they intend to pursue, and reflect on the strategies they have used.

Guiding questions such as the following can be used to help students reflect on learning:

- What did I understand about the work I did today?
- What did I not understand?
- What confused me? What is still confusing me?
- With what points did I disagree?
- Why do my ideas differ from others' ideas?
- What questions do I still have?
- How could I find the answers?
- What are my initial thoughts and perceptions about what I am exploring?
- How are my interpretations and positions changing as I explore further and consider the thinking of others?

Assessment

Formative Assessment of Learning Logs

Learning log entries provide teachers and students with an ongoing record of student learning. Allow students time periodically to review their learning logs and note patterns in their learning. Individual conferences are an effective way to evaluate learning logs. Learning log entries can also serve as admit and exit slips—see learning outcome subheading 1.2.3 (page 179)—if students use them to record their expectations at the beginning of a class and their learning at the end.


Journals (*all courses a, b*)

Establishing daily (or frequent) journal writing as part of the classroom routine is an effective way to foster student reflection and expression.



Journals may consist of separate notebooks or sections in students' binders. They are ongoing records of students' personal responses to experiences, school activities, current events, small- and large-group discussions, and texts. Students can use their journals to express their enjoyment of certain activities and their dissatisfaction with others. They can reflect on personal concerns and preoccupations that may have an impact on their ability to participate fully in class. Besides being a verbal record of student experiences, journals may include sketches, magazine pictures, poetry and song lyrics. On some occasions, the teacher specifies the subject for journal writing; on other occasions, students choose a subject as a group or as individuals. Reader response journals, which are more focused responses to specific texts, are discussed in learning outcome subheading 2.3.1 (pages 228–231); learning logs, which focus on students' reflections on their own learning, are discussed in this learning outcome subheading (page 148).

Introducing Journals

- Discuss the purposes of journal writing. Students write in journals to establish a record of experiences, feelings and thoughts; to explore experiences; and to express positions and points of view.
-  • Allow students time to read and discuss samples of other students' journals and published journals.
- Designate a regular quiet time for journal writing. Initially, use this time to write on the board or overhead transparency, modelling the kinds of entries that students could write.
- Suggest that entries will vary in length according to students' interest in the subject being discussed. Establish the class requirements for the number of in-depth or extended entries.

Assessment

Formative Assessment of Journals



Although journals are a place for personal reflection, teachers should assess them regularly. It may be most convenient to take in the journals on the same day every week, or to colour-code the journals in sets of four or five and read one colour each day. Students should also be encouraged, but not required, to share their journals with friends and family and to invite written responses.

Journals can be a powerful tool for providing insight into students' interests and thinking and for fostering a personal connection with students. Teachers can respond with:

- brief comments about their own experiences and ideas on the subject being discussed
- questions that extend thinking
- feedback regarding evidence of personal reflection and effective language use
- suggestions for development of thinking or language.

Establish the criteria for journal assessment at the outset of journal writing. Criteria may include:

- the completeness of the record of the event that prompted the response
- the number of in-depth or extended responses
- evidence of personal engagement and reflection
- evidence that the student has reviewed past entries and reflected on the experiences, emotions and opinions expressed.

Self-assessment of Journals: Students need frequent opportunities to review their journals and engage in self-assessment. Set aside a class period for students to review the entries they have written between two dates and to reflect on whether they are meeting the criteria for journal writing and what they could do to improve their entries.

Questions to guide student reflection may include:

- How regular are your entries?
- How many extended entries have you made during this period?
Is this enough to meet the criteria for the class?
- How varied are your responses? Are there other kinds of entries you could try?
- How thoughtful and reflective are your entries? Do they reflect your personal thinking?
- If you were a teacher reading this journal, how would you rate it?
What might your comments be?



Journal Conferences: Prior to a conference, both the student and teacher can fill out an evaluation form for the student's journal. See Appendix B, page 472, for a sample evaluation form.



Look a Little Deeper (30-1a, b; 30-2a, b)

An extended version of this activity has been used as an introduction to the study of *The Bean Trees*, by Barbara Kingsolver.

Using personal inventories, brainstorming and journaling, encourage students to explore their definitions of identity, to build tentative understandings of how their identity is shaped and to explore the dimensions that exist within their persona. Ask students to use any combination of the six language arts to present their identity. They could consider the significance of their name and perhaps choose a song to represent themselves.

As an additional activity, have students collect opinions and interviews from three other sources. In their journals, have students weigh and assess the validity of the observations they received.

Assessment

Formative, Self or Peer Assessment



This project is self-evaluated, peer-evaluated and teacher-evaluated. Part of this process will require the students to use metacognition: they need to think about how they think and about how they developed their thoughts, and reflect on the outcome.

Worth a Thousand Words (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b)

Provide students with a range of tools to represent their ideas visually, e.g., coloured markers, charcoal, paper of different colours and shapes. To help students move from visual to verbal language, ask them to reflect on their sketches or drawings and to write a few sentences interpreting them, considering the meaning of the various elements. Post the sketches around the room and conduct a Field Walk—see the next suggestion.

Field Walks³⁰ (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b)

A Field Walk is an effective way to offer students a multisensory experience that invites exploration. It can be organized by the teacher or students to introduce a subject for inquiry, to integrate ideas in the course of a unit or as an extension activity. The walk may be conducted through parts of the school or through some other locale.

Preview the route(s) students are to travel.

Invite students to walk the area in groups of two or three, examining their surroundings.

Have students respond by:

- answering questions provided by the teacher/class
- developing a list of their own questions
- recording images and information, e.g., through photographs or in writing
- comparing and contrasting observed texts/objects/sights/sounds or relating them to something else they have studied

30. Adapted from the idea of “Gallery Walk” in Brownlie and Close, *Beyond Chalk & Talk: Collaborative Strategies for the Middle and High School Years*, 1992.

- writing about each object/sight/sound on a large “parking lot” sheet posted nearby, or in their journals if the walk is conducted in a controlled environment
- representing observations visually; students could be asked to make one change in their representation to make it more closely reflect their own ideas.

Assessment**Formative, Self or Peer Assessment of Field Walks**

Students’ written responses to Field Walks can be assessed through a checklist.

Does the student:

- express emerging ideas?
- consider the potential of these ideas?
- develop new and tentative positions?



When students have completed the Field Walk, the groups reconvene and present their tentative understandings, interpretations and positions.

**I Wonder** (*all courses a, b*)

Schedule time periodically for students to raise questions they are wondering about—with respect to a text or to a class or community issue.

Two-minute Talk-back (*all courses a, b*)

Have students move into pairs. One student expresses his or her ideas or opinions on a subject for two minutes; the other summarizes orally. The second student then speaks, and his or her partner summarizes.

**Testing Hypotheses** (*all courses a, b*)

Have students read two articles or view two videos that represent opposing points of view on a subject. Then have them move into groups. Rather than having students take positions immediately, ask them to come up with a series of possible positions. Then have them write down what they consider to be the strongest argument both for and against each of the identified positions.

Quick Openers (*30-1a, b; 30-2a, b*)

The student’s goal here is to develop a quick oral opener that gets a rousing response from the class and develops into a spirited discussion at the beginning of a class period. The student is required to present a 2- to 3-minute presentation on something interesting he or she has heard, read or observed. The method of presentation is the student’s choice, and the evaluation is based on knowledge of the subject, audience reaction and elements of speaking (e.g., voice, gestures, eye contact). The presentation must demonstrate that the topic has been researched, that the speaker is able to clarify his or her views when questioned, and that the topic matters to the speaker. This is also an opportunity to assess other students’ listening skills.

Anticipation Guide (*all courses a, b*)


Anticipation guides are useful in helping readers clarify their own thinking on a subject before approaching a text. Such tools are generally used prior to the introduction of new material to:

- help students identify their assumptions about a subject and to inform the teacher/presenter of the students' knowledge and opinion base
- stimulate student interest in the subject
- help students activate their prior knowledge and integrate new learning into their previous schemata.



Anticipation guides³¹ may be developed by the teacher or by students doing oral presentations. They consist of a series of statements to which students respond in writing. William Brozo and Michele Simpson suggest teachers use the following steps for creating and using anticipation guides:

- Identify the major concepts to be emphasized in the assigned reading or presentation.
- Identify and describe what you believe to be the students' experiences, beliefs and prior knowledge with respect to these concepts.
- Write approximately five statements that will challenge or confirm these beliefs.
- Prepare an anticipation guide handout or overhead transparency with the statements, and ask students to respond briefly in writing. Anticipation guides usually require an Agree or Disagree response, along with a sentence or two to state a reason.
- Poll the class on their responses, discussing their reasons.
- After the class has read or viewed the assigned text or listened to the presentation, have them return to the anticipation guide and decide whether they want to revise any of their responses.
- Discuss revised responses, asking students to reflect on why their thinking changed.³²

 See Appendix B, page 440, for a sample anticipation guide.

Assessment

Ask students to reflect in their learning logs on their responses in the anticipation guides and to reflect on the way they developed their thinking through the text or presentation.

Anticipation guides also provide important information about the degree of students' prior knowledge on a subject and about misconceptions they may hold that will have an impact on their learning. Following the use of an anticipation guide, provide the class, or particular students, with extra support or information required to address gaps in their understanding of a subject. (See learning outcome subheading 2.1.3, page 206.)

31. Readence, Bean and Baldwin, *Content Area Reading: An Integrated Approach*, 1981.

32. Adapted from Brozo, W. G. and Simpson, M. L.: *Readers, Teachers, Learners: Expanding Literacy in Secondary Schools* (pp. 39–40). © 1995. Adapted with the permission of Pearson Education, Inc., Upper Saddle River, NJ.

Whole-class Discussions (*all courses a, b*)

Use a variety of strategies, such as the following, to make whole-class discussions more effective:

- Ensure that students are facing each other rather than facing only the teacher.
- Rearrange seating frequently to change class dynamics.
- Facilitate discussion by writing down the names of all students who would like to speak and asking them to speak in turn. Ask students to focus their thoughts by having them write down their ideas before discussion begins.
- Stop discussion periodically and ask students to summarize in writing what they have heard.
- Emphasize active listening as an essential contribution to class discussion. Ask speakers to paraphrase the previous speaker's comments, to ask a question or to provide an example.
- The day before discussion, provide the discussion topic or question to students so that they can prepare a response. This will particularly help those students who have difficulty speaking without preparation.

Assessment**Formative Assessment of Whole-class Discussions**

Teachers could focus on four or five students each week to observe their facility in expressing their thoughts in whole-class discussions.

Prepare an observation sheet with a section for each student.

Make brief notes after each discussion, using assessment criteria pre-established with the class. Criteria may include the following:

The student:

- is willing to contribute orally
- expresses thoughtful responses
- considers others' ideas
- takes risks
- asks questions.

Provide students with oral feedback about their participation.

Expressing ideas in whole-class discussions may be formatively assessed in conjunction with other learning outcomes found in other learning outcome subheadings, e.g., subheadings 1.2.1, 2.1.1 and 2.1.2.

**Monitoring Metacognitive Growth** (*all courses a, b*)

Students write an account in dialogue journals or learning logs of how they arrived at an understanding, constructed an interpretation or made up their minds on a particular issue.



See learning outcome subheading 1.2.1 (page 166) for information on dialogue journals.

Technology Considerations

Students need to discern and understand contexts, knowing when to use available technologies that can help them explore thoughts, ideas, feelings and experiences. As well, they need to be allowed to use these technologies appropriately to assist their study of, response to and creation of texts.

Technologies that can help students explore include audiocassette recorders, with which spoken exploratory thought and discussion may be recorded; graphic organizers, such as webs, lists and charts, onto which brainstorming and comparisons are developed and recorded; journals and logs, in which ideas and feelings may be captured; word processors, which facilitate the expression of the written word; and camcorders, which record experiences from certain vantage points.

Learning outcome subheading 1.1.1 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C2–4.2: evaluate the validity of gathered viewpoints against other sources.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

**1.1.2** Experiment with language, image and structure

Overview

In learning outcome subheading 1.1.2, students are given opportunities to experiment with and assess the effect of language, image and structure on context (purpose, audience and situation). Students experiment with language, image and form of expression to discover new ways of thinking and new ways of communicating and to improve personal craft as a text creator. By experimenting with language, image and form of expression, students note their effect and strengthen voice. By considering and describing the interplay among form, content, purpose and audience, and the ways in which different situations influence choices of language and image, students develop competence and confidence as language users.

When responding to or creating texts, students in the senior high school English language arts classroom experiment with language, image and structure in a variety of ways, such as:

- choosing words and assessing them for appropriateness of denotation and/or suitability of connotation
- choosing words and phrases and assessing them for rhythm, sound and/or evocation of the senses
- choosing images and assessing them for clarity of communication, universality of interpretation and contribution to understanding
- choosing inflection, tone and physical gesture
- choosing structures and assessing them for relationship to content, contribution to coherence and cohesiveness, and assistance to transition and/or “reading path”
- engaging in stream-of-consciousness writing, in which language, image and structure are generated creatively and—later on—are assessed critically
- engaging in open discussion, in which language, image and structure are formulated, meanings are negotiated, and understandings are developed and strengthened
- presenting to a different or wider audience, or presenting ideas through a different persona
- using graphic organizers, e.g., plus–minus–interesting charts and mind maps/concept maps.

All texts, such as musical scores, mime and how-to manuals, may include fresh, evocative and inventive language in their own particular forms.

Metacognitive Learning

As students study the effects of language, image and structure on context—purpose, audience and situation—they recall texts that they have studied earlier as well as texts that they have created. Recollection is assisted through describing such study and creation. By experimenting further with language, image and structure and monitoring the effects on context, students expand their repertoire of strategies for crafting text.

Metacognitive Process Outcome (Grades 10–12)		
Description	Selection	Modification
<ul style="list-style-type: none"> – reflect on and describe previous experiments with language, image and structure and their effects on context 	<ul style="list-style-type: none"> – try new experiments 	<ul style="list-style-type: none"> – monitor the effects of such experimentation on context, to improve personal craft as a text creator, and modify experimentation as needed

Assessment of 1.1.2

The purpose of assessment in learning outcome subheading 1.1.2 is to determine how well students are:

- developing and employing effective strategies for discerning context
- open to new ways of thinking about the craft of text creation and about how such choices can affect context
- using adequate strategies for experimenting with language, image and structure in a text and discerning their effect on context
- asking questions about their learning to expand their understanding.

As suggested in learning outcome subheading 1.1.1, teachers should formatively assess the ideas that emerge in exploratory processes while students are developing and refining them. Summatively evaluating ideas at this stage would force students to solidify their thinking prematurely and would limit risk taking.

As with all formative assessment, the purpose is not to evaluate; rather it is to help learners self-assess how well they are doing in terms of developing knowledge, skills, attitudes and understandings.

Reporting

Much of the communication about the learning associated with learning outcome subheading 1.1.2 will consist of students expressing their observations and assessments of their experimentation with language, image and structure.

At other times, the teacher will be reporting to students and to parents various observations and assessments of how well the students have been experimenting with language, image and structure.

Reporting Strategies

Students will self-assess their willingness to take risks and experiment with language, image and structure and assess the effectiveness of such experimentation, e.g., effect on context and voice.

Teaching and Learning Strategies

How-to Manuals (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-2a, b)

Ask students to bring to class how-to manuals for household appliances or electronic equipment. In groups, discuss how visuals and formatting techniques are used in the manuals to enhance instruction. Have students create for a younger student a how-to manual, including visuals, on a common household chore, e.g., setting a formal dinner table, grooming a pet, sorting and folding laundry. This manual could take the form of a print handbook or brochure or could be presented in multimedia format. Assess the effectiveness of the visuals and formatting.

How-to Demonstration (30-2a, b)

Have students demonstrate all or a portion of their manual for the class. Assess the oral presentation.

Breaking the Rules (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b)

Have students select a published poem that uses highly unconventional language and form. Ask them to imagine that the poet has just submitted the poem to a literary magazine and to write a fictional exchange of letters between the magazine editor, who is rejecting the poem on the basis of the poet's defiance of the rules of syntax and punctuation, and the poet, who is explaining and defending his or her use of language.

Assessment

Formative or Summative Assessment of Breaking the Rules

These fictional letters provide students with the opportunity to impersonate a rigid magazine editor and an inventive poet. The letters may be assessed not only for the student's ability to identify experimental language and defend its uses but also for the student's own skill with language.

Models of Nonverbal Language (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b)

Help students become more aware of the elements of nonverbal language, by examining models similar to the forms students are producing.

- Play a clip from a film twice, first with the sound turned off and then with the television screen turned to the wall so that students listen to the audio track but do not view the visuals.
- Have students brainstorm a list of nonverbal language that television programs, films and drama use to communicate and entertain and to enhance character development, mood, theme and action. They may list such things as musical scores, costumes, props, laugh tracks, gestures, sound effects and lighting.
- Ask students to identify the ways that the drama, storyboard, cartoon or video on which they are working could be enhanced through the use of nonverbal elements.

Experiment with Style (*all courses a, b*)

In an early revision stage in writing fiction or poetry, discuss a variety of stylistic options. Write each option on a separate piece of paper. Have students draw from the collection of options and try out the option they drew.

Stylistic options may include:

- changing text to the present tense
- writing with no capitals, periods or commas
- using dashes instead of quotation marks for all dialogue
- changing narrative voice—from first person to third or from third person to first
- writing in the second person
- changing one fourth of the statements to questions
- changing one fourth of the statements to sentence fragments.

Monologues (*all courses a, b*)

Monologues are an interesting and effective way of exploring aspects of a character that students are studying or creating. Challenge students to use monologues to explore the thoughts of a character from their listening, reading or viewing of an author or of a historic person. Depending on the mix of voices represented, monologues can sometimes be linked for a longer dramatic presentation. They can also be enhanced with music and slides.



Compelling two-character or larger-cast dramas and engaging fiction can be created through fusing monologues. In this activity, students generate texts individually and then move into a group and collaborate in shaping these texts according to group decisions.

- Students select a situation from their own experience or from fiction. Each partner or group member reflects individually on the situation from the point of view of one of the characters involved and then writes a monologue.
- Groups assemble, share monologues and discuss ways in which their texts can be transformed into one work.
- Groups work together through the stages of revision and rehearsal and perform their dramas or publish their fiction.

This activity may involve parents or other classroom guests. Parents, either as classroom guests or at home, and students write monologues about the same situation. Students assume responsibility for integrating both monologues into one text.

Mime Sketch (*all courses a, b*)

After reading a story, play, scene or poem, ask students to create a mime sketch for a particular audience, purpose and context, based on one of the ideas of the text just read. Include elements gleaned from a brainstormed list of nonverbal language.



Students might ask a variety of questions when considering language, image and structure, including:

- What is my “reading” of a particular context? How might my assessment of context affect my choices of language, image and structure as a text creator? How might context affect content?
- How might choice of language, image and structure affect the context for which it is intended? How might these choices affect the content of the text in process?

Dramatic Reading (*all courses a, b*)

Ask students to tape-record a dramatic reading of a narrative poem, short story or radio play, enhancing the reading with sound effects and/or music.



Monitoring Metacognitive Growth (*all courses a*)

Students could engage in think–pair–share, recounting learning experiences in which they experimented with language, image and structure and describing the effects of these experiments. They could describe in their dialogue journals how others have experimented and how they themselves might experiment in the future.

Technology Considerations

Certain technologies, such as pencil and paper and the word processor, assist experimentation with language, image and form. The ease with which such tools facilitate revision encourages students to take risks and experiment with expression, organization and formatting. Products like self-stick removable notes can foster metaconversations with oneself or with others about the language and the order of in-process writing or about the nature and arrangement of images in a collage. Feedback sheets gathered from peers during rehearsal can also encourage experimentation with tone, pace, gesture and facial expression in readers’ theatre or dramatization.

Learning outcome subheading 1.1.2 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome P3–4.2: support communication with appropriate images, sounds and music.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

General Outcome

1

Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.



1.2 Extend awareness

1.2.1 Consider new perspectives

Overview

As students become engaged in exploration, they consider new perspectives. Early in their exploration, students hold tentative understandings. Through personal expression and consideration of the thoughts and perceptions of others, students revise and refine their thinking.

When students seek and consider others' ideas, perspectives and interpretations, they extend their own awareness. To facilitate contact with diverse and differing ideas, opinions, positions and responses, students employ a variety of strategies, such as:

- listening attentively
- reserving judgement
- asking clarifying questions
- role-playing
- explaining, analyzing and evaluating strengths and limitations of various perspectives, topics and themes.

Metacognitive Learning

Students recognize that their understandings may be affected by the perspectives of others. When considering new perspectives, students employ a variety of metacognitive strategies to expand their understanding. For example, they may:

- articulate their own perspectives and interpretations and offer their understanding of the perspectives and interpretations of others
- appraise their receptiveness to the perspectives and interpretations of others and determine factors influencing such receptiveness
- appraise how personal responses affect awareness and understanding
- experiment with strategies whereby new perspectives and interpretations are considered fairly and critically
- assess how their own and others' understandings, attitudes and aspirations are affected by the ideas of others.

Assessment of 1.2.1

The purpose of assessment in learning outcome subheading 1.2.1 is to determine how well students are:

- considering the ideas of others fairly
 - recognizing thought as constructed knowledge
 - recognizing various factors that may shape a person's perspectives and interpretations
 - recognizing how one responds to the ideas of others, and appraising the effect of such response on personal awareness and understanding
- setting goals for improvement that are reasonable and appropriate
- developing and employing adequate strategies for considering the ideas of others
- monitoring and accurately assessing new perspectives.

Some essential questions that students should ask when considering the ideas of others:

- When I read/listen to/view the ideas, perspectives and interpretations of others, how receptive am I? What factors influence my personal and critical responses?
- What are some strategies that may help me consider the ideas, perspectives and interpretations of others?

Assessment Strategies

Teachers can formatively assess a student's willingness or ability to consider the ideas of others by noting the following:

- Does the student's behaviour suggest he or she is considering others' perspectives, e.g., looking at others who are speaking, jotting down ideas, asking questions of others?
- Do goals build on strengths and address weaknesses?

Assessing Collaborative Processes

Seeking and considering others' ideas often occurs in the context of groups that are formed in the classroom to carry out a specific task. In assessing groups, it is essential to formatively assess the learning associated with the specific outcomes under learning outcome subheading 1.2.1 and not only evaluate the final product or performance of the groups. Suggestions for assessing collaborative processes are found in the section dealing with General Outcome 5.



Reporting Student Progress

Much of the communication about learning associated with learning outcome subheading 1.2.1 will consist of students expressing their observations and assessments of how well they have been considering the ideas of others. Increasingly, students should be discerning their strengths and revising their goals for language learning.

At other times, the teacher will be reporting to students and to parents various observations and formative assessments of how well the students have been doing and how well the students have been considering new perspectives.

Reporting Strategies

Students can report on their learning—particularly their understanding and their willingness to consider new perspectives—through various means, such as exchanging reflections written in their dialogue journals, discussing their self-assessments within a small group and conferencing with the teacher.

Teaching and Learning Strategies


Beyond the Classroom (*10-1b; 10-2b; 20-1b; 20-2b; 30-1a, b; 30-2a, b*)

Learning is enhanced when inquiry into the thinking of others is extended beyond the classroom. To accomplish this, students may consider:

- participating in e-mail exchanges with other classes and Internet discussion groups
- consulting with elders
- inviting speakers from the community with a particular perspective or life experience
- conducting surveys and interviews
- reading essays and articles
- listening to speeches and viewing documentaries.

Exploring an Issue (*10-1b; 10-2b; 20-1b; 20-2b; 30-1a, b; 30-2a, b, c*)

Students choose an issue from the news, from school events, or one suggested by literature; they examine what different texts, such as stories, newspaper articles, poems or songs, advertisements, cartoons, and/or clips from television shows or films, say about the issue. They then create a chart, mind map or scrapbook that compares the ideas presented in each text and present their own ideas on the issue, including an explanation of how their ideas might have changed as a result of their exploration.

 See Appendix B, page 453, for a planning sheet for this activity.

Gender and Media (*30-1c; 30-2c*)

Have students choose a series of television or print advertisements that present definite gender messages. Have the male students focus on the female messages and the female students focus on the male messages. Discussion could involve identifying the underlying message and the resulting effect on the specific gender. Converting the advertisement to the opposite gender also helps to illustrate the message.

Talking Circle (*all courses a, b*)

The Talking Circle, based on First Nations teachings, allows students to express their viewpoints in a safe and supportive setting. Talking circles allow everyone to be heard, teach respect for everyone's point of view and help build consensus as each student hears the views of others.

The ideal size for a talking circle is 10 to 15 students. A large class should be split into two groups: an inner circle of active participants and an outer circle of observers.

Procedures and Guidelines

- A facilitator chairs the discussion, inviting students to speak in turn by mentioning their names, clarifying comments when necessary and acknowledging contributions in a nonjudgemental way.

- Only one person speaks at a time. An object such as a rock or feather is passed to the person who has the right to speak.
- Participants are expected to listen actively and without criticism or comment. They do not interrupt the speaker, leave while someone is talking or otherwise show disrespect to the group. Depending on the subject of the talking circle, participants may be asked not to share outside the class what they have heard.
- Students may say, “I pass.” Silence is an acceptable response.
- All comments should address the issue under consideration. Comments about another speaker or about what another speaker has said are to be avoided. The facilitator ensures that participants are expressing their own feelings and are not focusing on what someone else said or did.
- Participants should not disparage either themselves or others. Unacceptable comments include: “You won’t think this is important.” and “That was a stupid thing to say.”



Assessment Self-assessment of Talking Circle

Ask students to reflect in their learning logs or journals on their own experience in the talking circle and on the ways their views may have changed through hearing others express their thoughts.

Surveys and Questionnaires (*10-1b; 10-2b; 20-1a, b; 20-2a, b; 30-1a, b, c; 30-2a, b, c*)

Students may want to explore others’ opinions through a formal means of primary research, such as a survey or questionnaire. A discussion of the basic principles of conducting primary research appears in learning outcome subheading 3.1.2.



Seeking and considering others’ ideas often occurs in the context of groups that are formed in the classroom to carry out a specific task. In assessing how well groups have used surveys and questionnaires, it is essential to formatively assess the learning outcomes under subheadings 1.2.1 and 5.1.2 and not only the final product or performance of the groups. Suggestions for assessing collaborative processes are found in the section dealing with



General Outcome 5.

Assessment Formative Assessment of Surveys and Questionnaires

Opportunities for assessment of surveys and questionnaires include:

- group presentations on aspects of primary research
- process checklists—did the student complete all the required steps for choosing a random sample and developing a questionnaire?
- data analysis and presentation—suggestions for the use of primary research data are provided in learning outcome subheading 3.2.1.



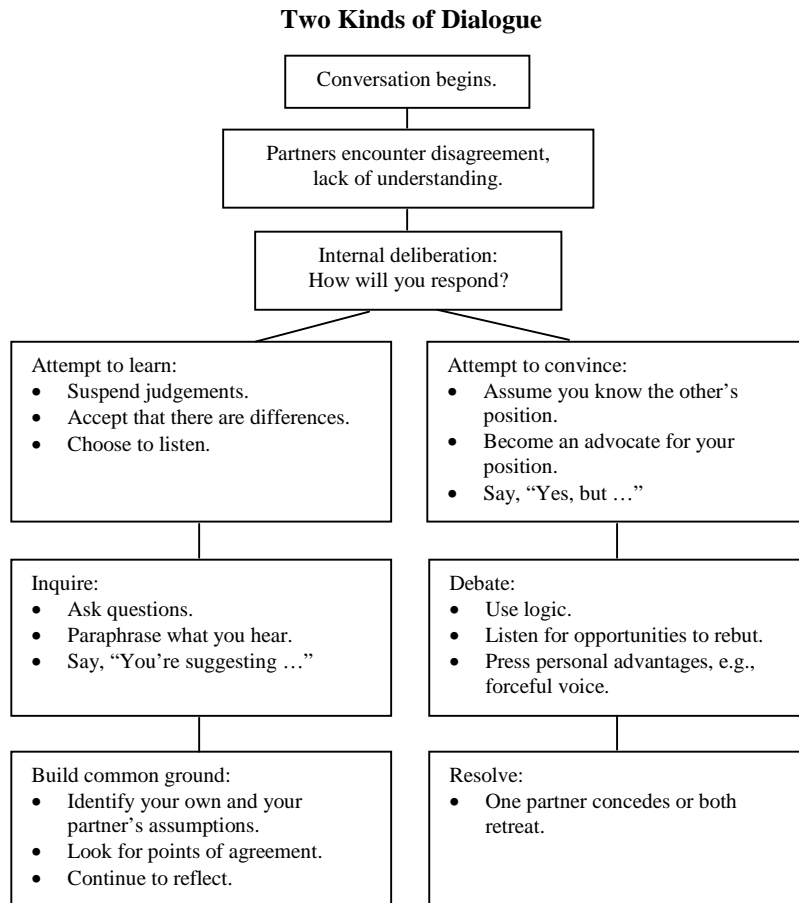
Opinion Dots (*all courses b*)

Have students brainstorm a number of issues about which they have varying opinions. Divide the class into groups, assign an issue or two to each group, and ask students to devise a hypothesis on each issue. The statement should invite an agree or disagree response. Post the hypotheses on chart paper around the room. Give each student as many dots as there are issues and have them place the dots under the agree or disagree column on each sheet. This presents an interesting visual display of their views.

Inquiry Dialogue (*10-1a; 10-2a; 20-1a; 20-2a; 30-1a, b, c; 30-2a, b, c*)

What appears to be dialogue is often two parallel discourses. Discuss with students the mental barriers to active listening, such as being preoccupied with planning one’s own next comment or argument while one’s partner is speaking.

It is helpful for teachers and students alike to become more conscious of the model of dialogue they follow. The following diagram describes two models of dialogue. On the left, partners genuinely seek to understand each other’s point of view. On the right, partners attempt to rebut. Discuss with students the situations for which each of these models is appropriate.



Assessment**Peer Assessment of Inquiry Dialogue**

Have students select a topic for discussion and move into groups of three. Two students conduct a dialogue on the chosen topic, while the third student listens and takes notes of each student's use of phrases that reflect a genuine attempt to understand and learn from the other.

**Dialogue Journals** (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a, b, c; 30-2a, b, c*)

Students in their English language arts classes are continually responding to texts and contexts. Many of their responses are personal, while others are analytical interpretations and comprehensions. All such responses begin as tentative explorations.

An effective means by which such exploration can take place is the dialogue journal. Like other forms of journal, the dialogue journal invites students to respond personally, critically and, at times, creatively to texts and contexts. In so doing, they construct meaning and arrive at deeper understandings.

The “dialogue” aspect of this journal occurs in various instances:

- Students exchange journals and respond—“dialogue”—with their peers by writing personal and analytical comments in a space beneath, or alongside, the initial responses.
- The teacher responds to students' journal entries.
- The originator of the responses revisits an earlier entry and, with a second look, offers new thoughts.


As with all exploratory writing, the intent is to uncover thought and develop ideas. Students are encouraged to take risks and, therefore, any assessment should be formative. As much as possible, the originator of the responses should determine who reads which pages. In instances where others will be reading and responding to an entry, students should be informed prior to writing.

Occasionally, a summative mark may be desired, in which case students could highlight with self-stick removable notes the pages they would like assessed.

**Fish-bowl Discussions** (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a, b, c; 30-2a, b, c*)

Fish-bowl discussions require an inner circle of students who interact and an outer circle of students who listen. Prior to fish-bowl discussions, students need to establish the basic rules for small-group discussions, e.g., no interrupting, no personal comments, stick to the subject, allow everyone a chance to talk.

- Have students write in their learning logs about the subject the class is exploring. Learning logs are discussed in learning outcome subheading 1.1.1 (page 148).

- Ask for four volunteers. The volunteers sit in the centre of the room and discuss the subject within a specified time period—5 to 10 minutes.
- The rest of the class members sit in an outer circle and listen to the discussion, but they are not allowed to participate. The teacher intervenes if problems arise but otherwise does not facilitate the discussion.
-  Students write in their learning logs about the ways they expanded their ideas through listening to the fish-bowl discussion.

**Sociographic** (*10-1b; 10-2b; 20-1b; 20-2b; 30-1a, b, c; 30-2a, b, c*)

Prior to an unstructured whole-class discussion, sketch a seating plan of the class with each student's name on it. For a few minutes during the discussion, draw arrows between the students who are talking, with a new arrow for each comment. Share the resulting map with the class. Ask students to reflect in their learning logs on what the map says about the role they play in discussions. This strategy is also useful for learning outcome subheading 5.2.2.

**Ghostwriting** (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a, b, c; 30-2a, b, c*)

Ghostwriting is a valuable experience because it requires students to attend closely to the feelings of others, not only to the factual information they share. Ask students to browse through examples of celebrity memoirs written by ghostwriters and to read aloud short passages that interest them. Ask students to speculate on the processes and challenges of ghostwriting.



Have students move into pairs to try ghostwriting and then switch roles and move through the process a second time.

- Student A recounts an important experience or period of his or her life to Student B, who is acting as a ghostwriter. Student B makes notes.
- Student B writes a draft of the memoir in the first person, fleshing out description and transforming the account from oral discourse to effective written text, while attempting to maintain “the voice” and accurately represent the feelings of Student A.
- Student B shares the draft with Student A. Student A suggests modifications, to clarify both details and intent.
- Student B writes a second draft. The process continues until Student A is satisfied with the memoir.
- Students then switch roles.

Assessment**Formative, Self or Peer Evaluation of Ghostwriting**

As students read examples of professionally ghostwritten memoirs, have them list the qualities of a successful product. Revisit and refine this list when pairs of students are midway through the process of ghostwriting. These items become the criteria for assessment and can be set up as a checklist.


When both partners have had an opportunity to act as ghostwriter and the memoirs have been revised and edited, devote a class period to reading, enjoying and assessing.

- Make a copy of each memoir so that both students involved have a copy.
- Ensure that both students' names appear on each memoir. Student A's name is placed as author, with the ghostwriter's name following, usually preceded by the word "with."
- Have students staple a copy of the assessment checklist to the last sheet of each memoir.
- Place the memoirs on a table in the centre of the room. Invite students to spend the period reading each other's memoirs, assessing what they have read using the checklist at the back and adding constructive comments.

Opinion Line-up (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b*)

An opinion line-up is a useful tool for helping students express their points of view and consider the relationship of their views to the positions held by others. In organizing an opinion line-up, identify a subject that lends itself to a range of opinion. Use discretion in selecting subjects for this activity, avoiding highly charged and divisive issues. Designate one corner at the back of the room Agree and the other corner Disagree. Students then move to the back of the room and stand so as to represent their position along the continuum of opinion between Agree and Disagree.

The following are suggestions for using opinion line-ups effectively:

- Arrange student chairs in a line along the back of the room. Ask students to express their opinions in a brief oral statement, one at a time, and then position themselves in the line-up. This may entail asking others in the line-up to move. Students need to pay close attention to the points of view expressed by others, in order to ascertain exactly where in the line-up they belong.
-  After the line-up is complete, form a group from each section of the line-up and have groups collaborate in preparing a written statement of their views.
- If opinion is clearly polarized, "fold" the line and have students opposite each other discuss their views. Students exploring widely different opinions will benefit from using an inquiry dialogue strategy—see Inquiry Dialogue in this section (page 165).

- When individuals or groups are selecting topics for an assignment, ask students to volunteer topics they are considering, with no commitment that they will pursue the topic. List these topics on the board. Ask the class to identify other possible topics that emerge through combining or linking various elements in the listed topics. Ask students to stand beside the topic of their choice.



Monitoring Metacognitive Growth (*10-1a; 10-2a; 20-1a, b; 20-2a; 30-1a, b, c; 30-2a, b, c*)

To assess their own learning, students must have a clear and evolving understanding of their present strengths and weaknesses in recognizing and considering others' viewpoints. Have students reflect on:

- the most important areas in which they need to grow/progress and what growth/success would look like
- the steps they will take to achieve success.

Technology Considerations

Learning outcome subheading 1.2.1 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C2–4.1: consult a wide variety of sources that reflect varied viewpoints on particular topics.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

**1.2.2** Express preferences, and expand interests

Overview

Students study, respond to and create a variety of texts; however, not all texts are immediately appealing to all students. Students come to the classroom with interests in certain text types and genres and with preferences for certain text creators.

With encouragement and assistance, students broaden their personal interests in a variety of texts by finding connections between existing interests and new possibilities and by identifying and expanding factors that affect their personal text preferences.

Whether students will be active “readers” of print and nonprint texts as adults is closely tied to whether they are engaged as readers in adolescence.³³ For this reason, language arts courses need to attend closely to students’ affective response to texts and build on personal response and personal interests. Classrooms need to provide a wide range of texts, so that students will encounter books, films and music that stimulate their thinking, delight their aesthetic sensibilities, and represent and illuminate their own life experiences.

As students become engaged in exploration, they consider new perspectives, **express preferences and expand interests**, and set personal goals for language growth.

Students are encouraged to identify and explain their preferences, without being limited by them. They are expected to move beyond the interests they had at the outset of the course and to begin to appreciate other styles and genres of prose, poetry, songs and films. Students are sometimes reluctant to explore books, films and music with which they are unfamiliar. It is important that students examine the role that influences such as marketing play in shaping popular culture and listening/reading/viewing choices. The language arts classroom also plays an important role in introducing students to alternatives, e.g., Canadian books, magazines and films, and texts in translation from other countries.

Metacognitive Learning

To expand interests and strengthen personal preferences as language users, students employ a variety of metacognitive strategies. For example, they may strive to:

- articulate their own interests and preferences in texts and text creators, and note the interests and preferences of others
- experiment with strategies whereby new areas of interest may be fostered
- appraise their own willingness to expand interests in texts and text creators, and determine factors influencing preferences.

33. Guthrie and Wigfield, *Reading Engagement: Motivating Readers through Integrated Instruction*, 1997.

Assessment of 1.2.2

The intent of much of the assessment associated with learning outcome subheading 1.2.2 is to determine how well students are:

- exploring types and genres of text with which they are less familiar
- exploring the works of text creators with whom they are less familiar
- considering new forms and styles of text creation, as well as new content areas and contexts
- articulating their responses to such exploration and appraising its effect on their range of interests and preferences.

Teaching and Learning Strategies

Sharing Text (*all courses a, b*)

Having students bring into the classroom the texts that they enjoy enriches the linguistic environment and helps build a community whose members share their enthusiasm.

The teacher can have an important impact by sharing the books and films he or she is excited about and by providing a model of an adult who derives pleasure and satisfaction from reading and viewing.



Setting Goals (*10-1a; 10-2a; 20-1a; 20-2a; 30-1a, b; 30-2a, b*)

Ask students to set goals for exploring new forms and expanding their interests and to specify how they will demonstrate this growth, e.g., by making an oral presentation on a new artist or genre.

Assessment

Self-assessment of Setting Goals

At specific intervals during the semester or year, revisit these goals and ask students to reflect on their progress. Their tastes and interests may have developed substantially but in a different direction than they anticipated.

Other suggestions for goal setting are provided in learning outcome subheading 1.2.3.

Reading Profile, Journal or Scrapbook (*all courses a, b*)

Students could keep a reading profile, journal or scrapbook where they would insert items such as the following:

- a passage they enjoy reading, along with an explanation of why they like it
- a passage they find difficult to read, with an explanation of why, and what they could do to make it easier for them to understand


- a passage they would enjoy reading aloud to someone, with an explanation of who they would like to read it to and why reading it aloud would be the best way to read this text
- a passage they wish they had written and why.

Students could also include other kinds of texts, such as diagrams, comics, cartoons, photographs and paintings, as well as passages from texts in other subject areas, along with written explanations of why they chose them. Students could expand their interests by sharing the entries with other students.

 To extend this activity, see Appendix B, page 457, for a student reflection chart.

Web Sites (*all courses a, b*)

Setting up or maintaining a school or class Web site can provide students with many opportunities to clarify, share and expand their preferences. **Note:** Several of the newer authorized learning resources assist with student evaluation of Web sites.

- Students view a number of school Web sites, and identify the qualities of those that are most effective in design and content.
-  • Working in groups, students present proposals for Web site design and content and develop a protocol for selecting the most effective elements.
- Students post their opinion pieces on the Web site, e.g., book and movie reviews, top 10 lists, and consumer ratings of computer games and teen magazines.
- Students invite responses from people who visit the Web site.

Assessment

Formative, Summative, Self or Peer Assessment of Web Sites

Assess, or ask students to assess, the school or class Web site, using the content and design criteria students have developed when they initially examined models of Web sites.

Student Profiles (*10-1a; 10-2a; 20-1a; 20-2a; 30-1a, b; 30-2a, b*)

Ask students to write a profile of themselves at the beginning of the course, describing the movies, books and music they prefer. Students may want to represent themselves and their interests graphically.

Expressing a preference for books or films that are not mainstream can be risky for students. Students need to learn to express their own preferences without disparaging those of others.



At the end of the course, ask students to profile themselves again and to reflect on their growth. Students may want to use these profiles as the first and last pieces in their portfolios.

Oral Update (on recent reading and viewing) (*all courses a, b*)

Periodically ask each student to talk briefly about a book or magazine article he or she has read recently, or a film or drama he or she has viewed.

**Reading Circles** (*all courses a, b*)

Reading circles can be used in exploring all kinds of texts, including film and music. A different form or genre can be designated each month for discussion. Reading circles promote motivation for literacy learning and contribute to the classroom as a learning community. They also provide opportunities to teach and practise collaborative learning skills.

The purpose of reading circles is to provide students with opportunities to interact and share their responses and analyses of texts. Reading circles can vary in length, frequency of meetings and purpose. They may be organized to allow students to discuss:

- individually selected texts—all examples of the same genre, if desired
- a text chosen by the small group
- a text read by the whole class.

When initiating reading circles, use a procedure such as the following:

- Form stable, heterogeneous groups of four or five students.
- Have students decide on a chairperson for each meeting of the circle.
- Have students meet on an assigned day to discuss a topic selected in consultation with the teacher.
 - When students are reading individually selected texts, the topic will have relevance to all the texts, e.g., What is the most important passage in the text you selected? What does it reveal about the themes of the book or the character who narrates it? From whose point of view is the story told? Why is this important to the story?
 - If students are reading texts of the same genre, the topic may help them explore qualities of form and genre, e.g., What techniques do authors of horror novels use to create a response in the reader? How did you respond? Is the author's point of view in these speculative novels optimistic or pessimistic?
- Rotate from group to group, modelling participation as a circle member or as a chairperson. Encourage students to support their ideas and interpretations with textual references.

Recreational Reading (*all courses a, b*)

During the semester or school year, ask all students to write a one-paragraph description of the book they would most highly recommend to others. Have them enter their annotations on the classroom computer or in the computer laboratory on a common disc. Photocopy these annotations so that each student can leave the course with a list of books for recreational reading.

Alternatively, students may:

- compile an annotated list of favourite books early in the course to help them set goals for course reading
- compile an annotated list of favourite videos for recreational viewing.

Anthologies (student compilation) (*all courses a, b*)

Student-compiled anthologies are selections of published and student-written texts, such as poetry, memoirs and stories, usually related to a theme chosen by students.

Anthologies may include:

- a preface in which students respond to a specified number of reading selections, including one in-depth response
- a biographical or introductory note for each author
- visuals, colour, layout, headings and other design elements. Suggestions for instruction in design elements are found in learning outcome subheading 4.2.3.



Personal Favourites (student compilation) (*all courses a, b*)

Students may be interested in collecting their favourites in a variety of genres and forms, e.g., their favourite poem, short story, song lyric, visual image, novel and movie, and compiling them into an anthology. Movies can be represented through magazine clippings, images downloaded from the Internet and student handwritten reviews; novels can be represented through a collage and/or review. In an introductory personal essay, students can reflect on any common themes or styles they observe in the pieces and on what these selections reflect about their developing tastes and interests. Each selection can be accompanied by a short note discussing the reasons it was selected.

Comparing Versions (of the same text) (*all courses a, b*)

Examining various versions of the same text helps students become more aware of the choices writers and filmmakers make and helps them clarify their own preferences.

Activities of this sort include:

- viewing old movies and recent remakes
- viewing European movies and American versions
- viewing one scene of a film, such as *Romeo and Juliet*, in several versions
- reading both the original and abridged versions of a classic novel
- listening to the original and cover versions of a song.

People's Choice (rating texts and artists) (*all courses a, b*)

Asking students to rate texts or artists provides them with an opportunity to exercise judgement and explore the reasons for their choices.

- Prior to the annual Alberta Literary Awards, usually the beginning of May, provide students with excerpts from the works of the writers nominated for the best young adult novel. Ask students to work in groups as a literary jury in selecting the writer they believe should win.
- At the end of the calendar year, ask students to create Top 10 lists for films or songs, or to nominate the Artist of the Year, writing a rationale for their choice.
- After the class has read a play, ask students to select the most significant scene in the play, to dramatize this scene and to present reasons for their choice.



Literary and media festivals can be valuable and enjoyable means of enlarging students' repertoires. See learning outcome subheading 5.1.3.

Technology Considerations

Students can identify personal preferences and interests by creating lists of titles, genres, themes, media and text creators. These lists can be shared orally, through exchanging printed lists or through electronic means of communication. Whole class discussions, lists posted in public display or tabulated in the school newspaper, and participation in monitored Intranet chat rooms are further means by which students can share and learn about preferences. Students can also offer presentations in which oral, print, visual and multimedia texts convey their preferences and interests. Students can enhance interests in texts and text creators through personal inquiry, using resources found in libraries and on the Internet.



Overview

Throughout their formal schooling, students increasingly see and understand themselves as learners and recognize that they can improve their ability with language. They learn that successful learners set goals and monitor and assess their own learning, and that goal setting, experimentation and perseverance can contribute to one's success as a language user. By so doing, successful learners demonstrate responsibility for their own learning.

As they assess how successful their past efforts have been using the six language arts, students discern their strengths and weaknesses as language users. With increasing awareness, they recognize the various strategies they and others have been using and discern how well such strategies have assisted learning. They also increasingly recognize that they have been developing an expanding repertoire of learning strategies.

In the supportive climate of the senior high school English language arts classroom, students can set goals to improve their language learning. They can select and experiment with strategies that look promising—that might turn weaknesses into strengths—making note of which strategies seem to assist learning and abandoning those that seem less fruitful, or modifying strategies and trying them anew. They monitor and assess how successfully they have been employing these strategies in light of their goals, and they set new goals for learning.

Students need to set goals that are few in number, concrete, attainable and demonstrable. Specific goals related to effective communication, such as “to learn to use more sensory detail” or “to learn to categorize ideas and information,” are more useful than general goals, such as “to learn to be a better writer.”

Metacognitive Learning

The learning associated with learning outcome subheading 1.2.3 can be viewed as being metacognitive throughout. Students are seen as individuals who are developing a repertoire of strategies that will contribute to their success as lifelong learners. Self-awareness and the ability to set personal goals for language learning are important parts of becoming a competent and confident user of language.

To increase their strengths as language users, students employ a variety of metacognitive strategies. For example, they may strive to:

- improve their *oracy*, by assessing their oral communication skills and by experimenting with cognitive strategies and rhetorical techniques
- strengthen their *reading* skills, by describing and assessing their reading strategies in a dialogue journal and by imagining new approaches to reading
- expand their repertoire of *writing* skills, by assessing the effectiveness of previous writing strategies and experimenting with revised strategies
- improve their understanding and use of *visual* texts, by describing and assessing visual texts through talk with others and by experimenting to modify visual texts.

Metacognitive Process Outcome (Grades 10–12)		
Description	Selection	Modification
<ul style="list-style-type: none"> – appraise own strengths and weaknesses as a user and discerner of language 	<ul style="list-style-type: none"> – select appropriate strategies to increase strengths and improve on weaknesses as a user and discerner of language 	<ul style="list-style-type: none"> – monitor the effect of selected strategies, and modify them as needed

Assessment of 1.2.3

The purpose of assessment in learning outcome subheading 1.2.3 is to determine if students are:

- accurately and adequately:
 - envisioning themselves as learners
 - describing/portraying their language processes
 - assessing the effectiveness of their language processes and their abilities as language users
- open to new ways of comprehending, responding to and creating text
- setting goals for improvement that are reasonable and relevant
- developing adequate strategies for experimenting with the six language arts
- adequately monitoring and accurately assessing such experimentation.

To assess their own learning, students must have a clear understanding of:

- the most important areas in which they need to grow/progress
- what growth/success would look like
- the steps they will take to achieve success—see the strategies under Metacognitive Learning in this subheading overview.

Teachers can assess students' goal setting formatively by noting how their personal goals evolve:

- Do the goals become increasingly concrete and specific?
- Do goals build on strengths and address weaknesses?

Some essential questions that students should ask as goal setters include:

- What do I recognize about myself as a learner?
- When I read/listen/view or write/speak/represent, what am I doing? Why? How well?
- In what areas as a language user do I want to improve? What are some strategies used by others that I might try using?
- In light of my goals for learning, how am I doing?

Teaching and Learning Strategies

Goal Setting in the Six Language Arts (*all courses b*)

Reflecting on the knowledge, skills, strategies and attitudes required for learning in each of the language arts may help students to develop goals. As a class, brainstorm a list of questions related to learning in the six language arts. Two questions are provided as samples for each language art.



- Speaking
 - How comfortable do you feel making formal speeches or presentations?
 - Can you use your voice to convey various emotions in a dramatic role?
- Listening
 - Can you easily understand instructions that are given orally?
 - Do you make notes during class presentations?
- Writing
 - Do you regularly express your thoughts in a journal?
 - Do you try different strategies for revising written work?
- Reading
 - Do you have strategies to use when you lose the train of thought while reading?
 - Do you read every day for pleasure?
- Viewing
 - When you watch television commercials, do you think about the techniques advertisers use?
 - Do you watch movies and television shows produced in various countries?
- Representing
 - Do you mentally picture, and even sketch, situations as you read? as you listen?
 - Do you provide charts, graphs and other visual aids when you make an oral presentation?

Assessment Self or Formative Assessment of Goal Setting

Much of the communication associated with setting personal goals for language growth will consist of students expressing their observations and assessments of their own learning. At other times, the teacher will be reporting to students and to parents how well the students have been determining, setting and achieving their goals for personal language learning.

Admit and Exit Slips (*all courses a, b*)

Admit and exit slips³⁴ provide teachers with immediate information about student learning and foster short-term goal setting.



- At the beginning of each class, students fill in an admit slip, writing several statements about their expectations for the class and the text they will be reading or viewing, as well as questions to which they need answers.
- At the end of the class, students fill in an exit slip, summarizing what they learned and recording further questions.

Goal Sheet (*all courses a, b, c*)

Early in the semester or year, work with students to compile a list of goals for their work in their ELA course.



- Ask students to bring to class previous work and information such as:
 - their text creation portfolios from their previous ELA course
 - their scoring guides and other forms of assessment/evaluation feedback from their previous ELA course, if available
 - work they have completed to date in their current ELA course.
- Have the class brainstorm a list of possible goals. It may be helpful to provide students with selected, clearly worded learning outcomes.
- Ask students to examine their previous work carefully and to select a list of goals for the year.
- Confer with each student, suggesting interim goals where those identified by the student seem too big or long-range.
- Ask students to identify strategies they can use to reach each goal. Suggest other strategies.
- Have students list their goals and strategies on a form. Make copies of the form, one copy for each month, and file them in a folder that students bring to each conference.



See Appendix B, page 435, for a sample goal sheet.

**What's Next?** (*30-1b, c; 30-2b, c*)

Survey students to discover their plans for after senior high school. Some students will have definite ideas already underway, others will still be considering their opportunities, and others may still be wondering (and worrying). The purpose of the discussion is to present a list of different alternatives. Have the students brainstorm types of language skills needed to be successful in each of the various options. Extend this discussion in small groups to include how these skills can be developed in class and through extension activities. Guest speakers from these areas could be included to present their experiences with language skills.

34. Gere, *Roots in the Sawdust: Writing to Learn Across the Disciplines*, 1985.

**Letter to Myself** (*10-1a, b; 10-2a, b*)

At the outset of ELA 10-1 or 10-2, ask students to write a letter to themselves. Save the letters and mail them to students at their senior year graduation. Students may want to write about:

- their friends
- their extracurricular activities
- their goals and plans for the future
- the music, books and films they enjoy
- their concerns and problems
- how they imagine they will feel upon senior year graduation
- self-assessment tools.

**Linking Personal and Class Goals** (*all courses a, b, c*)

Students find it helpful to see how they can reach or facilitate their personal goals through language arts courses.

Prior to a conference to discuss student goals, ask students to reflect on and write a response to these three questions:

1. What are my long-range educational goals?
2. What are my overriding personal goals for senior high school? for life?
3. How can I connect my goals for this course with my goals in 1 and 2?

**Portfolio Reflections** (*all courses a, b, c*)

In preparing portfolios, ask students to write a short reflection on each item they select, using the following questions:

- What do you like best about this piece?
- What do you most want your readers to experience from this piece?
- If you could keep working on this piece, what would you do?
- What have you learned about writing or producing from your work on this piece?



See learning outcome subheading 4.1.2, pages 301–303, for more information on portfolios.

**Second Read** (*all courses a*)

Ask students to bring to class a text to which they responded strongly in the past. This could be a children's book or a novel read as recently as Grade 9. Ask students to:

- record their earlier response to the work, mentioning elements that prompted that response
- reread the text, or a portion thereof, and describe the ways they now respond
- write a personal essay exploring the ways they have changed as persons and as readers, as evidenced in their more mature reading of this work.

Technology Considerations

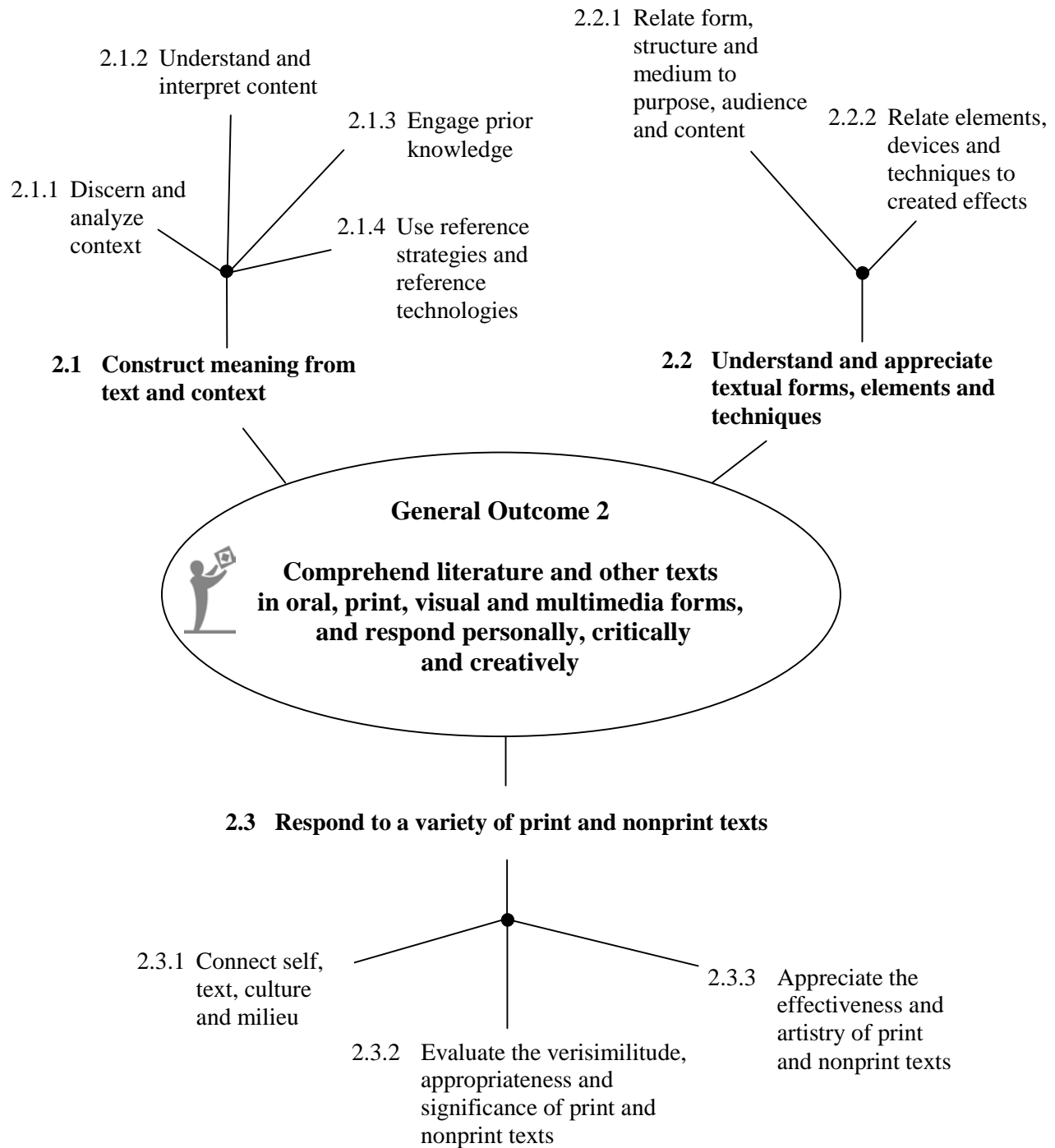
Learning outcome subheading 1.2.3 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C7–4.1: use appropriate strategies to locate information to meet personal needs.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

GENERAL OUTCOME 2

STUDENTS WILL LISTEN, SPEAK, READ, WRITE, VIEW AND REPRESENT TO:





GENERAL OUTCOME 2 – INDEX OF STRATEGIES












Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.

2.1 Construct meaning from text and context





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GENERAL OUTCOME 2



Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.

General Outcome 2 concerns itself with the breadth of students' exposure to a variety of texts—ranging from traditional and literary texts, to transactional materials, to popular culture. The purposes of this outcome are to:

- widen the range of texts with which students are comfortable
- foster ways of listening, reading and viewing that demonstrate sensitivity to other cultures and social contexts
- foster an awareness of context—purpose, audience and situation—and its relationship to content
- introduce students to a variety of ways to interpret or make meaning of texts
- teach students to distinguish among various types of texts, including expository, persuasive, expressive and literary
- encourage students to value prior knowledge, and relate prior knowledge to new texts and contexts
- encourage students to explore others' responses to texts and contexts.

Success in school is closely linked to students' skill in reading print text. Reading instruction is not completed in the primary grades when students initially learn to read. It is a vital, ongoing process, for effective reading includes such higher order skills as inferring, predicting meaning from partial cues and critical reasoning. Throughout senior high school, students encounter texts of increasing variety and complexity. They learn to deal with literal meanings of increasing complexity and implied meanings of greater subtlety. They also learn to think critically, comparing various points of view. They learn to relate a text's form, structure and medium to its purpose, audience and content. Further, they increasingly recognize the contribution of a text's elements, devices and techniques to its effects.

Because of these reading demands, it is essential that students become strategic readers, developing a repertoire of strategies from which they can select according to the requirements of various reading situations.

Within senior high school English language arts courses, students read not only literature but also expository texts, such as essays, magazine features, speeches, reports, proposals and nonfiction books. They can also be taught strategies for reading content-area texts. It is important that students realize that the reading strategies they learn in English language arts have application in all subject areas.

Students also “read” nonprint texts. These texts may be oral, such as a live speech or an audio recording, or visual, such as photographs, paintings, collages and tableaux. As well, texts may be multimedia, e.g., movies, short films, documentaries, television programs and commercials.

Students use comprehension strategies and skills, textual cues and cueing systems to construct meaning from text. As they progress through their senior high school courses, students assess the strategies that they use and the skills that they possess, and demonstrate an increasing understanding of the strategies and skills that they find to be personally useful.

Comprehension strategies include, but are not limited to ...		
<ul style="list-style-type: none"> • visualizing • predicting • previewing • summarizing • rereading/backward referencing and forward referencing • recalling • replaying • reviewing • using a graphic organizer to assist with: <ul style="list-style-type: none"> – following inductive and deductive arguments – following organizational patterns [such as comparison and contrast, progressive significance, and chronological order with flashback] – detecting biases or logical fallacies 	<ul style="list-style-type: none"> • creating a web [such as a “who’s who” of characters portrayed in a drama] • using a reading strategy [such as SQ3R—Survey, Question, Read, Recite, Review] to explore a textbook chapter or other complex expository text • skimming or scanning an informational text [such as a print manual or a video] • varying and adjusting reading and viewing rates to suit the complexity and structure of the text • paraphrasing and summarizing • inferring 	<ul style="list-style-type: none"> • using annotation to assist with: <ul style="list-style-type: none"> – analyzing artistic choices – recognizing motifs and patterns – interpreting figurative language [such as simile, metaphor, hyperbole, metonymy, synecdoche and personification] • supporting interpretations with relevant reasons and textual references • overcoming interferences with hearing/reading/viewing

Textual cues include, but are not limited to ...		
<p>In printed text</p> <ul style="list-style-type: none"> • titles • transitional words and phrases • ellipses • italics • bold font • font types • chapter headings • captions • stage directions in drama scripts • prologues/epilogues 	<p>In aural text</p> <ul style="list-style-type: none"> • introductions, transitional expressions and closing summaries in speeches • sound tracks and musical scores • sound effects • voice inflection, pauses 	<p>In visual text</p> <ul style="list-style-type: none"> • opening scenes in drama scripts • opening scenes/establishing shots in film • camera angles • camera movement • visual images • visual compositions • structured overviews, headings and subheadings • summaries • colour

English Language Arts Text Variety

Throughout their senior high school English language arts courses, students will experience a variety of texts, including student-created texts in oral, print, visual and multimedia forms. Such texts will communicate for a variety of purposes and to various audiences. Students are expected to respond to texts with increasing sensitivity, thoughtfulness, articulateness and self-reliance.

They are expected to respond personally, analytically and creatively to persons and characters, events, ideas, and feelings presented in a variety of Canadian and international texts. In so doing, students are expected to respond emotively and cognitively.

Text types appropriate for study in senior high school English language arts classes include, but are not limited to, the following:

<ul style="list-style-type: none"> • advertising and promotional text • almanacs • analyses, including scene and chapter analyses (and total work analyses in Grade 11 and Grade 12) • analytical/critical responses to literature, including commentary, explication, reader's response and review • autobiographies, personal anecdotes and memoirs • biographies and profiles • book jackets • brochures and pamphlets • cartoons • CD-ROMs • charts, tables and graphs • children's television • comics 	<ul style="list-style-type: none"> • correspondence, including letters—personal and business—and e-mail messages • creative responses to literature • debates • demonstrations • dialogues/interactive dialogues • diaries, logs and journals • discussions and interviews • docudramas and documentaries • dramatizations, including readers' theatre, character portrayals, dramatic monologues and dialogues • essays, including narrative essays, arguments and opinion papers • feature films • folk songs and folk tales—see short stories and other narratives
--	---

(continued)

(continued)

<ul style="list-style-type: none">• full-length print nonfiction• hypertext and hypermedia documents• instructions• journalistic writing, including newspaper and magazine articles, editorials, newscasts/sportscasts and feature stories• lyrics and ballads• maps• memorandums—see reports• modern and contemporary drama in print, live and recorded forms• monologues• music/song videos• novels and novellas, including print and graphic novels• obituaries• panel discussions• personal responses to literature• photo and video essays• poetry• presentations—oral and video• radio programming• recipes• reference materials, including textbooks, handbooks, dictionaries and thesauri• reflective essays	<ul style="list-style-type: none">• reports/memorandums as reports (and proposals in Grade 11 and Grade 12)• reviews, including book, theatre, movie and Web site reviews• scripts—play, radio and television• Shakespearean plays in print, live and recorded forms• short stories and other narratives, including fables, myths, parables, autobiographical sketches and anecdotes• songs• speeches• storyboards• student dialogue journals• summaries, synopses and/or précis• television programming, including dramas, situation comedies, soap operas and talk shows• text to reveal character, setting, plot and/or theme, including character sketches, dramatic monologues, dioramas, collages and general analyses of theme• text to reveal comparison, including comparison of characters, settings, imagery, symbols and theme• texts-in-progress• travel articles and travelogues• visual texts, including collages, photographs, cartoons, tableaux, dioramas, displays and illustrations• Web sites
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Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.1.1 Discern and analyze context

Overview

The term “context” can be used in two essentially different ways. When “determining the meaning of a word (or idiomatic expression, or phrase, or sentence) from context,” students use the rest of the text to help them infer meanings.

“**Context**” also refers to placing a text in its *external* context—its historical, social, cultural, political and ideological milieu—as a significant part of the study of the text. It is the discernment and analysis of this external context that is addressed by the specific outcomes under learning outcome subheading 2.1.1. External context includes those elements present in a communication *situation* that influence the development of text and the ways in which it is understood. A communication situation may involve a number of factors including, but not limited to, the following:

- the role of the text creator or presenter, e.g., whether or not the text creator or presenter is acting as the representative of a group with special interests
- the text creator’s or presenter’s relationship to the audience
- the social backdrop—that is, current events and prevailing ideologies
- the dominant culture, age, education, gender, dialect and occupation of the audience and its social, economic and political status and special interests
- the personal context of the reader
- the time, the physical space and place, and the media and technologies available to assist in creation or comprehension of a text.

The *purpose* that a text creator or presenter wishes to fulfill is also an important part of the external context, and intended purpose has a profound effect on the shape and substance of a text. For example, purpose often determines text content and text form. Traditional rhetoric recognizes four essential purposes that may be fulfilled by text:

- to inform
- to persuade
- to entertain
- to inspire.

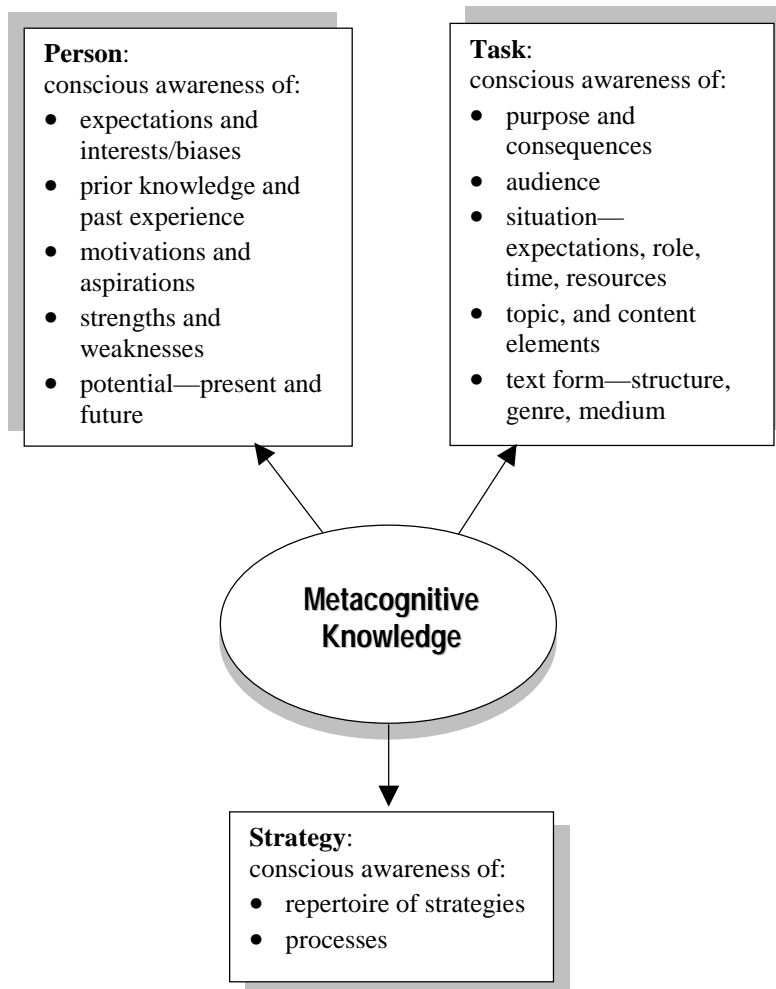
The intended *audience* is another extremely important aspect of the external context. Audiences can be general or specific, immediate or removed. For example, in some communication situations, the audience is imagined or envisioned by the text creator. This audience can also be distanced from the situation that has engendered the creation of the text and can be relatively unencumbered by constraints of time and space, such as when a student reads a novel. In other circumstances, the audience is specific and actual—a “target” audience that may be present at the time of communication and an integral part of the communication situation. The situation itself may be defined, at least to some extent, by audience expectations, which are, in turn, influenced by such characteristics as age, gender and culture.

Metacognitive Learning³⁵

John H. Flavell contends that “metacognitive knowledge consists primarily of knowledge or beliefs about what factors or variables act and interact in what ways to affect the course and outcome of cognitive enterprises.”

The following graphic illustrates the understanding that there are three major categories of these factors or variables—person, task and strategy.

Categories of Metacognitive Knowledge



35. Flavell, “Metacognition and Cognitive Monitoring: A New Area of Cognitive-Developmental Inquiry,” 1979.

Teaching and Learning Strategies

Note: The information in parentheses following the name of each strategy indicates the specific outcomes for which the strategy is appropriate.



Discerning Contexts (*all courses a, b, c, d*)

In pairs, small groups or in whole class discussions, students could read a set of text samples and then assess the texts in terms of purpose, audience and situation. See Appendix B, page 456, for a sample graphic organizer that students could use for comparing and contrasting different types of text.



Place Mats (*30-1a, b, c, d; 30-2a, b, c, d*)

Ask students to respond to one text in order to determine the following:

- purpose
- intended audience
- needs and background of the audience
- situation from which the text was created
- situation for which the text was created
- subject matter
- layout or style.

Divide students into groups of four. Give each group a large sheet of newsprint that is to be divided into four equal parts (one for each group member) with central space allotted for commonalities. Students are to respond individually to the text they have chosen or been assigned and write their initial observations in their place on the newsprint. They begin their discussion by sharing their perspectives on the text. As a group, they will accumulate observations in the common space for reporting to the entire group.

Managing Ideas and Information (*all courses a, b, c, d*)

Many of the specific outcomes under General Outcome 3 will be connected to this subheading as students research historical and current contexts. Also, students will need to develop strategies that help them to make inferences about the external context from cues within the internal context of the text itself.

When students interpret the content of a text, they consider its *context*. “Context” includes any element present in the communication *situation* that influences the development and understanding of text, including *audience* and *purpose*.

<p>A number of aspects of a text may suggest the nature of the communication situation within which it was created, including but not limited to:</p>		
<ul style="list-style-type: none"> viewpoint, e.g., elements that suggest whether a text creator is communicating as an individual or as a representative of a particular group 	<ul style="list-style-type: none"> aural elements, e.g., sound effects and musical score visual elements, e.g., lighting and costuming 	<ul style="list-style-type: none"> idiom, e.g., media and advertising jargon, specialized terminology, and acronyms

<p>The communication situation may consist of a number of factors, including but not limited to:</p>		
<ul style="list-style-type: none"> the presenter’s relationship to the audience the social backdrop, i.e., current events and prevailing ideologies 	<ul style="list-style-type: none"> the dominant culture, age, education, gender, dialect, occupation and social/economic/ political status of the audience 	<ul style="list-style-type: none"> the time, physical space/place, media and technologies available to create or experience a text

Students often determine meanings of words and idiomatic expressions in a text by analyzing them in the context of the rest of the text.

Exploring contexts may be a good opportunity to explore the differences between *literary* text and *technical* text.

Literary text has both narrow and broad definitions. Literary text may serve an intellectual and an entertainment purpose. It may convey a meaning from which the reader gains insight about life. Examples of literary text include fiction, nonfiction, poetry, drama and essays in print and nonprint forms.

Technical text refers to written and visual text used to communicate information of a technical nature to a particular audience, e.g., a description, a set of rules or a procedure. Technical text describes a specific technique, concept or process. For example, technical text may give instructions on how to erect a tent, load software on a computer or program a compact disc player.

Scientists, members of the medical profession, architects, computer programmers, carpenters, plumbers, laboratory technicians and engineers, for example, use technical text. However, with recent advances in home electronics and other technologies, people outside technical careers must also be able to read and understand technical text. People need to be able to decode and understand technical manuals found in their homes, e.g., VCR and microwave manuals.

General Outcome**2**

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.

**2.1 Construct meaning from text and context****2.1.2 Understand and interpret content**

Overview


The focus of learning outcome subheading 2.1.2 is to teach students to use strategies consistently, to expand their repertoire and to increase their level of metacognition.

Text and Context

By the time they reach senior high school, students should have a repertoire of reading strategies and a high degree of metacognition regarding their reading, so that they can select appropriate strategies, depending on:

- the kind of text they are reading—its form, structure and medium
- the degree of prior knowledge they have:
 - on the subject of the text
 - of similar contexts and text forms
 - of textual elements, rhetorical devices and stylistic techniques
- their purpose in reading.

Teachers can review reading strategies by modelling them, providing students with opportunities to practise, then phasing in student independence and responsibility. Teaching reading strategies in the context of authentic reading tasks—that is, with texts that students have selected in the course of their inquiry or other projects—can enhance other elements that are central to reading relevance, meaningfulness and motivation.

 See Appendix B, page 454, for a sample self-assessment of reading strategies.

Assessment of 2.1.2

Assessing student reading skills and strategies presents particular challenges. When students speak, write or represent, teachers can “read” or listen to the message students construct and observe how they go about the task. Reading is also an act of composing, but the processes students use in reading are interior. When students read aloud, little information is provided about the meaning they are making of the text, and assessing reading through students’ written responses to comprehension questions presents other concerns: the students’ level of reading comprehension may be obscured by difficulties in writing clearly. Strategies, such as think-alouds (page 196), and observation of students’ use of reading strategies are most useful in assessing reading skills.

Teaching and Learning Strategies

Text Annotations (10-1a, b; 10-2a; 20-1a, b; 20-2 a; 30-1a, b; 30-2 a)

The teacher models a sample annotation of a text, such as a poem or first page or two of a short story or narrative essay, by writing predictions, interpretations, significance and questions. This activity can be used for a “Think-aloud” (see the next strategy).

Assessment

Self-assessment of Text Annotations



See Appendix B, page 463, for a sample scoring guide for annotations.

Think-alouds (10-1a, b; 10-2a; 20-1a, b; 20-2a; 30-1 a, b; 30-2 a)

Effective readers conduct an internal monologue about the text and the meaning they are making of it. Expressing their internal monologue aloud helps students to identify and improve their processes. The text chosen for teacher modelling may be one that students are reading in another course. It should contain some difficult or ambiguous elements, or some words with which the teacher is not familiar. It could be placed on an overhead transparency so that students can follow.

Also have students practise active reading strategies by doing a think-aloud with a partner.

Teachers use think-alouds with students whose written responses indicate that they are not employing effective reading strategies.

In a think-aloud, the reader tries to make deliberate and overt all the cognitive processes that constitute reading. The steps of think-alouds are as follows:

- Prepare to read the text by determining the subject and then talking about your experiences, associations, visual images and knowledge related to the subject.
- Look over the text and talk about what you learn from the headlines, sidebars, illustrations and captions. If the text is visual, talk about the initial impact of the colours, captions, images and design elements.
- Predict what the focus of the text is likely to be.
- Jot down the questions you would like to have answered.
- Begin to read. As you read, interject your understanding in a stream-of-consciousness fashion, hypothesizing about the direction of the argument and using fix-up strategies when the hypothesis is wrong. Fix-up strategies include slowing down, rewinding or replaying a tape, rereading a passage, stopping to reflect, and looking up the definition of a word that obscures meaning.



- After reading, verbally summarize the content.
- Reflect aloud about the extent to which your questions were answered and the ways your understanding of the subject has changed.³⁶

Assessment**Formative Assessment of Think-alouds**

Before formatively assessing students' use of think-alouds, model the strategy several times and give students opportunities for practice. Use think-alouds with students whose written responses indicate that they are not employing effective reading strategies. Readers who are fairly adept with at-level texts may regress to word-for-word techniques when confronted with difficult texts.

Teachers may prepare a checklist of the reading processes they are assessing in a particular think-aloud. These will be processes for which students have had instruction. For an example of a possible checklist, see Appendix B, page 455.

**Supply the Headings** (*10-1a, c; 10-2a, b; 20-1a, c; 20-2a, b; 30-1a, c; 30-2 a, b*)

Conceal the headings in a print text to be photocopied for student reading. Ask students to create headings to demonstrate their understanding of the main idea of the text. Texts for this activity should not be too technical.

Comprehending Oral Texts (*10-1a, b; 10-2a; 20-1a, b; 20-2a; 30-1a, b; 30-2a*)

Radio documentaries, commentaries and reviews are useful oral texts for practising comprehension. Oral texts, however, present a particular challenge: unless the texts are taped, readers cannot return to passages they had difficulty understanding.

Suggestions for instructing “reading” of oral texts:

- Place a special emphasis on activating prior knowledge. In challenging situations, readers depend heavily on their prior knowledge, listening for things that confirm what they know.
- Start with texts that have an overt structure, e.g., comparison and contrast, cause and effect. Initially, identify this structure for students.
- Ask simple questions that help students become more aware of organizational structures in oral texts:
 - Where does the lead end? (Jot down the sentence that signals this point.)
 - What is the main idea of this text?
 - How did stories or examples within the text develop this idea?
- Encourage students to make notes.

36. Davey, “Think Aloud—Modeling the Cognitive Processes of Reading Comprehension,” 1983.

Reading Illustrations (10-1a, g; 10-2a, g; 20-1a, b, g; 20-2a, b, g; 30-1a, b, g; 30-2a, b, g)

Many students are adept at reading visuals but benefit from making their strategies more conscious.

- Select a compelling photograph with some detail, and hold it up so that all students can see it for five seconds. Give students a minute to jot down the information they were able to gather from the picture.
- Ask students to share their notes, first with a partner and then with the class.
- Based on their immediate comprehension of the picture, ask students to:
 - determine what element, e.g., image, detail or portion, of the picture they noticed first
 - identify the mood of the picture, and the part that colour plays in creating this mood
 - identify details that invite further examination of the picture.

Comprehending Visual Texts (10-1a, b, g; 10-2a, b, g; 20-1a, b, g; 20-2a, b, g; 30-1a, b, g; 30-2a, g)

Photographs, paintings/prints, films/videos and artifacts are useful visual texts for practising comprehension and evoking response. For helpful suggestions on working with visual texts, see Asking Strategic Questions (page 200).

**KWL Charts**³⁷ (10-1a, b; 10-2a; 20-1a, b; 20-2a)

KWL (Know, Want to know, Learned) charts provide a systematic strategy for activating and recording prior knowledge, developing questions and reviewing learning. They are useful as a reading tool for monitoring comprehension.



Students can begin a KWL chart during reading. At a specified point in the text, students list in the first (K) column of the chart what they have learned about the subject up to this point. In the second (W) column, they pose questions that will provide a focus for reading the remaining text. Identifying the text structure early in the reading may help students develop a focus for reading, e.g., What is the main idea? How is it being developed? Are two things being compared in this article?



Provide students with blank KWL charts for small tasks or concise summaries. See Appendix B, page 441, for a sample strategy sheet. If the KWL structure is used as an organizing tool for an extended text, students may need to use three sheets with Know, Want to know, and Learned written at the top.

See learning outcome subheading 2.1.3 (page 208) for using KWL charts as a *prereading* tool.

37. Ogle, “The K–W–L: A Teaching Model That Develops Active Reading of Expository Text,” 1986.

A variation on the KWL chart (*30-1a; 30-2a*) is to provide specific headings related to the reading. For example, before the study of text related to the Holocaust, the KWL chart could have the following headings:

- What I know about the Holocaust
- What I want to know or should be expected to know about the Holocaust
- How I feel about what I know about the Holocaust
- Where I would go to learn more about the Holocaust

Assessment**Formative Assessment of KWL Charts**

Teachers can use KWL Strategy Sheets as the basis for student conferences.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

Asking Strategic Questions (*all courses a, b*)

Students benefit from increasing the amount of time they spend viewing photographs and illustrations and from asking questions about what they see.



- Select a series of three pictures from an illustrated children’s storybook, and mount them or make transparencies for projection on an overhead projector.
- After students have viewed the first picture, ask them to brainstorm questions about the picture in groups and to select the question that is likely to elicit the most information about the text.
- Have each group pose its question and talk briefly about why the group members thought this question was insightful. List all questions on the board.
- After reviewing the questions, have groups list their predictions about the text.
- Display the second and third pictures. Ask groups to revise their predictions after viewing each picture.
- Read the text connected to these three pictures, and ask students to revise their predictions again.
- Read the entire text to see how predictions play out in the story.

Approaching Expository Texts (*10-1a, b; 10-2a; 20-1a, b; 20-2a; 30-1a, b; 30-2a*)

When the whole class is reading the same expository text, have students complete the following procedure:



- Preview the article first, gathering information from text features. Scan the article, and turn it over. Then, in groups, list in one column all the information gained from headings, illustrations and diagrams. In the second column, list predictions and questions about the content of the article.
- Read the first and last paragraphs, and turn the article over again. Revise the list of information and the predictions and questions.
- Read the article. Assess if predictions in the second column were accurate and if questions were answered.

Assessment

Formative Assessment of Approaching Expository Texts



To assess students’ comprehension of an expository piece, ask students to fill out an Article Analysis Form—see Appendix B (pages 458–459). Fact-based and Issue-based Article Analysis Forms are photocopied back-to-back. Using the forms requires students to determine at the outset if the article is based on facts or issues.

Summarizing (10-1c, d; 10-2b, c; 20-2b; 30-2b)

Students in ELA 10-1 and 10-2 still need practice in summarizing. Initially, it may be necessary to have the whole class work on summarizing the same material, although practice in summarizing is most meaningful if students can work with material they intend to read for their inquiry projects.

1. Model summarizing by using text on an overhead transparency. Think aloud the entire process of summarizing, underlining the topic sentence and key ideas and striking out unimportant details.
2. Have students write a summary of a paragraph and then meet in groups to compare their summaries. To encourage students to be succinct, ask them to write summaries on index cards.

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Modernizing Text (10-1c, d, e, f, h; 10-2c, d, f, g; 20-1c, d, e, f, h; 20-2c, d, f, g; 30-1c, d, e, f, h; 30-2c, d, f, g)

When students read a story or novel set and/or written in another period, even one set as recently as a decade ago, have them rewrite a portion to update such things as slang, cultural references and fashions/apparel/appearances.

**Assessment****Self-assessment of Modernizing Text**

Ask students to annotate and share their growth in vocabulary in these areas.

Glossary of Terms (10-1a, b; 10-2a; 20-1a, b; 20-2a; 30-1a; 30-2a)

Glossaries can be used as products to assess vocabulary use.

- Give students an article containing jargon, and ask them to list the jargon it contains and to find definitions for the terms.
- Have students create a list of defined specialized terms related to a particular field of interest, e.g., computer technology, snowboarding or skateboarding, fantasy games, teenage social customs, Internet symbols. Have them include a visual or a Web site that is appropriate for their glossary.
- Have students create a dictionary of slang for students who are learning English as a second or additional language.

**Personal Shield** (30-1a, b, c, d; 30-2a, c)

Assign each group of students a central character from a text. Students will then create a personal shield for their character. The shield will be divided into five sections entitled:

- Central personality traits
- My role in life
- If I could have three wishes, they would be ...
- Five factors that made me who I am
- My personal motto

Students will hang their shields on the wall. As a class, use string to connect the characters that directly impact each other.

**Role on the Wall** (10-2d; 20-2d; 30-2d)

For a text with five or more significant characters, divide the class into the same number of groups as characters. Assign each group a character. On a large piece of newsprint, have each group trace around one of the members in a pose appropriate to that character. On self-stick removable notes, students write the values and motivations of that character. For those motivations and values that the character has internalized, place the note inside the character; for those not internalized, place them outside. Place the drawings in the middle of the floor and then use string to connect the values to the other characters, indicating the source of the value or a similar value. This makes an interesting visual description.

A Grasp of Register (20-1e; 30-1e)

Develop cloze tests with passages in different registers, e.g., formal and colloquial.



Ideas for developing cloze passages are included on pages 217–218.

Learning from Differences (10-1g; 10-2e, h; 20-1g; 20-2e, h; 30-1g; 30-2e)

Comparing the various vocabularies and language registers used in different times and for different purposes helps students appreciate both how language evolves and how it is adapted by the user.

Suggestions for comparisons:

- Compare a scene from two versions of the same film, made at least a decade apart, examining the visual and auditory cues. Ask students how they would change these cues again to make them contemporary.

- Compare a televised newscast with a sportscast, exploring differences in visuals, delivery, language, physical appearance, demeanour and sets. Students may make similar comparisons between a print news report and a sports article, or between two articles on the same subject intended for different audiences, e.g., tabloid and broadsheet newspapers.
- Ask students to tape-record a short informal conversation on any subject, e.g., two students describing their scariest nightmare to each other, and to transcribe the conversation, word for word. Have them make a list of the conventions of informal spoken English, as compared to standard written English.
- Ask students to recount a real or fictional experience several times as they would relate it to different audiences, e.g., a student who has taken his or her parents' car without permission is involved in a minor accident. He or she describes the incident to police, parents, best friend, boyfriend/girlfriend. The class listens to the oral accounts, noting changes the speaker makes in the selection of detail and the language register.
- Students reading Shakespeare have opportunities to observe how social class in Elizabethan England determined language. For example, ask students to compare the language Shakespeare uses in speeches by the Capulets and Montagues with language spoken by the servants. Students can analyze the language by counting the length of the sentences and noting the number of allusions to mythology, the variety of words, the use of poetic or bawdy language, and so on.
- Set up a panel of people from different regions of Canada, or correspond with people from different regions by e-mail. Have students develop questions to explore differences in vocabulary, slang, idiom and pronunciation.



Archetypes (*10-1d; 20-1d; 30-1d*)

Brainstorm archetypal forms that exist in the collective unconscious of humans across history. Choose those that recur in literary texts, such as the circle, the hero, the quest and the journey. Assign each student to represent one archetype visually and post all the representations around the room. In small groups, ask students to choose one archetype and find examples in a literary text they have studied. Extend the activity as follows:

ELA 10-1 – Discuss how the archetype adds to the text.

ELA 20-1 – Discuss how the archetype in one text compares with another.

ELA 30-1 – Explain the relationship between the archetype and the theme of the text.

Presenter or Content? (*all courses h*)

An audience can be influenced by a dynamic presenter and may be led to believe that the presentation has qualities it may not have because the content is not as good as the presentation.

To illustrate this idea, have students view a similar scene from two film versions of the same story. In journals or small groups, have the students discuss which scene is more visually appealing, which scene has more effective content and/or which scene is both visually appealing and has effective content.

Easy Advertisements (*all courses g, h*)

Provide small groups of students with a list of 10 details about a common household item, e.g., toothbrush, book, vacuum, picture frame. Each group then draws out of a hat or jar a piece of paper that identifies one piece of technology or other materials the students can use to make a short television advertisement for the item. The materials the students choose from should be wide in range and scope, providing some groups with an obvious advantage and ability to make a more impressive and flashier advertisement.

With all the groups restricted to using the 10 details provided, and the one piece of technology or other materials drawn from the hat or jar, they must come up with a 30-second television advertisement. These can be presented live or videotaped and played back to the class.

The class can then engage in discussion addressing the following question:

Even though the content was the same, in what ways was the presentation affected by the presenters and the technology or materials used?

**Monitoring Metacognitive Growth** (*all courses a*)

Have students reflect on previous learning experiences in which they used various comprehension strategies, such as:

- reading passages out loud
- forming questions
- making predictions
- using context to determine connotative meanings of words
- using graphic organizers
- making annotations.

Students can discuss or write about the usefulness of each strategy and where the strategy worked best.

Technology Considerations

This learning outcome subheading supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome F4–4.1: discriminate between style and content in a presentation.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.1.3 Engage prior knowledge

Overview

What students bring to a text determines to a large extent what they will gain from it.

Activating prior knowledge is an essential stage before listening, reading or viewing, because what students learn is stored in memory as a network of associations, not as unconnected bits of information. Learning is the process of strengthening connections in these frameworks, adding new pieces and building connections among existing pieces. New information will be retained in long-term memory as it is linked with information that is already there. Readers, viewers and listeners interacting with a text bring to mind the framework that makes best sense of the material.

Prior knowledge activities raise to a conscious level the framework or “schema” through which students will organize their learning of new material. Prior knowledge activities:

- help identify and address misconceptions that may make students resistant to new learning—when new information is at odds with prior knowledge, the new information tends to be rejected
- provide a framework for learning that allows students to make predictions and inferences as they read, elaborate upon information and select information that is relevant to their purposes
- help students integrate information with what they already know and help them retain information
- stimulate curiosity, helping students to engage in a dialogue with the author and to assess new information in light of what they already know
- create motivation and build confidence.

Metacognitive Learning

When students experience an unfamiliar text or a new communication situation, they connect this new experience with prior knowledge of subject matter and text form. They:

- | | |
|--|---|
| <ul style="list-style-type: none"> • recall what they know about a subject and remind themselves about the nature of symbol and figurative language • compare individuals, characters and situations presented in a text with individuals, characters and situations found in other texts and with persons and situations found in real life | <ul style="list-style-type: none"> • recall certain feelings, respond empathetically and reflect on personal moral and ethical perspectives • recall previous experiences with similar types of text and communication situations, such as having heard argument, having read haiku, having viewed situation comedy and having participated in readers’ theatre |
|--|---|

Students select appropriate strategies to engage prior knowledge and monitor the effectiveness of selected strategies; then they modify selected strategies as needed.

Assessment of 2.1.3

Assessing students' prior knowledge of context, form, structure and medium, as well as their prior knowledge of content before introducing new material, provides essential information about the kinds of support or preteaching students will need to make meaning of the material. The metaphor of bridge building aptly describes this prereading stage. The teacher's role is "to span the gap between students' prior knowledge and experience, attitudes, interests, and reading abilities on one river bank and the ideas, concepts, and relationships of [the] subject area that lie on the other side."⁴⁰

Encouraging students to ask questions such as the following can help them to reflect on prior knowledge.

- What have I read that had a similar form? content? purpose?
- What have I created that had a similar form? content? purpose?
- What do I know about similar audiences? similar situations?
- How might thinking about my prior learning experiences help me approach new experiences?

Teaching and Learning Strategies

Anticipation Guide (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c, d; 20-2a, b, c; 30-1a; 30-2a, c*)

Anticipation guides can be used prior to the introduction of new materials to:



- help students identify their assumptions about a subject and to inform the teacher/presenter of the students' knowledge and opinion base
- stimulate student interest in the subject
- help students activate their prior knowledge and integrate new learning into their previous schemata.



See General Outcome 1, page 153, for an explanation of this strategy.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

40. Vacca and Vacca, *Content Area Reading*, 1993, p. 21.

Engage prior knowledge (*continued*)

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Assessment

Formative Assessment of Prereading Plan

PreP provides teachers with information about the prior knowledge students bring to the exploration of a specific subject. Assessing this prior knowledge by level may help determine the amount and kinds of support students will require in order to benefit from a reading or presentation.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

KWL Charts⁴² (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c, d; 20-2a, b, c*)

KWL (Know, Want to know, Learned) charts are introduced as a *reading* tool in learning outcome subheading 2.1.2 (page 198). They are also useful as a *prereading* tool. KWL charts provide a systematic strategy for activating and recording prior knowledge, developing questions and reviewing learning. The K column of KWL charts may be filled in and assessed with respect to learning outcome subheading 2.1.3; the W and L columns are relevant to other learning outcome subheadings.

When KWL charts are used as a prereading tool, students fill in the first column before reading to summarize their prior knowledge of the subject or the context of the text. They generate questions for the second column after glancing over the text, noting headlines or headings, illustrations, sidebars, and so on. These questions provide a focus for reading. After students have summarized what they have learned from the text, they need to discuss which of their questions were not answered.



See Appendix B, page 441, for a sample strategy sheet.

Mind Maps/Concept Maps (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c, d; 20-2a, b, c*)

Webs and maps lend themselves well to representing mental schemata, because they are nonlinear, fluid and individual and because they can represent links that may be intuitive and experiential rather than logical. They can, in fact, be “crude approximation[s] of the mental structure” of ideas.⁴³

- Before a reading or viewing activity, or an oral presentation, ask students to create a web or concept map that represents what they already know about the subject and/or genre.
- During or after the reading, viewing or oral presentation, ask students to create a web or concept map of the ideas presented.
- Ask students to compare the two webs or maps, to identify points of difference and to create a revised map of their understanding of the subject.
- The concept map should be detailed but not cluttered. Fill the page with three or four large visuals rather than a dozen small ones.
- Arrange the images to show connections among ideas. Images that are juxtaposed suggest to the viewer some kind of relationship. Images that are separated from one another suggest relative distance.
- Perhaps not all the selected images are of equal importance or significance. Importance may be conveyed in one of three ways:
 - Placement: The nearer the image is placed to the centre of the page, the more immediately it attracts the viewer’s eye and the greater is the suggestion of its importance.
 - Size: Greater size suggests relatively greater importance.
 - Colour: One bit of colour in the midst of an otherwise black and white page accentuates the significance of one item. A purposeful variety of colours might emphasize the dominant mood.

42. Ogle, “The K–W–L: A Teaching Model That Develops Active Reading of Expository Text,” 1986.

43. Lapp, Flood and Farnan, *Content Area Reading and Learning: Instructional Strategies*, 1996, p. 296.

- Visual signposts may be used to direct the viewer's eye. Arrows can indicate sequence or pattern. Two-way arrows suggest interconnection. Lines or bars can be used to separate. Boxes or circles might suggest isolation.
- Titles can be included, either written separately or as part of one of the visuals. As well, they can be written in a manner that helps convey the student's intent, e.g., flaming letters.
- Finally, concept maps may also include short but significant passages of text selected from the literature. These may accompany the images or they may stand alone. Regardless, they should be considered similar in function to the visuals and should be placed purposefully on the page. They should be clearly visible to the viewer.



Genre Concept Map (*20-1d; 30-1d*)

Have students develop a concept map for each genre studied. Students share ideas in small or large groups and come to a consensus. They use the maps as templates for comparison with new texts.

Production Meeting (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c, d; 20-2a, b, c; 30-1a, c; 30-2a, c*)

In instances where the class has read a text as a whole and is preparing to view a film version of the same text, students may be able to view the film more thoughtfully and critically by planning their own film prior to viewing.

In production meetings, students make the creative decisions that filmmakers make in adapting a print/text to film.

1. Ask students to form groups and imagine that their group is a film crew planning to adapt a print text for film. Each group chooses a recorder and a member who will present the group's ideas to the class in the role of producer.



2. Have groups make decisions based on questions such as the following:

- For what audience will you target the film?
- What themes in the text will be the focus of the film? What symbolism will you use to communicate these themes?
- What sets will you use?
- What style of film will you produce? To illustrate the film's style, describe the:
 - titles and opening sequence
 - treatment of one key scene, including camera shots and special effects
 - closing scene and end titles.
- Whom will you cast in the lead roles?
- What music will you use for the sound track?

Dramatizing Preconceptions (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b)

Provide students with the basic elements of a situation they are about to explore in a text, and ask them to dramatize a short scene. Discuss their prior knowledge and preconceptions about this situation as revealed through the role-play.

Graphic Essay (30-1b, c; 30-2c)

A graphic essay is an “essay” that includes written and visual text to support a thesis. This can be used after several texts on a theme/topic have been studied. Ask students to create a graphic essay that expresses their view of the theme/topic. The essay should include the following:

- title
- thesis statement
- five significant quotations from the texts studied that reflect the thesis
- a visual that supports each quotation
- logical organization
- source information for each reference
- a one-page written evaluation about the choices made, why they were made, what was successful and what would be done differently next time.

**Wrap-up** (30-1a, b, c, d; 30-2a, b, c)

At the end of a unit ask students to write a personal response to their experience and learning by addressing the following:

- Describe what prior skills, strategies and knowledge you brought with you to this unit. Were they always effective for you? Did you have to alter your approach or understanding in order to respond to the texts that you were given?
- Did your previous experiences affect your understanding of or response to any of the texts examined? Be specific.
- As a Grade 12 English student, you have had the opportunity to study many genres over the years. How did your previous knowledge of these genres help you in approaching the material in this unit?
- Choose one of the texts that we studied and explain how it is different from or similar to other texts that you have studied from the same genre. Focus on rhetorical devices, textual elements and structures that are typical for the genre you have chosen.
- Finally, discuss your own journey with this unit. Be honest and specific.

Technology Considerations

The aforementioned teaching and learning strategies suggest the use of various tools that rely on technologies ranging from simple to complex. Students should be encouraged to use whatever tools help them with their prereading.

General Outcome**2**

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.1 Construct meaning from text and context

2.1.4

Use reference strategies and reference technologies

Overview

The construction of meaning from a variety of texts and contexts requires the successful use of various reference strategies and reference technologies.

In the English language arts classroom, students are encouraged to draw from an expanding repertoire of effective reference strategies and employ the use of appropriate technologies that will assist with the study and creation of a variety of texts. Students use references to verify, strengthen or reconsider understandings and interpretations; to answer uncertainties; and to solve problems.

References include, but are not limited to:

- glossaries of technical terms
- consultation with others
- historical references
- expert opinion
- anthologies of literary criticism
- Internet sources
- student-created personal dictionaries/glossaries.

Referencing sources of information:

- helps readers discern the accuracy and currency of information and the reliability of sources
- assists the gathering of additional information.

Assessment of 2.1.4

The intent of much of the assessment associated with learning outcome subheading 2.1.4 is to determine how well students are selecting and using appropriate reference strategies and reference technologies.

Much of this assessment will be the product of monitoring student work in process.

Teaching and Learning Strategies

Personal Glossary/Dictionary (*all courses a, b*)

Students can keep a personal glossary of terms related to the specific genres of texts they are studying. The glossary can be added to throughout the course and can be referred to as the students encounter new texts and new genres. This glossary can be referred to in preparation for unit examinations and course examinations.

As well, students can be encouraged to keep a personal dictionary of unfamiliar words. They would include the word, a definition and potential synonyms. This personal dictionary can be referred to as students create their own writing texts throughout the course.

Internet Address Books/Bookmarks (*all courses a, b*)

Students can be encouraged to add valuable contacts to their Internet account's address book. They can also be encouraged to bookmark valuable Web sites that provide information relating to the texts they are encountering and creating in the classroom.

Analyzing Sources (*all courses a, b*)

Students select three different references, such as the Internet, library catalogue and encyclopedia, and compare the material they find. They should look carefully for accuracy and reliability of information, and they should evaluate whether or not the source is an effective one they would wish to use to help them complete a future assignment.

Students can also be given opportunities to find and read cited references found in a text. This gives them a chance to see how information from other sources is integrated into written text.



Monitoring Metacognitive Growth (*all courses a*)

Have students reflect on how to use, when to use and why to use/not use certain technologies, including reference technologies, e.g., library catalogues and Internet search engines.

Technology Considerations

Students are encouraged to use appropriate technologies that will assist with their study and creation of a variety of texts. They may use technologies to create their own reference materials, such as a personalized dictionary/glossary and a personalized World Wide Web/URL address list.

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



Overview

As they progress through their senior high school ELA courses, students will:

- demonstrate recognition and understanding of increasingly complex forms and structures chosen by text creators for audience effect
- recognize and understand the reasons for text creators' choices of media and understand their effects on audience and content.

Visual Images

Students need to become adept at reading the ubiquitous visual images of our culture. Many images appeal primarily to emotion; they draw on deeply held but rarely examined or articulated cultural beliefs. Readers should be taught to be sensitive to nuance and to observe the meaning conveyed through association and juxtaposition. Analysis of visual images can be conducted in three stages:

- a literal understanding of the images
- identification of their elements and techniques
- examination of cultural attitudes implicit in the images.

Organizational Patterns of Texts

Awareness of the ways in which texts are organized is a critical variable in learning and remembering information from the texts. Skillful readers recognize a hierarchy of information and the cues by which this hierarchy is reflected in text structures; less skillful readers need to be taught such organizational patterns.

Students need to be able to recognize and interpret both external and internal organizational patterns:

- **External Organization:** Patterns related to external organization include tables of contents, chapter headings and subheadings, graphics, glossaries, jacket covers, margin notes, endnotes, footnotes, forewords, prologues, epilogues, indices, page layouts, font styles, boldface type, colour, voice-over and camera angle.
- **Internal Organization:** In print texts, internal organization is represented by verbal cues that convey how ideas are related. Students can be provided with common cues or “signal words” for various text structures, but they also need to know that connecting words are sometimes missing and need to be inferred.

Most media texts, including television commercials and films, are narrative in structure. Television can be used to teach the conventions of narrative texts, e.g., transitions, subplots and flashbacks.

Common organizational patterns for both print and media texts include the following:

- **Chronology:** Cues or signal words related to time—after, before, during, next, until, soon, while, first, then, finally.

- Compare and Contrast: Cues or signal words—in comparison, in contrast, on the other hand, although, however, but.
- Cause and Effect: Cues or signal words—because, as a result, since, therefore, so.
- Concept and Examples: Cues or signal words—for example, for instance, like.
- Problem and Solution: Cues or signal words—because, instead of, rather than, therefore.

Learning organizational patterns of texts is most effective in the context of authentic listening, reading and viewing tasks, when students discuss text structures as keys to discovering the speaker's, writer's or producer's main and supporting ideas. Activities that require students to identify specific text structures should use simple texts; such activities are best suited to group work.

Assessment of 2.2.1

Learning outcome subheading 2.2.1 asks students to demonstrate their recognition of the relationship between form, structure and medium and purpose, audience and content in the texts they explore. This growing awareness may be assessed through the ways students accommodate audience needs in their own productions. See learning outcome subheading 4.1.3 for related ideas.

The degree to which students will focus on the structures of a text depends on their prior knowledge of the subject. As William Brozo and Michele Simpson point out, readers who “know they have little or no information about a topic ... will choose to use the author's schema by remembering the chapter's organizational structure. If, however, [readers] have considerable relevant prior knowledge and a clear purpose for reading, they will choose to organize recall around their own knowledge structures ...; [readers] use their schema or prior knowledge flexibly ...”⁴⁴

Recognition of organizational patterns in print and nonprint texts contributes to comprehension of those texts. Assessment of students' ability to discern such patterns is typically formative and ongoing. At other times, teachers formally evaluate students' apprehension of a text's organization by assessing student texts that are created about, or in response to, a studied text.

Assessing Reading through Writing

In the course of instruction, many concepts related to reading will be integrated with and assessed through writing. For example, students may strengthen their awareness of organizational cues by highlighting the organizational cues in a piece of their own writing. Refer to learning outcome subheading 4.2.2 for other strategies related to organizational structures.

Teaching and Learning Strategies

Revising Own Text (*10-1b, c; 10-2b, c; 20-1b, c, d; 20-2b, c; 30-1b, d; 30-2b, d*)

Ask students to revise a piece of their own work so that it can be shared with a different audience from that for which it was originally intended; for example, ask students to redesign an oral presentation developed for peers so that it would be appropriate for early- or middle-year students.

44. Brozo and Simpson, *Readers, Teachers, Learners: Expanding Literacy in Secondary Schools*, 1995, p. 22.

Genres and Themes (*all courses a, b, c*)



Have students work in groups to explore the ways in which various forms and genres treat a particular theme or subject.

- Ask groups to find a specified number of texts dealing with the theme. For instance, if the class has identified the subject of romantic love, examples may include:
 - love poems from their grandparents' generation, their parents' generation and their own generation
 - synopses of television shows or films on the theme of love
 - portrayals of love in print advertisements and television commercials
 - portrayals of love in different types of music.
- Ask groups to analyze each text, identifying:
 - the intended audience
 - the appeals of this text for that audience
 - the statements made about the theme
 - how the form reflects the purpose
 - the effectiveness of the chosen form.



Assessment

Peer Assessment of Genres and Themes

For assessment purposes, have students:

- submit their analysis of each text examined by their group
- present selected pieces along with their analyses to the class to stimulate class discussion
- reflect in their dialogue journals/learning logs about which expressions of the theme they found most engaging, providing reasons for their preferences.



Magazine Covers (*all courses a, b, c, d*)

Ask students to bring in magazine covers of all varieties. Elicit responses concerning what the purpose of each cover might be. In groups, have students answer the following questions about the cover of a magazine with which they are not familiar:

- Who is the intended audience for this magazine?
- What particular features of the cover would attract this audience?
- Who would be turned away from reading this magazine based on the cover?
- What is the strongest feature of the cover? The weakest?
- What message(s) does the cover convey? How?



Purpose and Audience in Advertising (*all courses b, c*)

To help students appreciate the ways in which audience shapes creative choices, have them compare similar products designed for different audiences.

- Give groups of students copies of advertisements for two brand name products in the same product line but intended for very different audiences, e.g., family car and sports car, denture cream and toothpaste.
- Ask students to identify the specific audience targeted by each advertisement: age, sex, income level, interests/values.
- Ask students to choose a form for noting their observations, e.g., comparison and contrast chart or Venn diagram, and to compare the advertisements.
- As a class, compile the findings and note the techniques each advertisement uses to appeal to a particular audience, e.g., consider colour, word choice, images, juxtaposition, word size and content.

Have students create advertisements for two products in the same product line, targeting two different audiences. These advertisements could be sketched, storyboarded or videotaped.

Assessment

Self-assessment of Purpose and Audience in Advertising

Ask students to:



- submit an audience profile for each product
- specify the ideal placement for each advertisement, e.g., television station, time and show, name of magazine
- present the advertisements to the class, briefly explaining the particular techniques they used in each to appeal to the audience, e.g., word choice, images, colour, content.



Reviews (*10-1b, c; 10-2b, c; 20-1b, c; 20-2b, c; 30-1b, c, d; 30-2b, c, d*)

In the context of writing reviews, explore the ways in which reviews in various publications are shaped to appeal to their target audience.

- Distribute two or three reviews of the same play, movie, music CD or book without telling students their source.
- Have students work in groups, noting differences in choice of detail and opinion, level of language, and tone used in the reviews. Ask students to describe the audience for which each review was written. Teachers may choose to provide students with a description of each of the publications from which the reviews were drawn and ask students to match the articles to the publications.

- Discuss the subjectivity inherent in reviews. Identify the ways subjectivity is expressed: through direct statements of opinion, through connotative words and phrases (identify them), and through selection of detail.
- Ask students to evaluate the reviews and their suitability for the intended audience. Discuss the extent to which the students' responses to the reviews are influenced by their own tastes and opinions.

Assessment**Self-assessment of Reviews**

Have students prepare an oral report of their findings for their classmates.

Checklist for Assessing Students' Evaluation of Reviews

Has the group:

- identified the intended audience?
- explained how word choice, tone, focus and opinion were determined by the intended audience?
- evaluated the quality of the review and its appeal to its audience?
- identified connotative language that reveals the writer's subjectivity?
- explained how their own tastes and opinions may influence their response to the reviews?

Viewing Guide (*10-1b; 10-2b; 20-1b; 20-2b; 30-1b, d; 30-2b, d*)

After viewing a series of animated children's television programs, have students design a system to rate children's programming. The system should include colour-coded warning labels to appear either on-screen or in the television guide beside each program for children, as well as a legend for parents explaining the various labels.

Connectives Cloze (*all courses c*)

Cloze exercises can be used either for instruction or assessment. To help students appreciate the importance of connectives in communicating organizational patterns and conveying the relationship between ideas, set up a modified cloze exercise with only connective words effaced.

Work through the following exercise before using a connectives cloze for assessment:



- Generate a list of connective words and phrases, and discuss their importance as textual cues. Post the connective words as a wall chart.
- Ask students to bring to class passages from content area texts that they are all required to read.
- Have students divide into groups, have each group choose one passage of about 200 words, and make a photocopy of the passage for the group.
- Ask the groups to erase each connective word from their passages, using correction fluid.

- Have groups exchange these passages and attempt to fill in the blanks with an appropriate connective.
- Ask each group to report on how successfully the cloze exercise they created was filled in and to explain problems in comprehension that may result from any wrong answer.

Looking at Models (*all courses b, c, d*)

Examine the work of various writers who have written for both children and adult readers, e.g., O. R. Melling, Sandra Birdsell, David Suzuki, Mordecai Richler, Mark Twain, Jake MacDonald, Linda Holeman, Margaret Laurence, Sheldon Oberman, Beatrice Culleton. Ask students to analyze differences in the writing the author has done for children and for adults, e.g., length of words and sentences, choice of details, and types of imagery, point of view and narrative stance.

“Oops” (*all courses a, b, c, d*)

Ask students to bring to class examples of texts that they think illustrate a poor match between form, audience and purpose. Discuss the consequences for the audience and for the writers/producers when texts have not been shaped to accommodate audiences.

Schema Stories⁴⁵ (*10-1c; 10-2c; 20-1c; 20-2c*)



Requiring students to reassemble a text, using a procedure such as the following, increases their sensitivity to organizational cues:

- Provide each student with just one segment of a text that has been cut into parts at natural dividing points, and ask students to read these segments silently.
- Text assembly begins by asking who thinks he or she has the beginning of the text. That student then reads the segment aloud. The other students decide whether they agree that this is the first segment.
- The group process continues, with each student reading a segment aloud when he or she thinks it comes next in the text, and the others listening and agreeing or suggesting an alternative.
- Once students have assembled the text to their satisfaction, the entire text is read aloud as a unit, with each student reading his or her segment.
- The original text can be distributed to students for comparison.

45. Adapted from Kathy G. Short and Jerome C. Harste with Carolyn Burke, *Creating Classrooms for Authors and Inquirers* (Portsmouth, NH: Heinemann, 1996), pp. 434–435. Adapted with permission from Heinemann–Boynton/Cook.


Troubleshooting (*10-1c, d; 10-2c, d; 20-1 c, d; 20-2c, d; 30-1c; 30-2c*)

One way of embedding instruction in authentic tasks is to have students examine the organizational structure of texts they are required to read in content area courses or texts they have selected for inquiry projects.

- Ask students to bring to class difficult passages from texts they are reading for an inquiry project or in another course.
-  • Provide information on various common expository text structures—see Organizational Patterns of Texts (pages 213–214).
- Work with students to identify the text structures of the passages they have brought to class.
-  • Use graphic organizers to chart the information in these passages—see Mind Maps/Concept Maps (pages 208–209).

Technology Considerations

Learning outcome subheading 2.2.1 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcomes:

- C1–4.4: communicate in a persuasive and engaging manner, through appropriate forms, such as speeches, letters, reports and multimedia presentations, applying information technologies for context, audience and purpose that extend and communicate understanding of complex issues
 - P3–4.3: apply general principles of graphic layout and design to a document in process.
-  See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

General Outcome

2

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.2 Understand and appreciate textual forms, elements and techniques

2.2.2

Relate elements, devices and techniques to created effects

Overview

As readers of print and nonprint text, students will identify textual elements, rhetorical devices and stylistic techniques and assess their effects on text and context.

Narrative textual elements include, but are not limited to ...	Textual elements of exposition and persuasion include, but are not limited to ...	Poetic and dramatic textual elements include, but are not limited to ...
<ul style="list-style-type: none"> • setting • character and characterization • plot • <i>deus ex machina</i> • <i>in medias res</i> • narrative point of view • theme • dialogue • motif • allusion • symbol • imagery • archetype • music • lighting 	<ul style="list-style-type: none"> • thesis or controlling idea • summary • jolt versus coherence • illustration and example • transition • comparison and contrast • charts and graphs • highlighting • formatting • the rules of evidence • argument, deductive and inductive reasoning • appeals to emotion • syllogism and logical fallacies 	<ul style="list-style-type: none"> • verse and stanza • musical devices/sound symbolism • rhyme • rhythm, metre and cadence • figurative language • symbol • imagery • allusion • stage directions • stage props • blocking • colour and lighting • timing • apostrophe • soliloquy and aside • body language, gesture and facial expression, movement, and use of space

Rhetorical devices and stylistic techniques used to create a specific effect on an audience include, but are not limited to ...		
<ul style="list-style-type: none"> • description and caricature • classification • definition • analogy • anecdote • bulleted lists • concise headings • exaggeration • understatement • sentence variety • sentence order • precise denotative language and other choices of words and expressions • straightforward sentence structure 	<ul style="list-style-type: none"> • balance and parallel structure • antithetical structure • euphemism • juxtaposition • person, or point of view • paradox • allegory • satire • repetition • interrupted movement • qualification • rhetorical questions • alliteration—to create emphasis • metaphor—to evoke images 	<ul style="list-style-type: none"> • irony—dramatic, situational and verbal • voice-over • sound track • sound effects • fade/dissolve • camera angle and movement • morph • cropping and framing • texture • colour • focal point • split screen • lighting

Other devices include universal symbols and motifs.

Visual elements, devices and techniques that affect meaning include, but are not limited to ...		
<ul style="list-style-type: none"> • camera angle • visual focal point • framing 	<ul style="list-style-type: none"> • shape • colour 	<ul style="list-style-type: none"> • movement • arrangement into sequences

Elements and devices in an aural text that affect meaning include, but are not limited to ...		
<ul style="list-style-type: none"> • musical score 	<ul style="list-style-type: none"> • sound effects 	<ul style="list-style-type: none"> • background conversation or crowd murmuring (indiscernible)

Understanding the techniques writers and producers use to portray individuals and groups in society is important in helping students to think critically. Discussions need to be based on the fact that texts are always constructs of reality; the ways in which television commercials portray people, for example, are shaped by the purposes of the commercials not by the real qualities of individuals and groups.

Texts need to be examined as products and reflections of the economic, social and political times in which they are created and set. Students need to:

- recognize the ways in which time and circumstance affect language, attitudes, beliefs, content and presentation
- understand how authors and directors make choices about techniques and elements in their work to create particular effects.

For example, an author may choose flashback or point of view to create sympathy or a sense of intimacy with a character. A director may choose a particular camera angle or type of shot to reveal an idea or point of view.

Assessment of 2.2.2

As they progress through their senior high school courses, students will demonstrate an increasing understanding of the elements, devices and techniques that text creators use to create effects, such as humour, pathos, coherence, clarity and unity. For example, students will recognize that a text creator may use irony, exaggeration and caricature to create satire; dramatic irony to create suspense; and verbal irony to create humour.

Students will also assess the effects of various persuasive techniques on an audience; for example, commercial endorsements and negative advertisement campaigns may convince or offend.

Students will not only assess the effectiveness of certain choices made by a text creator, they will also consider potential alternatives to such choices.

Teaching and Learning Strategies

Famous Speeches (10-1a, b; 10-2a, b, f, g; 20-1a, b; 20-2a, b, f, g; 30-1a, b, f, g; 30-2a, b, f, g)

After playing tapes of famous speeches, either from tape libraries or film, have students discuss the elements—such things as word choice and a thoughtful, logical structure appropriate to purpose—and techniques—such things as repetition, rhetorical questions, pacing, intonation and inflection—that make the speeches effective.

Assessment Self, Formative or Summative Assessment of Famous Speeches

Work with students to develop a rubric describing the elements of effective speech. This rubric may be used to assess student speeches.

Jolts Per Minute (10-1a, b; 10-2a, b, f, g; 20-1a, b; 20-2a, b, f, g; 30-2b, f)

Introduce the concept of television “jolts”—the use of violence, aggression, humour, fear, sexuality, loud noise, slow motion and sudden movement to retain viewers’ interest. Ask students to:

- watch several shows of different kinds
- record the “jolts” on a chart
- ascertain the number of jolts per minute of each show.

Commercials can also be monitored for jolts per minute.

Assessment Formative or Summative Assessment of Jolts Per Minute

Students may demonstrate their understanding of the concept of television jolts through:

- doing a comparative analysis of the jolts per minute on several networks
- preparing a viewing guide for parents—see Viewing Guide (page 217).

Shooting Scripts (10-1a, b; 10-2a, b, f, g; 20-1a, b; 20-2a, b; 30-1f, g; 30-2a, b, f, g)

Students learn a great deal about film techniques by working with film scripts and scenes from feature film productions. Have students compare their own creative decisions to the film director’s decisions by designing a shooting script prior to viewing a scene of the film. Shooting scripts may be developed in connection with production meetings—see page 209.

The following strategy assumes that students are familiar with the dramatic script selected, although not with the version of the film.

- Select a short key scene—three to five pages of a script—and photocopy these pages, using one side of the paper only.
- Ask students to place the pages in a binder so that the script is on the right side and a blank page for their notes is on the left. Have them divide the left page into two columns.
- Ask students to read the scene in class, and discuss its meaning, deciding on the effects they would like to achieve in filming the scene.
- Have students work through the script as if they were the director, sketching and recording their notes for production in the first column of the left page parallel to the dialogue in the text. They will indicate such elements as:
 - the point of view of the camera
 - the type of shots, e.g., close-ups, medium, long and tracking shots, and the pace of shots, e.g., quick zoom in, slow pan across
 - lighting
 - details used to establish atmosphere and setting
 - directions to actors
 - sound effects and music.
- Show the scene from the film, and discuss the effect the director has achieved.
- Replay the scene several times, pausing frequently, so that students can identify the techniques the director has used. In the second column on the left page of their shooting script, have students note the director’s creative decisions related to the elements listed above.
- Ask students to report orally or in writing on the ways in which their shooting script varied from the creative decisions made by the film director.

Elements in Fiction (*all courses a, b*)

To help students become more aware of the creative choices writers make, have them retell a story or a novel episode from a different point of view or using an alternative setting.

Director’s Promptbook (*30-1b, c, d, e, f; 30-2b, d, e, f*)

Ask students to choose a scene or scenes from a play (assigned or their choice) that contain symbols important to the theme of the work as well as effective literary devices, such as musical devices, figures of speech and sensory details. Their task is to prepare a promptbook that will describe the students’ conception of the scene on stage. The students’ notes should be written in the margins of the script and should address the following topics in order to emphasize the theme and literary devices:

- Movement of the actors—entrances, exits, groupings while on stage
- Behaviour of the actors—actions, physical expression of thoughts and feelings, behaviour of actors not directly involved

- Props/set—placement and handling of symbolic objects
- Lighting—special lighting to emphasize effects, theme
- Sound—sound effects required, musical emphasis

Responding to Diction (*all courses a, b*)

Have students highlight emotional words and factual words in different colours in the text of a magazine advertisement. Have them replace emotional words with factual words. Discuss how this changes the impact of the advertisement.

Print Texts and Illustrations (*all courses a, b, f*)

Children's books are useful in exploring the ways in which illustrators can expand the meaning of print texts through their illustrations.

- Read a children's book twice to students without showing the illustrations. Tell them the number of full-page illustrations in the book.
- Ask students to sketch and make notes during the readings. They may record:
 - their responses to the story
 - the moments they would choose to illustrate
 - the content, focus and effect of each illustration.
- Share the book illustrations with the class. Ask students to discuss differences between the illustrator's vision of the story and their own.
- Ask students to write a reflection on the ways the illustrations expanded their understanding of the story and/or on the elements they considered important that the illustrator did not represent.

Genre Analysis (*all courses a, b, c, d, e, f, g*)



Have each student read two novels or view two films from a genre of their choice, e.g., horror, mystery, science fiction, fantasy, romance. In analyzing the elements of their chosen genre, students will work in groups with others who have chosen the same genre.

Ask students to prepare a grid to record information for analysis, such as the following:

- **Setting**
 - When do the stories take place? (time, season)
 - Where do the stories take place? (country, geography, type of home)
 - What mood is created by the setting?
- **Character**
 - Name the main characters.
 - Note three personal characteristics of each.
 - Is there a correspondence between personalities and names?
 - Do the characters conform to obvious stereotypes?
 - Do the characters change in the course of the story? If so, in what ways?

- **Plot**
 - List the stages of the novel or film plot.
- **Values**
 - What is the primary goal of each of the main characters?
 - How does each character go about reaching this goal?
 - What do relationships mean to each character?
 - How important are material possessions?
 - Do the characters' values change by the end of the story?
- **Audience**
 - Who reads this type of novel/views this type of film?
 - How do these novels/films reflect the values of the audience?

The following elements can also be analyzed:

- personification
- simile
- metaphor
- musical devices (onomatopoeia, alliteration)
- satire
- irony
- symbol/motif
- hyperbole.

After students have completed an analysis of a genre, ask them to report individually on the “formula” of the genre they have chosen and the stereotypes it implies. Students may want to write this report in the form of a recipe, using a model such as the following student sample.

Genre Recipe: Sweet Romance⁴⁶

Ingredients

- 1 intelligent, independent woman (young, beautiful)
- 1 arrogant wise guy (manly, attractive)
- 1 rich family rebelled against
- 1 warm, cosy get-away
- 1 sports car (red or black)
- 3 love scenes (hot and spicy)
- 1 first meeting (immediate dislike, strong physical attraction)
- 1 large misunderstanding
- 2 chance meetings
- 1 reason relationship can't work
- 1 depressing dinner
- 1 marriage

46. Reproduced with permission from Stephen Britton (Winnipeg, MB: The Diverse Learning Company).

Instructions

Take 1 intelligent young woman and stir in first meeting with 1 arrogant wise guy (manly and rich) who has rebelled against his family. Let simmer until feelings of dislike and strong physical attraction appear. Add 2 chance meetings and stir until hate and lust boil over. Dissolve a misunderstanding with love. Move characters to a warm, cozy get-away via 1 sports car. Season to taste with 1 romantic love scene. Let stand until characters declare their love. Transfer characters to a dinner where woman explains why the love can't work. Strain woman from the mix. Let man and woman cool separately until they can't stand to be apart any longer. Spread mixture of love over one happy marriage, and you'll get one Sweet Romance. (Serves 2)

Glossary of Symbols (*all courses e*)

Develop a glossary of commonly used literary symbols. Add to this glossary throughout the course. Headings for symbols could include Biblical, Character Names, Love, Weather, Nature. This glossary can also be supplemented with specific symbols from texts studied, including statements explaining why they are symbolic.

The Irony of It All (*all courses c*)

Choose popular examples of irony and satire to demonstrate the characteristics and effectiveness of these devices. Effective examples can be drawn from comic strips (*Dilbert*, *B.C.*, *Funky Winkerbean*), magazines (*Mad*, *Punch*), television ("The Simpsons," "Saturday Night Live"), film (*Ferris Bueller's Day Off*, *Young Frankenstein*) and a variety of print texts. Ask students to find examples in texts they have studied. They can also create their own satires of assigned texts.

The Power of Design (*all courses a, b, f, g*)

Introduce students to the importance of design as an element of communication by having them look at a range of print texts. Students need to discover that the design of every text, no matter how neutral, communicates a message.

- Present students with 20 different samples of print text. Draw these samples from such things as teacher-made handouts, old and new magazines, newspapers, textbook pages, full-page advertisements and newsletters. Number each sample, and spread them out on a table in random order.
- Have students number a sheet of paper from 1 to 20, corresponding to the text samples. As they walk by the table, have students record evaluative comments.
- Ask the class to discuss what the various text samples communicate through their design.
- For a follow-up discussion, ask students to assess the design of two texts that they read daily, e.g., cereal boxes and newspapers, listing what they like and do not like about the appearance of each item. Ask students to bring the items and the lists to class.

General Outcome**2**

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.3 Respond to a variety of print and nonprint texts

2.3.1 Connect self, text, culture and milieu

Overview

While studying literature, students may identify with characters and situations portrayed. This identification can foster understanding of self and others while at the same time providing a basis for understanding those characters and situations. The choices and motives (e.g., moral and psychological) of characters and persons portrayed in texts may provide insight into choices and motives of self and others. Students recognize and compare their own understandings, opinions, beliefs, values and ethical perspectives with those found in literature and in other texts, and consider how these perspectives affect interpretations. They respond personally and analytically to ideas presented in texts and form positions on issues.

When students relate literary and personal experiences, they expand experience vicariously. As well, discovering stories, films, poetry and other texts that reflect and illuminate their experiences helps to confirm and deepen students' interest in literacy. Texts can also play an important role in helping students develop a sense of what it means to be a Canadian at this time in history. Further, such engagement with literature can broaden student knowledge of their own and others' cultural heritage.

The focus of learning outcome subheading 2.3.1 is to help students develop:

- an understanding of the ways that texts are shaped by place
- a sense of Canadian writing, film and other media production
- an appreciation of the similarities and differences between Canadian texts and texts of various other countries.

Note: In schools where students of English language arts are studying an additional curriculum, such as International Baccalaureate (IB) Language A, the focus can also extend to an understanding of how texts from other parts of the world are shaped by, and are representations and reflections of, those regions.

Teaching and Learning Strategies

Reader Response Journals (10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, c, d; 30-2a, b, c, d)

Reader response journals are ongoing records of what readers are thinking and feeling as they experience texts. They are a useful means of deepening students' responses to biography, memoirs and expository texts, as well as to fiction. The same strategies can be adapted for viewer response journals.

Response journals should not be overused, as students may find it difficult to interrupt their reading or viewing to record their thoughts. For journals to be effective, provide students with instruction on a variety of responses that lead them into a meaningful reading of texts. At various points, present mini-lessons on various types of responses, model these responses, and ask students to focus on a particular type of response in their next journal entry.

Types of Responses

Types of responses include the following:

- **Connecting:** Reader response journals should focus first on connecting students' own experiences, opinions or prior reading with a text. In making connections of this sort, students define ideas or attitudes that help them reflect on the text. The following questions may be useful.

Questions to Guide Reflection on Text⁴⁷

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

- How is the same event or similar situation portrayed in texts written or produced in different places?
- What are the concerns of Canadian text creators?
- How do our history, landscape and geography shape our stories?
- What values are apparent in our texts?
- In what ways are works of Canadian origin similar to works from other parts of the world?

47. Maxwell, R. J., Meiser, M. J.: *Teaching English in Middle and Secondary Schools*, 2nd ed. (p. 188). Copyright © 1997. Adapted with the permission of Pearson Education, Inc., Upper Saddle River, NJ.

- **Engaging:** Students articulate their emotional reaction to and level of involvement with a text and observe how their engagement changes as they read.
- **Describing:** Restating information from the text requires students to decide what is important and what is not.
- **Predicting:** Students use cues in narrative text to suggest how characters will behave or how the story will be developed. With expository text, students develop hypotheses about the direction of the argument of the text.
- **Explaining:** With narrative text, students move beyond descriptions of characters or settings to statements about their meaning. They infer reasons for a character's behaviour and make observations about the social, political or psychological world of a story. With expository text, students explore ideas raised by the text.
- **Interpreting:** Students suggest and revise hypotheses about the larger ideas the text addresses.
- **Judging:** Students make evaluative statements about the characters and their behaviour and about the realism or artistry of the story. They compare expository text to other texts they have read, evaluate the author's bias, and evaluate the depth and validity of the concepts or arguments of the text.

Students who are unfamiliar with attending to and verbalizing their mental processes as they read may also find a series of prompts on the board helpful during response writing. Reader response journals may incorporate collages, visual character sketches, storyboard sequences, symbols and icons, and book jackets.

Types of Journals

Types of journals include the following:

- **Dialogue Journals:** Partners maintain a written dialogue on each chapter or section of the text. Reader response may be written as an exchange of letters between/among two or three students or between a student and the teacher.
- **Double-entry Journals:**⁴⁸ Students divide each journal page into two columns, using the left column to record important quotations, and to retell events or describe characters, and using the right column to reflect upon or ask questions about the entries on the left.
- **Impersonation Journals:** Students assume the voice of one character in a novel throughout the journal.
- **Author Journals:** Students assume the voice of the author, talking about the sources of ideas for the text and the decisions he or she is making while writing the text.
- **Interdisciplinary Journals:** Journals can facilitate interdisciplinary studies even when two courses do not share a block of time. For example, ask students to reflect on what they are learning in social studies about a historic period and to reflect on literary texts set in the same period.



48. From *Teaching Literature in the Secondary School*, 1st edition, by Beach/Marshall (p. 106). © 1991. Reprinted with permission of Wadsworth, a division of Thomson Learning: www.thomsonrights.com. Fax 800-730-2215.

Assessment**Formative and Summative Assessment of Reader Response Journals**

Ongoing assignments, such as reader response journal entries, need both formative and summative assessment.

- **Formative Assessment:** The dialogue that develops between the teacher and student is the most important element in journal assessment. Teachers play an important role in responding to reader response journals, modelling engagement with texts, and extending student thinking through the comments and questions they write. Peer response is also invaluable.

To manage journals, it may be helpful to colour-code them, taking in one set of four or five journals to assess each day. Provide students with “sticky dots” to highlight entries they particularly want the teacher to read.


In assessing journals, look for evidence of:

- thoughtful responses that make connections between personal experiences and texts
 - specific references to texts
 - revisiting and revisions of earlier responses
 - exploration of more than one interpretation and consideration of diverse perspectives
 - interpretation and analysis of characteristics of genre, purpose and technique
 - growth in the clarity of written responses to texts.
- **Summative Assessment:** Summative assessment of reader response journals involves both self-assessment and teacher assessment.
- **Self-assessment:** Students may be asked to propose a grade for their own journals by placing a mark on a continuum. Under this scale, students write a justification for this mark. Use a sample continuum such as the following:


READER RESPONSE

▼	▼	▼
Incomplete	Competent	Exemplary
<ul style="list-style-type: none"> • extremely limited • unclear response • seldom demonstrates evidence of meeting the criteria • no response attempted 		<ul style="list-style-type: none"> • innovative, personal and thoughtful • makes connections with previous knowledge as well as other texts • interprets and analyzes • shows evidence of reflection and revision


- **Teacher Assessment:** Although reader response journals will most often be assessed formatively by both the teacher and other students, and be subject to ongoing self-assessment, these journals may on occasion be assessed summatively by the teacher.

 See pages 44–52 for more reader response strategies and pages 35–44 for more information on responding to text and context.

Venn Diagram (*all courses a, b, c, d*)

 Students are asked to create a Venn diagram of three interlocking circles—the first to represent the student’s experience, the second to represent the short story and the third to represent the writer’s life. The connecting area represents where experience, the writer and the story connect. See learning outcome subheading 3.2.1, page 276, for a sample Venn diagram.

Have students extend their Venn diagrams in the following activities: Write a composition that describes how the writer and the story are connected to your life. How has the writer used something of his or her own experience in the story created? How has the story validated or acted as a mirror or a metaphor to your life? What is the large idea in this story? How are you connected to this idea? Select appropriate details from all of your notes to describe the mirroring and metaphorical process. See Appendix A, page 412, for a sample of student writing arising from Venn diagrams, with connections to specific outcomes.



Media Analysis (*all courses a, b, c, d*)

Ask students to bring to class a collection of teen magazines. Have them examine the values implicit in the advertising and articles in these magazines and the underlying assumptions about the audience.

Similarly, Canadian and American television shows targeted at teens can be analyzed for purposes of comparison. Students may find it interesting to compare such elements as:

- income levels of characters
- presence of visible minorities
- choice of themes
- how explicitly controversial issues are explored
- language
- camera techniques
- music
- interests and values of central characters
- use of conventional plot devices, such as happy endings.

Assessment**Formative or Summative Assessment of Media Analysis**

Media analyses can produce a variety of products for assessment, such as the following:

- a profile of the intended audience of a show or readership of a magazine
- a proposal to a television studio, describing the concept and intended audience of a television show
- a consumer study comparing various magazines.

Plus Ça Change (*all courses a, b, c, d*)

Identify a theme, such as coming of age, explored in a text set in a previous time in Canada or elsewhere. Launch an inquiry into the same theme in our community and our time.

Media Logs (*all courses a, b, c, d*)

Assign students to keep a media log in which they collect artifacts that represent contemporary culture and mass media, e.g., newspaper articles, packaging, television guides, public relations releases for movies. The purpose of these logs is to explore students' relationship to mass media.

- Ask students to identify a theme related to the media that they would like to examine, e.g., the media's treatment or exploitation of environmental issues; images of minority groups, women or the elderly; use of images of counterculture in advertising. If the media log is maintained throughout the term, students' themes may evolve or change as they become more sensitive to new issues.

- Students then select artifacts around their chosen themes.
- Students accompany each artifact with commentary, exploring their interpretation of the artifact and its connection to the theme of the collection as well as providing their personal response and opinion.
- Students present their logs in the form of their choice, e.g., video, scrapbook, Web page.

If media logs become a yearly project for students, samples from previous years can stimulate student thinking about possibilities for their own logs.

In Cyberspace (*all courses a, b, c, d*)

The Internet and e-mail provide students with many opportunities to interact with students from other places.

- ***E-mail (and Pen) Pals:*** As part of an inquiry into what it means to be a Canadian, students may want to ask teenagers from other countries to share their experiences and their impressions of life in Canada.
- ***Web Site Study:*** Ask students to examine several school-based Web sites from schools in other parts of Canada and the world. Have them assess these Web sites for effectiveness of design and content and use them to explore the similarities and differences between Alberta schools and other schools.

Technology Considerations

Learning outcome subheading 2.3.1 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C2–4.1: consult a wide variety of sources that reflect varied viewpoints on particular topics.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

General Outcome**2**

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.3 Respond to a variety of print and nonprint texts

2.3.2

Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts

Overview

Every text is a representation of reality. With literature, the text creator creates a world that is an invention—an invented reality that may or may not be familiar to the audience. With other texts, a text creator may present feelings, ideas and information that are intended to be received by an audience as being accurate portrayals of a familiar reality. Regardless of the type of text, its audience has to assess it in terms of accuracy, verisimilitude, appropriateness and significance. At the same time, the audience has to determine the probable intentions of the text creator and take them into consideration when responding. For example, a cartoonist may use exaggeration to satirize a human failing, a novelist may use sentimentality to evoke pathos and a dramatist may use improbability to provoke reflection.

Students come to understand that the created reality of literary texts may be influenced by a variety of factors, including style of narration (e.g., stream of consciousness) and chosen point of view (e.g., unreliable narrator). They come to see that the appropriateness of a print or nonprint text may be considered both in terms of the context in which it was created and the context in which it is being “read.” They also learn that a text’s significance may be weighed collectively by a group (e.g., society) or determined subjectively by the individual reader.

Metacognitive Learning

Students respond to texts and contexts in a variety of ways. Students should be encouraged to describe how they are responding to various contexts as text creators and how they are responding to various texts as audiences.

Assessment of 2.3.2

Various aspects of this learning outcome subheading may suggest different assessment of student learning. For example, student evaluations of the verisimilitude of a literary text may be conveyed through personal responses to that text. Many of these personal responses will be assessed formatively. At other times, students may evaluate a print or nonprint text in terms of its appropriateness to a given context and/or its significance to the individual reader or to a given society. Many of these critical/analytical responses will be assessed summatively. Helping students to ask questions such as the following can help them to evaluate verisimilitude, appropriateness and significance.

Literary Text

- How is the reality represented in this text vivid, consistent and/or plausible?
- What factors may alter/distort that represented reality?

All Text

- How are content, tone and/or register appropriate to context?

Teaching and Learning Strategies

Relive the Moment (*all courses, a, b, c, d, e, f*)



One way to help learners appreciate literary texts as representations of reality is to have them create their own literature. For example, students may better appreciate the kinds of considerations an artist faces when creating a text by creating their own poem. See learning outcome subheading 4.2.3, page 332, for a description of this creative learning experience.

Stream-of-consciousness Writing (*all courses, a, b, c, d, e, f*)

In a manner similar to that described above but much more abridged, help students recall a person, situation or setting that is particularly vivid to them.

- Share an example of stream-of-consciousness writing. Invite students to respond to it, asking for their impressions of what it captured, how it did so, and what was particularly vivid/confusing/impressive.
- Explain that you will be asking them shortly to write uninterruptedly for five minutes—to jot down their own stream of images and ideas—after which they will be invited to share what they have written. They are to envision a person, or situation or setting, and write down whatever comes to mind about that person, or situation or setting.
- The voice can be someone or something specific or it can be general/unidentified.
- Students are not to worry about correctness of sentence structure or whether ideas are complete or orderly. The purpose of the task is to capture things vividly, and the process is just to keep on writing.
- Ask students to start writing and keep on writing for five minutes. (Optional: The teacher might join in the task.)
- At the conclusion of this time, the class is reminded that stream-of-consciousness writing is indeed first draft writing. Students will be sharing their efforts and listeners are to focus on how the piece helps them envision the person, situation or place. Writers are invited to share, and students are invited to respond.

Technology Considerations

Learning outcome subheading 2.3.2 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C2–4.2: evaluate the validity of gathered viewpoints against other sources.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively.



2.3.3

Appreciate the effectiveness and artistry of print and nonprint texts

Overview

In learning outcome subheading 2.3.3, students explore language and stylistic choices not only in published and other professionally produced texts but also in their own speaking, writing and representing.

In the course of planning and creating a work, a text creator makes a number of deliberate choices. For example, to attract and sustain audience attention, and communicate ideas and information to accomplish particular purposes, a text creator may use visuals, such as images, fonts, tables and graphs, and visual composition; sounds and nonverbal cues; variety, such as varied word choices and differing sentence constructions; and concise language, such as precise nouns and active voice. A text creator may also make choices affecting tone and register, rhythm and cadence. Choices of perspective and proportion, allusion, symbolism, syntax, and figurative language also communicate meaning. By noting these language and stylistic devices (the text creator's craft), students may assess their effectiveness and artistry.

Certain features of a text may help to shape and define it, including the scope and depth of its content, as well as its form and medium.

Teaching and Learning Strategies

Pass It On *(all courses a, b)*

This whole-class activity demonstrates the various ways in which the same text can be interpreted, and it demonstrates the difference between poetic and prosaic use of language. Select five or six poems with narrative content to be paraphrased and passed around simultaneously, i.e., as many poems as there are groups.

- Write a prose summary of the narrative in the first poem. Give the summary to Group A, and ask this group to write a poem based on this narrative.
- Pass the poem written by Group A to Group B. Ask Group B to write a prose summary of the narrative and ideas in this poem.
- Pass the prose summary written by Group B to Group C. Ask Group C to write a poem based on this content. Continue to pass this poem/prose summary around until it has been transformed by every group.
- Post the poems and prose summaries, including the originals, and discuss each group's language choices and the way these choices have shaped meaning.

Assessment

Have students discuss the techniques they used in writing prose summaries of the poems. Was their effect the same as the poets' effect?

Pop-up Videos (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a; 30-2a*)

Students may want to analyze samples of contemporary pop-up videos.

- Have students view a pop-up video and develop a list of the various purposes of the panels. These include:
 - explanation of lyrics
 - allusions to other texts
 - ironic commentary
 - background information about the band, the production or the setting of the video
 - bits of trivia
 - explanations of the techniques used in making the video.
- Ask students to list the pop-up panels used in the video and to classify them according to purpose.

Using pop-up videos as a model, have students record their own analyses of video forms.

Textbook Assessment (*all courses a, b*)

Having students assess their own textbooks develops critical thinking, as well as an awareness of various text organization cues and forms.



- Ask students to bring to class a selection of textbooks from other courses and to discuss in groups what makes a textbook user-friendly and effective. Ask them to list these characteristics. Ask for a close observation of details and cues, such as the following:
 - Are graphs, diagrams and tables clearly captioned? Do they appear on the same page as the text that supports them?
 - Are new vocabulary words highlighted? Are they defined in the text or in the margin?
 - Are questions presented at the end of chapters? Do such questions require students to synthesize, criticize and/or apply information from the text?
 - Do the authors illustrate ideas with real-life examples, photographs and illustrations to which all students can relate?
- Ask a spokesperson from each group to report on the group's list, and compile a class list of the characteristics of effective textbooks.

Assign one textbook to each group, and ask students to assess it formally, using the list of criteria developed by the class.

Groups can be asked to submit their findings as a formal proposal either to purchase or to replace the textbook they have assessed.

Manipulating Mood (*all courses a, b*)

Reflecting on the effect of changes to texts helps students become more aware of the deliberate artistic choices writers, performers and producers make.

- Ask students to bring to class songs that they think create a particular mood.
- Compile a list of the elements writers, musicians and singers manipulate to create this mood.
- Ask students to suggest three specific changes that would transform the mood of a song.

Writer's Notebook (*all courses a, b*)

Ask students to maintain a writer's notebook to demonstrate their awareness of language and stylistic choices. They can record images and insights they may want to use in their own writing as well as ideas for stories, poems or articles. Encourage students to copy lines from their reading, listening or viewing that delighted them, or words they wish to remember. Suggest that they learn from the techniques of other writers/producers, by reflecting on the elements that made these lines memorable.

Responding to Style (*all courses a, b*)

Ask students to choose a passage from a text they are reading that they consider to be an example of effective use of language and style. Have them divide a page in half vertically and copy the chosen passage in the left column. Then ask them to reflect in the right column on the particular word choices and stylistic devices that enhance the effectiveness of the passage. This exercise could be a required part of a reader response journal—see learning outcome subheading 2.3.1 (pages 228–231).

Technology Considerations

Learning outcome subheading 2.3.3 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C2–4.1: consult a wide variety of sources that reflect varied viewpoints on particular topics.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.

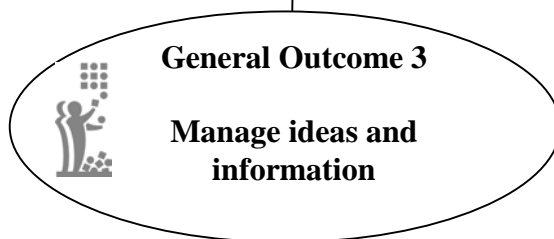
GENERAL OUTCOME 3

STUDENTS WILL LISTEN, SPEAK, READ, WRITE, VIEW AND REPRESENT TO:

3.1.1 Focus on purpose and presentation form

3.1.2 Plan inquiry or research, and identify information needs and sources

3.1 Determine inquiry or research requirements



3.2 Follow a plan of inquiry

3.2.1 Select, record and organize information

3.2.2 Evaluate sources, and assess information

3.2.4 Review inquiry or research process and findings



3.2.3 Form generalizations and conclusions

GENERAL OUTCOME 3 – INDEX OF STRATEGIES










Students will listen, speak, read, write, view and represent to manage ideas and information.

3.1 Determine inquiry or research requirements

3.1.1 Focus on purpose and presentation form






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3.1.2 Plan inquiry or research, and identify information needs and sources















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GENERAL OUTCOME 3



Students will listen, speak, read, write, view and represent to manage ideas and information.

Inquiry and the Language Arts

Inquiry is fundamental to being human and an integral part of developing language proficiency. The specific outcomes that support General Outcome 3 are an elaboration of the inquiry process.

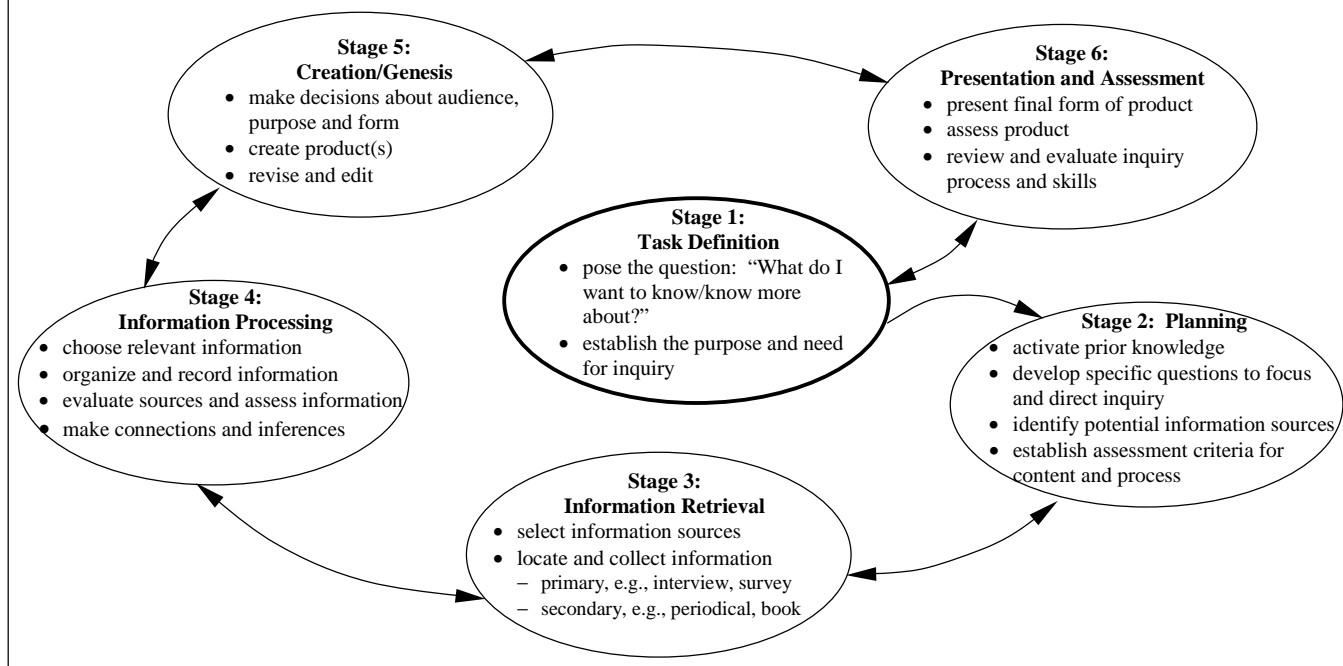
The focus on inquiry in English language arts classrooms has grown out of a recognition that students increasingly need the skills to manage information from a widening array of sources, including themselves. The motivation for initiating inquiry or research may be internal (e.g., informing an interest in a particular career, or following an interest prompted by a literary selection) or external (e.g., addressing an assignment).

Building lessons around inquiry is a way of integrating process and content. Students learn to locate, manage, process and share ideas while deepening their understanding of texts and contexts.

Although self-contained “research projects” may be described as inquiry projects, the term “inquiry” has a larger meaning than research. It encompasses the habits of mind that promote learning and the processes that can be woven through all classroom activities to enable students to broaden and deepen their understanding of the world. Inquiry processes begin and are sustained by student curiosity. These processes are supported by teachers and students who ask, “What do we need to know?” and “How can we find out?” Inquiry-based instruction fosters and sustains an attitude of inquiry that connects with lifelong learning and metacognition.

The Inquiry Cycle: A Recursive Process

Students need to review and assess their inquiry throughout the process.
They may revisit and re-envision the inquiry process at any time.



Fostering Student Independence in Inquiry

As students move through their years in senior high school, they gradually take over more responsibility for inquiry, moving away from teacher-directed activities. Continual assessment provides teachers with information about which students need further instruction and support.



The chart in Appendix A, pages 416–420, surveys the inquiry process illustrated above. It outlines the tasks appropriate at each stage for both advanced and less experienced students.

This chart can be used for various purposes:

- To differentiate inquiry for students with a range of abilities. Students who are able to handle some stages of the process independently may need teacher support with others. The teacher-directed activities describe the scaffolding that struggling students may require.
- To help staff within language arts departments determine the skills and degree of independence expected of students in each course.

Working with General Outcome 3

Inquiry quests may take many forms. They may be brief explorations that begin with a student question, or they may be long-term, whole-class projects. Such inquiry may be prompted by affective as well as cognitive questions, e.g., “What does it feel like to be a new Canadian?” Inquiry can lead to the exploration of literary texts as well as information sources. It may be launched to determine if prior information on a subject is accurate or if it is partial, overgeneralized or biased. A finding may simply be a new understanding or a piece of conversation that a student records in a journal for future use in a literary or transactional text. Findings may also include facts, examples or generalizations that are used immediately by students involved in text creation. New understandings prompt new questions for further inquiry or research. As a result, inquiry quests may be reshaped midstream by the information students find.

As they progress through their senior high school English language arts courses, students develop strategies for managing ideas and information with increasing independence and sophistication. As well, they evaluate their own and others’ inquiry and research processes and findings with a view to making refinements and considering alternative ways of conducting inquiry or research in the future. Because inquiry calls upon a wide range of skills and strategies, most of the specific outcomes from General Outcome 1 to General Outcome 5 can be addressed through inquiry projects.

It is important to view the learning in General Outcome 3 as being interrelated with the learning in the other general outcomes:

- General Outcome 1—As they frame questions and plan research processes, students engage in exploration.
- General Outcome 2—When students examine sources to extract ideas and information, they are engaged in comprehending and responding to text.
- General Outcome 4—As they record and organize the information and other material that they have uncovered, students are engaged in the creation of text.
- General Outcome 5—Students often collaborate to conduct research or to pursue inquiry.

In an inquiry-based classroom, the challenge for teachers is to:

- model the attitudes and habits of an inquiring mind
- act as a catalyst for student thought
- create a learning environment that supports inquiry into questions and topics that students care about
- plan a course of study that is flexible enough to accommodate unanticipated inquiries
- build students’ repertoire of strategies, while encouraging more and more autonomy
- broaden the information base in the classroom and establish links to the community
- manage inquiry activities that may require students to work independently in settings other than the classroom.

General Outcome

3

Students will listen, speak, read, write, view and represent to manage ideas and information.



3.1 Determine inquiry or research requirements

3.1.1 Focus on purpose and presentation form

Overview

When students are faced with a problem to be solved or a task to be completed, they often begin by determining contextual requirements—particularly *purpose* and *audience*—and consider potential *forms* for the presentation of their findings. They also temper their need to find answers with the realities imposed by the *situation*—the constraints of available time and resources—and determine a manageable scope for their inquiry.


As students initiate inquiry or research, they will employ a variety of strategies, such as:

- describing research or inquiry purpose
- limiting or expanding the inquiry or research topic
- refining the purpose of inquiry or research
- identifying the target audience
- defining scope/parameters and information categories/criteria
- identifying possibilities for presentation form
- identifying role
- creating a timeline to guide inquiry or research.

Assessment of 3.1.1

When considering matters of assessment, it may be helpful to view many of the specific outcomes in General Outcome 3 as being means to an end. In other words, students are developing inquiry and research skills and expanding their repertoire of strategies so that they are better able to study the texts of others and create texts of their own. The graphic on the Inquiry Cycle (page 243) illustrates this perspective. With this view in mind, student progress would be assessed formatively.

Formative Assessment

 Ask students to meet in peer conferences to discuss the contextual requirements they have determined in their brainstorm lists, webs, KWL charts (see page 198) or Inquiry Charts (see page 254). Monitor peer conferences. If necessary, collect this preliminary work and scan it to determine if students:

- need further instruction in prior knowledge strategies
- require specific kinds of resources and activities to address gaps in prior knowledge
- have consulted others
- have found a focus for their inquiry
- have selected a meaningful and worthwhile topic.

Arrange conferences with students as needed.

Summative Assessment

At other times, it may be more appropriate to view certain specific outcomes in General Outcome 3 as being worthy of summative assessment. In such instances, the outcomes would be viewed as exit outcomes and students would be assessed as to how well they have met those outcomes.

Teaching and Learning Strategies

Note: The information in parentheses following the name of each strategy indicates the specific outcomes for which the strategy is appropriate.



Determining Contextual Requirements (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a; 30-2a*)

Describing Purpose: Students can be encouraged to arrive at a deeper understanding of the purpose of their inquiry or research by describing it to themselves through rewording or paraphrasing the topic or focus and posing a variety of questions, and by describing to others what they are looking for, how and where they are looking, and why.



Identifying Audience and Information Categories and Criteria: When identifying the audience for whom the results of inquiry or research are intended, students can be encouraged to consider a number of characteristics, e.g., age, sex, prior knowledge and experience, and expectations and other attitudes toward the subject. See Audience Profile (learning outcome subheading 3.2.2, page 279).

Defining Scope/Parameters: Encourage students to limit the scope of their topic and search, and the length of their product.

Determining Presentation Form: Encourage students to choose an appropriate form by context—purpose, audience and situation—and to reflect on why this form is most appropriate. Forms could include written reports, oral presentation scripts, poems, narratives, letters or visual interpretations.

Asking questions such as the following can help to determine form:

- How am I wanting to affect my audience?
- What are the needs of the audience?
- How much time do I have to connect with the audience?
- Where am I presenting?

Identifying Role: Students can explore and select a role, such as expert, first-person participant or debater, when sharing the products of their inquiry. They may adopt the characteristics of a recognizable character or assume a certain persona. Connected with their role is the register they use; e.g., they may want to appear more casual and familiar or more formal and objective. They should reflect on why this role will work best in this particular context.



Creating a Timeline: Often, a graphic organizer such as a timeline helps students see ahead and anticipate what needs to be completed and when. Also see learning outcome subheadings 3.2.1 and 5.2.1.

**Research Focus** (30-1a, b, c; 30-2a, b, c)

This strategy is designed to concentrate on the preparation for actual research rather than on the research itself or the end product. Ask the students the following questions:

- If you were assigned a research project, what would you do?
- Where would you start?
- How would you determine a topic for research?

Provide a broad research topic for the students, e.g., the September 11, 2001 terrorist attacks. Divide the students into groups so that more than one group works on each of the following:

- Purpose: Create a list of all the possible purposes for conducting research on the terrorist attacks, e.g., improve airport security, prevent future attacks, improve emergency response.
- Audience: Create a list of all the possible audiences for a research report on the terrorist attacks, e.g., air travel security personnel, firefighters, police, humanitarian relief groups.
- Form: Create a list of all possible forms that such research could take, e.g., PowerPoint presentation, brochure, documentary, radio broadcast.

Have the groups share their lists on chart paper.

Each group examines the possibilities for purpose, audience and form displayed and chooses one of each to examine further. The group must explain and justify the choices they make in a written response.

Help Wanted (30-1c; 30-2c)

Have students create an Elizabethan Help Wanted advertisement to be mounted on a help wanted board. They should be specific to the characters in the Shakespearean play they are studying. Each advertisement should describe the role of a particular character. Then students choose one advertisement and write a letter responding to it from the point of view of one character, outlining his/her experience and skills. They may respond from the point of view of the character on which the advertisement was based or as another character who might also fit the role, given different circumstances.

**3.1.2** Plan inquiry or research, and identify information needs and sources

Overview

Students ask questions when they are presented with information that does not fit their view of things. When students have an incomplete or inaccurate understanding of a subject, new information creates a tension that needs to be resolved. The questions that arise from this kind of tension result in inquiry projects that engage students.

Using strategies to develop questions systematically can help students find direction and focus their inquiry. The purpose of organizing learning around student questions is to help students assume responsibility for their learning and to ensure that they are engaged in learning. Using an inquiry system that requires students to answer their own questions in their own words can reduce plagiarism.

One of the best ways for students to assess their learning is to compare the questions they were asking at the outset with the questions they are asking when they finally choose to end the inquiry process. The structures students use to organize their inquiry need to allow for the reframing of questions—not only for answers—as inquiry proceeds.

Topics with a personal element or a community focus are useful in leading students beyond previously synthesized resources, such as encyclopedias. Controversial topics that elicit strong emotion, however, may cause students to focus on personal points of view rather than formal knowledge systems. Questions about how things happen are more useful. A question such as “How does a musical group go about producing, releasing and promoting a CD?” would require students to research the roles and expertise of musicians, agents and promoters, sound engineers, graphic designers, advertisers, wholesalers and distributors, disc jockeys and so on.

As students internalize the steps of inquiry processes and learn strategies for planning, they should begin to assume responsibility for creating their own plans. The processes students use in inquiry vary according to their purposes, experiences and learning approaches. It may be helpful to require students to keep a log of the steps of their first inquiry project. On the basis of this log, students can be asked to write plans for subsequent projects.

The Fostering Student Independence in Inquiry chart in Appendix A (pages 416–420) may be helpful in identifying supports for students who need a great deal of direction in planning their inquiry and for students working independently.

Requiring students to submit formal plans for inquiry projects and filing these plans in a binder for teacher and student reference is helpful in managing the various activities involved in inquiry. Groups and individuals will move through the stages of inquiry at different paces. Having a detailed plan allows those who move more quickly to go on to the next step.


Students should be aware that plans generally evolve and need to be revised as an inquiry proceeds. Allow for the revision of plans by requiring students to submit a proposal at three different stages of the inquiry project.

Goal Setting: One of the purposes of learning outcome subheading 3.1.2 is to broaden the range of information sources that students can use with ease, including traditional print sources, electronic and media sources, and human resources. Students can be challenged to learn to use one information source they have never used before in the course of an inquiry project. Students may be grouped for instruction according to the information source they have targeted. Have students report on their use of this source.

Learning outcome subheading 3.1.2 is also intended to help students acquire processes that will help them later in their inquiry or research to evaluate the relevance and usefulness of resources and materials. Students involved in inquiry need to:

- know how to find information in a wide range of sources, including human resources
- differentiate between primary and secondary information sources
- know what kind of information is likely to be found in which source
- listen, read and view for meaning
- determine which sources are most relevant to their inquiry focus
- determine which sources are most suitable for their purpose and audience
- select from a repertoire of effective strategies to develop research plans
- determine breadth and depth of prior knowledge
- formulate and refine questions
- use a variety of strategies and technologies for gathering, generating and recording information.

Assessment of 3.1.2

 Students' webs, KWL charts (page 208) or learning logs (page 148) can be assessed to determine if students have an adequate base of questions for inquiry. Assessment provides opportunities to offer feedback and, in this way, to extend student questioning.

The most important assessment at this stage, however, is self-assessment. Students need to reflect on the knowledge and information that they and/or their peers already possess about a subject. (*Of all that I have to begin with, what is pertinent to my inquiry? Which ideas and material are appropriate for my audience and purpose?*) They also need to determine the types of information sources to explore. (*Should I seek popular or expert opinion? personal experience or objective facts?*) Further, students need to examine their own questions to decide if the questions will lead them in the direction they want the inquiry to take.

Prior to instruction in the stages of inquiry, ascertain how experienced students are in inquiry and what processes they have used. Inquiry projects provide opportunities for differentiation. Some students in the class may require support through the use of a sequenced planning form. Others may be able to develop their own plans independently.

Through the early stages of inquiry, assist students in determining if their inquiry plans are realistic and worthy of research. As inquiry proceeds, help them decide when and how they need to revise their plans.

Identifying, evaluating and selecting resources is a cyclical process that is repeated throughout an inquiry as new resources come to light. Assess if students are making judgements based on:

- the appropriateness of possible sources and the purpose of their inquiry
- the credibility of resources—see learning outcome subheading 3.2.2
- the development of a repertoire of effective strategies.

Teaching and Learning Strategies

In a Nutshell (*10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b*)

Engage students in a process of working with an idea until they have determined the focus that interests them the most. Provide them with the following instructions, allowing them a few minutes to write at each stage:

- Brainstorm on your subject for two minutes.
- Take the key ideas in your brainstorm list and summarize them in one sentence. This may mean seeing connections between some items and dropping items that do not connect.
- Take the sentence you have written and brainstorm again.
- Summarize in one sentence.

Questions within Questions (*10-1c; 10-2c; 20-1c; 20-2c*)

Students may be able to develop a list of guiding questions by breaking down the first general questions they asked.

- What is the first question you asked?
- What are the parts of this question? List these parts, leaving a space beneath each one.
- What are the parts of each of these subquestions?
- From all of the questions you have generated, which ones would you like to explore?

Assessment

Formative Assessment of Questions within Questions

Referring to a questioning taxonomy may be helpful in assessing student questions. Teachers may ask questions such as the following:

- What level of questions is the student asking? In general, knowledge questions will lead to information and higher-level questions will lead to application, analysis, synthesis and evaluation. Knowledge questions can, however, be the basis of fruitful inquiry, depending on the questions, e.g., What is the first novel written in English?
- To what kinds of information will these questions lead? Would this inquiry be enriched by asking higher-level questions? If so, how can I prompt higher-level questioning on this subject?
- Will this inquiry have to be planned in two or more stages?
 - Students may begin by asking questions at the knowledge level, e.g., How large is the lexicon of English today compared to what it was in Shakespeare's day?

- After exploring the resources to which this initial inquiry leads, students may begin to ask higher-level questions, e.g., How would this poem read if we stripped it of all words with roots in languages other than Anglo-Saxon?
- Questions in the affective domain may have prompted the inquiry or may be asked only after students have a knowledge base, e.g., What are the daily experiences of a teenager who has auditory impairments?

Surveys and Questionnaires (*all courses a*)

To collect valid data through surveys and questionnaires, it is essential that students follow certain basic principles of primary research. Groups in the class may be assigned to research information related to various aspects of primary research and to present data in the form of a poster, a brochure or an oral presentation.

The following is a process for choosing a valid research sample:

1. **Target Group:** On the basis of the information they are collecting, students decide on a target group based on age, sex, income, occupation or other criteria.
2. **Sample:** Students decide on the number of respondents they need to provide a valid sample of the opinions of this target group. While students may not be able to survey a sufficiently large sample to meet strict criteria for reliability, they should be aware of these criteria and how an overly small sample may affect the reliability of their data.
3. **Random Selection:** Students develop a system to ensure that the people in their sample are randomly selected. If the target group is the entire school population, for example, what impact would handing out surveys in the lunch room likely have on the data?

Assessment

Formative Assessment of Surveys and Questionnaires

Assess whether students:

- recognize the necessity of selecting from available material and if they have incorporated this stage into their inquiry process
- have made appropriate judgements in the selection process. Is all of the information students are using relevant to their inquiry focus?

Ask students to submit proposals for surveys and questionnaires, including the process they have used for locating a random sample. Assess these proposals, considering whether:

- the sample suggested is valid and random
- plans for accessing this sample are realistic.

Limit the number of surveys and questionnaires being presented within the school.

Seeking and considering others' ideas often occurs in the context of groups. In assessing how well groups have used surveys and questionnaires, it is necessary to assess outcomes under learning outcome subheadings 1.2.1 and 5.1.2.



See Appendix B, page 444, for suggestions on assessing collaborative processes.

Locating Community Expertise (*all courses a*)

To discover individuals and organizations that may be sources of information for the class, students may do the following:

- Send out surveys asking parents and family friends to indicate their areas of expertise or interesting experiences they have had. The purpose of these initial surveys is not to collect detailed information but to locate possible resources.
- Interview individuals or organizations that may have interesting information on a range of broad topics.
- Post notices on the classroom or school bulletin board, in the school newsletter or in a community newspaper asking individuals with particular interests, experiences or expertise to contact students.

Have students tabulate results and select a means to record them, e.g., filing system, computer database. The information collected in this way can form a class database for inquiry projects.

Webbing (*10-1c; 10-2c; 20-1c; 20-2c*)

Review webbing with the class. Students can use webs both to activate their own prior knowledge and to survey the expertise of others.

- With their proposed inquiry topic at the centre, have students create a web to survey their personal knowledge of the topic.
- Have them post their webs on large papers on the wall.
- Have the class examine all the posted webs. Ask students to sign their names on several webs they think they could expand or refine through their own knowledge of the subject.
- Remove webs from the wall, and allow time for students to consult with those who signed their webs. Suggest that extensions and revisions to the webs be made in different coloured ink.
- After revising their webs through consultation with other students interested in their topic, ask students to circle the section of their webs that will be the focus of their inquiry.

Assessment**Formative Assessment of Webbing**

During teacher–student conferences, students have opportunities to talk through their plans and, in this way, to clarify them. Teachers may want to use a checklist, such as the one in Appendix B, page 460, at the end of conferences.



KWL Charts: The questions students write in the second column of KWL charts may be the basis for assessment activities. See learning outcome subheading 2.1.2, page 198.

Taxonomy (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c; 30-1a, b; 30-2a, b*)

Rather than generating a list of questions that must be systematically answered in an inquiry, use a questioning taxonomy to help students reflect on the kinds of questions they are asking and to open up new questions they may be interested in pursuing.

- Explore the kinds of questions possible and the kinds of inquiry that will result from various kinds of questions, by looking at a simple questioning taxonomy.
- Have students work through the taxonomy, listing questions of each type they could ask.


Questioning Toolkit⁴⁹ (*30-1a, b, c; 30-2a, b, c*)

With the class, create a questioning toolkit that contains several kinds of questions and questioning tools. This should be printed in large type on posters and posted on classroom walls. The following headings include a well-developed array of question types:

- essential questions—probe the deepest issues confronting us (the search for truth)
- subsidiary questions—smaller questions combined to help answer essential questions
- hypothetical questions—designed to explore possibilities and test relationships
- telling questions—lead straight to the target and focus the investigation on specific evidence
- planning questions—require thinking about the structure of research and resources
- organizing questions—structure findings into categories to allow construction of meaning
- probing questions—go below the surface to the “heart of the matter”
- sorting and sifting questions—determine which data is worth keeping
- clarification questions—examine coherence, logic and underlying assumptions
- strategic questions—focus on ways to make meaning
- elaborating questions—extend and stretch the importance of findings
- unanswerable questions—indicate when research has pushed insight to its outer limits
- inventive questions—turn the findings inside out and upside down for new discoveries

49. Summarized from FNO, “A Questioning Toolkit,” *From Now On: The Educational Technology Journal* 7, 3 (November–December 1997), <http://www.fno.org/nov97/toolkit.html> (Accessed June 20, 2003). This adaptation was reprinted with permission of the author, Jamie McKenzie.


- provocative questions—push, challenge and throw conventional wisdom off balance
- divergent questions—move logically from the core of conventional knowledge
- irrelevant questions—distract and threaten to divert from the task
- irreverent questions—explore taboo territory, and ignore rules and regulations.

 For more details on these questions go to <http://www.fno.org/nov97/toolkit.html>.

Inquiry Charts (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, d; 30-2a, d*)

Students using an Inquiry Chart will select four key questions and place them along the top of the chart.

The Inquiry Chart (I-Chart) was developed by James V. Hoffman in 1992 to foster critical thinking in the classroom. This chart grew out of KWL (Know, Want to know, Learned) charts developed by Donna Ogle in 1986—see learning outcome subheadings 2.1.2

 (page 198) and 2.1.3 (page 208).

I-Charts require students to reflect on what they already know about a subject, record what they want to know, and summarize what they have learned. However, I-Charts have the added benefit of allowing students to record information from a number of different sources and to compare differing points of view.

I-Charts lend themselves well to whole-class inquiry. In such an inquiry, the teacher may have a directive role. Once students are familiar with I-Charts, however, they gradually assume responsibility for the strategy and eventually use it as the basis for individual inquiry.

When used with senior high school students, I-Charts, like KWL charts, pose a problem in that they allow limited space for recording inquiry findings. For class inquiry, the I-Chart needs to be a wall chart drawn on large sheets of newsprint. For individual projects, students may also want to draw the chart on large sheets of paper rather than deal with the limitations of a photocopied form. Even if a project grows beyond the confines of the initial I-Chart, the I-Chart provides students with a valuable way of thinking about research.

Inquiry Chart⁵⁰

Topic	Teacher Questions		Student Questions		Other Interesting Facts and Figures	Other Questions (W)
	1.	2.	3.	4.		
What We Know → (K)						
Sources	1.					
	2.					
	3.					
	4.					
Summary (L)						

Assessment

Self-assessment of Inquiry Charts

Students participating in a whole-class inquiry using I-Charts can be assessed individually through reflections in dialogue journals and learning logs.

1. Have students reflect on and account for differences in information they observed in the various sources used.
2. Have students reflect on how their knowledge changed through this inquiry process.



Formative Assessment

Individual I-Charts can be assessed formatively for completeness and for the effectiveness of the summaries in the bottom row of the chart.

50. Chart adapted from James V. Hoffman, "Critical Reading/Thinking Across the Curriculum: Using I-Charts to Support Learning," *Language Arts* 69, 2 (February 1992), p. 124. Adapted with permission from the National Council of Teachers of English.

Knowledge Systems (10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e; 30-1a, d; 30-2a, d)

Examining a subject from the viewpoints of different knowledge systems is a fruitful way of opening inquiry. Students enrich their understanding by discovering that each knowledge system leads not only to different specific information but also to an alternative perspective.

After a subject has been identified for classroom inquiry, have students:

- identify various knowledge systems that are relevant to this inquiry
- brainstorm the questions that each knowledge system would ask
- examine the tools and resources each knowledge system would use in researching this subject
- move into groups to explore the subject from the viewpoint of the knowledge system that interests them the most.



Assessment

Self, Formative and Peer Assessment of Knowledge Systems

Self-assessment: Reflecting on their questions helps students determine what is important to them and whether their questions will serve them well in exploring the subject.

- Ask students to divide a sheet of paper into two columns.
- Have them list their questions in the left column.
- In the right column, have students reflect on each of their questions, using the following guiding questions:
 - Why did I ask this question? What do I really want to find out?
 - Are there other questions I have to ask before I can get to this one?
 - Will this question lead me in the direction I want to go in research? If not, how can I change it?
 - Is this question important to me and worth the time it will take me to answer it? If not, what would I rather ask?
- Have students rewrite their lists of questions if necessary, based on this reflection.

Students who find that their understanding of the subject shifts as they research may need to reflect on their questions again.

Formative Assessment: Assessment may show that some students are adept at the skills involved in individual inquiry projects but that they need support in developing skills in collaboration. Strategies for assessing group processes are suggested on page 444.



Oral Updates: Talking through their ideas with the class or with another group and inviting feedback helps students clarify and assess their research or inquiry focus. Oral updates may be scheduled regularly during inquiry projects.



Formulating Questions for Whole-class Inquiry (*10-1b, c; 10-2b, c; 20-1b, c; 20-2b, c*)

When a subject for whole-class inquiry has been determined, have students move through the following think–pair–share steps to develop questions that will guide the inquiry:

- Ask students to reflect on what they consider to be the most important issue and to write this issue in their learning logs.
- Have students move into pairs and try to reach consensus on the most important issue.
- Have pairs move into groups of four to compare their ideas.
- Students then share with the whole class and work toward consensus or synthesis.
- Having selected the most important issue, students then move through the same think–pair–share sequence, asking, “What is the most important question we can ask on this issue?”⁵¹

Agreeing on a Focus Statement (*all courses b, c*)

Rather than simply naming the subject to be explored, focus statements about the subject delineate the direction and limits of the text. For example:

- Recycling in Winnipeg has led to the development of small businesses that make innovative use of previously used materials.
- Students with part-time jobs gain in confidence and develop a sense of responsibility, but they pay a price in the time they can devote to their school work.



Writing focus statements can be particularly helpful for students involved in collaborative inquiry projects, both in ensuring that each group member has the same understanding of the project and in keeping the project on track.

- After students have determined the direction of the group’s inquiry, ask group members to separate and to write a focus statement individually.
- Have students compare their statements to see whether all group members have a common understanding of the inquiry focus.
- Ask students to negotiate a shared focus statement for the group. Remind the group that if their thinking on the subject changes, they may have to meet in the course of the project to revise their focus statement.

51. McTighe and Lyman, “Mind Tools for Matters of the Mind,” 1992.

Assessment**Formative Assessment and Self-assessment of Inquiry Focus**

Proposals: Require students to submit a proposal for all major group projects. As a means of helping students learn to plan, work with them to develop the categories of information required in each proposal. Depending on the type of project, the categories may include:

- purpose
- audience
- outline of contents
- form
- resources—text and human
- team members and their respective responsibilities
- steps in production
- potential problems and plans for dealing with them
- timelines
- criteria for success.



I-Charts: I-Charts require students to survey personal and peer knowledge as an initial step in inquiry. I-Charts are discussed on pages 254–255.

Self-assessment of Inquiry Focus: After they have spent a class period or two establishing their inquiry focus, ask groups to web the subject as they now understand it and to examine the web as a group, asking the following questions:

- How large is this subject to research?
- What resources would we need, and do we have access to them?
- Which parts of the subject do we most want to research?
- Could we build a new web with one of these parts at its centre?



This process can also be used to review the inquiry or research process and findings. See learning outcome subheading 3.2.4.

**Group Inquiry** (*10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e; 30-1a, b, e; 30-2a, b, e*)

Group inquiry can take many forms:

- The whole class may explore the same subject.
- The class may determine an inquiry focus, which small groups will then explore separately. This process provides interesting discussion regarding the various options possible within the same inquiry focus.

- The class may determine an inquiry subject, with small groups exploring different areas. Sharing information in this case could be done jointly through a symposium, with both student and community participants.
- Groups may be organized, with each group determining an individual inquiry subject and focus.
- Groups or partnerships may be created on the basis of individual interests.

Groups working on inquiry projects should be instructed in group processes, if necessary. Learning outcome subheadings 5.2.1 and 5.2.2 deal with instruction in and assessment of group processes.

Whole-class Inquiry (*10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e; 30-1a, b, e; 30-2a, b, e*)

If the class identifies an inquiry subject that is of high interest to most students, a whole-class inquiry may be conducted. A whole-class inquiry may be the first inquiry project of the year because it provides many opportunities for direct instruction in inquiry skills.



If the class has a computer, one way to proceed is to develop a database that can be printed for all students. If not, students may cover an entire wall with paper, and record on it with felt pen all the information and sources they find. Through teacher-led discussion, students can examine and weigh this information and identify the various alternatives for developing and reporting on the material.



I-Charts (see pages 254–255) provide a systematic procedure for large-group inquiry and a means of recording findings.

Job Advertisements (*10-1c, d; 10-2c, d; 20-1c, d; 20-2c, d*)

In a classroom with a number of inquiry projects in progress, students may want to prepare a poster or a notice for a message board, advertising their inquiry project. They can describe the project and the skills and interests required of students who may want to join them.⁵²

Students may find ways to involve students from other classes in their projects. They may, for example, advertise for a technology consultant to help them create a Web site.



Process Talk (*10-1c; 10-2c; 20-1c; 20-2c*)

Have students work in groups to consider either the list of questions they have generated for inquiry or a brainstormed list of facts, ideas, opinions and questions about a subject under consideration for class research. To help students clarify their ideas, have them sort and prioritize these lists in a variety of ways. The purpose of this activity is not to make final decisions about the importance of various aspects of the subject, but to deepen the group's understanding both of the dimensions of the subject and of the interest and opinions of group members. Suggest that groups set a time limit for each of the following procedures and accept the decision of the majority if they cannot reach consensus.

52. Short, Harste and Burke, *Creating Classrooms for Authors and Inquirers*, 1996.

Suggestions for sorting and ranking inquiry ideas and questions:

- Arrange questions or items in order of greatest to least interest.
- Arrange items in order according to their importance to the group or to society.
- Arrange items according to the knowledge that group members have of each, e.g., “Things we know quite a bit about.” “Things we know nothing about.”
- Arrange questions in the order in which they need to be answered.
- Sort the list into big and small questions.
- Determine what constitutes a big question and what constitutes a small one.
- Sort the list according to categories determined by the group. One category may be “items/questions that belong in a different inquiry.”

After processing their ideas with some of these suggestions, students can create a concept map or web of the way their topic now looks.

Creative Problem Solving (*10-1b; 10-2b; 20-1b; 20-2b*)

Planning a successful inquiry project is a form of creative problem solving. It requires students to define a problem and to make decisions about how to solve it.

Prior to putting their inquiry plans on paper, students may find it helpful to answer a questionnaire, such as the following, which can also be used for discussion in group inquiry projects.



- What end product do I envision? What steps do I need to take to get there?
- What difficulties or obstacles do I anticipate? How can I resolve them?
- What sources of support are available to me?
- Who will be interested in the results of my project? How do I need to shape this project to communicate with this audience?
- Which steps do I need to take first?

Learning from Models (*all courses a, d*)

Teachers can assist students by sharing their own inquiry experiences and processes. Students may also want to invite guest speakers or arrange interviews with individuals who can talk about how they go about planning inquiry and research, e.g., university students, magazine and nonfiction writers, historians, researchers, business people.

Inquiry Planning Forms (10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c; 30-1a; 30-2a)

Planning forms are useful in recording the initial planning for inquiry and in conferring with peers and the teacher. Students need to remember, however, that initial plans may need to be revised as the inquiry proceeds.

Teachers can differentiate instruction by providing a planning form for students who are inexperienced in inquiry and by asking those with more experience to create a planning form that meets their needs. Most planning forms provide space to identify:

- guiding questions
- resources and their location
- strategies to be used for recording information
- reference style to be used
- form for sharing findings
- assessment processes and tools.

Preliminary Interviews (10-1d; 10-2d; 20-1d; 20-2d; 30-1d; 30-2d)

Students should not embark on a formal interview without doing a preliminary interview to ascertain whether they are likely to find the information they are seeking through this source.

In the preliminary interview, students:

- introduce themselves
- describe their topic and purpose
- ask the person what sorts of information or experience he or she is able to relate on this topic
- explain how the interview will be conducted
 - Will it be taped?
 - Will the person be provided with questions prior to the interview?
- explain how the information will be used
- discuss availability of time and place.

Assessment**Self-assessment of Preliminary Interviews**

Ask students to reflect in their learning logs or on exit slips on the sources they considered using for their inquiry and on the decisions they made regarding the relevance, credibility and value of these sources.

Information Catalogue (10-1e; 10-2e; 20-1e; 20-2e)

Make a classroom catalogue of print and electronic information sources. Students could prepare a series of posters describing the information available through each source, with tips for its use. Students could use the information from this activity and from preliminary interviews to create a preliminary bibliography.

Assessment**Formative Assessment of Preliminary Bibliography**

Use conferences to assess students' preliminary bibliographies of resources they intend to use for their inquiry projects. Have students list all possible information sources and then select the most useful and relevant ones and write annotations for each. Within each annotation, students should discuss the use they expect to make of the resource. This preliminary bibliography should include the names of resource people with whom students have conducted a preliminary interview.



Teachers may want to provide students with a form, such as that in Appendix B, page 461, for recording and evaluating information sources.

Oral Update (*all courses d*)

Ask students to present their resources to the class or to a group. Establish criteria for assessing these resources.

Round Table (*all courses d*)

Have each student bring to class one difficult question from his or her research. Discuss with the class the best sources to explore for the answer.

Human Resources (*10-1e; 10-2e; 20-1e; 20-2e*)

Some of the learning activities associated with learning outcome subheadings 3.1.2 and 3.2.1 could contribute to a student-created resource bank of specialized information sources, including people. Students could then use this resource bank to select sources pertinent to their inquiry.



Students may want to explore others' opinions through a formal means of primary research, such as a survey or questionnaire (see pages 251–252).

Students could also invite a variety of people into the classroom as valuable sources of information, such as:

- a graphic artist from the community, a newspaper editor or a teacher from a creative communications class to provide a lesson in layout and design
- a filmmaker or a member of a video cooperative to give a presentation on camera angles, voice-overs, music, titles and other elements that affect meaning in film and video
- a veteran of a military conflict to provide a first-hand impression of involvement in such a situation
- an instructor of post-secondary English to speak on a particular author, literary period or major work.

**3.2.1** Select, record and organize information

Overview

Accessing and Selecting Information

Locating, handling and organizing information are important aspects of managing ideas and developing a personal, informed perspective.

Based on their purpose for inquiry and their information needs, students select and access various information sources. In learning outcome subheading 3.1.2, students develop lists of potential resources, and in 3.2.2 they evaluate these resources. In this learning outcome subheading, they access, select, collect/record and organize needed information. Students often need help in creating personal meanings from research materials and in restructuring and reshaping the information to suit the purpose of inquiry and avoid plagiarism.

To select, record and organize information, students should be encouraged to:

- reflect on and describe strategies that may be used
- select information from a variety of print and nonprint sources
- record information accurately and completely using a consistent method
- document and reference sources.

The reading/listening/viewing strategies that students use in inquiry are governed by their purpose for inquiry. Specific reading strategies are explored in learning outcome subheadings 2.1.2 and 2.2.1.

Recording Information

Note making is an important skill, not only for creating a written record but also as a means of processing information.

Students may be accustomed to “taking notes” by writing down information in a linear fashion without making judgements about the relative importance of facts and ideas and their connection to each other. Students can experiment with a variety of strategies that help them make meaning as they listen, read or view, determining which are more effective in various situations and for various purposes. Referring to this process as “note making” rather than “note taking” may help students recognize their active involvement in processing information as they record it. Note-making strategies should be taught and practised in the context of authentic student work.

In certain circumstances, e.g., on a field trip or when students have writing difficulties, students may want to experiment with using a small tape recorder as a note-making aid.

Learning to use and cite/document sources with ease involves:

- making appropriate judgements about which material to quote, which to paraphrase and which to summarize
- understanding intellectual property rights and appreciating the ethical and practical reasons for citing sources
- ascertaining which documentation system is expected in the course, obtaining the relevant style sheet and practising the system
- learning the differences between academic and journalistic conventions for citing sources.

Further suggestions for teaching referencing of sources are found in learning outcome subheading 4.2.4.

Organizing Information

Effective organization normally grows out of a clear grasp of the material being developed and how one idea relates to the next. Encourage students to select organizational categories and to experiment with graphic representations of their ideas. In some instances, teachers and students may decide that students will report on their inquiry through a graphic representation of the material, rather than through a formal product. The conventions of various forms themselves promote organization.

Students who are drawing material from a variety of research sources need to learn to make valid generalizations based on the information they gather. Valid generalizations are based on a careful analysis of information and avoid oversimplification, stereotypes and false assumptions. Students doing primary research, in particular, need instruction in drawing conclusions from the information they gather.

Assessment of 3.2.1

As students embark on primary research, they should confer with peers or the teacher on their plans and questions for interviews or surveys.

Some of the student learning associated with subheading 3.2.1 concerns discerning the organizational structures inherent in texts and determining their contribution to meaning. Over the course of the semester or year, assess whether students are developing:

- the habit of looking for patterns and relationships among ideas
- knowledge of various organizational structures
- analytic skill in choosing appropriate organizational structures.

Occasional review of students' notes and records helps identify those who require extensive assessment. Further suggestions for assessing students' skill in making sense of information are found in learning outcome subheadings 2.1.2 and 2.2.1.

Conferring with students on their note-making strategies and assessing their notes and learning logs validates the importance of note making.

Teaching and Learning Strategies

Interviews (*all courses a*)



Learning outcome subheading 3.1.2, page 261, provides suggestions for preliminary interviews. If, on the basis of preliminary interviews, students have identified individuals who are appropriate subjects for a formal interview, they should be instructed on the techniques of effective interviewing. This can be accomplished through analyzing models of interviews, practising with peers and conducting interviews in the community.

Prior to conducting interviews, have the class view videotaped media interviews. Ask students to contribute to a list of suggestions for conducting a successful interview. After practice interviews with peers, revise this list based on students' experiences.

Suggestions for conducting a successful interview include the following:

Interview Suggestions⁵³

- Have a clear purpose for the interview.
- Prepare for the interview by writing a list of phrases/topics that you intend to explore.
- Formulate your questions on the spot from your list of phrases.
- Ask brief questions, one at a time.
- Be a good listener.
- Build questions based on previous answers.
- Give the interviewee time to think.
- Avoid questions that the interviewee can answer with a “yes” or “no.”
- Avoid leading questions.
- Take notes or use a tape recorder. Do a technology check on the spot to make sure your equipment is working.
- Review and expand your notes immediately after the interview.

Assessment

Peer Assessment and Self-assessment of Interviews

Listening to every taped interview in order to assess interview skills can be time-consuming. As an alternative, divide students into groups of four and have each group listen to four tapes collected by the group.

If students are working on individual inquiries, ask groups to make observations about effective interview techniques.



If students are working on a whole-class inquiry, have groups summarize findings for the class. As the groups report to the class:

- build a web on the board to compile the information gained through the interviews

53. Adapted from Alberta Education, *Focus on Research: A Guide to Developing Students' Research Skills* (Edmonton, AB: Alberta Education, 1990), p. 44.



- have the class identify areas of greatest knowledge and gaps
- ask students to reflect in their learning logs or journals on the success of their interviews.



A scoring guide such as the one in Appendix B, page 452, can be used when time permits to listen to tapes and to do individual assessments, or when students conduct a live interview with a guest or classmate.

Surveys and Questionnaires (*10-1a, c; 10-2a, c; 20-1a, c; 20-2a, c; 30-1a; 30-2a*)

To collect valid data through surveys and questionnaires, it is essential that students follow certain basic principles of primary research. Groups in the class may be assigned to research information related to various aspects of primary research and to present data in the form of a poster, a brochure or an oral presentation.

The process of choosing a valid research sample is described in learning outcome subheading 3.1.2 (page 251).

Multisource Note Making (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, d; 30-2a, b, d*)

Multisource research helps students to develop skills in using a wide range of information sources and in interpreting both literal and inferential meaning. It also helps students to view their subject from different perspectives. An inquiry that begins with literary texts may lead to expository sources, such as history books, documentary films and magazine feature articles, or to human resources. An inquiry that begins with information sources may lead to texts such as drama, poetry, fiction and feature films.

Have students select three different information sources they will target in their research. Have them create a frame or chart for note making, with a section for each of the three information sources. Strategies for note making are provided later in this learning outcome subheading on pages 270–271.



Telephone Conferences (*all courses a, d*)

Groups of students interested in interviewing the same individual, e.g., an author, may want to conduct a telephone interview, either using a speakerphone or arranging a conference call through the telephone operator. Remind students of the necessity of identifying themselves each time they speak during a conference call and of planning questions and the order of speaking.

**Information Scavenging** (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d;**20-2a, b, c, d; 30-1a, b, d; 30-2a, b, d*)

Information scavenger hunts are often used to acquaint students with various information systems and sources at libraries:

- electronic catalogues
- magazine index and microfilm or microfiche
- reference section
- vertical files
- archives
- Internet search engines.

This activity is most effective if students are assigned authentic questions from the inquiry project they are conducting.

- Ask students to brainstorm a list of questions related to a class inquiry.
- Have the class predict the information sources that will be most valuable in finding the answer to each question.
- Assign a group to each library information system to find answers to the identified questions.
- After the visit to the library, ask each group to share answers and compare the kinds of information available in each source.

Ask each group to present a mini-lesson on the processes required to access information from the system to which they were assigned and to create a poster of tips for using the system.

Graphic Coding (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, d; 30-2a, b, d*)

Rather than making notes by writing out summaries of information from their reading, students using photocopied material⁵⁴ may want to make notes:

- by highlighting important passages on the photocopy
- by recording questions and responses in the margins
- by colour-coding sections to indicate topic divisions, transition words and sentences, and so on.



In situations where several students are reading the same material, ask them to meet in groups to compare their responses and questions and the highlighted or colour-coded passages.

54. Ensure that students comply with current copyright legislation and licensing agreements regarding reproduction rights.

Assessment**Formative Assessment of Graphic Coding**

Gather information about students' skill in connecting ideas and distinguishing between main and supporting ideas through their highlighting and written commentaries on photocopied text.

Reading Tables and Charts (*all courses a, b*)

Depending on how much instruction students need in reading tables and charts, provide them with a general strategy and guided practice, or teach a series of mini-lessons on tables and various types of charts, such as graphs, pie charts and diagrams—see next activities.

General Strategy for Reading Tables and Charts

1. Read the title.
2. Identify all the components that convey information.
3. Think: What is the purpose of each component? (to convey time, frequency, size, number?)
4. What is the relationship between the components?
5. What can I learn from the details?

Assessment**Formative Assessment of Reading Tables and Charts**

To assess students' skill in reading tables and charts, provide them with a table or chart from a print source and ask them to create the text that might have appeared before and after it.

Alternatively, give students text that includes statistics, and ask them to create a table or chart to convey the information visually or graphically. Have students create their tables or charts on overhead transparencies and compare various types, deciding as a class which texts convey the information most clearly.

Reading Tables⁵⁵ (*all courses a*)

To read a table, students need to learn to identify its purpose. They must learn to locate information by following lines until they intersect and to draw conclusions from the information presented.

Suggested questions for guided practice in reading tables include:

- What is the title?
- What unit of measure is being used?

55. Adapted from Alberta Education, *Focus on Research: A Guide to Developing Students' Research Skills* (Edmonton, AB: Alberta Education, 1990), p. 47.

- What are the column headings?
- What are the side headings?
- Where do the lines intersect? What does this tell you?
- How can you use this information?

Reading Graphs (Bar, Circle, Line, Picture)⁵⁶ (*all courses a*)

Students need to be able to identify the purpose of a graph, determine the units of measure being used, and summarize and infer meanings.

Suggested questions for guided practice in reading graphs include:

- What type of graph is being used?
- What information is being presented? What is the main idea?
- What is the unit of measure?
- What symbols are used? What does each one mean?
- What is the importance of the information presented? How can you use it?
- Does the graph distort or emphasize differences or similarities in data? How? Why?

Reading Diagrams⁵⁷ (*all courses a*)

Students must be able to identify the parts of a diagram and see the relationships among the parts.

Suggested questions for guided practice in reading diagrams include:

- What is pictured in the diagram?
- What are the locations of the different parts?
- What are the relationships among the parts?
- Why has the diagram been included?

Paraphrasing (*10-1a, c; 10-2a, c; 20-1a, c; 20-2a, c; 30-1a; 30-2a*)

Teach students a three-step process for paraphrasing to help them avoid retaining phrases from the original research source:

- Put the research source aside or close it.
- Write the idea in your own words from memory.
- Check to see that your paraphrase is accurate.

Have students practise paraphrasing in pairs, with one partner reading a short paragraph aloud and the other paraphrasing it.

56. *Ibid.*

57. *Ibid.*

Note-making Strategies (*all courses a*)

The most important aspect of successful note making is active listening, reading or viewing. Readers, listeners and viewers need to be making choices constantly about the relative importance of material and about how one idea relates to the next. Remind students not to copy information, except in the case of a few lines that they believe are important enough to be quoted in the final product.

Students select note-making strategies according to their purpose:

- **Graphic Representations:** These are most effective when students are memorizing content. Images, simple graphs and connecting lines that show the relationship of ideas are easier for many people to remember than text. Suggest that students develop a personal and efficient system of using symbols and icons to condense the ideas in their notes.
- **Two-column Notes:** During oral presentations, have students note main ideas in the left column and supporting details or examples in the right.

When making notes while reading for an inquiry project, students may want to use the left column to note new information and the right to note their own opinions and responses, as well as their thoughts about the importance of this material and the way it may be used in their project.

- **Index Cards:** Making notes on index cards corresponding to sections of the topic facilitates presorting of the material. Index cards also encourage summarizing. To have students practise note making, ask them to use one index card only to record the most important information from a particular text or presentation.
- **Note Making from Audiotapes:** Students who have audiotaped interviews, or who are using taped documentaries as a resource, need to learn alternatives to transcribing the entire text. Suggest that students listen to the tape three times in order to develop a sense of which sections are the most important. On the third repetition, have them stop the tape at intervals and summarize the key ideas. After summarizing the content, students can go back and transcribe any lines that they have selected for quotations.
- **Abbreviations:** Students benefit from learning the abbreviations that others in the class use in note making. Have the class compile and post a list of standard note-making abbreviations, such as i.e., e.g., and N.B.

**Assessment****Formative Assessment and Self-assessment of Note-making Strategies**

To review note making, ask students to work in groups, producing a brochure for the class that outlines effective note-making strategies. The brochure may include tips on:

- notebook organization and page layout
- distinguishing important ideas from supporting material
- shorthand and abbreviations
- graphic representation of ideas and connections
- active listening, when making notes from lectures or films
- recording sources, when making research notes.

Students should reflect in writing on the strategies that best helped them to record the important information without plagiarizing.

Comparing Notes: After a presentation, film or reading that involved the whole class, have students work in groups to prepare a master copy of the notes they made, comparing their ideas of which statements constituted main ideas, which provided supporting information and how one idea related to the next.

Conferences: Ask students to share their inquiry notes with a partner. Use this time to conference with students who may need extra support. Formatively assess whether students' notes are complete, whether they use a form that distinguishes between their own words and quotations, and whether they use paraphrasing and summarizing.

Mapping (*all courses c*)

Besides being a useful tool for exploring ideas in a prewriting stage, mapping can be an efficient means of recording information; the relationship of ideas can be built into the map that students create. Maps may take the form of trees or flow charts.

Each map is different, its form determined by its content. Maps, however, also have common characteristics, such as those listed below.

Common Characteristics of Maps

- The central idea or concept is emphasized by its location—a word or phrase representing this concept is often placed at the centre of the page. All other ideas on the map are related to this word or phrase.
- Subordinate ideas that help explain the central concept are boxed or circled.
- Lines—strand ties—are used to represent the connections between/among ideas.
- Information becomes more detailed and specific as the map lines move away from the centre of the page.

Using Sources (*10-1c; 10-2c; 20-1c; 20-2c*)

Provide students with numerous models of formal writing that use secondary sources. In examining these sources, ask students to develop a protocol for making judgements about which material to quote, which to paraphrase and which to summarize.

- **Quotations:** These are significant passages worded in a striking way that would be lost in paraphrasing. Quotations must be enclosed in quotation marks and referenced. The purposes of using quotations are:
 - to add credibility to the work, by citing authoritative sources
 - to add eloquence, by selecting stylistically powerful lines.
- **Paraphrases:** These are ideas and information borrowed from a specific work, expressed in the student's own words. Paraphrases must be referenced and should cite the author's name in the text.
- **Summaries:** These are ideas and information condensed from a specific work, expressed in the student's own words. Summaries must be referenced and should cite the author's name in the text.

Recording References (*30-1 c; 30-2c*)

The purpose of this activity is to collect appropriate sources, record the relevant information for citing and prepare a complete and accurate bibliography. Beginning with a preliminary bibliography (see Appendix B, page 461), assign students a topic to research. Make sure that the topic lends itself to a variety of research sources. Require that students prepare a complete bibliography as if they have used all the material collected in the preliminary bibliography. Students should be provided with a sample bibliography to use as a model.



Practising Citations (*10-1c; 10-2c; 20-1c; 20-2c*)

After providing direct instruction in using sources, have students practise in groups by writing a paragraph based on a secondary resource.

- Choose an article that is at or below the reading level of the class. Give all students the same article to read.
- Working in groups, students then write a paragraph based on this article, using summary, paraphrasing and quotations. Ask each group to write its paragraph on an overhead transparency.
- Have the class examine the paragraphs and discuss the decisions each group made regarding which material to paraphrase, which to summarize and which to quote.



Rule Book for Research (*all courses a, b, e*)


Divide the class into groups, each of which is responsible for a different aspect of research in the school library, e.g., use of computers, the Internet, reference books. Have each group outline the processes, procedures and rules applicable to the research step assigned. Compile the groups' information into a brochure, handbook and/or poster for future reference. Involve the librarian in the final product.

Recording Forms for Avoiding Plagiarism (*10-1c; 10-2c; 20-1c; 20-2c*)

Provide students with forms such as the following to help them acknowledge material cited directly and their own paraphrases, summaries and comments.

Form for Recording Information	
Author's name: (last) _____, (first) _____	
Title of source: _____	
Place of publication: _____	
Publisher: _____	
Year of publication: _____	
<p>Summaries: Briefly note the main ideas of the whole text.</p>	<p>Paraphrases: Write important and supporting information in your own words. Record the page number(s).</p>
<p>Comments: Record your own responses and questions about what you read.</p>	<p>Direct Quotations: Record only passages that you are very likely to quote in your final article. Record the page number(s).</p>

List of References (*10-1c; 10-2c; 20-1c; 20-2c*)

- Have students move into groups, ask each group to select one resource they would like the class to reference, e.g., a novel, anthology or video, and ask each group to put the resource on the table where the group is working.
- Have students circulate from group to group, collecting the information they need to reference each of the selected resources.
-  At their home tables, students work together to write a list of works cited or a list of references.

Carousel (*all courses d*)

Carousels are an efficient means of organizing interaction so that students can exchange ideas with many of their classmates in a short time. Use a carousel to allow students to share opinions or information they have discovered through research.

- The class forms two circles, one inside the other, with students in the inner and outer rings facing each other. If exchanges are to be brief, students can stand. For longer exchanges, and in situations where students are expected to make notes of new information, each student should have a chair.
- Students who are facing each other share their ideas and information for a specified time period, e.g., two minutes.
- At a signal, the outside circle rotates so that each student faces a new partner. Sharing resumes until the next signal.
- When students in the outside circle have shared with each student in the inside circle, the carousel is finished. Students can then synthesize in writing the information they have gathered.

This activity can also be used for learning outcome subheading 5.1.1.

Priorities (*all courses d*)

An early step in organizing material is to decide which elements are the most important or have the greatest impact. It may be helpful for students to review the concept map of their topic, which they created at the outset of the inquiry, and to decide whether the schema of information they sketched at that time is still valid and points to a logical organization.

Suggest that students prioritize the information they have gathered, using colour codes, sticky dots or self-stick removable notes to identify degrees of importance.

Reading Surveys Critically (*all courses b, d*)

In preparation for writing a report using primary data, have students read a selection of articles containing survey results. As a class, analyze and compare the ways that survey results are used in these articles and develop a list of guidelines for the accurate use of survey results.

Card Sort (*all courses d*)

For a whole-class inquiry project, have groups:

- list, on separate index cards, the facts and concepts that constitute their inquiry findings
- sort the cards into categories
- arrange the cards on a large piece of paper
- tape the cards in place when the order has been finalized.

Through a Field Walk—see learning outcome subheading 1.1.1 (page 151)—students can examine and provide feedback on the organization suggested by each group.

Organizing Narrative Forms (*all courses d*)

Students may use narrative to report on inquiry results. Accounts of journalists' investigations, for example, are sometimes written in narrative form in magazine features. Biography is also an inquiry-based narrative form.

Students also need to consider various options for organizing narration. These include:

- chronological order
- climactic order
- flashbacks and flash-forwards
- parallel accounts from different points of view.

Storyboards (*all courses d*)



Storyboards are the graphic organizers used by filmmakers—see learning outcome subheading 4.2.2, page 328. Models can be found in recently authorized resources for senior high school ELA.

Organizing Anthologies

Students who are arranging selected prose, songs and poetry in a print anthology need to look for common elements and themes in their pieces. Writing an introduction to their anthology requires students to reflect on the organizing principle of their collection.

Note: Anthologies may also be oral, visual and multimedia in form, e.g., audio recordings of original radio dramas, an album of photo essays or photographed collages, and collections of video recordings of readers' theatre.

Graphic Organizers (*all courses d*)

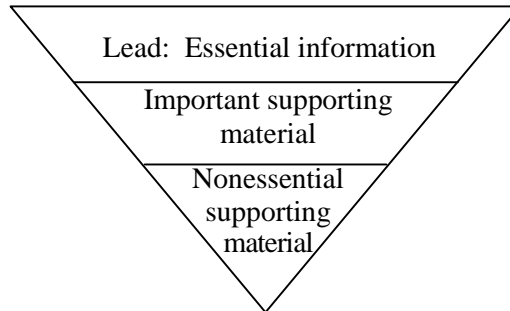
Recording information on graphic organizers provides students with a structure that facilitates analysis. Review standard organizational patterns with students, and provide them with blank graphic organizers. Encourage them to experiment with several different ways of organizing their material, and remind them to adapt the forms to the natural structure of their ideas, rather than shaping their ideas to fit a standard form.

Suggestions for graphic organizers follow.

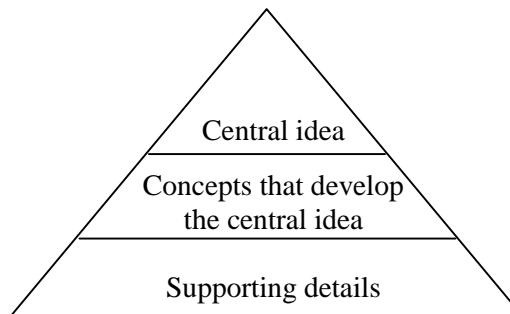
Graphic Organizers

One Idea Structure

Inverted Pyramid for News Stories

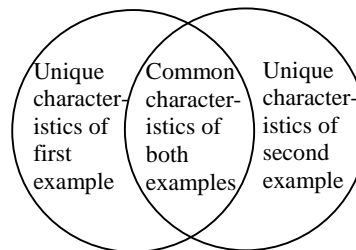


Pyramid Organizer

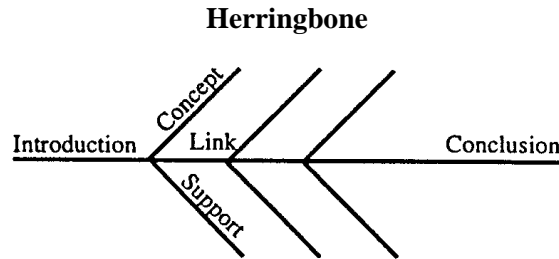


Comparison and Contrast Structure

Venn Diagram



Sequence Structure

**Assessment****Self-assessment of Graphic Organizers**

Reflecting on Organizational Plans: Require students to submit two organizational plans—one developed using a graphic organizer and the other in the form of a linear outline—with a reflective paragraph explaining which plan they consider to be better. Provide students with questions such as the following to guide their reflection on the organizational plans.



- Does this organization give prominence to the most important ideas?
- Does it invite the audience into the topic?
- Does it deal with ideas in the order in which they need to be understood?
- Is it the best way of communicating these ideas to this audience?

**3.2.2** Evaluate sources, and assess information

Overview

Learning outcome subheading 3.2.2 is part of the ongoing and recursive process of identifying and evaluating resources and information. Having collected and organized information, students now need to stand back and critically evaluate their sources. As well, students need to assess the information for accuracy, completeness and currentness and to decide whether the information they found is relevant—if it answers the questions that prompted their inquiry—and appropriate given their audience.

Reading a single text may encourage students to accept arguments without question; using a variety of sources in the inquiry process fosters critical thinking. The purpose of this learning outcome subheading is to provide students with the information and tools they require to be critical listeners, readers and viewers and to make judgements about what is appropriate information and what is not. This may mean:

- identifying logical fallacies
- differentiating between information and persuasive devices or appeals to emotion
- recognizing infomercials and advertising supplements formatted to look like news articles
- assessing the value of the undifferentiated material encountered on the Internet
- determining the bias of news stories, documentaries and feature articles
- explaining how bias affects the credibility of sources
- evaluating the authenticity of details in a historical novel or the science in a work of science fiction
- comparing differing points of view from various sources
- differentiating between science and pseudoscience
- assessing accuracy, currentness, relevance and appropriateness.

Assessment of 3.2.2

In assessing information, students and teachers consider whether students have enough information and whether their information represents the full range of points of view on the subject.

 **Form for Evaluation of Sources:** The form in Appendix B, page 462, may be useful in evaluating sources for perspective and bias.

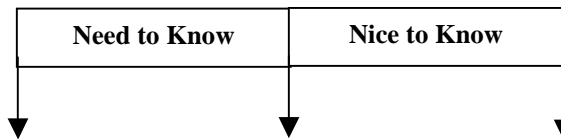


This learning outcome subheading suggests that students may find it beneficial to revisit their purpose for inquiry and assess their progress at different points in an inquiry project to allow for the evolution and revision of concepts and plans. Teacher–student and student–student conferences may be required as students conduct a final evaluation of their findings.

Teaching and Learning Strategies

Conferences to Assess Progress (*all courses b*)

Have students bring to class their inquiry findings and share them with a partner. The partner's role is to help identify gaps and misleading, inaccurate or irrelevant information. To differentiate between information that is essential to the inquiry and information that is merely interesting, ask students to list their findings in two columns:



Inquiry Charts (*all courses a*)

I-Charts, described on pages 254–255, provide a convenient overview of inquiry findings. Have students evaluate their information, asking questions such as the following:

- Which pieces of information were confirmed by all sources?
- Which pieces were found in only one source?
- What can I do to confirm the accuracy of the information found in only one source?

Audience Profile (*all courses a*)

To assess the relevance of their material, students need to have a clear sense of audience and purpose. Require students to write a profile of the audience for whom their product or performance is intended. Their audience profile should describe:

- the needs and interests of the audience
- how well informed on the subject audience members are likely to be
- how familiar the audience will likely be with the conventions of the chosen form
- whether the audience is likely to have positive, negative or neutral attitudes regarding the subject
- whether there are special considerations, such as short attention span and possible misunderstandings, to be taken into account.

Students could write this profile in the first column of a chart and use the second column to discuss the ways they are accommodating each identified audience characteristic as the project proceeds.

Aiming for Accuracy (*all courses a, b*)

Providing students with the opportunity to record an event can be a vivid example of the difficulties in attaining factual accuracy in reporting. Students may find it helpful to use the following dramatic exercise as an introduction to an examination of the accuracy and credibility of sources.

- A small group enacts an event, e.g., an accident, the committing of a crime. If possible, have students videotape the enactment.
- Students observe the event and then record what they saw as completely and accurately as possible. As an alternative, “reporters” who were not present at the event write their reports based on the information “eyewitnesses” provide.
- Students move into groups and compare their reports for accuracy and completeness, listing common elements and differences in two separate columns.
- Students replay the videotape or question the actors to verify the accuracy of their reports.
- Following this first-hand experience in reporting, students analyze three published articles on the same subject for differences in details and perspectives.

Identifying Bias (*all courses b, c, d*)

- Ask students to bring to class materials, e.g., political campaign flyers, advertising supplements or news releases, that are highly biased by definition. Supplement the collection if necessary. As students develop a clear grasp of bias, move to examining materials where bias is more subtle, e.g., news sources and documentaries.
- Analyze bias in each of the collected sources, using criteria such as:
 - the purpose of the material—Is the purpose to inform or to persuade? Does the writer or spokesperson have a vested interest?
 - the limitations of time and space to which the writer or producer was subject—What are the limitations of a 30-second news item on radio compared to an in-depth documentary on television?
 - the credentials of the writer or spokesperson—Is an actor who plays a doctor on television a credible source of medical information?
 - the extent to which the material represents various sides of an issue
 - the language and images used—Are they neutral or emotionally charged?
 - the dominant impression that is made—How do headlines, visual images and the order of information influence listener, reader or viewer response?
- Discuss with students the application of these criteria to the sources they are using in their individual or class inquiry projects. See *Evaluation of Sources: Perspective and Bias* (Appendix B, page 462).



This strategy can also be used in learning outcome subheading 5.1.1.

Assessment**Summative Assessment or Self-assessment of Bias**

Test on Identifying Bias: Use a written test to assess skills in identifying factual information and evaluating sources for bias. Some suggestions follow:

- Give students a sample of highly biased material and ask, “What information does this source provide?”
- Have students make lists of Claims and Factual Information while viewing an infomercial.
- Provide students with three sources of information on the same subject, and ask, “Which of these three is the best source of information on this subject? Why do you think so?”



Reflections: Ask students to reflect in their journals on their discoveries regarding bias and the limited reliability of various sources.

Bias in News (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1a, b, c; 30-2a, b, c*)

Using examples, discuss the ways through which bias can be expressed in news reporting, e.g., through what is left out and what is included, who is interviewed, the connotation of words, the use of sound effects, and the match of visual images to sound.

Students can learn a great deal through writing biased material. Steps may include:

- identifying an event in the school or community about which opinion in the class is polarized
- challenging students to write news stories about this event that avoid editorializing but are nevertheless biased
- comparing the information that stories from each perspective included and left out, and comparing the kinds of words writers from each perspective employed.



3.2.3 Form generalizations and conclusions

Overview

Throughout their experiences in their English language arts courses, students arrive at new understandings and degrees of understanding. They increasingly recognize the connection between attentive reading/listening/viewing and development of thought, and between supporting details/evidence and big ideas/themes.

Regardless of whether students work alone or with others, most inquiry projects include public sharing of student learning, e.g., through publication, viewing or oral presentation. Asking students to identify a few key points they have learned can help them form conclusions from their supporting details. This learning outcome subheading requires students to be able to:

- distinguish between supporting details and conclusions
- form generalizations by integrating new information with prior knowledge
- draw appropriate conclusions based on findings
- support generalizations and conclusions with sufficient detail.

Assessment of 3.2.3

The final product or culminating activity associated with an inquiry project should reflect an attempt to answer questions that are essential for developing understanding. As well, the product or activity should reveal awareness and insights that are developing.

Teaching and Learning Strategies

Pushing the Envelope (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1b; 30-2b*)

Once students have arrived at certain conclusions based on inquiry and research, they should recognize that such understandings may not be the last word on the matter. Using a graphic organizer such as the one below, students should be encouraged to “push the envelope” concerning their findings and recognize the connection between new questions and further goals for language learning.

<i>What have I learned?</i>	<i>What new questions do I have?</i>



Students could also complete their KWL charts, if applicable—see learning outcome subheading 2.1.2 (page 198).

**Recommendation Report** (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1b; 30-2b)

Ask students to write a short reflection on the implications of their inquiry findings. In their reflections, students may wish to:

- identify subsequent inquiry topics that grew out of this one
- suggest how the information gathered in the inquiry could be applied
- recommend action that should be taken to solve a problem
- explore how public awareness could be raised about an issue
- describe how they will think or act differently because of the inquiry.

**Creative Controversy**⁵⁸ (all courses a, b, c)

This debating strategy requires students to gather arguments so that they can switch sides in a debate and then move to consensus.

- Divide the class into groups of four, and then pair students within these groups.
- Each pair generates arguments and finds proof to defend one side of a controversy. The two pairs in each group take opposite sides.
- Partners separate and consult with other students in the class who are assigned to the same side of the controversy. They return to their partners and assess and integrate new ideas they have gleaned.
- Each pair presents its position to the other pair in the group. While one pair is presenting, the other takes notes. Students ask questions and request further evidence.
- Pairs then switch sides of the argument. Before presenting their new position the next day, each pair searches for further information and bolsters the arguments already aired with at least two new pieces of evidence.
- Each pair presents its new adopted position.
- Pairs then drop the advocacy stance and seek to reach consensus.
- Finally, groups present their position on the subject either in the form of an essay or an oral presentation to the class.

**Bridging the Gap with the Experts** (30-1 a; 30-2 a)

This activity takes advantage of the extensive knowledge and experience students may have in a variety of areas. Topics may vary from specific English language arts content and skills (could be used to review or to teach material new to most students) to a more wide-ranging field of expertise (topics about which students are passionate and knowledgeable).

58. Adapted from Lynda Baloché et al., “Fishbowls, Creative Controversy, Talking Chips: Exploring Literature Cooperatively,” *English Journal* 82, 6 (October 1993), pp. 43–44. Adapted with permission from the National Council of Teachers of English.

Choose a topic about which students will have a variety of knowledge and experience, as well as opinions. Ask the students to label themselves as belonging to one of the following groups:

- Greenhorn—have little or no knowledge of the topic
- Novice—have some rudimentary, beginning knowledge
- Amateur—have an average amount of knowledge
- Expert—know almost all there is to know and could teach others

Provide fifteen minutes for students in the first three groups to journal about the topic, discussing what they know, what their opinions are and what they would like to know/need to know. Students in the fourth group use the time to prepare a brief presentation on the topic, through which they will share their expertise. Then the expert group presents its information to the class. Following the presentation, and a question and answer session, students in the first three groups should complete a follow-up journal entry addressing how their initial impressions/knowledge have been confirmed, expanded or changed. Students in the expert group should record their feelings about their presentation and the questions and responses from the class.

This activity should be done enough times to include as many students as possible in the expert group.

General Outcome**3**

Students will listen, speak, read, write, view and represent to manage ideas and information.

**3.2 Follow a plan of inquiry****3.2.4 Review inquiry or research process and findings**

Overview

Reflecting at the end of an inquiry project helps students look at both the process and content of their learning. It is an essential step in consolidating and affirming learning and in enhancing metacognition. Although certain parts of a particular inquiry process may go well, other parts may falter. By analyzing and reflecting on which strategies, skills and processes have contributed to successful inquiry, students can consciously and deliberately set goals for improvement. In reflecting on their inquiry, students need to ask themselves:

- What went well? What do I need to do differently next time?
- What is the importance of all this? How does it change the way I see the world?
- Who else needs to know this?

New inquiry cycles often grow out of this kind of reflection. The class as a whole may want to pursue the new questions that have arisen, or individual students may wish to take up the subject when other students have decided to move on to a new inquiry focus.

Assessment of 3.2.4

By the end of an inquiry process, the teacher will have gathered assessment data at every stage along the way. Final assessment should involve students in reflecting on their data and setting goals for further inquiry projects. On the basis of this information, decide in which skill areas the class needs further instruction, which students are ready for greater independence in the next inquiry project and which students need additional instruction and support.

 See Assessing Research Process (Appendix B, page 464).

Teaching and Learning Strategies



Looking Back (*all courses a*)

Returning to look at the planning stages of an inquiry project upon its completion helps students reflect on what they learned and accomplished.



- Ask students who used a KWL chart at the beginning of research—see learning outcome subheading 2.1.2 (page 198)—to complete the “What I Learned” column.
- Have students who used a brainstorming web, to explore ideas prior to inquiry, create a web of their subject as they understand it at the completion of the project. Comparing the two can be the basis of reflective writing. Similarly, ask students to compare the questions they are now asking about the subject with the questions that originally prompted their inquiry.
- Teacher–student conferences can focus either on open-ended self-assessments that students have written or on self-assessment checklists filled out prior to the conferences.
- Students can be asked to rate themselves on a scale of 1 to 5 on criteria selected from a list established by the class. The list may include items such as the following:
 - I looked for information in a variety of sources.
 - I learned to use an information source I had never used before.
 - I chose a subject that was appropriate for my time and resources.
 - I used my time well during this inquiry project.
 - I asked for feedback from the teacher and other students.
 - I explored a subject in which I was genuinely interested.
 - I now have an in-depth understanding of this subject.

Self-assessment Forms (*all courses a*)

Assessment criteria must be developed at the beginning of an inquiry project, so that students gain a clear understanding of the project goals. Have the class collaborate to create a list of criteria for self-assessment forms and checklists. Students can choose from this list the criteria that represent their individual goals.

This strategy is also useful for learning outcome subheadings 3.1.2 and 5.1.1.

**Biography of an Inquiry Project** (*all courses a, b, d*)

Require students to submit, along with the final product of an inquiry project, a narrative that recounts the process of:

- selecting a topic
- identifying and assessing resources
- recording and organizing information
- writing or producing a product to share findings.

The narrative should also include suggestions for improvement in future inquiry projects. This narrative can serve as the reflective piece that accompanies a final product in students' portfolios.

**Round Table** (*all courses a, b*)

Arrange chairs in a circle. Ask each student to share the following two things with the class:

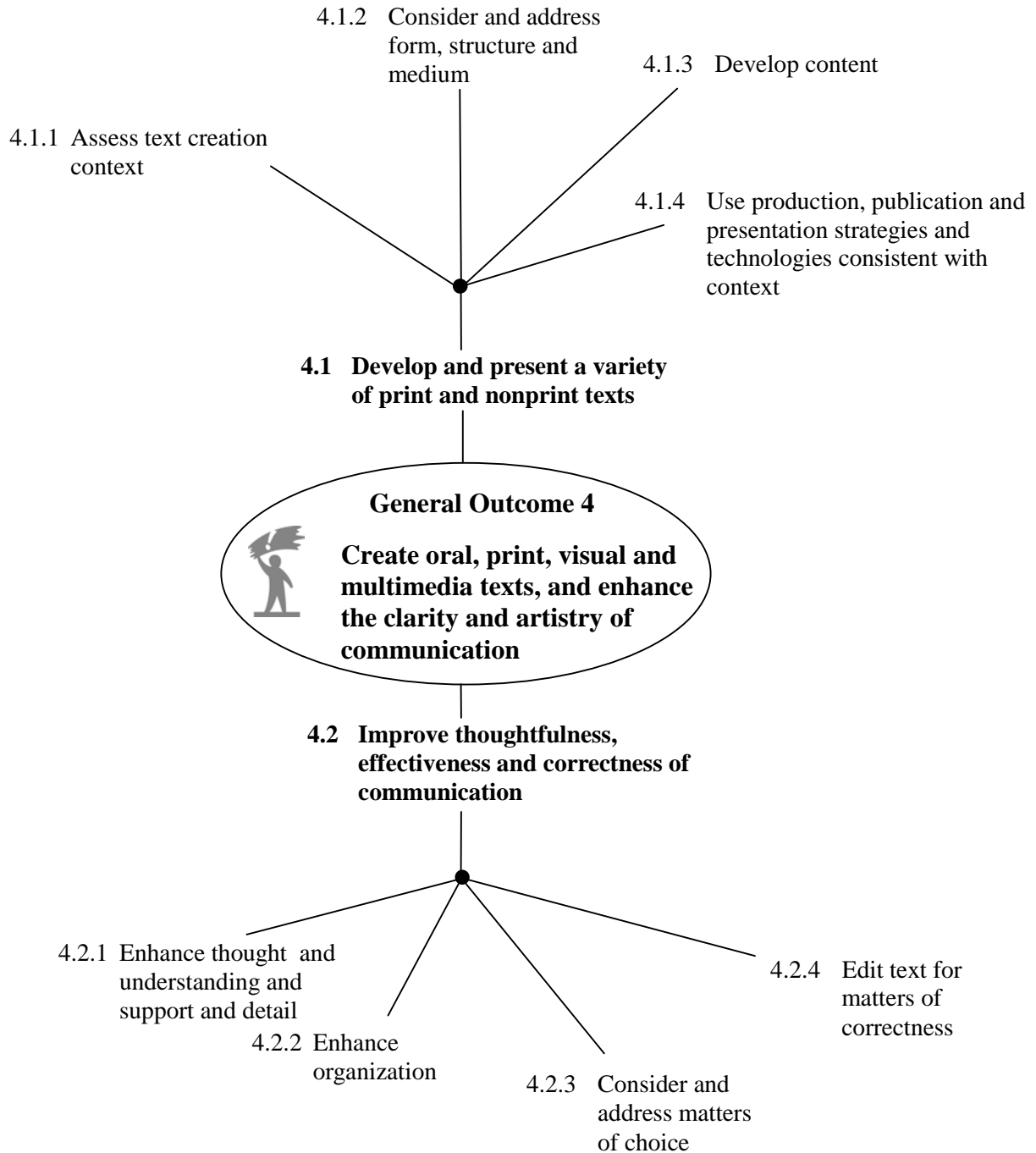
- The most important or interesting thing I discovered about the subject I explored ...
- The most important thing I learned about how to conduct inquiry or research ...

**Self-reflection Models** (*all courses c*)

Students may find it helpful to read about or hear writers or artists reflect on their work and their creative choices. Clips from videos, e.g., documentaries that trace the production of a feature film, or interviews with writers, can serve as models of self-reflection. Students may consider these models when they perform their own self-reflection.

GENERAL OUTCOME 4

STUDENTS WILL LISTEN, SPEAK, READ, WRITE, VIEW AND REPRESENT TO:




GENERAL OUTCOME 4 – INDEX OF STRATEGIES




Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.

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GENERAL OUTCOME 4



Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.

In effective literacy programming, students have daily opportunities to practise and develop their own skills in generating texts. General Outcome 4 traces the processes in which students engage as they express their ideas both formally and informally. It looks at ways in which students generate and focus their ideas; enhance and improve their oral, written or visual products; and share what they have created.

Alberta students have benefited from an emphasis on process writing for some time. The English Language Arts Senior High School Program of Studies, 2003 adds several new emphases:

- a focus on helping students become more autonomous in making decisions about their work
- the use of representing, in addition to writing and speaking, as a way of expressing ideas and information
- the use of a wider variety of media and transactional forms, in addition to literary forms.

The Expression of Voice in Texts

One of the aims of language arts programming is to foster writers and speakers whose personality and passion for their subject is evident in their work. This quality of texts has come to be called “voice”; when a text appears to be an authentic communication, when there is tone and vigour to the work, as if a unique person cared about what he or she is producing, we say that the text has voice.⁵⁹

Speaking, writing or representing “with voice” does not mean that everything a student produces will sound the same, for the expression of voice varies according to the form and purpose of a piece of work. When a literary text has voice, its language is fresh and evocative. The wit, imagination and feelings of the speaker or writer bring the text to life. Technical communication conveys less of the student’s personality. In producing a business memorandum or how-to manual, for example, students express their engagement with the subject by taking care to use clear, direct and jargon-free language.

59. Tchudi and Mitchell, *Explorations in the Teaching of English*, 1989.

Students are more likely to develop an authentic voice when they produce texts with real purposes and real audiences.

- **Real Purposes:** Assignments based on subjects and forms chosen by the teacher are likely to result in mechanical products. Authentic expression occurs when students care about their subject and feel a sense of urgency in communicating their ideas.
- **Real Audiences:** Students who generate texts only for the teacher have less reason to communicate clearly. They know that in most cases the teacher is already familiar with the ideas with which they are working. Their willingness to take risks may be inhibited by the knowledge that the teacher will be assessing their work. Real writers work with real audiences in mind, for the audiences shape their creative choices.

Practices That Foster Independence and Engagement in Texts

As students move through the process of creating texts, the teacher's initial role is to help students find their voice and to help them find subjects with which they connect. Teachers can then work with students to expand their repertoire of styles, forms and subjects.

To help students become more independent and more engaged in writing, speaking and representing tasks, teachers can use a variety of instructional practices.

- Encourage students to collaborate in building a stimulating linguistic environment, by bringing into the classroom the books, poetry, videos, music and art that they enjoy.
- Teach students strategies to generate their own ideas for topics.
- Introduce a variety of written, oral and visual forms; and teach students to select the form that fits their ideas.
- Use a wide variety of forms that simulate the way ideas are expressed in real-world situations, in addition to traditional academic forms such as essays and pen-and-paper tests.
- Have students study and use models from literary and other texts in creating their own texts.
- Teach spelling, grammar and usage in the context of the redrafting of student work.
- Discuss language conventions as a way of making communication clearer.
- Assess student learning at each stage in the process.
- Involve students in establishing assessment criteria.
- Assess work only after students have been given opportunities for peer assessment, self-assessment and revision.
- Find real audiences.
- Celebrate student accomplishments.

Clarifying the Purposes of Assignments

It is essential for students to recognize that they use writing, speaking and representing for various purposes at different times in the classroom. They need to recognize that exploratory and informal work is an essential part of the creative process and is assessed in different ways than final products are. Student portfolios, if applicable, may contain examples of the whole continuum of student work, from brainstorming and personal musings, through drafts, peer feedback sheets and conferencing notes, to polished, published products. Nonprint created texts, e.g., readers' theatre performances, could be represented.

Teachers may find it useful to differentiate among created texts to clarify the purpose of each student performance or product and the ways in which it will be assessed, i.e., formatively or summatively.

Describing each created text in terms of its purpose and how it will be assessed can be valuable in communicating expectations to students and parents. Such information can help parents examine student performances or products with more understanding, realizing, for example, why not every piece of work is polished or why much of what students are doing and creating in the ELA class is not assessed for marks.

Teachers may wish to explain the purposes and assessment of student work through a chart, such as the example on the following page. Such a chart may also assist planning for instruction and assessment.

English Language Arts: Text Creation Categories⁶⁰

Exploratory Work and In-process Work	Culminating Performances
<p>Exploratory or in-process work:</p> <ul style="list-style-type: none"> • is often the foundation for later performance assessment • occurs daily—exploratory work is not assessed for correctness of expression; work that is in process of development may be assessed for correctness later. <p>Examples Examples of exploratory or in-process work include:</p> <ul style="list-style-type: none"> • journals, notes, logs • brainstormed lists, mind maps, other graphic organizers • group and whole-class discussion • improvisational drama • role-play, readers’ theatre, tableaux and other performances • early drafts of print text, diagrams/charts/tables • gathered material and proposals for design of collage or diorama • interview and other research data. <p>Purpose of this Work With such work, students:</p> <ul style="list-style-type: none"> • talk, write or sketch to discover their thinking • respond personally, critically and creatively • record ideas and information for their own purposes • demonstrate developing understandings and abilities as well as misunderstandings and areas for growth in the language arts. <p>Audience Work may be:</p> <ul style="list-style-type: none"> • intended for the students themselves • shared with peers or the teacher—through discussion, exchanged entries and drafts, or rehearsal. <p>Purpose of Assessment Work is assessed:</p> <ul style="list-style-type: none"> • to ensure that students are: <ul style="list-style-type: none"> – using and monitoring appropriate strategies – acquiring appropriate and productive knowledge, skills and attitudes • to provide an opportunity for students and the teacher to: <ul style="list-style-type: none"> – provide and receive feedback – recognize strengths with employing the six language arts and recognize areas for growth – revise goals for learning and teaching – frame new questions. 	<p>A culminating performance:</p> <ul style="list-style-type: none"> • may be assessed as an exit outcome, if applicable • aims to be error free, depending on the situation • occurs at various points throughout the school year. <p>Examples Many culminating performances will be polished print and nonprint texts, such as:</p> <ul style="list-style-type: none"> • poetry, stories, plays • formal speeches, oral commentaries • narrative and analytical essays • videos, posters, multimedia presentations • rehearsed performances • transactional texts, e.g., letters, reports, proposals, reviews, feature articles, research papers. <p>Some culminating performances will be first-draft print texts, such as:</p> <ul style="list-style-type: none"> • long-answer questions on tests • essay examinations. <p>Purpose of this Work With polished work, students:</p> <ul style="list-style-type: none"> • submit texts that have gone through all the stages of exploration, drafting, revision/rehearsal and editing • share the final, polished product/performance with an audience. <p>Audience Polished work:</p> <ul style="list-style-type: none"> • is listened to, read or viewed by the students themselves, by peers and by the teacher • may be published or performed for a larger audience • is assessed by the students themselves, by peers and by the teacher. <p>Purpose of Assessment Polished work is assessed:</p> <ul style="list-style-type: none"> • to determine how the product/performance meets pre-established criteria and indicators, using a scoring guide or some other assessment device.

60. Adapted with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), p. 258.



Overview

Key to the creation of effective print or nonprint text is a strong awareness of the context—being sensitive toward audience needs and other characteristics, being mindful of the situation in which the text is being created and presented, and being ever-cognizant of the purpose of the completed text.

As part of the text creation process, students identify contextual elements that influence the effectiveness and appropriateness of the texts that they create.

Students ask themselves questions about the nature of the communication *situation*, such as:

- How immediate is the need for communication? What is the opportune time for communication?
- What are the expectations and limitations of the communication situation?
- Am I representing a group? If so, what are its expectations?

Similarly, students ask themselves questions about their *purpose(s)* for communicating, such as:

- Do I want to fulfill more than a single purpose? If so, do I have a primary purpose in mind?
- Do I want to entertain, inform, persuade or inspire an audience?

Students also ask themselves questions about their envisioned *audience*, such as:

- What are the audience factors that may affect my text's reception such as prior knowledge, age and gender; interests, attitudes and vested interests; assumptions, predilections and values? Who is in a position of authority or who has the power of decision?
- How can I engage my audience?
- How can I assess expectations and constraints such that I know expectations have been met?

By selecting effective strategies to address situation, purpose and audience, students provide themselves with solid foundations upon which to build their texts.

Assessment of 4.1.1

Sharing their understandings of purpose, audience and situation with their peers will help students assess how well they have discerned these aspects in the process of text creation; it will also encourage metacognitive thought about such elements as content, order, register and medium.



As a prompt for thinking about context and a means by which they can assess that thinking, students might construct a simple graphic organizer such as the one illustrated in Appendix B, page 466.

Teaching and Learning Strategies

Note: The information in parentheses following the name of each strategy indicates the specific outcomes for which the strategy is appropriate.

Targeting Audiences (*all courses a, b, c, d*)

When classroom discussion identifies a social issue of concern to students, ask students to identify a variety of audiences whose thinking they would like to influence regarding this issue. Ask students to form groups and have each group do the following:

- Identify attributes of this audience that will determine the kinds of communication to which it will be most receptive. Decide, for example, if an emotional or fact-based campaign would be most effective.
- Plan a campaign, e.g., public relations, advertising or lobbying, identifying the text forms to be used to influence the attitudes of this audience with respect to the chosen issue.

Role-play (*all courses a, b, c, d*)

Have students role-play characters in historical fiction in order to solve a problem faced by the characters in the text or solve a new problem created for the characters. For example, students could create a scene where the characters in *Children of the River* are immigrating to North America. They would need to consider the type of audience and historical context in order to decide on the arguments that would best convince the immigration officials that they were truly refugees in need of entry into North America. Role-plays should be followed by a discussion, by the group or individual, of the obstacles faced when preparing the arguments. The class could provide input into the success of the presentation by voting on whether or not the problem was or would be solved.



Feature Story (*all courses a, b, c, d*)

This activity culminates in students writing a 500–600 word story on one of their classmates that might be found in a local newspaper or magazine. The length of the story could vary according to the abilities of the students.

1. Bring in samples from the local paper, *Sports Illustrated*, *Rolling Stone* or some other magazine.
2. Discuss interview techniques (the reader wants to know more about the subject than his or her favourite colour) and brainstorm possible questions.
3. Discuss the creation of a focus or a hook—something that will draw in the readers and convince them that this subject is worthy of a feature story.
4. Divide students into pairs—do this randomly if possible.
5. Provide time for students to interview each other, taking notes and recording quotations.
6. Post finished stories with accompanying photographs of the subjects if available.

Movie Review (*30-1a, b, c, d; 30-2a, b, c, d*)

Have students choose a family film, e.g., *Shrek*, and write several reviews, each for a different audience, e.g., Grade 3 students, teenagers, parents, theatre owners. As part of the assignment, ask students to write about how they addressed the following in each review:

- nature of the audience
- choices of content, sentence structure and diction
- success of finished product.

**Assessing Text for Purpose, Audience and Situation**

(*all courses a, b, c, d*)

This chart (Appendix B, page 456) can be used by students to assess their own text. The headings can be changed to suit the different course expectations for this learning outcome subheading.

General Outcome**4**

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.



4.1 Develop and present a variety of print and nonprint texts

4.1.2

Consider and address form, structure and medium

Overview

Throughout their years in school, students experiment with a variety of textual forms—see learning outcome subheadings 1.1.2 and 2.2.1. As they come to understand and master a variety of forms, students also begin to understand how textual forms and structures affect and are affected by content and context.

In senior high school, students also become knowledgeable about the various media through which text can be presented. They develop an understanding of the interplay among text, medium and context—see learning outcome subheading 2.1.1. In doing so, students begin to select and use various media purposefully and appropriately. For example, with certain (i.e., smaller) audiences, students may want to share findings and understandings through unassisted voice and nonverbals; with other (i.e., larger) audiences, students may want to convey information through amplified voice, overhead transparencies and photocopied handouts. Students may want to use visuals, sound effects and lighting.

When required to make *oral or multimedia presentations*, students first need to identify their purpose and consider the form that will best fulfill that purpose. Students also need to determine:

- the length of time they have to present and/or complete the presentation
- the size and nature of the actual or possible audience
- the nature of the interactive activities
- the type of visual aids to be used
- whether to present/work alone or in groups
- when and why departures from conventions would occur
- the interplay among medium, context and content.

Students' experience and ease in presenting to an audience will shape these decisions. See *Toward Understanding Aboriginal Students* (page 132) for information concerning oral presentations and Aboriginal culture.

Models of a variety of text forms, as well as activities that require students to adapt an existing text for a different audience and purpose, are effective in fostering an awareness of how form, structure and medium shape communication.

Students can learn or review the conventions of these various forms through studying models and samples, through mini-lessons, and through group discussion. The conventions of form associated with a variety of different forms of print and nonprint text are described at the end of General Outcome 4, on pages 344–347. Students should look at the ways in which content, audience and purpose shape decisions about form.

The text that students create may include the following.

Suggested text types include, but are not limited to:	
advertising and promotional text analysis, including scene and chapter analysis (and total work analysis in ELA 20-1, 20-2, 30-1, 30-2) announcement anthology argument and opinion paper artifact display autobiography and memoir (print and nonprint text) biography and personal profile (print and nonprint text) book jacket, audiocassette/compact disc cover brochure and pamphlet commentary—oral and written correspondence, including letter, e-mail message and memorandum as report (and proposal in ELA 20-1, 20-2, 30-1, 30-2) debate demonstration dialogue and monologue dialogue journal discussion, including talking circle, panel, and group and whole-class discussion documentary—radio and video dramatization, including readers’ theatre, character portrayal, dramatic monologue and dialogue essay, including narrative, personal and persuasive essay eulogy and obituary hypertext and hypermedia document interview journal and diary	journalistic writing, including newspaper and magazine article, editorial and newscast (and feature story in ELA 20-1, 20-2, 30-1, 30-2) live and recorded presentation map photo and video essay poem poster presentation—live and video recipe reflective essay response, including personal, creative and critical/analytical response review, including book, theatre, movie and Web site review script—stage, radio, television and presentation script short story and other narratives, including fable, parable, autobiographical sketch and anecdote (print and nonprint) song and song lyrics, including folk song and ballad speech and spoken word with music storyboard summary, synopsis and précis text to reveal character, setting, plot and/or theme, including character sketch, dramatic monologue, diorama, collage and general analysis of theme text to reveal comparison, including comparison of characters, settings, imagery, symbols and theme visual texts, including collage, photograph, cartoon, tableau, diorama, display, diagram, illustration, chart, graph and table Web site

Assessment of 4.1.2

Assessment of 4.1.2 includes gathering information about students’ knowledge of forms, in order to plan instruction to address any gaps, and assessing students’ ability to adapt communication to various audiences and purposes. Asking students to submit proposals and query letters, and conferring with students about their chosen form, provide assessment opportunities.

Teaching and Learning Strategies

Portfolios (*all courses a, b, c, d*)

The use of portfolios allows teachers and students to track and assess the variety of texts created. The assembly of portfolios throughout the year or semester is an important part of the language learning process. Portfolios allow teachers and students to reflect on and celebrate students' accomplishments. They are a valuable tool for formative assessment and for fostering metacognition and self-assessment skills; they also contribute to summative assessment of student growth in the six language arts. Portfolios provide evidence of:

- quantity, range and depth of listening, reading and viewing
- experience in a variety of forms of speaking, writing and representing
- progress and accomplishment
- metacognition.



Assembling Portfolios

In assembling portfolios, the teacher and students decide together on a list of required pieces. These may include:

- a folder design or cover page to personalize the portfolio
- a table of contents
- a statement of the student's goals and a personal essay reflecting on the extent to which these goals have been reached
- evidence of the range of reading, such as reading logs
- pieces from reader response journals, such as reviews, essays and entries, that demonstrate the student's response to and analysis of texts
- pieces that illustrate process—pieces of work in all their stages, from generating and shaping ideas through to the finished products
- pieces that demonstrate progress, such as a piece that the student views as a breakthrough—the first attempt at a new form or process—and two pieces that show the student's progress over time
- items that represent oral performances, such as videotapes or audiotapes, photographs, and the text of a speech
- items that represent collaborative work
- reflective notes, usually short notes, perhaps written on index cards and attached to each piece, in which the student discusses such things as:
 - the context in which the piece was created
 - the decisions involved in the creation of the piece
 - important elements in the piece and reasons for their selection
 - what the piece demonstrates about the student's learning, interests and skills

- self-assessment forms and rubrics
- one or more peer assessment sheets
- a page for the audience to respond.

Assessment**Formative, Self, Peer and Summative Assessment of Portfolios**

Portfolio assessment does not entail individual assessment of each piece included in the portfolio. Generally, each piece has been assessed separately. If the assessment identified weaknesses that the student would like to address, he or she should have the option of reworking an assignment before placing it in the portfolio.

The main purpose of literacy portfolios is to provide opportunities for student reflection and self-assessment and for the celebration of student learning. When teachers assess portfolios, they need to keep this function clearly in mind.

Criteria/indicators for assessing portfolios are developed by the teacher and students in collaboration before the portfolios are assembled, by looking at sample portfolios from other years.

Portfolios are generally assessed by students themselves, peers, the teacher and the audience:

- **Self:** Portfolios promote self-assessment as students review their work to select the most important pieces to include. See learning outcome subheading 1.2.3, page 180, for questions to assist students in reflecting on their portfolios.
- **Peers:** One component of the portfolio is a peer-assessment sheet, filled in by two or three peers at the request of the student. This sheet may include sentence stems for peers to complete, such as:
 - I noticed that ...
 - What I enjoyed most about this portfolio was ...
 - Something I would like to try myself is ...
 - I would like to have seen more of ...
- **Teacher:** The student brings the portfolio, which includes peer assessment sheets and self-assessment sheets, to a conference with the teacher. At the end of their discussion, the teacher assigns a grade and records it on a separate piece of paper. A parent or other significant person may be asked to participate in this conference.
- **Audience:** A page is made available in the portfolio for parents, administrators and other readers to add their comments when the portfolio is displayed.



The assessment guide in Appendix B, page 473, is a sample of the kind of device that classes may develop for assessing portfolios. It leaves space for self-assessment on the left and teacher assessment on the right.

Determining and Using the Characteristics of Forms

(*all courses a, b*)

David A. Kolb describes the process through which students may learn the conventions of forms by examining models.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

- Students collect, or the teacher selects, several examples of a form.
- Individuals and/or groups listen to, read or view examples of a form—concrete experience.
- They make observations about the content, qualities and characteristics common to the form—reflective observation.
- Individuals and/or groups generate a list of characteristics, qualities and conventions that seem to be common to a particular form—abstract conceptualization. Groups then share these with the class to develop a class description of the form.
- The teacher and students select other examples of the form to test or confirm the validity of their generalizations about the form—active experimentation.
- The students then actively experiment by creating their own examples of the form and applying the generalizations to them.

Query Letter (10-1b, c, d; 10-2b, c, d; 20-1b, d; 20-2b, c, d; 30-1b, d; 30-2b, d)

Professional freelance writers use query letters in an attempt to interest editors in their articles. Query letters are a form of proposal, and have the added advantage of providing students with practice in writing letters. Students can be required to write query letters to the teacher, describing their project, or to write simulated or real letters to the editor of their favourite magazine. Models of query letters, names and addresses of editors, specifications for freelance articles, and information about fees can be found in periodical writers' guides. Have students examine models of query letters, or provide them with a style sheet with suggestions such as the following:

Query Letter: Style Sheet

- Write a one-page, single-spaced letter in business form, addressed to the editor of a magazine.
- In the first paragraph, focus on engaging the editor's interest in your proposed article. Many query letters begin in the same way that the article will begin. Create the sense that your article is important, compelling and essential for this magazine.
- Give a brief outline of the article, including the names of people you intend to interview, some major facts and/or an interesting anecdote.
- Describe the photographs or illustrations that will accompany the article.
- Explain why you are the right person to write this article. Talk about your accomplishments as a writer and your expertise on the subject.
- Finish with a direct request to write the article for the magazine. Specify when you can complete it.

Writing for Radio and Television (10-1b, c, d; 10-2b, c, d; 20-1b, d; 20-2b, d; 30-1b, d; 30-2b, d)**Text**

Ask students to compare a radio or television commentary to a print editorial or column. Discuss the ways in which various media shape content and style. Assist students to recognize ways in which radio and television texts are shaped by the fact that they are designed to be spoken and heard. Collaborate on a list of rules for writing for radio or television, such as the following:

- Break up each complex sentence into two or three simple sentences.
- Use concrete visual images.
- Avoid statistics and large numbers. Round off figures.
- Avoid tongue twisters.
- Write the way you would talk.

Delivery

Have students who have written print editorials or columns rewrite and videotape them.
Have students who have written book reviews rewrite and tape them for a book review show.

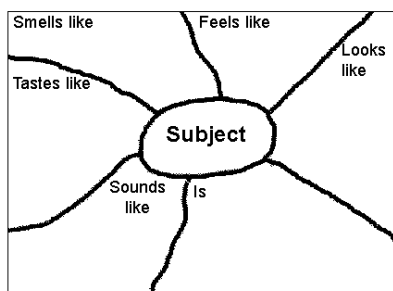
Prior to taping, study models of television commentaries and work with students to develop a list of tips for effective television delivery, e.g., in the absence of an electronic prompter, keep text very short and require students to memorize it, with a maximum of five words or phrases written on a prompt card held near the camera.


Advice from the Pros (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-1b, d; 30-2b, d*)

Have students work in groups to develop a brochure or handbook of tips on a specific subject related to writing, journalism, filmmaking, advertising and so on, e.g., tips on getting started, getting published, forming a writing group. Require students to write or call local or favourite writers, journalists, filmmakers or advertisers to solicit advice for the brochure or handbook.

Sensory Data (*all courses a, b, d*)

Have students go to a setting rich in sights and sounds, e.g., a mall, and make “field notes.” Ask them to organize these notes in a “spider organizer,” listing data related to each sense in a different section—Smells like, Feels like, Looks like, Tastes like, Sounds like, Is. Then have them build these notes into a passage of descriptive writing.⁶²



62. Bromley, Irwin-DeVitis and Modlo, *Graphic Organizers: Visual Strategies for Active Learning*, 1995.

Create and Respond to Photographs (30-1b, c, d; 30-2b, c, d)

Students will plan a photograph that they can take within the school grounds and that conveys a clear message to the audience (classmates). A useful resource for students is Workshop Master #17a from *Sightlines 10* (authorized resource). Students have one class to take photographs and, ideally, will have them developed overnight. An alternative, if available, is to use a digital camera and print photographs from a computer. Students then choose their best photograph and write a response to “What idea were you trying to communicate? Explain how your choices reinforce your message.” Collect all photographs and redistribute them so that students have someone else’s picture. Have students respond to the new photograph either without direction or, as a variation, using the directions from the diploma examination visual question. Marking rubrics from the diploma examination could also be used. After the student responses have been marked, return original photographs to their owners along with the second students’ responses.

**Create a Rubric** (30-1d)

Divide the class into groups and assign each a different text form, e.g., speech, short story, poetry, film, proposal, letter. Ask each group to develop a rubric that will include the conventions for the type of text and a description of the text. Each group should present its rubric to the class, defending its choices.

Parodies (30-1e)

Have students create a parody of any piece of literature they have studied. They must create it in a text form other than the original, e.g., a poem parodying a short story or film.

General Outcome**4**

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.



4.1 Develop and present a variety of print and nonprint texts

4.1.3 Develop content

Overview

When students engage in planning as part of their text creation process, they understand that their development of content is controlled by such factors as focus or topic, situation, purpose and audience. They also understand that they are engaged in synthesis: they are developing something that is new and original.

Students recognize that such aspects as relevance of supports, vividness of images and completeness of details contribute to the development of content and, ultimately, to the meaning, effectiveness and significance of the text being created.

Integral to content development is *flexibility*. While students should have a sense of where they are going, they should also remain open to possibilities. As they develop content, students should be flexible enough to allow for discovery of meaning and to allow for such discovery to suggest *reworkings* of their controlling ideas, their forms and their structures. They should come to understand that writing is mostly a venturing into the unknown: ideas develop as they are explored, as questions are asked (and sometimes answered), and as others respond.

Students who develop their own ideas for creative projects are more likely to be engaged in their work and to choose learning activities that reflect their interests and their preferred learning approaches. Instruction and support at this stage provide students with strategies to generate, select and develop ideas. Students benefit by learning that they need not wait passively for inspiration but can use the preproduction strategies that most writers and producers employ.

Learning outcome subheading 4.1.3 looks at several aspects of preproduction:

- **Discovery:** What do I know about a subject? What am I interested in saying?

The purpose of discovery writing, webbing, sketching and talking is to make conscious the images, intuitions and associations that are the basis of creativity. The best strategies for discovery and exploration are formless and open-ended. They allow students to follow associations without imposing premature organization on the ideas being generated. The discovery stage should not be rushed.

- **Connection:** How do my ideas link to what I am reading, hearing and viewing?

Students' prior knowledge may be personal and experiential. It may also be drawn from observing the experiences of others, either in life or in texts, or from information sources. In creative work, students are expected to combine ideas from various sources to generate new products.

- **Exploration:** Where might this idea lead me? Which direction would be most suitable for my purpose and audience?

Mature writers and producers tinker with their ideas, trying out various directions and forms before producing a "draft." This kind of preproduction work eliminates much of the need for revision. In focusing their ideas, students take into account the purpose of the project, possible themes and the audience for whom it is intended.

Assessment of 4.1.3

Students can reflect on and assess their own processes through learning logs and checklists. Their early ideas may be the subject of conferences with peers and with the teacher. Teachers may require students to attach exploratory work to first drafts. Given that students' ideas are partial and evolving at the preproduction stage, teachers do not assess exploratory work for content or expression. Portfolios usually require students to display a piece of work in all its stages.

In their learning logs—see learning outcome subheading 1.1.1 (page 148)—students can trace the development of their ideas, by responding to a series of questions:

- Prior to classroom discussion and prior to reading or viewing texts on the subject:
 - What do you already know about this subject?
 - What are your opinions and feelings about it?
 - How might you approach this subject in writing, speaking or representing?
- After discussion, reading or viewing:
 - What new information or ideas did you learn?
 - How did this affect your own opinions and feelings?
 - How does your new learning shape the way you will approach this subject?

Teaching and Learning Strategies

Create a Character (*all courses a, b, c, d, e, f*)



Students use their knowledge of stories or films with memorable characters, and observations of people they have seen or met, in order to create a character and possible conflict. See Appendix B, page 465, for a character planning sheet. Once this planning has taken place, students can work individually, in pairs or in small groups to plan the stages of the plot, leading to the climax and outcome, and develop the dialogue. The final product can be presented as a reading to a class or group, or recorded for presentation.

Assessment

Formative Assessment and Self-assessment of Create a Character

Formative assessment or self-assessment of the planning and text can be done by assessing such things as the appropriateness of the plan to the text to be created, how well the character is revealed through dialogue and the effectiveness of the editing.



Students can work with existing scoring guides, such as those in the CAMP materials available for purchase from the Learning Resources Centre, to select what they think is most important to assess in their created texts and presentations, adding or revising criteria as appropriate.

“Duologues” (*all courses a*)

Have students work in pairs, with the first student writing a provocative statement on a piece of paper and then passing it to his or her partner, e.g., “I knew I’d find you here. You’re in deep trouble, kid.” The partner responds and dialogue continues, with the situation and characters gradually emerging. “Duologues” can form the basis of two-character dramas or can generate ideas for individual writing.

Clustering (*10-1c, d, e; 10-2a, c; 20-1c, d, e; 20-2a, c; 30-1c, d; 30-2c, d*)

Clustering helps students to survey subjects and to see the connections in various associations. Have students use the following procedure in developing clusters.

- Write a “nucleus word” or sketch a central image in the centre of a sheet of paper, and put a circle around it.
- In the space around the nucleus word or central image, record all the words or phrases that come to mind when you hear the nucleus word, or sketch images that come to mind when you see the central image.
- Circle each word or image as you place it on the page, and draw a line connecting each one to the item to which it is most closely related.
- Examine the cluster for a group of closely related words or images that could form the subject for a piece of writing, speaking or representing.

Scrutinizing Experience (*10-1a, b, d, g; 10-2a, b, d, g; 20-1a, b, d, g; 20-2a, b, d, g*)

Some of the best texts rise out of students’ explorations of their everyday experiences. To help students discover the potential for writing about ordinary events in their lives, have them try the following exercise in pairs.

- Each student draws a line down the centre of a piece of paper to form two columns.
- In the left column, each student lists the things he or she has done since getting up that morning. After each student has listed about 10 things, pairs exchange papers.
- In the right column, each student suggests ways in which his or her partner could explore these experiences in a text.

Example:

<i>Here's My Saturday</i>	
<i>I wake up at 7:15.</i>	<i>How hard is it for you to wake up?</i>
<i>I take a shower and dress for work.</i>	<i>Who else is up? What are they doing?</i>
<i>At 8:00 I hop a bus for downtown and spend the morning teaching music lessons.</i>	<i>What things do you notice while on the bus? What is teaching like?</i>
<i>I usually meet friends and we go for lunch somewhere.</i>	<i>Describe your friends. What do you talk about?</i>
<i>I spend another 3 hours at the Food Bank before heading home.</i>	<i>What has your volunteer experience been like? What's most memorable?</i>
<i>In the evening, I head out with friends.</i>	<i>Describe some good times you've had.</i>

Writing from Prompts (10-1a, b, c, g; 10-2a, b, c, g; 20-1a, b, c, g; 20-2a, b, c, g)

In test situations, or occasionally in a classroom setting, teachers may decide to provide verbal prompts as a catalyst to writing or speaking. Good prompts welcome students to the task of generating texts, allow them to show what they can do and encourage the sort of communication that holds the audience's attention.

In selecting writing prompts, consider the following:

Keys to Creating Effective Writing Prompts⁶³

- Think of what is likely to be within the usual, everyday experience of all students, so that students can draw on personal experience.
- Allow choice and invite diversity. This may be accomplished through one open prompt: "Think of a place you have visited that is so vivid in your mind that you can almost feel yourself there; take your reader there."
- Avoid overly clever prompts that leave the writer with nowhere to go: "Imagine that you woke up one day and had turned into jelly."
- Avoid being overly positive or negative: "Write about the most wonderful/best/favourite ..." may result in artificial, jovial prose. "Memorable" or "hard-to-forget" may result in more honest writing.
- Do not intrude on a student's privacy. Avoid prompts such as: "What would you like to change about your parents?"

63. Spandel, "Keys to Good Writing Prompts," 1996.

Proposal to Product (*30-1a, b, c, d, e, f; 30-2a, b, c, d, e, f*)

Offer students the opportunity to complete any kind of project they wish (with some cautions). They will be responsible for developing a proposal which will:

- describe the project—form, content, audience, purpose
- outline the value of the project, e.g., why it will be useful, what they will learn
- state the controlling idea
- outline the process of development and a timeline
- provide an assessment rubric
- include a prediction of their success.

General Outcome

4

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.



4.1 Develop and present a variety of print and nonprint texts

4.1.4

Use production, publication and presentation strategies and technologies consistent with context

Overview

As students become involved in creating oral, visual and multimedia texts, they apply the basic principles and elements of **visual design**, and employ a variety of **presentation methods** to enhance the clarity and effectiveness of their texts.

The Importance of Design

Students need to learn to see neatness, legibility, and the logic and consistency of design elements as part of communication.

Because of the multiplicity of visual texts to which they are exposed every day, many students have a highly developed response to design. They need frequent opportunities to examine the elements of design they consider effective so that they can begin to incorporate these elements in their own work.

Enhancing Presentations

Students are encouraged to share their ideas and information through interactive activities, i.e., presentations, planned to accommodate and engage their audience. Strategies and devices that enhance the clarity of communication in presentations include the use of tables, charts, graphs, diagrams, illustrations, photographs and maps. Multimedia tools allow students to incorporate music, sound effects, video and traditional animation, and graphics into their class projects and presentations. Students who are familiar with the concept of multiple intelligences may wish to consider which intelligences their presentation appeals to and broaden the base of its appeal.

Adjusting Presentation to Context

Students integrate spoken and visual text, using graphs and illustrations, colour, shading and framing, and gestures and other body language to emphasize and illuminate ideas.

Students recognize shifting contexts, and adapt presentations accordingly. To suit varied situations, purposes and audiences, they adjust voice production factors, such as pitch, tone, pace and volume to create a rapport with their audience. They modify visuals, such as enlarging font size for overhead transparencies and increasing white space in early drafts of print text to facilitate editing by others.

Assessment of 4.1.4

Strategies and devices used to enhance presentations should be assessed and discussed by the teacher and students at the rehearsal and revision stages, not only in the summative assessment of a project. Assessment while a work is in progress informs teachers of what further instruction is needed. It also allows students to learn from the process of reworking elements.

Use production, publication and presentation strategies and technologies consistent with context (*continued*)

Students need to assess which devices will enhance their communication and which will distract the audience or alter the focus. Encourage students to take risks in experimenting with various devices and to assess the effects of each alternative in enhancing the clarity of their presentations.

Teaching and Learning Strategies

Direct Instruction in Design (*all courses a, b, c*)

Direct instruction in the purpose and effect of design assists students in analyzing their personal responses to texts and in using design elements in creating texts.

*The Purposes of Design*⁶⁴

It is helpful for students to recognize that emphasis on design in contemporary texts is linked to the ways readers approach texts. Ted D. E. McCain uses the terms scan, skim and scour to describe a three-step reading process. Readers flipping through a magazine, for example, will:

- *scan* for articles that interest them
- *skim* the beginning of selected articles
- *scour* articles or parts of articles that have held their interest through the scan and skim process.

In view of this reading process, text design has four purposes, as outlined below:

The Purposes of Design

1. ***Get the reader's attention:*** The page must have an overall look that gets the reader's attention within the first 4 to 10 seconds during the scan step of reading.
2. ***Draw in the reader:*** Once you have succeeded in getting the reader to look at the text, you must give clues as to the specific details of the message. The design must incorporate elements that hook the reader on the content of the text.
3. ***Keep the reader's attention:*** You must maintain two kinds of reader interest in your text: along with interest in the content of your text, the reader must find the document visually appealing in order to scour parts or all of it.
4. ***Make a lasting impression:*** Lasting impressions can be made in each of the three steps of reading. In fact, some texts are designed to deliver their entire message in the scan stage of reading, with a minimum of words.

64. Adapted with permission from Ted D. E. McCain, *Designing for Communication: The Key to Successful Desktop Publishing* (Eugene, OR: International Society for Technology in Education, 1992), pp. 11, 13.

Use production, publication and presentation strategies and technologies consistent with context (*continued*)

The Elements of Design

Discuss the five basic elements of design, looking at examples of two-page layouts from such texts as magazines, compact disc jackets and children's picture books.

Design Elements

- **Balance:** In formal balance, all the text blocks and illustrations appear on the vertical centre of the page. In informal balance, items are not placed symmetrically but are placed so that there is a sense of equilibrium.
- **Contrast:** Contrast relieves monotony and calls attention to important elements. Variations in type style, type size and colour are used for contrast.
- **Rhythm:** Elements are arranged to provide a focal point for the reader. Graphic elements, such as lines and shading, direct the eye.
- **Proportion:** The relative importance of all graphic elements determines their size.
- **Unity:** All parts of a two-page spread work together. Each layout normally uses only one or two typefaces to avoid clutter and confusion. There is consistency in margins, paragraph indentations and graphic elements.

Assessment

Self, Formative and Summative Assessment of Design

Together with students, develop a checklist for assessing design, using the four purposes and/or the five elements of design presented as suggestions for instruction for this learning outcome subheading.

Checklist for Assessing Design

- Does the design get the reader's attention?
- Does it draw in the reader?
- Does it keep the reader's attention?
- Does it make a lasting impression?
- Is the design balanced?
- Is contrast used to call attention to important elements?
- Are the elements arranged to direct the eye to a focal point?
- Does the relative size of the elements correspond to their importance?
- Is there consistency in graphic elements and typeface?

Use production, publication and presentation strategies and technologies consistent with context (*continued*)

Ask students to photocopy an effective design of their own creation, e.g., a book jacket, compact disc cover, brochure or magazine layout. Using a fine marker pen, students then write marginal notes describing the successful elements of the design, drawing arrows to the elements in question. Students may be required to include this personal analysis of design in their literacy portfolios.

Design of Projects (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c*)

Each time students produce a text for an audience, design should be considered as an element of communication. Students should be involved in setting up the criteria for assessing the design of their projects.

Designing a Poster

Ask students working in groups to apply the principles of design in creating posters about an upcoming event or a topic of recent inquiry or classroom discussion. Supply old magazines, scissors, paste, markers, pencil crayons and sheets of poster paper.

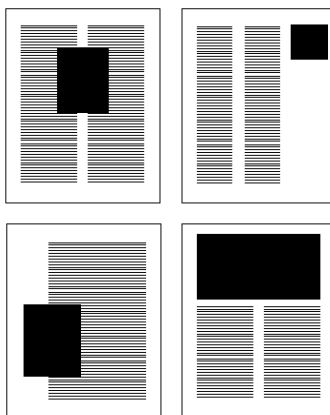
When posters are completed, arrange a Field Walk—see learning outcome subheading 1.1.1 (page 151)—providing a sheet beside each poster for student comments.

Improving on Design

Ask students to redesign or to submit proposals for ways to improve on the design of a school text, such as a newsletter, Web site or handbook.

Dummy Sheets

After direct instruction in design, ask students to demonstrate principles of effective design through creating dummy sheets. Use paper squares and rectangles of different colours to represent blocks of print and illustrations.



Use production, publication and presentation strategies and technologies consistent with context (*continued*)

Adding Power to an Article (*all courses a, b, c*)

Magazines such as *Maclean's* and *Time* publish articles on the Internet or on CD-ROMs. These articles generally do not contain columns or graphics. Give students a printed copy of such an article, and ask them to decide how they would enhance the appeal of the article for magazine production, by changing the size and colour of headline fonts, creating columns and adding appropriate graphics.

Assessment

Summative Assessment and Self-assessment of Adding Power to an Article

Present this exercise to students as a test on design. Alternatively, ask students to compare their suggestions for design to the design used in the published magazine article, and have them self-assess their work.



Building a Repertoire (*all courses b, c, d*)

Students may not be aware of the options available to make presentations effective. They can begin by listing all the strategies they have seen teachers and other presenters use to engage and involve an audience and to communicate information, and explain why these might work for them. Play tapes of successful presentations to inform students of the various strategies and devices from which they can select.

Assessment

Peer Assessment of Building a Repertoire

Have students rehearse dramas or oral presentations before a peer group. Have peers provide feedback, focusing on the devices used to enhance visual presentation.

Props and Costumes (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d*)

Have students videotape a drama rehearsal to analyze the effectiveness of visual elements. Ask them to consider their audience and to list the aspects of their drama they want to emphasize. Have them note beside each of these aspects the props, elements of the set or costumes that will add emphasis.

Working with Sound (*all courses a, b, c, d*)

Groups of students may enjoy selecting the same scene from a text and performing it as a radio play in order to compare each group's choice of sound effects and music.

Poetry and Music (*all courses a, b, c, d*)

Have students prepare a reading of a poem of their choice and select and play music appropriate to the mood of the poem.

Use production, publication and presentation strategies and technologies consistent with context (*continued*)

Demonstration Videos (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d*)

Students are familiar with demonstrations from the many cooking, craft and home repair shows on television. Sharing a skill with the class in the form of a how-to video gives students valuable practice in:

- simplifying procedures and breaking them into steps
- communicating instructions precisely
- speaking without a script
- coordinating physical demonstration with oral instructions.

Suggest that students select simple skills that involve minimal props and materials, e.g., a golf swing, gift wrapping.

Assessment

Self, Peer or Summative Assessment of Visual Arts



Provide students with a questionnaire, or have them collaborate in creating one, to help them decide which visual aids are necessary for their presentations. The questions may include the following:

Questionnaire for Assessing Visual Aids

- Are there things in my presentation that I need to present both orally and visually for emphasis?
- Are there things in my presentation that cannot be communicated in words but can be communicated visually?
- Which part of my presentation is difficult to understand? How would a visual aid help?
- Which kind of visual aid would be most effective: handouts, graphics on overhead transparencies, slides, charts, costumes or props?
- What appeal will this visual aid have for my audience?
- Is this visual aid easy to see and interpret from all parts of the room?
- Does this aid clearly relate to the purpose of my presentation?

This questionnaire can be adapted to assess visual texts, e.g., collage, diorama, photo essay and videotaped news feature, and it can be used for self-assessment and for peer and teacher assessment.

Use production, publication and presentation strategies and technologies consistent with context (*continued*)

Selecting the Right Visual (*10-1b; 10-2b; 20-1b; 20-2b*)

Provide students with a collection of line graphs, pie charts, bar graphs and stacked bar graphs. Ask them to determine the kind of data that can be represented by each one.

- Line Graph: Shows how things change over time.
- Pie Chart: Shows proportions and is used for comparing parts.
- Bar Graph: Shows how things compare at one point in time.
- Stacked Bar Graph: Allows for a comparison of bars and the parts of each bar.

General Outcome

4

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.



4.2 Improve thoughtfulness, effectiveness and correctness of communication

4.2.1

Enhance thought and understanding and support and detail

Overview

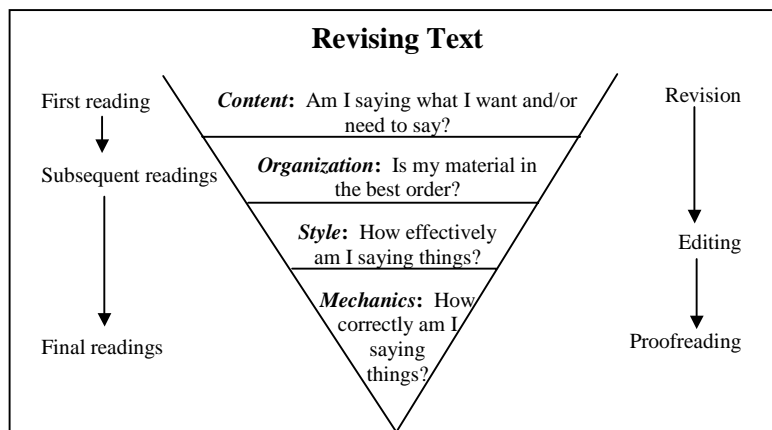
The intent of the specific outcomes under subheadings 4.2.1–4.2.4 of the program of studies is for students to demonstrate their abilities in improving their created texts—particularly in improving the thoughtfulness, organization, effectiveness and correctness of their communication.

The act of revision may occur at any point in the writing/speaking/representing process. For expedience, revision is discussed under learning outcome subheading 4.2.1; however, it also relates to learning outcome subheadings 4.2.2–4.2.4.

Critical thought is enhanced through conscious attention to clarity and completeness of expression. In learning outcome subheading 4.2.1, students critically assess their own texts and those of others. Once students are committed to a piece of work, they need to explore the changes that will enhance it. Part of the review process is to assess the content of a text—its thought and detail—and to consider revisions that have the potential to strengthen the significance and logic of the ideas, themes or events being developed or presented and the specificity, vividness and unity of the supports, images or details being provided. Students consider such aspects of content as plausibility, appropriateness, precision, completeness and relevance. Additional exploration of content may also result in a text’s focus being modified.

Students can be taught a range of strategies for gaining a fresh perspective on their work while revising. For example, encourage students who use word processors to print their texts and revise them on hard copy. Students should also be encouraged to decide for themselves whether it is worthwhile persevering with a piece, when it needs revision and how much it needs. It is important to help each student find the process that works best for him or her. As Graham Foster points out, “Any writing strategy that becomes a universal formula misleads students and misrepresents writing.”⁶⁵

The following chart serves as a model for the kinds of things writers and producers address, including thought and understanding and support and detail, as they move through various drafts.



65. Foster, *Student Self-Assessment: A Powerful Process for Helping Students Revise Their Writing*, 1996, p. 9.

Assessment of 4.2

An important goal of language learning is for the student to be able to self-assess his or her own created text and improve its thoughtfulness, effectiveness and correctness.

Students may find it difficult to assess the content of their own texts but can develop this ability by critically assessing the texts of others, including classmates—see General Outcome 2. Assessing a student-created text for content may be particularly challenging, as some students may view associated comments as personal criticism.

Appraising one's own and others' work involves developing both attitudes and skills. One of the key elements in self-appraisal is learning to ask questions that will elicit useful information. Encourage students to develop both a spirit of openness about their work and confidence in their own vision of what they are doing, so that they can assess the usefulness of others' suggestions.

Teachers play an important role as models in responding to and appraising others' work. They should model ways to respond to specific elements in content, language and form, and they should model such attitudes as openness and encouragement. A supportive classroom environment is essential.

Teaching and Learning Strategies

Note: The following strategies are listed under learning outcome subheading 4.2.1, but are applicable to all aspects of the revision process, including enhancing organization, considering and addressing matters of choice, and editing text for matters of correctness. While the separation of one aspect of text creation from another aspect, e.g., thought and understanding and support and detail from organization, is somewhat artificial, it is done to facilitate understanding.



Enhancing Clarity and Artistry of Communication (*30-1a, b, c, d; 30-2a, b, c*)

A unit designed to address learning outcome subheadings 4.2.1–4.2.4 is available in Appendix A, page 421.

This unit may be used in conjunction with specific literature, a variety of literature or completely on its own without a literature base. This is a great unit for its flexibility; it can be used any time of the year and can be as long or as short as desired.

Workshop Advice (*all courses a, b, c*)

Students who are experienced in reviewing their own and others' work may end a workshop with the following exercise.

- The writer/producer asks, “If you could change one sentence/image of my text, how would you change it?”
- Without discussion, each workshop participant selects a sentence/image and revises it.
- The writer/producer collects these contributions and reflects on them. It is understood that writers/producers can use these contributions freely if they choose to do so.

Assessment**Formative Assessment of Peer Response**

Invite a professional editor to the class to provide information on the processes and importance of editing. A guest editor may be willing to demonstrate the editing process, using a volunteer's text on an overhead transparency.

Students may enjoy working in pairs as editors for each other's work. Ask each editor to write a feedback letter to be attached to a draft of the work submitted to the teacher. Invite both the editor and the student writer to discuss the work in a conference.

Appraisal of Oral and Visual Forms (*10-1a, b, c; 10-2a, b; 20-1a, b, c, d; 20-2a, b; 30-1a, b, c, d; 30-2a, b*)

Appraisal and revision are as essential to oral and visual texts as they are to written texts. Have students form rehearsal groups for speeches and dramas to provide each other with feedback. Display visual texts and arrange a Field Walk—see learning outcome subheading 1.1.1 (page 151)—posting a sheet for student comments or arranging for group discussion of the visuals after viewing.

Assessment**Self-assessment of Peer-appraisal Process**

Ask students to reflect on the peer-appraisal process, looking at what the comments of others in the group meant to them and at their own functioning in peer-appraisal groups.

**Speech Hothouse** (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a, b, c; 30-2a, b, c*)

The following process helps students develop speeches through rehearsal and group feedback.

- Students select a topic for a speech and then move into small groups.
- Each student delivers a short impromptu speech on the chosen topic to the group.
- Students then individually draft a three-minute speech, developing the ideas they expressed in their impromptu speeches.
- Each student delivers the three-minute speech to the group and invites feedback and ideas for further development.
- Students draft a five-minute speech. Rehearsal, group feedback and redrafting continue until the speech is the desired length.

Revision Experiments (10-1a, b, c, d; 10-2a, b, c; 20-1a, b, d; 20-2a, b, c; 30-1a, b, c, d; 30-2a, b, c)

When asked to revise text, students often think of editing. Exercises that require students to make radical changes to the content or structure of a text sometimes open entirely new possibilities in what they have written.

Students may find it helpful to try the following:

- Rework a piece by setting aside the first half and starting in the middle.⁶⁶
- Find a point where a digression occurs to you, and try inserting the digression. Assess whether this enhances the piece. If you wish to retain it, what changes do you have to make in the original text?⁶⁷
- Cut apart the paragraphs of your draft, and experiment with them in a different order. Share two different versions with a partner, and ask his or her opinion.

The Five R's⁶⁸ (10-1a, b, c, d; 10-2a, b, c; 20-1a, b, c, d; 20-2a, b, c; 30-1a, b, c, d; 30-2a, b, c)

This revising strategy takes students through several stages of revision and editing.

The Five R's

Read: Sometimes it's hard to keep an open mind when you read your first draft. You need to put some distance between yourself and your writing.

- Whenever possible, put your writing aside for a day or two.
- Read it out loud.
- Ask others (family, friends, classmates) to read it out loud to you.
- Listen to your writing. How does it sound? What does it say?

React: Here are six questions that will help you react to your own writing on the second or third read-through:

- What parts of my writing work for me?
- Do all of these parts work together? Are they logical?
- Do all the parts point to one idea? What is the main idea?
- Do the parts say what I want them to say?
- Have I arranged the parts in the best possible order?
- Where do I need to go from here?

(*continued*)

66. Sebranek, Meyer and Kemper, *Write Source 2000: A Guide to Writing, Thinking, and Learning*, 1995.

67. *Ibid.*

68. Adapted with permission from Patrick Sebranek, Verne Meyer, and Dave Kemper, *Writers INC.: A Student Handbook for Writing and Learning* (Wilmington, MA: Great Source Education Group, a division of Houghton Mifflin Company, 1996), 038.

(continued)

Rework: Reworking your writing means making changes until all of the parts of the text, including sufficient and accurate data to support the main idea, work equally well. There is usually plenty of reworking to do in the early stages of writing.



Reflect: One of the best ways of keeping track of your revising progress is to write comments on the margins of your paper. If you are using a word processor or other electronic medium, use a different font colour or use the track changes feature, if available. Margins are the perfect place for you to explore your feelings concerning what you have written. Here are some guidelines:

- Explore your thoughts freely and naturally.
- Note what you plan to cut, move, explain further, and so on.
- Reflect upon the changes you make. (How do they work?)
- If you are unsure of what to do, write down a question to solve later.

Refine: Refining is putting some style into your written copy—shining up your thoughts and words. Here’s what you can do:

- Read your paper out loud to make sure you haven’t missed anything.
- Listen for both the clarity and quality of your words and sentences.
- Make the final adjustments so your writing reads smoothly and clearly.

Assessment

Formative and Peer Assessment in Conferences

Feedback is invaluable during revision, because students are more likely to be open to making changes in their work at this stage. Students can practise immediate application of the ideas suggested. Such input could be offered through conferencing between students and their peers or between students and their teacher.

Stephen Tchudi and Diane Mitchell suggest that the first thing teachers should determine with a work-in-progress is whether it has a **voice**—that is, whether it appears to be an authentic communication and whether there is a tone and vigour to the work, as if a unique person produced it and cared about what he or she was producing. If the answer is negative, the student may be better off “re-envisioning” the piece or starting again with something else.⁶⁹ See the next activity.

Revision Strategies (10-1a, b, c, d; 10-2a, b, c; 20-1a, b, c, d; 20-2a, b, c; 30-1a, b, c, d; 30-2a, b, c)

The best use of students’ time may not be in tinkering with a piece that does not really represent their ideas, but in “re-envisioning” the piece, and starting again. Time spent in reproduction activities will reduce the need for this kind of revision.

In each of the strategies below students would read/listen for the appropriateness, effectiveness and completeness of the thought and understanding, support and detail, coherence, organization, and style choices in the text.

69. Tchudi and Mitchell, *Explorations in the Teaching of English*, 1989.

Suggest that students experiment systematically with a variety of revision strategies:

- ***Starting Fresh:*** The student puts aside the initial draft, or hands it to the teacher, and then begins an alternative draft with the same opening sentence. In revision, the student selects the best elements from these two drafts.
- ***“Cool-down” Period:*** The student does not revise until two days after writing the initial draft.
- ***Reading Aloud:*** The student reads the drafts aloud to a partner.
- ***Listening:*** The student listens while someone else reads the drafts, or the student audiotapes his or her own reading of the drafts and listens to the taped reading.

General Outcome**4**

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.



4.2 Improve thoughtfulness, effectiveness and correctness of communication

4.2.2

Enhance organization

Overview

Students edit their texts and those of others for organizational structure—beginnings or introductions, development of ideas or experiences, and closures or conclusions. Students assess a variety of organizational components of text development, such as:

- paragraphs in print text
- episodes in visual narrative
- steps in multimedia demonstrations.

Students also assess the unity of a text—the relationship of the parts to the whole—and the coherence of a text—the sequence in which the parts are presented and the connections made to link part to part.

Skillful organization of texts requires:

- a clear grasp of the material and an understanding of the relationship of one idea to the next
- knowledge of the organizational conventions of various forms, e.g., the difference between the thesis of a literary essay and the lead of a magazine feature
- recognition of organizational patterns in texts.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.


Assessment of 4.2.2

Much of the assessment associated with learning outcome subheading 4.2.2 will be formative. Students will self-assess and receive feedback on how well they are organizing their thoughts. Included in this evaluation should be students' attention to *context*—particularly audience. To create an effective text, students need to be empathetic toward that audience, to continually consider how an imagined reader/listener/viewer will experience that text—see the illustration on the previous page.

Engaging the Audience

When students make oral presentations, require them to submit plans for engaging their audience. Ways of engaging an audience include:

- eliciting the audience's opinions through an anticipation guide—see learning outcome subheading 1.1.1, page 153
- activating the audience's prior knowledge through a pre-test
- connecting with the audience's personal experience through a humorous skit
- focusing the audience's attention by providing a note-making frame.

 As well, students' attention to the *conventions of form* will influence how they organize the material in their created text. Concise Descriptions of the conventions of a variety of texts are provided at the end of General Outcome 4, on pages 344–347.

Students who have a sense that they are communicating with a real audience think of organizational devices, such as introductions or leads, paragraph breaks, transition words and topic sentences in print texts and speeches, or setting cues and montage in visual texts, as ways of engaging the audience and signalling the direction of their argument or narrative. The audience's age and familiarity with the subject and form will determine how overt organizational cues need to be.

It is important to remember that organizational and rhetorical patterns are culturally based. For this reason, students who are learning English as a second or additional language may need more direct instruction and special support in organizing material according to English conventions. For example, the concept of a “topic sentence” may be foreign to students who are familiar with a more indirect and nuanced style of exposition.

Teaching and Learning Strategies

Writing Leads (*all courses a*)

When students are writing in journalistic forms, such as magazine features or personality profiles, the following activity will help them identify an article's “lead” and will provide them with models to expand their own repertoire of effective leads.

- Have students examine articles of the type they are writing and collect, through clipping, 15 to 20 different leads.
- Have students move into groups of about four. Make copies of the leads for each group.

- Ask students to read the leads and establish categories for the types of leads they find. They may find articles that begin with an anecdote, quotation, description of setting, physical description of interview subject, provocative statement, rhetorical question, and so on.
- Ask groups to sort these leads into the categories they have established.
- Have groups report by sharing their categories and providing examples. Ask them to list any other tips they have gained for writing effective leads. They may observe, for example, that personality profiles often withhold the name of their subject until the end of the lead.
- Ask all students to write two different leads for their respective magazine articles.

Assessment**Peer Assessment of Writing Leads**

Have students return to their groups to examine journalistic leads. Have them read each other's leads and decide which is the most effective according to two criteria:

- the lead engages the reader
- the lead conveys as much information as possible about the subject of the article.

Method of Development (*all courses b, d*)

As well as choosing form, students need to clarify the method they will use to develop their ideas. Essays, speeches, presentations, feature articles and reports can be developed in various ways.

Ask students who are writing proposals to identify the method of development they will use in their articles, e.g.:

- explanation
- comparison and contrast
- argument
- analysis
- description
- narration.

Organizing a Data-provided Mini-essay (*all courses b*)

Following a mini-lesson on organizational structures, provide groups of students with identical photocopied packages of information, e.g., three short articles on the same subject.



Ask the groups to:

- read and discuss the material
- decide on the most important concepts contained
- choose an organizational structure for a one-page expository essay on the subject
- record the organizational structure on an overhead transparency, in the form of a graphic organizer or traditional outline, and present it to the class.

**Assessment****Self-assessment of Organizing a Data-provided Mini-essay**

Ask group members to present the organizational structure to the class, explaining the reasons for selecting it.

Storyboarding (*10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e; 30-1a, b, c, d; 30-2a, b, c, d*)

Storyboarding is a good organizational tool for visual forms because it allows students to make creative decisions before they invest time and resources in filming.

Traditionally, storyboards are drawn in panels, like cartoon strips. Each frame contains a rough sketch of the shot. Under each frame, students write:

- codes to indicate the type of shot
 - l.s. long shot
 - m.s. medium shot
 - w.s. wide shot
 - c.u. close-up
 - h.a. high-angle—view from above
 - e.l. eye level
 - l.c.a. low camera angle
- the sound track that will accompany the shot
- the number of seconds the shot will last.

**Assessment****Self, Peer or Formative Assessment using Storyboarding**

Students and teachers can use storyboards to assess the organization of videos and slide/tape presentations.

Musical Patterns (*10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e*)

Introduce principles of organization by playing classical overtures to the class. Ask students to identify patterns by which the overture develops: the introduction of a musical motif, its development through variations and its recapitulation in the final movement. Students may attempt to sketch these patterns in the form of a “musical seismogram.”

List Paragraphs (10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e)

When students are involved in the organization stage of a writing process, present brief mini-lessons to introduce some of the options they can use for paragraph or text organization. A list paragraph is one example. In the body of a list paragraph, each sentence expresses a single important idea. Each sentence is independent and could be removed from the paragraph. Generally, each sentence begins with the same phrase; this deliberate repetition is important to the emphasis of the paragraph. Because of their strong emphasis, list paragraphs are most often found as the lead or the conclusion of a longer text.⁷¹

Sample List Paragraph

Electronic technology may have added to our lives, but it will never replace books. It's hard to curl up in bed with an article on the Internet. It's hard to turn back the corners of passages you like or to write exclamation marks in the margin. It's hard to read on the bus or in the back seat of the car on boring family trips. And it's impossible to bury your face in the pages, breathing in the smell of paper. Technology may have given us instant communication with practically everyone on the planet, but it can't meet a reader's need for a private, intense, convenient encounter with a book.

Practising Structures (10-1a, b, c, d, e; 10-2a, b, c, d, e; 20-1a, b, c, d, e; 20-2a, b, c, d, e)

In connection with reading strategies—see learning outcome subheading 2.1.3—students identify common structural patterns of texts, e.g., cause and effect, definition and example, comparison and contrast. Have students practise using these patterns in short paragraphs before moving to extended discourse.

Transitions and Conclusions (30-1c, d; 30-2c, d)

Take a polished text of the type that students are working with and reproduce it without the transitional devices. Leave blanks and ask students to fill in appropriate replacements. Do the same with the concluding paragraph and ask students to write their own. Students could meet in groups to compare and discuss their choices.

71. Sebranek, Meyer and Kemper, *Writers Inc.: A Student Handbook for Writing and Learning*, 1996.

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4.2.3

Consider and address matters of choice

Overview

This learning outcome subheading is closely related to learning outcome subheading 2.3.3. Through listening, reading and viewing, students develop sensitivity to the aesthetic properties of language and develop their repertoire of stylistic devices.

Students need to learn that style is a way of achieving emphasis. It is important that they recognize “artistry” as a quality not only of poetic language but also of effective narrative texts, descriptive prose, speeches and transactional texts.

Development of personal style and voice is fostered through experimentation with language, structures, techniques and devices and through assessment of the effects of such choices.

The focus of instruction is on having students use various stylistic and structural options, such as rhetorical devices, appositives, subordination and periodic structures, and on having students make deliberate stylistic choices based on rhythm, design, connotation and pattern.

Assessment of 4.2.3

As students develop text, they make choices that are reflected in their diction and syntax and in the stylistic techniques and rhetorical devices that they use to create desired effects. Students edit their own texts and those of others to determine whether or not the choices that have been made create the effects that have been intended.

When assessing diction, for example, students consider such aspects as connotation, idiom and figurative language. When assessing syntax, students consider such aspects as phrasing, coordination, subordination and sentence variety.

Similarly, students consider context—situation (for example, relative formality or informality of situation), purpose and audience—when assessing diction, syntax, stylistic techniques and rhetorical devices. In assessing their choices, students might ask questions such as the following:

- What effects do I intend my created text to have on an audience? How might I achieve those effects?
- Given the stylistic choices I have made in my in-process text, how appropriate are they? How well is my in-process text achieving its intended effects?

Assessment of students’ skill with language occurs over the course of the year or semester. Teachers may want to ask students to submit two pieces of work, one from early in the year and one from later, to illustrate their developing facility with language.

Conferences and Goal Setting

Students who have difficulty revising for style may need teacher support in identifying specific aspects of their style that need improvement. In a conference, examine several samples of a student's work and select two or three stylistic goals. Draw up a goal sheet, set a date for the next conference, and ask the student to revise all assignments with these goals in mind prior to the next conference.

Teaching and Learning Strategies

Stylistic Analysis (*10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d; 20-2a, b, c, d; 30-2a, b, c, d*)

There are simple ways for students to analyze texts they have written for various stylistic elements. Some suggestions follow.

- Count the number of words in each sentence, placing the numbers in the margin. If your sentences are all about the same length, combine some of them into complex sentences, and shorten others for emphasis.
- Underline the words in each sentence that appear before the subject. If you find that you seldom place phrases before the subject, rearrange a few of the sentences.
- List all the verbs you have used in this text. If you find that you repeat the same verb frequently or that your verbs do not convey vivid mental images, try replacing half of them.
- Count the number of sentences that follow various patterns: short, long, active, passive, exclamatory, interrogative and declarative. If most sentences follow the same pattern, rewrite some to achieve variety.

Students may find it interesting to analyze passages from their favourite writers and to compare these findings to an analysis of their own writing. Computer programs that determine the reading level of various texts are available. In the context of shaping a text for its intended audience, students may enjoy identifying the reading level of various published texts and of their own writing.

Writing from Models (*all courses a, b, c, d, e*)

- Students collect and post sentences to which they had a strong response in their reading. Choose three or four of these sentences, and work with students to identify the sentence patterns and devices that contribute to their effect, e.g., parallelism, cadence, metaphor, alliteration and inversion. Encourage students to experiment with these patterns and devices in revising their writing.
- Read poetry to the class or play recordings of poets reading. Ask students to listen with their eyes closed and then sketch or list images evoked by the poetry. Have them share the images with a partner and then with the whole class. Identify words and phrases that evoked the strongest response, and discuss how these phrases worked to evoke images. Ask students to write, drawing on these images and poetic devices.

Style Workshop (*all courses a, b, c, d, e*)

In connection with mini-lessons on style, ask all students to select a few sentences of their own writing that the class can improve together.

- Place a basic subject–predicate sentence on the board. Have students work in groups to add interest and detail to this sentence by substituting synonyms, adding modifiers or inverting the sentence.
- Ask students to underline words or phrases in their selected passage that they feel are not precise or forceful enough. Using a thesaurus, students then select three options for each of the underlined words. Ask them to discuss these options with a partner, looking at the possible impact of each option on the passage, before making a final selection.
- Ask students to identify any clichés in their own and others’ work. Compile the suggested clichés into a list, and have groups work together to create fresh substitutes.
- Change instances of indirect dialogue to direct dialogue.
- Write sentences containing several modifiers on the board. Demonstrate ways that adjectives or adverbs can be clustered to achieve greater force.
Example: She never stopped talking or moving. She was thin and had freckles. She chewed gum constantly. I wished that I were somewhere else.
Rewrite: I watched her thin, freckled, gum-chewing, frenetic face and wished that I were somewhere else.

**Assessment****Self-assessment of Style Workshops****Comparing Drafts**

After a revision class focusing on style, ask students to submit two drafts, with a written commentary attached describing the stylistic improvements they have made in the second draft.

Relive the Moment (*10-1e; 10-2e; 20-1e; 20-2e*)

Take students through a recollection of a shared, school-related experience that is vivid and full of sensory detail. From this relived experience, students are to craft a paragraph or short poem that conveys what it felt like to be a part of that situation. The diction and syntax that students use should help convey the experience.

Instructions (with frequent pauses) could be as follows:

- *Close your eyes. You are [describe to the students a common, familiar setting such as writing a final examination or attending a school assembly or special ceremony].*
- *Imagine where you are in the room. Where are you sitting/standing? Who is to your left/right? behind you/in front?*
- *What main event is going on? Who is speaking/moving/watching?*
- *What are you doing? Where are your feet? your hands?*

- *What is the temperature like? the lighting?*
- *What sort of sounds are you hearing? to your right/left? behind you/in front?*
- *What smells are you smelling? Do you taste anything?*
- *How are you breathing? What are you thinking? What are you noticing around you?*
- *Describe how are you feeling.*
- *On the count of three, I want you to pick up your pen and capture in words the experience you remember—its sights, sounds, tastes, smells, feelings and experiences. One ... two ... three!*
- *Students present their paragraphs or poems to classmates, and their peers respond by describing what they found to be most vivid. Peers may also share what they felt was particularly appropriate/effective about the imagery, as well as what they found was most meaningful to them.*

Assessment**Formative and Peer Assessment of Relive the Moment**

This learning experience, like so many other creative experiences, is fostered through formative assessment of student processes and of the finished product.

- Circulating around the classroom, assist those who may need help with their recollection.
- Students may need further instruction about ways in which they might shape their poems.

Students will listen, speak, read, write, view and represent to create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication.



Overview

Teachers plan language instruction based on their assessment of student needs. Before planning lessons on correctness of language use, teachers assess what areas of instruction are needed and for which students, and determine how best to offer this instruction.

Often, teachers provide instruction about correctness through mini-lessons. In certain contexts, teachers might instruct an individual student during a student–teacher conference; at other times, the teacher may instruct a small group or the whole class.

By the time they enter senior high school, students should be able to:

- spell and use familiar words correctly
- apply capitalization and punctuation conventions to clarify intended meaning
- use common sentence structures—simple, compound, complex and compound-complex—correctly
- review, revise and correct sentence faults—comma splices, run-on sentences and unintended sentence fragments
- review and revise and ensure that phrases and clauses are used correctly
- review and revise for grammatical correctness.

Although students coming into senior high school are expected to be able to write, speak and represent correctly, they will demonstrate differing degrees of success. Some students will need additional instruction in specific areas of spelling, punctuation, grammar and usage.

As students progress through senior high school, they develop their understanding of language conventions and the conventions of oral, print, visual and multimedia text forms. They learn when to adhere to or depart from convention when creating their own texts.

Students improve their use of standard English conventions by:

- working on projects they care about and knowing that their work has an authentic audience
- recognizing that conventional usage is a means of effectively communicating something they want to say
- receiving timely, practical instruction as they need it in revising and editing
- understanding the reasons for particular conventions, e.g., reflecting on how parallel structure improves communication
- working in language-rich environments, where their intuitive sense of conventional usage improves
- setting specific, realistic goals and editing their work with these goals in mind
- receiving language instruction relevant to the kinds of errors they are making in their own created texts.

Showing students how to discern and correct errors in their own work is paramount; however, students may be reluctant to have their texts used as learning tools by others. Permission to use such materials should be acquired from students beforehand. Matters pertaining to the *Freedom of Information and Protection of Privacy Act* (FOIP) should also be addressed.

Students who are learning English as a second language (ESL) may not have the same intuitions to rely on in editing. The disadvantage of peer editing for ESL students is that peer editors may not recognize error patterns—the “smart mistakes” ESL students make in generalizing from a known rule. When working with an ESL student, attempt to isolate one error pattern on each editing occasion, and ask the student to focus his or her attention on this error.

Capitalization and Punctuation

It is essential that students learn the roles of punctuation marks, rather than their definitions. Students will be more skillful with punctuation if they integrate the marks as part of their communication code than if they set out to apply a set of rules. Instruction should always begin with a discussion of the cues that an audience needs in order to understand. Students should be familiar with punctuation marks that add greater subtlety and precision to their writing, such as the semicolon, colon, dash and ellipsis.

Activities that teach, review and reinforce the conventions of punctuation and capitalization for sentences, proper nouns, dialogue and bibliographic citations should occur within the context of projects in which students are engaged. Correct punctuation is closely aligned with sentence structure, and most punctuation errors are conceptual rather than mechanical problems.⁷²

ELA classes could also have a class protocol for formal writing assignments, e.g., peer editing of the final draft one class before handing it in.

Punctuating Dialogue

Punctuating dialogue is specified as a learning focus in Grade 5 ELA. Like so many other aspects of matters of correctness, however, it needs to be reviewed and reinforced in senior high school.

Students will have many opportunities to write dialogue in the course of other activities. In writing biographies, for example, students can write an imaginary dialogue between themselves and the person whose life they are exploring. Students who are keeping a reader response journal can generate a conversation that did not take place but that would have changed the course of the story. Assignments such as these provide a context for reviewing the conventions of punctuating dialogue.

Assessment of 4.2.4

The goal inherent in learning outcome subheading 4.2.4 is for students to acquire the knowledge and skills needed to self-assess and correct the use of language in their created texts.

Encouraging self-assessment helps to establish clearly that students are responsible for correctness of expression and that all final drafts require editing before they are submitted for assessment. Giving students class time to edit is one way of validating the importance of correct usages. Expectations for editing need to be supported by short, focused lessons about conventional usage so that students can identify their own errors during editing.

72. Maxwell and Meiser, *Teaching English in Middle and Secondary Schools*, 1997.

Students who struggle with conventional usage may become reluctant to write when there is an overemphasis on errors. For this reason it is useful to limit a discussion of usage to the editing stage rather than pointing out language errors in early drafts.

Assessing the correctness of language used by students should be in the context of their responses to and creation of texts. Much assessment will be formative, with the intent of helping students learn and understand language correctness. Students should have opportunities during the process of creating their texts to assess their peers and make use of various support resources, e.g., dictionaries, thesauri, handbooks.

Goal Setting to Encourage Self-assessment

Set periods of about four weeks for short-term goal setting, to be followed by a teacher conference. At the beginning of each four-week period, have students review collections of their written work to identify characteristic strengths in usage, spelling, punctuation and capitalization and to identify common problems. In conferences, have students choose one area of concern; set a goal for improvement in this area, and determine a strategy to help students improve. Students will then make this their editing focus. Have students write these goals and strategies in their learning logs or on goal sheets.

Teaching and Learning Strategies

Language Register (*10-2j; 20-2j; 30-2j*)

Many “errors” in student writing occur as a result of using verbal language structures in formal written work. Students need to learn the difference between oral and written forms and between informal and formal language situations. The following suggestions may be useful.

- Audiotape a student narrating an experience. Ask students to transcribe the tape verbatim. Using an overhead transparency, analyze this text for characteristic traits of informal speech: repetitions, colloquialisms and unconventional structures. Ask students to translate this passage to standard written text.
- Make a list or poster of common oral structures and their standard written equivalents.
- Ask students to identify comedians whose humour derives from using an inappropriate language register: informal speech on formal occasions, and formal speech on informal occasions. Have students improvise brief sketches to explore the potential humour in inappropriate language register.

Mini-lessons—Usage (*all courses b, c, d, e, f, g, h*)

Suggestions for mini-lessons on usage include the following:

- Deal with one problem per mini-lesson and keep the lesson brief.
- Use an inductive approach: “Here are examples. What is the pattern/convention/rule?”

- Draw examples, including examples of correct usage, from student work.
- Focus on usage and application. For example, in a mini-lesson on pronoun usage, teach students to test whether they have used the correct pronoun by adding or eliminating words.⁷³

Examples:

Students can test “Karen invited Jane and I” by dropping the “Jane and” → “Karen invited ... *me*.”

They can test “Paul earns more than me” by adding the understood verb “do” to the end of the sentence. → “Paul earns more than ... *I do*.”

- Keep mini-lessons light and lively. Treat persistent language barbarisms in innovative ways: through student cartoon-drawing contests, dramatic sketches or kinesthetic activities.
- Make the subject of the mini-lesson the editing focus of the week.

Instruction on Editing (*10-1b, c, d, e, f, g, h, j; 10-2b, c, d, e, f, g, h, i, j; 20-1b, c, d, e, f, g, h, i; 20-2b, c, d, e, f, g, h, i, j; 30-1b, c, d, e, f, g, h, i; 30-2b, c, d, e, f, g, h, i, j*)

- Model editing on an overhead transparency, using, with permission, a draft of a student paper that represents the kinds of errors that students in the class tend to make. Focus on the four or five errors of greatest concern to the class.
- Give students copies of a student paper, and ask them to work individually to identify and correct errors in usage. Ask students to meet in groups to compare the corrections they have made. Discuss the errors with the class.
- Have students generate a checklist of the kinds of errors they intend to watch for in their own editing. They may want to place these errors under two headings: errors that obscure meaning and errors that simply irritate the reader. Students may use these checklists when they are self-editing. Periodically review the checklists with students, and revise them if necessary.
- Allow class time for peer editing. Students should edit with the same group they met with for peer revision. Their partners will be familiar with the work and can continue the dialogue about changes that were made earlier.

73. Maxwell and Meiser, *Teaching English in Middle and Secondary Schools*, 1997.

Editing Conferences (10-1a, b, c, d, e, f, g, h, i; 10-2a, b, c, d, e, f, g, h, i, j; 20-1a, b, c, d, e, f, g, h, i; 20-2a, b, c, d, e, f, g, h, i, j; 30-1a, b, c, d, e, f, g, h, i; 30-2a, b, c, d, e, f, g, h, i, j)

Use editing conferences to do the following:

- Help students analyze errors that persist after editing. Few errors are random; help students identify the misconception that prompts the error, and discuss strategies for changing habits of unconventional usage.
- Discuss students' strategies, and suggest strategies to make editing more effective, e.g., reading drafts aloud.
- Give students a resource related to the problem.
- Review student goals. If these goals are too general, suggest concrete and attainable goals.
- Ask students to provide work samples that demonstrate their improvement or to provide documentation of the work they have done toward attaining their goals, e.g., keeping a personal editing checklist, writing a personal style guide.

**Editing Stations** (10-1a, b, c, d, e, f, g, h, i; 10-2a, b, c, d, e, f, g, h, i, j; 20-1a, b, c, d, e, f, g, h, i; 20-2a, b, c, d, e, f, g, h, i, j)

Set up stations in different areas of the classroom where students can obtain help with specific types of errors during conferencing and editing periods, e.g., errors in spelling, sentence structure, pronoun reference and verb tense. Provide resources related to the focus of each station, e.g., dictionaries, simple handouts giving examples of errors and ways to correct them, and style guides with helpful sections marked. Direct students to particular stations where they can self-edit or edit with others. Assign groups to make posters or tip sheets for each station.

Assessment**Grouping by Need**

Group students for conferences and mini-lessons according to a need that has been identified in their work, e.g., errors in verb tense, subject–verb agreement, pronoun reference or parallel structure. Ask students to locate and contribute examples for discussion.

Spelling (*all courses c*)

All readers can recognize some words they are not able to spell. In working with students who are mature spellers, encourage the use of these words in writing, thus increasing students' spelling vocabulary. In working with students who have extreme spelling difficulties, focus on concrete and attainable goals and on a basic vocabulary of frequently used words. Students who are overwhelmed with expectations they cannot reach will be reluctant to write. Arrange for the use of a scribe occasionally to allow these students to express their ideas without the impediment of spelling.

Classroom activities that foster a sensitivity to words, e.g., explorations of linguistic history, individual word derivations and the evolution of conventional spelling, help shape student attitudes to conventional spelling. Extensive reading reinforces correct spelling.

The instructional needs of mature spellers may be met simply by encouraging these students to take risks in trying out new words and by making them responsible for editing their own work. To encourage students to take responsibility for editing, you may want to establish a classroom policy of not accepting unedited drafts as final products for marking.

Assessment

Formative Assessment of Spelling

Errors that persist after students have made every effort to edit suggest the need for more instruction in spelling. The errors themselves provide information about the sort of spelling instruction and support these students require. Research suggests that few spelling errors are random, and analysis can help determine faulty generalizations the student is making.

Working with Struggling Spellers (*all courses a, c*)

Arrange conferences with struggling spellers to examine the kinds of errors they are making and to establish short-term goals for spelling.

- Instruct students in specific editing and spelling strategies. Encourage them to strategize when faced with a word they do not know how to spell.
- Help each student select the strategies he or she will follow until the next conference.
- Choose a date for an assessment conference. On this date, ask students to show their Give It a Shot chart, Error Analysis chart, personal spelling dictionary or documentation of other strategies they have used.

Have students who are experiencing extreme spelling difficulties take responsibility for editing a limited number of words. After they have edited these words, arrange to have them work with a partner or with teacher assistance. Reduce the number of polished assignments required of these students, and encourage them to spend more time on each.

Student Presentations on Spelling (*all courses c*)

Have students work with partners or in groups to present short lessons on:

- common spelling problems
- strategies for using spelling dictionaries
- the uses and limitations of electronic spell checks
- Canadian versus American spelling conventions
- frequent spelling variations used in the media.

Assessment**Formative Assessment of Presentations on Spelling⁷⁴**

Collaborate with students to generate assessment criteria for their presentations on spelling.

Assessment criteria suggestions include the following:

- The presentation:
 - clearly identified and described a specific spelling problem or convention or a strategy for using a spelling aid
 - provided illustrative examples
 - offered relevant and practical suggestions or strategies
 - included appropriate practice or monitoring activities.
- Students responded to questions with relevant, clear information.

Give It a Shot⁷⁵ (10-1c; 10-2c; 20-1c; 20-2c)

This strategy develops students' visual memory and their ability to recognize correct spelling when they see it.

- In the editing process, ask students to underline words they suspect are misspelled.
- To assist students in correcting these errors, provide them with a four-column chart in which to try out different spelling possibilities. In the first column of the Give It a Shot chart, students copy the word as they originally used it. In the second and third columns, they try out two other possible spellings, drawing on their knowledge of phonics, spelling conventions and semantic patterns.
- Have students select the most likely spelling from the three alternatives on their chart and print it in the fourth column. To enhance their visual memory of the correct spelling, suggest that students print, in capital letters, the syllable that caused them difficulty.
- Have students check the dictionary for spellings they have not been able to confirm using the Give It a Shot chart.



GIVE IT A SHOT			
Initial Spelling	First Try	Second Try	Correct Spelling

74. Adapted from British Columbia Ministry of Education, Skills and Training, *English Language Arts 8 to 10: Integrated Resource Package* (Victoria, BC: Ministry of Education, Skills and Training, 1996), p. 43. Copyright © 2003 Province of British Columbia. All rights reserved. Reprinted with permission of the Province of British Columbia. www.ipp.gov.bc.ca

75. Adapted with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), p. 318.

Assessment**Self and Peer Assessment of Give It a Shot****Error Analysis Chart**⁷⁶

Have students create a three-column chart such as the following:

ERROR ANALYSIS		
The Word	How I Spelled It	Type of Error

Ask students to use this chart to keep a record of all words that have been identified in their work as recurring spelling errors. Remind them to check their chart when editing. Check charts periodically to ensure that they are maintained. Allow time for students to give each other dictations based on their charts.

Mini-lessons—Spelling (*all courses c*)

Keep the lessons short, and deal with one spelling pattern or convention per lesson. Work inductively to determine the patterns. Teach the patterns in mini-lessons and the exceptions in conferences with students. Avoid teaching confusing words together, e.g., “there” should be taught with “here” and “where,” not with “their.” The spelling pattern or convention that is the subject of a mini-lesson can be designated as the editing focus of the week.

Editing for Spelling (*all courses c*)

To assist students in identifying suspected spelling errors, teach various editing strategies that help them ignore meaning as they read and attend only to spelling, e.g.:

- Allow a draft to sit for 24 hours before proofreading it.
- If the draft is handwritten, type it if possible. Errors are more evident in typed text.
- If the draft has been written using a word processor, edit the text on a print copy after running a spell check.
- Write your most persistent spelling error at the top of the page, and proofread the text just for this error the first time through.

76. Reproduced with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), p. 319.

- Run a blank sheet of paper slowly down the text so that you read only one line at a time.
- Read the text aloud.
- If you are still missing spelling errors, read one sentence at a time from the bottom of the page up or one word at a time from right to left.

Writing for Publication (*10-1a, b, c, d, e, f, g, h, i; 10-2a, b, c, d, e, f, g, h, i, j; 20-1a, b, c, d, e, f, g, h, i; 20-2a, b, c, d, e, f, g, h, i, j; 30-1a, b, c, d, e, f, g, h, i; 30-2a, b, c, d, e, f, g, h, i, j*)

To increase students' motivation in editing and proofreading, ensure that their final products have a public audience as often as possible and practise a classroom policy of zero tolerance for spelling errors in published works.

To find a public audience, students may:

- send their letters to the editor of the school or local newspaper
- publish their fiction and poetry in the form of class anthologies, personal chapter books or children's books, and distribute these books to doctors' waiting rooms, senior citizens' homes, day care centres and elementary schools
- publish feature articles, columns and reviews in class and school newspapers and magazines
- submit their best work to young adult literary magazines or Web sites
- post their posters and book jackets in the classroom, school halls or a library display case
- write letters of invitation and appreciation to speakers
- display their portfolios
- duplicate survey forms, handouts for their oral presentations, brochures and handbills.

Analyzing Errors (*all courses c*)

Ask students to contribute to a classroom list of common spelling errors. As a class, sort these according to the type of error, e.g., transfer from French or from another first language, transfer from oral language, reversal of letters, failure to double consonants. Students may also be interested in maintaining a list of the types of spelling errors that are not caught by a computer spell check.

Personal Dictionary (*all courses a*)

Ask each student to list, in a personal dictionary, any misspelled words that have slipped through the editing process. The use of small telephone number books allows students to alphabetize the words. Students can periodically take dictation from this list with a partner.

Student Examples (*10-1b; 10-2b, j; 20-1b; 20-2b, f, j*)

Ask a student who has produced a competently punctuated piece of writing to provide a typed copy of several paragraphs with all punctuation and capitalization removed. Have students punctuate and capitalize the sample in groups. Compare and discuss the decisions that the writer and the groups made.

Using Punctuation to Clarify (*all courses b*)

Have students work in groups to generate sentences that could have two or more entirely different meanings, depending on the way they are punctuated.

Example:

- Joshua said his brother was a thief.⁷⁷
- Joshua said, “His brother was a thief.”
- “Joshua,” said his brother, “was a thief.”

Formal Essays (*10-1a, b; 10-2a, b, j; 20-1a, b; 20-2a, b, j; 30-1a, b; 30-2a, b, j*)

Students should be familiar with a standard referencing system. Formal essays provide students with challenging opportunities to set up quotations in short and block form and to use italics or quotation marks for titles. Provide students with an error-free sample essay that illustrates various formal conventions of a reference system, and ask them to generate a list of these conventions.

Referencing (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b*)

Students should be increasingly familiar with the styles of the standard bibliographic systems used in the school, e.g., MLA, APA and Chicago. Provide students with an opportunity to practise referencing, by having the class present or describe a variety of materials and asking how such materials would be rendered as citations on “Bibliography” or “Works Cited” pages.

77. Tonjes, *Secondary Reading, Writing, and Learning*, 1991, p. 118.

TEXT CORRECTNESS AND TEXT FEATURES/CONVENTIONS

PRINT TEXT

Correctness—spelling, punctuation, grammar and usage

Features/Conventions	
<p>Article</p> <ul style="list-style-type: none"> inverted pyramid structure <p>Editorial</p> <ul style="list-style-type: none"> use of first person plural <p>Column or Feature Story</p> <ul style="list-style-type: none"> personal voice <p>Letter</p> <ul style="list-style-type: none"> salutation, body, complimentary ending, signature formal letter: short, well-structured paragraphs and businesslike tone and voice informal letter: generally flexible structure, conversational tone and personal voice <p>Memorandum</p> <ul style="list-style-type: none"> typically informational and/or directional brief and businesslike <p>E-mail</p> <ul style="list-style-type: none"> immediate disclosure of sender may include hypertext links and/or text attachment 	<p>Literary Essay</p> <ul style="list-style-type: none"> formal language and form academic voice/tone/register text-based opinion/impression <p>Narrative Essay</p> <ul style="list-style-type: none"> chronology description anecdotes/episodes/vignettes <p>Novel</p> <ul style="list-style-type: none"> possibility of multiple conflicts, characters, settings, subplots and themes varied structure, such as chronological order and <i>in medias res</i> <p>Dialogue Journal</p> <ul style="list-style-type: none"> shared reflection revisiting of earlier thinking—“second look” entry

ORAL TEXT

Correctness—pronunciation, tone, enunciation, volume, pace, accuracy and relevance as articulated as content in General Outcomes 2 and 4

Features/Conventions	
<p>Group Oral Discussion</p> <ul style="list-style-type: none"> group leader and recorder formal discussion: chairperson, rules of order, meeting notes <p>Talking Circle</p> <ul style="list-style-type: none"> taking turns introducing and responding to ideas and viewpoints 	<p>Debate</p> <ul style="list-style-type: none"> adversarial argument pro-con-rebuttal structuring set order and time for presenting selected support/proof public arena

VISUAL TEXT

Correctness—accuracy and proportion, colour and/or shading, perspective (where appropriate)

Features/Conventions	
<p>Diorama</p> <ul style="list-style-type: none"> three-dimensional quality typically a representation of a setting and/or situation 	

(continued)

TEXT CORRECTNESS AND TEXT FEATURES/CONVENTIONS *(continued)*

PRINT/VISUAL TEXT

Correctness

Print: spelling, punctuation, grammar and usage

Visual: accuracy and proportion, colour and/or shading, perspective (where appropriate)

Note: For Data Tables observations are recorded; only the values of quantities should be found in the cells.

Features/Conventions	
<p>Graph</p> <ul style="list-style-type: none">• legend or labelling• x- and y-axes• responding (dependent) and manipulated (independent) variables <p>Pie Chart</p> <ul style="list-style-type: none">• clockwise progression• limited number of “slices” <p>Line Graphs</p> <ul style="list-style-type: none">• Title—a short, clear title, usually placed atop the graph conveys information about manipulated (independent) and responding (dependent) variables; may be accompanied with a further descriptor to help identify the data• Labels—typically, the manipulated data is plotted on the horizontal axis (an exception to this should be noted) and the responding variable is placed on the vertical axis; all axes must be labelled with the variable used and complete units, including any power of 10• Scale—often the scales along the two axes are different and, in many cases, the scales start at zero• Plotting—the coordinated data points are marked using a dot; a small circle may be drawn around each plotted point to indicate that it is a data point• Drawing the line—dots are joined with a straight or curved line of best fit. Note: In some graphs, lines of best fit or curves may not go through all dots and may not include the origin• Legend—if two or more responding variables are being plotted, then lines with different characteristics, e.g., differing colours, lines or symbols, are used along with a legend that identifies and explains the meaning of the different lines to distinguish them• Extrapolation—if the graph is extended for extrapolation, the extension is dotted	<p>Data Table</p> <ul style="list-style-type: none">• Title—usually placed atop the table; the title explains the meaning of the data• Labels—headings explain the content of columns, and any required multipliers are in parentheses• Rows and Columns—typically, the column on the left is used for manipulated (independent) variable data, and the column(s) on the right for the responding (dependent) variable data <p>Textbook</p> <ul style="list-style-type: none">• headings, captions• examples, such as case studies, samples and documents, and illustrations, such as drawings, maps, charts and graphs• summaries• questions, when applicable• bullets, dashes, boldface and italics• classification and arrangement of ideas <p>Handbook</p> <ul style="list-style-type: none">• classification and arrangement of ideas, such as alphabetical or chronological• illustration and explanation <p>Dictionaries</p> <ul style="list-style-type: none">• definition, etymology, pronunciation and usage <p>Collage</p> <ul style="list-style-type: none">• managed eye movement—reading path• use of space and colour• use of place, such as above/beside/below, centring/bordering and foreground/background• juxtaposition of elements <p>Hypertext</p> <ul style="list-style-type: none">• highlighted by means of colour and/or font style• dependent on classification/categorization• linked to related information• URL form, when applicable

(continued)

TEXT CORRECTNESS AND TEXT FEATURES/CONVENTIONS *(continued)*

PRINT/VISUAL TEXT *(continued)*

Features/Conventions	
<p>Bar Graphs</p> <ul style="list-style-type: none"> • Title, labels, scale—follow the same conventions as for line graphs • Drawing bars—if numerical data are plotted on the <i>x</i>-axis, the bars touch; if nonnumerical data are plotted and there is no relationship between the bars, gaps should be left between them 	

PRINT/ORAL TEXT

Correctness

Print: spelling, punctuation, grammar and usage; correctness of form and structure where appropriate

Oral: pronunciation, tone, enunciation, volume, pace, timing, key and pitch (song)

Features/Conventions	
<p>Song</p> <ul style="list-style-type: none"> • verse and chorus • rhythm, rhyme, harmony • expressive and poetic language <p>Speech/Address</p> <ul style="list-style-type: none"> • opening • situational variations, such as impromptu, toast, motivational, congratulatory 	<p>Opinion</p> <ul style="list-style-type: none"> • provisional <p>Argument</p> <ul style="list-style-type: none"> • syllogism • order, such as least important reason to most important, and inductive or deductive reasoning • selected support/proof

PRINT/ORAL/VISUAL TEXT

Correctness

Print: spelling, punctuation, grammar and usage; correctness of form and structure where appropriate

Oral: pronunciation, tone, enunciation, volume, pace

Visual: nonverbals—facial expression, gesture, posture, place and space—(live and film); focus and lighting (film and multimedia); projection, perspective, proportion, colour and/or shading; displayed demonstration

Features/Conventions	
<p>Report</p> <ul style="list-style-type: none"> • abstract or executive summary and/or introduction, body, summary and/or conclusion • distinguishes between unbiased fact and opinion • title page and references, when applicable • makes text easily accessible and visually appealing by using bullets, spacing and headings, and including attachments for additional details <p>Display and Demonstration</p> <ul style="list-style-type: none"> • labelling captions and legends, when applicable • juxtaposition of elements 	<p>Story</p> <ul style="list-style-type: none"> • conflict and plot • character and setting • theme • a variety of structures, such as <i>in medias res</i> • dialogue and description • illustrations when appropriate <p>Personal Response to Literature</p> <ul style="list-style-type: none"> • reader or listener or viewer response • multiple, student-formulated meanings

(continued)

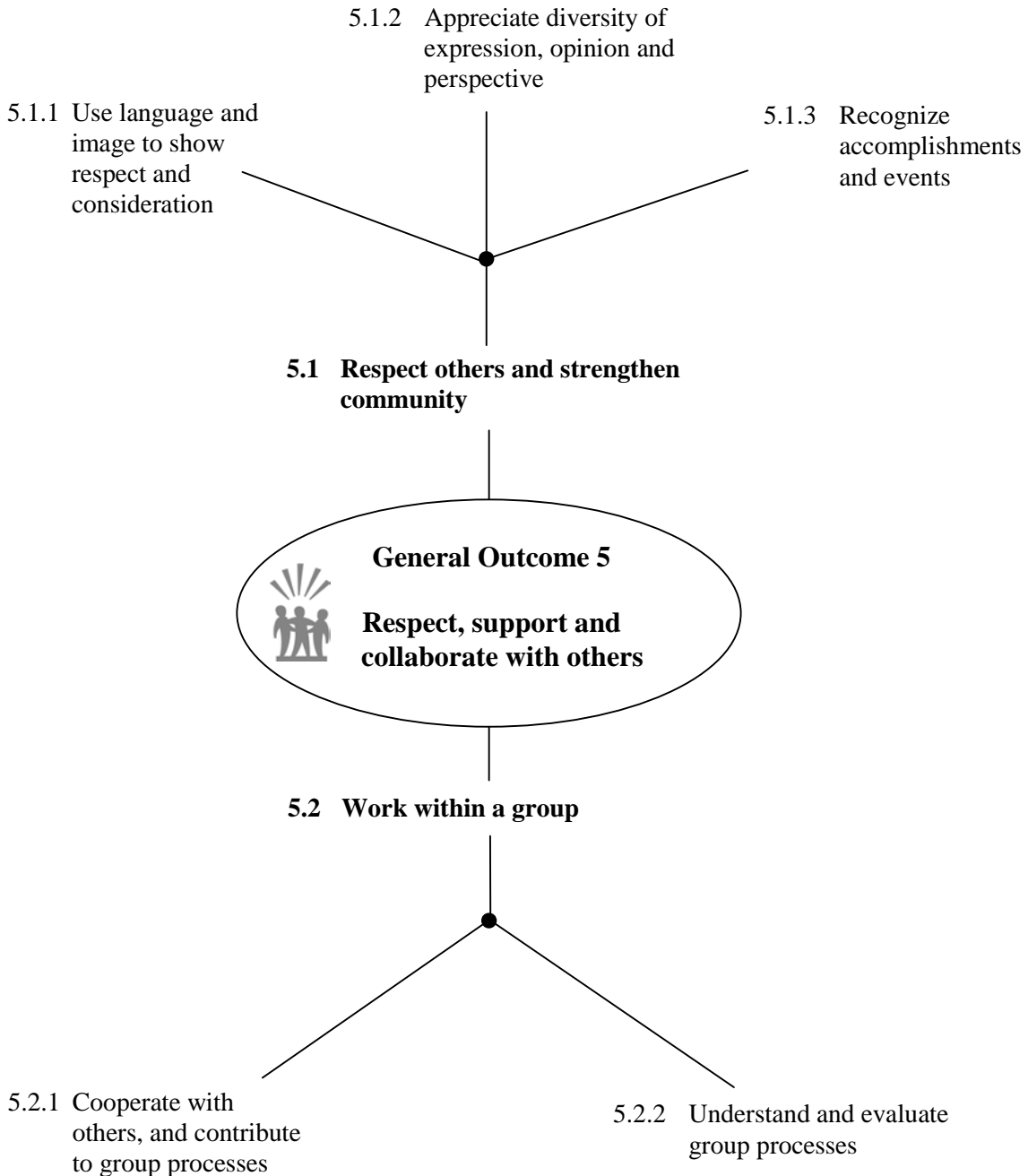
TEXT CORRECTNESS AND TEXT FEATURES/CONVENTIONS *(continued)*

PRINT/ORAL/VISUAL TEXT *(continued)*

Features/Conventions	
<ul style="list-style-type: none">• three-dimensional quality, when applicable• font style, such as sans-serif for headings and serif for detailed print text <p>Multimedia Presentation</p> <ul style="list-style-type: none">• space, place, gesture and facial expression• use of colour• size and style of font, such as 18–22 font for slides/transparencies, sans-serif font for headings and serif font for detailed print texts• use of all caps, italics and boldface• sound/visual effects, such as special effects and computer generated animation, when applicable <p>Proposal</p> <ul style="list-style-type: none">• issue–background–recommendation structure• establishes need, offers alternatives and requests action• title page and references, when applicable• makes texts easily accessible and visually appealing by using bullets, spacing and headings, and including attachments for additional details <p>Poem</p> <ul style="list-style-type: none">• rhythm• concision• use of figurative language, such as metaphor• theme• shared reflection/insight• illustrations when appropriate <p>All Dramatic Forms</p> <ul style="list-style-type: none">• tension/conflict• dialogue, such as conversation• soliloquy or aside• movement• nonverbals: body language, such as gesture, posture, place and space, and facial expression• possibility of multiple characters, subplots and themes• use of props and furnishings• music and sound effects, when applicable <p>Classical Drama</p> <ul style="list-style-type: none">• unities of time and place• chorus providing reflective commentary• divine/supernatural interference and/or intervention	<ul style="list-style-type: none">• moving from personal to more critical, from a skeptical stance to an informed one• varied structure and focuses• predictions, questions and temporary understandings <p>Character Sketch</p> <ul style="list-style-type: none">• examination of traits and motivations• classification of character type, such as stereotypical, static/dynamic, round/flat/identified, protagonist/antagonist <p>Scene/Chapter Analysis</p> <ul style="list-style-type: none">• categories and classification• examination of aspects of narrative, such as plot, setting, character and theme <p>Film/Video</p> <ul style="list-style-type: none">• brief camera takes and multiple camera views• framing and camera distance• conflict, if a narrative• dialogue, such as interview, conversation, aside and internal dialogues• movement• possibility of multiple characters, subplots and themes• typically, multiple settings and generous use of props, furnishings and costuming• print—stage and camera directions• voice-over narration, music and sound/visual effects, such as special effects and computer-generated animation, when applicable <p>Shakespearean Drama</p> <ul style="list-style-type: none">• authentic reproduction: Elizabethan costuming, limited set, natural lighting, wording suggesting time of day and panoramic details, asides and soliloquies, thrust stage, single continuous act• modern representation: contemporary costuming, revised locales, modified script, presidium stage, five-act edit <p>Modern and Contemporary Drama</p> <ul style="list-style-type: none">• limited number of settings/single setting• multiple scenes• 1–3 acts• print—stage directions• audio effects, such as voice-over and internal dialogue• lighting effects, such as spot and flood lighting• visual effects, such as suggestion of fog, smoke, lightning and rain

GENERAL OUTCOME 5

STUDENTS WILL LISTEN, SPEAK, READ, WRITE, VIEW AND REPRESENT TO:











GENERAL OUTCOME 5 – INDEX OF STRATEGIES










Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.

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GENERAL OUTCOME 5



Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.

The language arts play an important role in preparing students for participation in a democratic society. In General Outcome 5, students learn to view themselves not only as individuals with individual needs but also as responsible participants in a larger group of individuals with common goals. This community extends from the classroom into the school and into the larger community. Acceptance of diversity, cultural awareness and understanding, and collaborative skills are fundamental to participating responsibly in a community, and these things need to be focused upon within the classroom.

Practices that Extend Community

Classroom practices that help build and celebrate community include creating opportunities for students to:

- develop communication and active listening skills
- explore their own community through visits to theatres, museums and local cultural events and through inviting guests into the classroom
- participate in the wider community through publications, guest performances and letters to the editor
- widen their perspective through links with other communities, e.g., through volunteerism, Web pages, e-mail, pen pals
- reflect on their use of language and its effects in achieving common and individual purposes.

Building Community through Texts

Students broaden their understanding of themselves and the world around them through the texts they listen to, read and view. They become aware of their roles as global citizens and their responsibilities in bringing about positive social change. Students broaden their understanding of others through texts that take them vicariously into lives very different from their own.

The selection of texts, however, presents particular challenges to English language arts teachers. These challenges come in the form of media texts that portray people from minority cultures or unfamiliar places as intrinsically different—exotic, dangerous, pitiable or objects of fun.⁷⁸ Challenges also come in the form of texts from the past that represent individuals and groups in ways now recognized as racist or sexist.

78. Duncan et al., *Mass Media and Popular Culture*, 1996, pp. 34–38.

Teachers need to ensure that students examine texts as products and reflections of the economic, social and political times in which they are created and set. Students need to learn to recognize the ways in which time and circumstances affect the language, attitudes, beliefs, content and forms that writers, artists and producers use. Because students select many of the texts they experience, it is essential that they learn to question the premises of texts and develop independent judgements. Analyzing media images is a necessary part of students' education as literate citizens and critical thinkers. Opportunities for integration with social studies exist here.

Building Community through Collaboration

Because of the importance of collaborative work in building community, several specific outcomes that directly address collaborative skills are located in General Outcome 5. Collaboration is also integral to many of the specific outcomes that support the other general outcomes.

Collaboration is central to the language arts curriculum for reasons such as the following:

- Working together provides students with opportunities to articulate and wrestle with ideas and to learn from each other. It acknowledges the fact that learning is constructed socially.
- Collaborative work allows students to be active and takes advantage of their natural need for and enjoyment of connecting with peers.
- Group processes prepare students for the demands of future employment. Workplaces are increasingly interdependent, due to the complexity of information-based occupations. Collaborative skills are vital to students' future success, both in the workplace and in personal relationships.
- Collaborative work helps build community in a diverse classroom. Working in collaborative groups can promote cross-cultural understanding and friendship, as well as tolerance of diversity.⁷⁹

What Collaboration Means

Collaborative tasks must be designed so that:

- instruction in group skills and processes is embedded in the learning task
- both task process/completion skills and group maintenance skills are taught and assessed
- students are collectively and individually responsible for processes and products.

79. Brubacher, Payne and Rickett, *Perspectives on Small Group Learning: Theory and Practice*, 1990.

Contrasting Group Work and Collaborative Learning⁸⁰

Group Work	Collaborative Learning
Students work on their own.	Students are dependent on each other.
Some students do all of the work.	Each student is accountable for the group work and the learning.
Group composition is not related to task.	Groups are formed based on task to be completed.
Social skills are not taught.	The teacher provides instruction in social skills.
Teacher does not participate in the group work.	The teacher closely supervises groups.

Because many authentic language activities require collaboration, they provide a natural vehicle for embedding instruction in group processes and skills.

Collaborative work teaches two kinds of group skills:

- task process/completion skills—behaviours that are effective in getting the job done, e.g., initiating activities, clarifying group direction and coordinating contributions
- group maintenance skills—behaviours that keep the group functioning smoothly, e.g., encouraging others, accepting group decisions and expressing disagreement appropriately.

The Teacher's Role in Collaborative Learning

Although students assume increasing responsibility for planning collaborative projects, the teacher is responsible for:

- making initial decisions regarding:
 - the kind of learning that is best accomplished by students alone, in groups and in a whole-class setting
 - the most appropriate group size for each task
 - the task structure that will ensure both individual and collective accountability
 - the selection and configuration of groups
- managing interactive activities by:
 - establishing and maintaining a protocol for movements into and between groups, to avoid lost time and disruption
 - clarifying the task and the interactive goals, i.e., the group skills that will be assessed
 - providing time for reflection, debriefing, closure and celebration

80. Reproduced with permission from Dawn M. Snodgrass and Mary M. Bevevino, *Collaborative Learning in Middle and Secondary Schools: Applications and Assessments* (Larchmont, NY: Eye on Education, Inc., 2000), p. 87.

- instructing students in interactive skills, including:
 - selecting with the class the particular skills that will be focused upon and monitored
 - providing instruction and modelling
 - structuring collaborative tasks to fit the skill level of the students
 - providing self-assessment tools for groups and individuals
- being active during collaborative activities by:
 - asking questions that promote student thought
 - providing individuals and groups with immediate feedback
 - suggesting strategies for groups encountering difficulties
 - modelling group behaviours by participating in a group for a period
 - observing groups systematically to decide on priorities for further instruction
- being committed to collaborative work by:
 - recognizing that conflict within groups is normal
 - viewing difficulties as information about the skill areas that need further instruction
 - collaborating with colleagues.

How to Form Groups

Many teachers use flexible groupings; that is, they have students move frequently between independent work, discussion with partners, small groups and the whole-class setting. At some point during the course, each student should work with every other student in the class.

Students should also have opportunities to work in groups structured in a variety of ways and formed on the basis of a variety of factors, such as the following:

- **Teacher selection:** The groups teachers organize may be heterogeneous and homogeneous:
 - Heterogeneous groups mirror the composition of the class. Placing students at various levels of skill or expertise within each group allows for peer tutoring.
 - Homogeneous groups allow students to work at approximately the same level and allow for differentiation and targeted instruction.
- **Random choice:** Groups are formed in a random fashion, e.g., by numbering off students in the class.
- **A common purpose:** Groups are formed according to purpose. Peer-editing groups, for example, may be organized around the stage of editing required by each student, e.g., first draft, second draft, proofreading or sharing of completed work.
- **Student interest:** Students select a task or topic and then form groups with others who have chosen the same task.
- **Peer preference:** Students choose friends with whom they would like to work and then select a subject. Peer-preference groups may be most suitable for projects that require a great deal of work outside of class.

How to Construct Interdependent Tasks

Some of the learning outcomes assessed through collaborative tasks pertain to interactive skills. These include outcomes in learning outcome subheadings 1.2.1, 1.2.2, 3.1.2, 5.2.1 and 5.2.2. These outcomes are normally assessed through checklists, peer and teacher observations, and self-assessment forms.

Other outcomes are assessed individually in the context of collaborative work. The challenge for teachers is to create or assign tasks that require a high degree of interaction and interdependence, as well as providing opportunities for individual students to demonstrate their learning.

Teacher-designed Tasks

While assessing individual performance, teachers can build in interactive experiences through a variety of means.

- Make each student responsible for a portion of the content, e.g., use a **Jigsaw** structure, as described in learning outcome subheading 5.2.1, p. 380.
- Assess each student's contribution to one final product, e.g., require separate drafts from each student.
- Assess each student's contribution to a composite product, e.g., assess separate articles in a magazine.
- Test individuals on concepts the group has explored.

Student-planned Projects

Teachers promote individual accountability in student-planned collaborative projects by requiring components such as the following:

- proposals that detail the responsibilities of each member
- project logs in which each student tracks his or her progress each day and discusses any problems that have arisen within the group
- identification of the separate contribution of each member to a collective product, e.g., students contributing articles to a magazine can be assessed individually on their contribution, as well as receiving a mark for the magazine as a whole
- separate drafts from each individual before the collaborative product is put together
- individual self-assessment forms and checklists
- verification of having revised, edited and proofread pieces of work authored by other group members.

Assessing Collaborative Work



Students are expected to develop the knowledge, skills and attitudes that contribute to collaboration with others. Appendix B provides a chart on page 444 with various options for assessing group maintenance and task process/completion. Appendix B also includes three assessment devices:

- Daily Reflection on Group Participation (page 445)—conducive to student self-assessment.
- Cooperative Teams Self-evaluation Guide (page 446)—for group self-assessment.
- Scoring Criteria for Collaboration (page 443)—useful for summative assessment.

These assessment devices can be effectively used in the context of teacher–student conferences.



Overview

The ability to respect others and to recognize and value diversity is central to understanding others and communicating effectively.

Language and image that is respectful and considerate of self and others is essential to building, developing and maintaining community. Respectful language and use of image goes beyond the superficial expression of manners; it is based on an acknowledgement of the worth of each individual and on consideration of individual sensitivities, and it involves a conscious decision to act, speak and respond accordingly.

Students need opportunities to consider the appropriate language used in writing and speaking about, and images used in representing, cultures, races, genders, ages and abilities. Respectful language includes others and involves knowing how to dialogue about ideas without offending others. Considerate use of an image takes into consideration what the image may mean to different audiences and whether the treatment of that image is appropriate, given its origin and the associations that may be made from it. Students also need opportunities to consider when and how to respond when they encounter stereotypes and inappropriate language.

The study of literature and other texts informs learners of the power of language and image.

Fiction and film are valuable tools in taking students into lives that appear to differ from their own, so that they develop a sense of identification with others. This is particularly useful in homogeneous communities. Multicultural and co-educational classrooms provide a wealth of opportunity for instruction regarding inclusive and exclusive language.

It is important that students recognize stereotypes, reflect on the reasons for the use of stereotypes and reflect on the effects of stereotypes on the groups that are portrayed and on the audience. Students should explore representations of:

- individuals—considering how age, gender, race, religion or ethnicity are portrayed
- cultural groups
- institutions.

They should consider representations that typically occur in:

- fiction of various genres and historic periods
- television programs, including music videos
- song lyrics
- movies
- advertising.

Metacognitive Learning

Metacognitive Process Outcome (Grades 10–12)		
Description	Selection	Modification
<ul style="list-style-type: none"> – reflect on and describe own strategies for differentiating between positive and negative tones and for differentiating between sensitive and insensitive uses, including own use, of language and image 	<ul style="list-style-type: none"> – select appropriate strategies to assist with such differentiation 	<ul style="list-style-type: none"> – monitor the effect of selected strategies, and modify them as needed

Assessment of 5.1.1

The purpose of assessment in learning outcome subheading 5.1.1 is to determine whether students:

- have adequate strategies for recognizing and analyzing how language and image are used in a text and for discerning their effect on context
- are open to new ways of thinking about language and image and about how such choices can affect context
- demonstrate an awareness of the ways language and image are used to include or exclude others.

Teaching and Learning Strategies

Note: The information in parentheses following the name of each strategy indicates the specific outcomes for which the strategy is appropriate.

Inquiry into Stereotyping in Textual Representations

(10-1b, c, d; 10-2b, c, d; 20-1c, d; 20-2b, c, d, f; 30-1b, c; 30-2b, c)

Have students explore the portrayal of particular individuals, groups or institutions in a range of texts and present their findings in a form of their choice.



- Ask students, working with a partner or in a small group, to select for examination an individual, group or institution portrayed in print or media texts. Possibilities include:
 - women in nineteenth century novels
 - a selected minority group in police or detective dramas
 - elderly people in television advertising
 - husbands in situation comedies
 - religion in contemporary movies.

- Before students embark on their inquiry, ask the class to generate a list of the elements that constitute representation of individuals, groups or institutions. For example, a portrayal of individuals may include the following:
 - **Visibility:** How often do these individuals appear in texts relative to their numbers in society? Discuss with students how they can find this information.
 - **Role:** Do these individuals play key or supporting roles? Do they play heroes or villains? What occupational roles do they play? What actions are associated with them?
 - **Status and authority:** Do others listen to these individuals? Are their actions effective in resolving conflicts? Are they comic figures?
 - **Descriptors:** What words, images or symbols are used to describe these individuals?
 - **Clothing, appearance and gestures:** Is their appearance individualized or stereotyped?
 - **Speech and accent:** Are accents and speech patterns exaggerated and used for a typical effect, e.g., comic, pompous?
 - **Characteristic themes:** What issues or conflicts do these individuals confront?
- Ask students to plan their research, assigning various tasks to each group member, and to submit a proposal for a conference with the teacher.
- Ask students to present their findings on textual representations through a form of their choice. Possibilities include:
 - a drama about a person of their target group seeking work as an actor
 - an oral presentation with graphs displaying findings
 - a series of posters for a Field Walk—see learning outcome subheading 1.1.1 (page 151)—representing various portrayals of individuals.

Assessment**Summative Assessment of Inquiry into Stereotyping in Textual Representations**

Work with students to develop criteria for their presentations. These criteria may include the following:

- Students examined a broad range of appropriate media forms.
- Students thoroughly analyzed the elements that constitute representation and explained how they convey perspective and attitudes.
- Students showed insight into the social context in which images related to culture, race, gender, age and abilities were created.
- Students accurately generalized from the data they collected.
- Students presented their findings in a creative and engaging form.

This project also presents many opportunities to assess interactive processes.

Cultural Gestures (10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d, f; 20-2a, b, c, d, f; 30-1a, b, c, d; 30-2a, b, c, d)

Students need to learn that many of the nonverbal ways in which they communicate are culturally determined, that other societies have different norms for many gestures and that societies vary in their degree of ceremony and formality.



- As a class, generate a list of behaviours that are culturally determined, e.g., greetings, dancing, ways of showing affection and grief, norms for appropriate physical distance, table manners, and expressions of respect, regret and appreciation.
- Have groups research these behaviours with respect to different societies, cultures and time periods and share their findings with the class. Encourage students to explore credible sources of information, rather than relying on media representations that may be caricatured or overgeneralized. If possible, invite a panel of guest speakers with roots or experience in different societies.
- Discuss the practical reasons for the evolution of various culturally determined behaviours.

Have pairs of students adopt the roles of people from different societies and act out an initial greeting. Discuss the potential of culturally determined behaviour for creating misunderstanding or for stereotyping various cultural groups.

**Assessment****Self-assessment of Cultural Gestures**

Have students reflect in their journals on their emotional reaction to the situations enacted. Journal responses should indicate growth in acceptance and awareness of culturally determined behaviours.

Advertising Second Take (10-1a, b, c, d; 10-2a, b, c, d; 20-1a, b, c, d, f; 20-2a, b, c, d, f)

Print advertisements and television commercials often employ one-dimensional representations and stereotypes as a “shorthand” for immediate communication with the audience.

- Have students collect a variety of print advertisements presenting different socioeconomic and cultural groups, sexes and ages. Analyze the language and images presented in these depictions, discussing examples of stereotypes, exclusion, token representation or overrepresentation of specific groups.
- Have students sketch a commercial, revising it to employ realistic and more complex portrayals of individuals and groups. Discuss whether the initial marketing goals of the commercial are met in the redesigned version.

**Classroom Read Arounds** (*10-1a, e; 10-2a, e; 20-1a, e; 20-2a, e; 30-1e; 30-2e*)

In order to have students experience and work with constructive criticism, they can engage in full-class or smaller-group read arounds. The teacher can facilitate as the students pass their work around the classroom to one student at a time. A student reads the text created and responds to predetermined prompts or marking criteria. The work then gets passed to the next student who also responds to the text created, and so on. The goal is to have each student in the room look at as many different examples of student work as possible and make as many comments as possible to help his or her peers enhance their work.

Once the individual student's work is returned, this student can then read the comments made by his or her peers and can be asked to respond to them in a journal or in a small-group discussion. Students can use the feedback from their peers to help improve the text they created and to meet their goals for the assignment.

**Monitoring Metacognitive Growth** (*all courses a*)

Students can be encouraged to reflect on their use of language and image by asking questions such as the following:

- What are my responses to others' use of particular language and image?
- How respectful and considerate have I been in using language and image?
- How may language and image be used to convey respect and consideration? to foster collaboration?
- How has the use of language and image changed over time?
- How may language and image be used deliberately to stereotype or parody?

**Texts Reflect Values** (*30-1b, c, d; 30-2b, c, d*)

Choose a variety of short texts that reflect values on a theme relating to inclusion or exclusion of individuals, e.g., loneliness, old age. In small groups, have students discuss how loneliness and old age are portrayed in the texts. This can be complemented with an oral presentation on the role loneliness plays in the life of a specific group of people in the community.

**Media Mini-unit** (*30-1b, c, d, e, f; 30-2b, c, d, e, f*)**A. Print media**

Have students collect a variety of print advertisements that present different socioeconomic, cultural, gender and age groups, and complete the following:

- Analyze the language and images presented.
- Discuss examples of stereotypes, exclusion, token representation and overrepresentation of the groups.

- Choose one example and research to find similar advertisements from print texts of earlier decades.
- Describe the differences between the current example and the earlier advertisements.
- Discuss the changes in public tolerance reflected by the differences.

B. Television media

Discuss why television advertising often uses one-dimensional representations and stereotypes as “shorthand” for communication with target audiences, and have students work in groups to complete the following:

- Choose a commercial that exemplifies this shorthand.
- Redesign the commercial to create a more realistic and more complex portrayal of people.
- Present both commercials to the class in an appropriate format.

After presentation, have the class work in small groups to review the work of the presenters, discuss whether the goals of the commercial are met in the redesigned version, and report back to the presenters. Presenters respond to the class critiques and discuss reasons for their choices and/or suggestions for changes.

General Outcome
5

Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.



5.1 Respect others and strengthen community

5.1.2 Appreciate diversity of expression, opinion and perspective

Overview

Students will come to appreciate the diversity of expression, opinion and perspective that exists in Alberta, Canada and throughout the world by:

- studying oral, print, visual and multimedia texts presenting a variety of Albertan, Canadian and international perspectives
- examining the treatment of particular themes and issues by different text creators, including themselves
- explaining how a text creator’s underlying assumptions influence creation of the text.

Comparisons of texts from different times and places can help students appreciate the ways in which texts convey individual and community values and behaviours. For example, students may compare community newspapers from rural and urban areas, or poetry from northern and southern regions; they may also look at the ways different generations describe their experiences.

Much of the learning associated with learning outcome subheading 5.1.2 is intended to challenge students—to provoke critical examination of the ideas and values of others and of their own ideas and values. For example, in the course of whole-class discussion, students may offer differing interpretations and understandings when responding to text. When creating text of their own, students may assume opposing positions, offer differing insights and convey diverse appreciations. It is therefore important for students to determine whether the texts they examine are created to express and reinforce or to challenge prevailing social values. Students should explore documentaries, poetry, fiction, songs and other texts that question current social values, examining both their content and their methods and form. Some of the texts students create will be texts of protest or dissent.

Students should also be aware that some texts that appear to be challenging social values, e.g., music videos or television commercials, use the forms of social protest or the images of subculture to reinforce prevailing values of conformity and consumerism.

Metacognitive Learning *(all courses a)*

Metacognitive Process Outcome (Grades 10–12)		
Description	Selection	Modification
– reflect on and describe strategies for responding to texts that present expressions, opinions and perspectives that differ from own; and identify and describe additional strategies that may be used to appreciate diversity of thought and expression	– select appropriate strategies for appreciating diversity of thought	– monitor the effect of selected strategies, and modify them as needed

Assessment of 5.1.2

The purpose of assessment as suggested by learning outcome subheading 5.1.2 is to determine students' openness to diversity and their awareness of the variety of contributing factors that can result in differences of thought and expression.

Most assessment will be *formative*, and much of it will be undertaken by the students. Its purpose is to determine whether students are demonstrating behaviours that suggest respect for the ideas, beliefs, appreciations and values of others—particularly when they differ from their own. One such indicator is sustained listening to the thought and expression of others.

Teaching and Learning Strategies



Class Quilt (10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c)

Ask students to list positive qualities that their community values. Have each student adopt one of the values and create a representation of it, e.g., a drawing, a quilt square. Combine all the pieces into a whole-class product.



Class Wall (10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c)

Have the class research the origin and meaning of the names of all students in the class and create a banner that represents each student's name symbolically.

Assessment

Peer, Formative or Summative Assessment of Class Quilt/Class Wall

Before embarking on either of these projects, have the class decide on the criteria that would characterize a successful product. Upon completion, have students use these criteria to assess their work. The criteria may include the following:

- All class members contributed.
- The quilt identifies community values; the wall represents class identity.
- Separate elements in the quilt or wall work as a thematic whole.
- Visual design is effective.



Profile of the Century (*all courses a, b, c*)

To create a retrospective of the last century, ask students to form groups and have each group select a different decade to profile. Ask each group to collect examples of the music, poetry, advertising and art reproductions of the decade and to create a class presentation that identifies the issues, values and aesthetic of the decade. Have groups present in chronological order, possibly to a wider audience.

**Coming to Canada** (10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c)

Following a discussion or inquiry of various periods of immigration to Canada, have students identify a nation of origin they are most interested in exploring, listing first, second and third choices. Set up groups of four to six students on the basis of their interests.

- Ask students in each group to imagine that they are all members of a family that immigrated to Canada.
 - Have each student invent an identity: a name (authentic to the culture), age, role within the family and personal history—the only stipulation being that, as a group, students represent three generations of the family.
 - Have students research the country of origin at the time of the family’s immigration and the circumstances that prompted immigration at that time. Research may include interviews with members of the community who can recount their family experiences in coming to Canada.
 - Through the information they collect, students can then imaginatively explore the experiences of the family’s farewell to their country of origin, their passage to Canada, their first impressions and their adjustment to the new land—looking, for example, at the different ways that generations may respond to the new land and at ensuing family tensions.
- Have groups develop a drama for the class of the family’s experiences in coming to Canada. Components may include:
 - poetry
 - journal readings
 - monologues
 - background music
 - a song of farewell in the musical style of the country of origin
 - tableaux.
- To enrich student thinking about the experience of dislocation during this project, devote 5 to 10 minutes at the beginning of each class to oral readings of Canadian poetry, fiction or memoir extracts about coming to Canada.

This project could be linked effectively with social studies.

Assessment**Self-assessment of Coming to Canada**

This project provides rich opportunities for assessment of individual and group learning and of process and product. Possibilities include:

- student journals or logs reflecting on the group process, on the students' development of inquiry skills, and on growth in cultural awareness both through creating and participating in the drama and through being part of the audience for the dramas of other groups
- group-process checklists and self-assessment forms
- project proposals, including plans for collecting information, the responsibilities of each group member, and timelines for inquiry, writing and rehearsal
- formal assessment of the drama, based on criteria such as:
 - *technical skills*: lighting, groupings, costumes, props, and use of sets and staging
 - *practical skills*: concentration, movement and characterization
 - *voice*: volume, tone, clarity, enunciation and modulation.

**Culture and Behaviour (30-1a, c; 30-2a, c)**

As a class, generate lists of behaviours that are culturally determined, e.g., greetings; dancing; showing affection and grief; personal space; table manners; expressions of respect, regret and appreciation; observance of time and punctuality; holiday traditions; rites of passage. Students should explore reliable sources of information rather than media representations that may be exaggerated, generalized or caricatured. This is an opportunity to draw on the expertise and experiences of ESL and Aboriginal students as well as those with relatives who have recently immigrated to Canada. Discuss the practical reasons for the evolution of culturally determined behaviours and practices. Students could role-play people of different societies and times.

**Editorials (30-1a, b, c; 30-2a, b, c)**

Select several print (or audio) editorials that are clearly based on underlying assumptions, either implicit or explicit. In small groups, have students identify the underlying assumptions and indicate which opinions and details included result directly from those assumptions. Individually, have students rewrite one of the editorials based on different assumptions. The assignment should include the student's description of his or her assumptions and the choice of details made to support them.

**Monitoring Metacognitive Growth** (*all courses a*)

Students can use questions such as the following to reflect on their own values in relation to those of others and to reflect on the formation of values:

- What behaviours, ideas, beliefs, values and appreciations do others have?
- How are they similar to my own?
- How do they differ?
- What might account for such similarity?
- What might account for such difference?

Technology Considerations

Learning outcome subheading 5.1.2 supports the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies, particularly Division 4 outcome C2–4.1: consult a wide variety of sources that reflect varied viewpoints on particular topics.



See Appendix C, page 475, for cross-references of specific outcomes in the ICT and ELA senior high school programs.



5.1.3

Recognize accomplishments and events

Overview

Communities, including communities of learners, have recognized, commemorated and celebrated special events through use of the six language arts.

In the context of communities outside the classroom, language and image are often used to honour people and celebrate events, e.g., eulogy and toast.

In the English language arts classroom specifically, and in school in general, there will be occasions when students use language and image to acknowledge and honour one another's accomplishments and to commemorate or celebrate special events. There will also be occasions when students will acknowledge, appreciate and celebrate the human condition. Such participation contributes to and strengthens a shared sense of community.

In the context of senior high school, accomplishments and events may be recognized through such means as:

- celebrating the publication of student created anthologies
- celebrating together when classmates have accomplished a particular task or produced, published or presented a particular text
- preparing a display of student work
- creating a video record of a school or community event or series of events
- capturing the school year by video recording sporting events, formal occasions, interviews and walkabouts
- commemorating events of historical and cultural importance (e.g., Remembrance Day) through speech, presentation, dramatization, song and images
- responding personally by writing a school newspaper article.

The primary purpose of learning outcome subheading 5.1.3 is the celebration of language and learning. Students can be involved in planning and organizing events such as poetry readings, book launches, theatrical presentations, video festivals and portfolio expositions to celebrate accomplishments within the classroom, with other classrooms in the school, with a similar class in a different school and with a public audience.

Assessment of 5.1.3

The purpose of assessment as suggested by learning outcome subheading 5.1.3 is to help students use the six language arts as important contributors to commemoration and celebration, and so it may be mostly *formative*.

The most appropriate way to assess the learning associated with learning outcome subheading 5.1.3 may be through personal reflections in dialogue journals or learning logs. Student articulation may include reflections on the part that language plays in the commemoration and celebration of special events.

Teaching and Learning Strategies

The Year in Review (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a; 30-2a*)


During the course of the year or semester:

- have students take slides, photographs or videotapes of students in positive action within the class, school or community
- have individuals write about their own involvement in each activity, using a form of their choice.

To provide closure at the end of the year or semester:

- have students organize these materials for a special event celebrating student accomplishments
- advise students that they will be responsible for organizing and hosting the event
- invite other classes, families and community members to the celebration
- ask students to write in their journals about their participation in the event.

Publications

Have students find ways to share their work with a wider audience, as a means of celebrating their accomplishments. For example, the school newspaper, featuring profiles of individuals or groups of students, could be distributed throughout the community. See  learning outcome subheadings 4.1.1 to 4.1.4 for additional possibilities.

Literary and Media Festivals

Organizing school festivals gives students valuable experience in responsibility and cooperation. Festivals help students to value and celebrate language and the ways that artistic expression enriches lives. Festivals that feature both student and professional artists are especially affirming to students.

If the celebration is a school-wide project, responsibilities for each event could be divided among teachers and classes.

Assessment

Self-assessment of the Year in Review

- Ask all those attending the celebration to hand in an exit slip describing their thoughts and feelings.
- Request letters, submissions to the local newspaper, and so on, from the audience.
- Collect all responses and ask students to evaluate the success of the event and to generate ideas for improvement.
- Have students write journal entries. These may focus on personal contributions, overall emotional impact, strengthened cohesiveness, increased understanding, and so on.

Festivals can celebrate:

- the work of individuals in the community, e.g., the work of local young adult novelists, animators, dramatists
- the work of groups, e.g., Aboriginal art, Franco-Albertan writing
- forms and genres, e.g., storytelling, young adult fiction, improvisational drama
- themes, e.g., songs and poems about the North, films about growing up
- organizations, e.g., national and local film groups and writers' organizations.

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

**In-class Graduation** (30-1a, b; 30-2a, b)

With students, organize a mini-graduation ceremony to be held in the class. Certificates can be awarded for various contributions made by students during the course, and a number of students (or all) could present and/or contribute to a mini-vaedictory address as well as various speeches, such as toasts and class histories. Joint decisions can be made regarding such things as guests from inside and out of the school, refreshments, and photographic records.

Life Maps (10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a; 30-2a)

As a way of sharing themselves and their experiences with the class, ask students to create life maps⁸² on a large sheet of poster paper. The journey of their life, with its ups and downs, can be represented by the contours of a road winding across the page. Their most important experiences, relationships, accomplishments and personal transformations can be represented by drawings, photographs or symbols along the road. If students are willing, have them post their life maps or arrange them in one large mural.

Designing life maps can be a preliminary activity leading to autobiographical writing.

Assessment Formative or Peer Assessment of Life Maps

Certain student work may reveal content of a very personal nature. Such material should be assessed formatively. Peers may be encouraged to respond to such works through the use of prompts, such as:

- What I find most interesting about your life map is ...
- I am wondering about ...
- I would like to learn more about ...

**Monitoring Metacognitive Growth** (10-1a; 10-2a; 20-1a; 20-2a)

Students may find it interesting to identify how a society recognizes accomplishments and commemorates events and to identify the roles that the six language arts play in such recognition. Further, students could reflect on how they have used language and image previously to honour others, and monitor new attempts to honour others through using language and image in new ways.

Technology Considerations


Often, when there is recognition of accomplishments and significant events, the six language arts and the fine arts are brought into play. Students should be encouraged to use technologies appropriate to the particular context.

82. Kirby and Liner 1988, referenced in Sebranek, Meyer and Kemper, *Write Source 2000: A Guide to Writing, Thinking, and Learning*, 1995.



Overview

The ability to cooperate with others and to work within a group is important for students in senior high school and beyond.

 The Conference Board of Canada has identified teamwork skills, along with academic skills and personal management skills, as “skills required of the Canadian work force.” See The Conference Board of Canada Web site at <http://www.conferenceboard.ca/education/learning-tools/employability-skills.htm>.

In senior high school, students develop strategies and attitudes that demonstrate their cooperation with others and that contribute to successful group work.

Students help one another in a variety of ways, including sharing personal knowledge, expertise and perspectives. Such assistance often includes cooperating to conduct research, collaborating to create a text or to give a performance, peer editing, and working together to interpret a variety of texts.

Group Interaction Skills and Strategies

The group interaction skills and strategies that students need to develop include:

- listening carefully and contributing thoughtfully
- encouraging others to contribute their skills and knowledge
- discerning personal and group on-task behaviours and time management.

Group interaction skills and strategies can be assessed through a variety of means, including the following:

- Students set daily goals and reflect on their success in exit slips or learning logs.
- Students assess themselves, using a checklist.
- The teacher observes a group for particular behaviours.
- Student observers assess a group, using a checklist.

Learning Opportunities

In working collaboratively, students need to learn:

- group maintenance skills—things they can do to ensure that the group functions well
- task completion skills—things they can do to get the job done.

Students must have opportunities to learn these skills and to practise them as they develop independence and interdependence.

The kinds of experiences for students that will contribute to the development of such skills and understandings include:

- sharing personal knowledge, expertise and perspectives with others, e.g., knowledge about certain audiences or reflections on previous experiences involving task completion
- selecting and modifying strategies to facilitate task completion.

The following lists illustrate how students can help one another in a variety of specific ways.

Assistance to peers can take many forms, including but not limited to ...

- assisting individual and group inquiry or research by identifying and sharing relevant personal knowledge, as well as possible categories of questions
- assisting others in improving the thoughtfulness, effectiveness and correctness of their texts by proofreading their work and offering suggestions
- assisting others in producing and presenting texts by sharing a broad variety of prior experiences with and understandings of audiences and communication situations
- assisting and supporting others by sharing a broad variety of literary interpretations and understandings and by responding constructively to a broad variety of interpretations that they have developed
- assisting others in designing and preparing materials that will be used in individual and group presentations
- assisting others to envision body language and to consider variations in vocalization that will be included in presentations, by providing rehearsal feedback.

Students employ a variety of strategies when working with others, including but not limited to ...

- dividing the labour involved in group work and volunteering to take responsibility for part of the labour to fulfill the obligations and expectations of a task, project or assignment
- assuming or assisting with various group roles, such as taking on the role of discussion leader, taking notes or making records of group discussion, or monitoring time use
- contributing to discussions by offering ideas, opinions, perspectives and interpretations that are on task, and responding to contributions of others
- ensuring the participation of all group members, by encouraging each member to voice his or her ideas, opinions, perspectives and interpretations
- encouraging contributions from others by using an encouraging tone, maintaining eye contact, demonstrating interest through body language, listening attentively, tactfully questioning others' perspectives and requesting further explanation
- providing feedback that encourages the contributor and other group members to consider additional ideas and information
- supporting risk taking to enhance individual and group creations, by participating in and encouraging open, respectful interactions (ELA 20-1, 20-2, 30-1 and 30-2)
- contributing to group efforts to reach consensus or conclusions, by engaging in dialogue and listening attentively to understand the ideas and perspectives of others
- building on others' strengths to achieve group goals
- creating a timeline to guide inquiry or research
- recognizing potential problems in group dynamics and initiating steps to resolve such problems should they occur (ELA 20-1, 20-2, 30-1 and 30-2).

Assessment of 5.2.1

The purpose of assessment in learning outcome subheading 5.2.1 is to determine whether students:

- have adequate strategies for cooperating with others and contributing to group processes
- are open to new ways of working with others and completing a task
- demonstrate an awareness of their strengths and areas for growth when working with others and have the ability to set personal goals for participation in a group.

Any group activity, e.g., each stage of a group inquiry project, provides opportunities to assess learning outcome subheading 5.2.1.

Assess students for a range of skills: expressing their viewpoints in the group, encouraging the contributions of others and synthesizing the thinking of various group members. Learning outcome subheading 5.2.1 also involves attitudes and habits of mind—do the students feel a sense of responsibility in the social construction of knowledge within their groups and the classroom?

Students can ask questions such as the following when reflecting on their work with others:

- In working with others, what do I recognize as my strengths? What areas might I work at improving?
- What do I discern as the strengths of others? How might I support their efforts?
- What suggestions and contributions might I offer for this group to achieve its purpose?

Teaching and Learning Strategies

Student-led Whole-class Discussions (*all courses a, b*)

Provide students with a discussion cue sheet such as the following to help stimulate their thinking during a student-led whole-class discussion.

Discussion Cue Sheet⁸³

- What did you like about the previous contribution?
- What new ideas did the contribution give you?
- What puzzled you in the last statement?
- How did the person making the statement arrive at that conclusion?
- Can you elaborate, explain or give another example?

- A student launches the discussion by offering an opinion on the chosen subject and calling on the student who is expected to respond first.
- Students who wish to speak raise their hands, with one, two or three fingers up to signal if this is their first, second or third entry into the discussion. Alternatively, students can be given three cards, and they hand in a card each time they speak. The discussion is over when all students have used their three cards.



- After a student has spoken, he or she calls on the next student, selecting from those with raised hands and giving priority to those who have spoken least. If no hands are raised immediately, the class waits until students have had time to reflect.

83. Adapted from Margo Sorenson, “Teach Each Other: Connecting Talking and Writing,” *English Journal* 82, 1 (January 1993),

p. 44. Adapted with permission of the National Council of Teachers of English.

Assessment**Formative, Self and Peer Assessment of Student-led Whole-class Discussions**

During student-led discussions, check off how many times each student enters the discussion but avoid making comments on the quality of their contributions. Students are encouraged not to look at the teacher during the discussion.

After the discussion, ask students to reflect on their contribution in their learning logs. Margo Sorenson suggests the following questions, which involve both self-assessment and peer assessment:

- Did I contribute to the discussion?
- Did I encourage others to contribute or clarify ideas?
- What would I like to do in the next discussion?
- How can I do this?
- Who contributed the most valuable or interesting comments?
- Who was the Most Valuable Player in keeping the discussion going?
- Who encouraged me the most in discussion?⁸⁴

Consider offering “silly rewards” to students who are often cited as having made a valuable contribution.⁸⁵

**Collaborative Writing** (*all courses a, b, c*)

For many group-generated texts, students can divide tasks and work cooperatively to contribute to the whole. In oral or multimedia presentations, for example, various group members assume responsibilities for different elements of the presentation.

Generating one text with a single voice is a more challenging process but one that provides a rich and practical experience for students.

Students embarking on collaborative writing may find it interesting to read texts that have been generated through collaboration and to discuss the process with writers or with business or professional people who routinely produce texts through collaboration.

Collaborative writing calls for a high degree of cooperation and is successful only when students have found a topic with which all group members are highly engaged.

84. Adapted from Margo Sorenson, “Teach Each Other: Connecting Talking and Writing,” *English Journal* 82, 1 (1993), p. 45. Adapted with permission from the National Council of Teachers of English.

85. *Ibid.*

Managing Collaborative Writing

The suggestions that follow describe ways of generating expository and narrative texts with communal authorship, e.g., magazine feature article, letter to the editor, proposal, story, video script, radio play.

Expository Text

- Begin with partners rather than large groups.
- Begin with very short assignments.
- Have students work from a database to which each group member has contributed.
- Establish a protocol for collaborative writing, so that the actual drafting does not devolve upon one student. The protocol could include the following points:
 - Agree on a detailed web outline before any draft writing begins.
 - Ask for a suggestion from each group member before recording each sentence.
 - Alternate recorders.
 - Revise carefully to ensure that the final text has a unified voice.

Narrative Text

- Sometimes students develop stories simply through taking turns picking up the thread of a narrative.
- Students may wish to establish a certain protocol for collaboration in writing a narrative, e.g., each partner contributes one page and is allowed to change one thing on the previous page.
- The computer and electronic links lend themselves well to collaborative writing. If classes have a laboratory with a computer for each person, students working in groups of four may enjoy round-robin writing. This involves starting a narrative on four different computers, switching computers on a given signal to resume with someone else's text, and keeping the narratives going in consistent and appropriate ways.

Assessment

Self-assessment of Collaborative Writing

Students need opportunities to reflect on the benefits and limitations of collaborative writing, as well as on the degree of success they have achieved in various projects.

Ask students to:



- develop, through group discussion, a protocol for collaborative writing or a list of tips for collaborators

- reflect in their learning logs or journals on the difficulties and benefits they have experienced through creative collaborations
- create and use self-assessment rating scales, which may include questions such as the following:
 - Does this product represent the ideas and efforts of each member?
 - Does it have a unified voice?
 - Did we find a fair and effective process for resolving differences of opinion?
 - Is this a better product than it would have been if it had been created by one person?



Monologues to Dialogues (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c*)

Compelling two-character or larger-cast dramas and engaging fiction can be created through fusing monologues. In this activity, students generate texts individually and then move into a group and collaborate in shaping these texts according to group decisions.

- Students select a situation from their own experience or from fiction. Each partner or group member reflects individually on the situation from the point of view of one of the characters involved and then writes a monologue. Groups assemble, share monologues and discuss ways in which their texts can be transformed into one work.
- Groups work together through the stages of revision and rehearsal and perform their dramas or publish their fiction.

This activity may involve parents or other classroom guests. Parents, either as classroom guests or at home, and students write monologues about the same situation. Students assume responsibility for integrating both monologues into one text.



Charting Responsibilities (*all courses a, c*)

To plan responsibilities for group inquiry, suggest that students use a form such as the following.

Individual Responsibilities Form		
Make a copy of this form for each member of your group. Use the following headings to plan and record the responsibilities of each group member. Those who have difficulty with any of the tasks should consult with the group.		
Who	What	When



Cooperative Language Cues (*all courses a*)

Students may need to become more aware of the verbal and nonverbal cues they use in groups. Cues refer to both what people communicate and how they communicate it.

- Have students brainstorm and list the kinds of phrases or gestures/postures they use when they:
 - want someone to repeat something
 - want someone to explain something
 - think someone is going off topic
 - want to praise or encourage someone
 - are bored
 - are irritated or offended.
- Ask students to sort this list into two columns: those cues that facilitate group progress, and those cues that impede it.
- Ask groups to role-play group situations, using assigned cues from this list.
- Debrief, asking students to comment on their feelings when using and observing these cues.
- Ask students to write in their dialogue journals (see page 166) or learning logs (see page 148) about a particular cue they wish to add to or drop from their repertoire of group behaviours.



Assessment

Formative and Peer Assessment of Cooperative Language Cues

Write observations, focusing on students' use of cooperative language, on self-stick removable notes for inclusion in the students' files or on a form such as the following, which lists students' names across the top.

Observation Form						
Group: _____			Date: _____			
Task: Check off each time a student uses cooperative language in group interaction.						
The student:						
• encourages						
• asks for clarification						
• keeps group on task						
• expresses disagreement						

Peer Observations

In the context of ongoing classroom activities, such as reading circles or inquiry projects, assign pairs of students to sit outside a group and make observations about targeted interactive skills, using a checklist. It may be effective for the peer observers to share their observations with the group they have observed, rather than handing these checklists to the teacher.

**Tack-on Tools** (*all courses a*)

Spencer Kagan calls the tools groups use to foster and monitor particular behaviours in the context of an ongoing project “tack-on tools.”⁸⁶

Possibilities include using:

- “talking chips” to promote equal participation: As each student speaks, he or she places a pen in the centre of the table. A student may not speak for the second time until all pens are in the centre of the table.
- “paraphrase passport” to promote active listening: A student’s ticket to having a turn to talk is paraphrasing correctly what the previous speaker has said.

**Jigsaw Groups** (*all courses a, b*)

Jigsaw groups⁸⁷ require students to combine and synthesize information that has been brought to the groups by the members, each of whom is responsible for a subsection of the topic.

- Each member of a group is given a unique subsection of text and material to read.
- Each group member then meets with students from other groups who have been assigned the same material. These secondary groups work through their material, helping each other understand it. They also discuss means of teaching this material to their respective original group members.
- The original groups reform, and each member shares his or her learning. The original groups then synthesize and integrate the material and develop a product or presentation to communicate their learning.

**Simulations** (*10-1a, b, c; 10-2a, b, c; 20-1a, b, c; 20-2a, b, c*)

Simulations are interactive and provide interesting opportunities for students to develop their range of interpersonal skills while assuming fictional roles. Similar goals may be achieved through character monologue/dialogue and other forms of role-play.

Assessment**Formative Assessment of Simulations**

A range of learning outcome subheadings, including 5.2.1, may be assessed through simulations. For example, assess:

- the new understandings students have developed through researching their roles—learning outcome subheadings 1.2.1, 2.1.2, 2.3.1 and 3.2.3
- students’ skill in expressing their ideas—learning outcome subheadings 1.2.1 and 1.2.2
- students’ willingness to take risks with language as they assume fictional roles—learning outcome subheading 1.1.2.

It is essential that the teacher and students establish criteria or indicators for assessment before simulations begin.

86. Kagan, *Cooperative Learning*, 1992.

87. Aronson et al., *The Jigsaw Classroom*, 1978.



5.2.2

Understand and evaluate group processes

Overview

Students develop understandings of group roles, teamwork tools, such as agendas and schedules, and group processes by adopting various roles and involving themselves in group processes and by reflecting on their experiences.

A variety of behaviours can contribute to effective group processes and successful goal attainment, including:

- encouraging others to contribute ideas, and listening to those ideas
- recognizing and fostering the abilities of others
- taking risks, such as assuming new roles within a group
- recognizing problems, and envisioning, implementing and monitoring possible solutions.

Much of the learning associated with learning outcome subheading 5.2.2 is metacognitive in nature. Students will, with increasing competence and confidence, reflect on and evaluate their own contributions to group process.

Throughout their school experiences, including those in English language arts, students develop strategies for evaluating group processes. They also learn to monitor their own performances as group members, as well as the performances of others. In this way, self-evaluation leads to greater understanding and to strengthened strategies and skills.

Students can use questions such as the following in order to reflect on group processes:

- What knowledge about group processes is transferable—can be used again and again when working with others?
- What skills do I bring to working with others? What are some areas of growth for me to develop?
- What attitudes contribute to effective group processes and successful goal attainment?

Assessment of 5.2.2

The purpose of assessment in learning outcome subheading 5.2.2 is to determine whether students:

- can discern and evaluate the efficacy of group processes
- have adequate strategies and tools for evaluating group processes
- can objectively assess their own and others' contributions to group processes
- can identify, analyze and assess the collaborative processes used in groups.

Assessment of group processes needs to be ongoing. Therefore, teachers may choose to work with students to:

- choose a daily goal for the group, identifying a behaviour that is effective either in task process and completion or in group maintenance—see learning outcome subheading 5.2.1 for a description of behaviours
- provide tools that the group can use to reflect on its process at the end of each period.

Monitoring or Diagnostic


If assessment occurs only at the end of a project, students do not have opportunities to learn from the assessment and redirect their energies to addressing problems.

The previous learning outcome learning outcome subheading, 5.2.1, provides tools that teachers and students can use as collaborative work proceeds for collecting information about students' group interactive skills and strategies.

Much of the learning associated with learning outcome subheading 5.2.2 will involve *formative* assessments in which students might self-assess using various checklists, prompts and performance indicators—see Appendix B (page 445)—some of which will be created by the students.

Learning outcome subheading 5.2.2 also suggests that some assessment may be *summative*. For example, the teacher may base a portion of a mark on how well individual students have contributed to a group's efforts or on how well the group has functioned as a whole—see Appendix B, page 443.

As part of the assessment process for learning outcome subheading 5.2.2, the teacher and student can meet in a conference to reflect on data collected throughout the assessment period.

 Teachers should involve students in developing scoring guides and should modify and review scoring criteria and categories to accommodate particular classes, assignments and instructional focuses. Several self-assessment guides for group participation can be found in Appendix B (pages 444–447).

Teaching and Learning Strategies



Daily Reflection Sheet (*10-1a, b, c; 10-2b; 20-1a, b, c; 20-2b, e; 30-1a, b, c, d; 30-2a, b, c, d*)

Provide groups with reflection sheets focusing on various skills that have been selected as daily goals. A group that has decided on “encouraging full participation of all members” could be given, or could create, a reflection sheet that focuses on that goal—see the



reflection sheet in Appendix B, page 445.



Create Self, Peer, Group or Teacher Monitoring Tools from CAMP Materials (*10-1a, b; 10-2a, b; 20-1a, b; 20-2a, b; 30-1a; 30-2a*)

Use the CAMP descriptors for “Characteristics and Responsibilities of a Good Group Member” to create self, peer, group or teacher monitoring tools to assess or evaluate the group and its processes.



Create and Use T-charts (10-1b, c, d; 10-2b, c, d; 20-1b, c, d; 20-2b, c, d)

Have students create T-charts to describe how their group will function. T-chart topics might include but are not limited to: Effective Groups, Staying on Task, Equal Participation, Criticizing Ideas Instead of People, Contributing Ideas, and Solving Problems. Once the T-charts have been created, groups can use them to self, peer and group assess their processes.

Staying on Task

Looks Like	Sounds Like



Reflection Questionnaire (10-1a, b; 10-2 c, d; 20-1a, b; 20-2 c, d; 30-1a, b, c, d; 30-2a, b, c, d)

Create a questionnaire for students to fill out and bring with them to a conference with you. Questions might include but are not limited to: What worked well in the group? What didn't? What were barriers within the group? How were those overcome? If they were not overcome, how could they have been? What processes and/or teamwork tools would you keep for next time? Why? What would you change? Why?



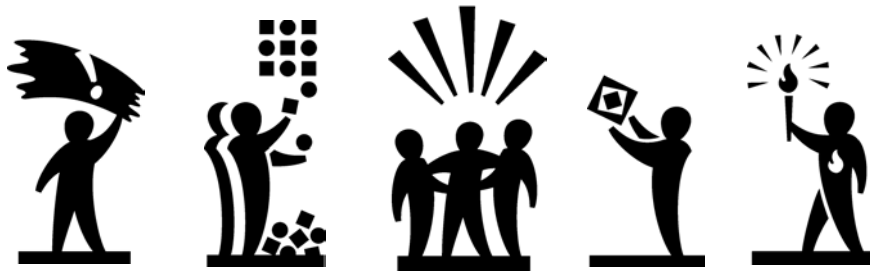
The Collaborative Process at Work (30-1c, d, e; 30-2c, d, e)

Ways to enable students to see how text creators participate in a collaborative process include the following:

- Invite guest speakers from careers involving development of literary texts to speak about their collaborative process.
- Plan a field trip to a newspaper office, television or film studio, or local amateur or professional theatre group, or visit a working session of your school's newspaper staff, yearbook club or drama club.
- Arrange to chat with text creators through the Internet.

Have students discuss or write about the importance of the collaborative process and how it affects the specific texts that result.

Appendices



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Note: The appendices are also included on the accompanying CD-ROM to enable teachers to manipulate the tools for specific classroom use.

Appendix A

Unit Planning Tools, Ideas and Examples

TYPES OF UNITS

Theme	A broad thematic area is chosen. Examples: freedom, insights, reaching beyond
Social Issues	A social issue is chosen. Examples: racism, poverty, child labour
Genre	A particular type of text is the starting point. Examples: poetry, short story, novel, film
Text Creation	A specific form is the focus. Examples: scripting, multimedia presentation, proposal
Project	A complete activity or task is central. Examples: producing a video, publishing a newspaper, performing a demonstration
Workshop	A working studio or workshop is established. Examples: readers' workshop, writers' workshop
Concept	A language arts topic is chosen. Examples: visuals, humour, symbols, archetypes
Major Literary Work(s)	A text or texts become the base. Examples: <i>To Kill a Mockingbird</i> and <i>12 Angry Men</i> ; <i>Romeo and Juliet</i> and <i>West Side Story</i>
Literary Period	A literary period is selected. Examples: the forties, Victorian literature
National or Regional Literature	Literature is chosen from one geographical area. Examples: the prairies, South Africa
Author(s) Study	Works by one author or a group of authors are the focus. Example: Shakespeare
Chronological Approach	Texts are studied in the order they were produced. Example: survey of several texts on a similar subject, revealing different perspectives over time
Combination	Two or more units are combined. Examples: war poetry, fiction of the Canadian west, reading and publishing a newspaper, mystery novels

Types of Units: Adapted from Alberta Education, *Senior High English Language Arts: Teacher Resource Manual* (Edmonton, AB: Alberta Education, 1991), p. 173.

UNIT PLANNER 1

Title:

Theme:

Course:

Overview:

Timelines of Unit:

Focused Outcomes	Language Arts	Demonstrations of Learning
	<input type="checkbox"/> Reading <input type="checkbox"/> Writing <input type="checkbox"/> Speaking <input type="checkbox"/> Listening <input type="checkbox"/> Viewing <input type="checkbox"/> Representing	

Prior Knowledge

Skills

Attitudes

Resources

Print

Nonprint

(continued)

Unit Planner 1 *(continued)*

Activities

Student		Teacher	
Opening	Developmental	Culminating	

Assessment

<p>Formative:</p> <p>Self:</p> <p>Summative:</p>

Metacognition

<p>Teacher:</p> <p>Student:</p>

UNIT PLANNER 2

UNIT: _____

COURSE: _____

GENERAL OUTCOMES

GO 1	GO 2	GO 3	GO 4	GO 5	LANGUAGE ARTS	TASKS
					R W S L V Rep	

(continued)

Unit Planner 2: Adapted from SAIT/CBE/CSSD Partnership Planning Form.

Unit Planner 2 *(continued)*

TIMELINES: _____

RESOURCES/ MATERIALS	ASSESSMENT	REFLECTIONS/ NOTES

LEARNING OUTCOMES ORGANIZER AND PLANNER

Students will listen, speak, read, write, view and represent to:

General Outcome 1	General Outcome 2	General Outcome 3	General Outcome 4	General Outcome 5
Explore thoughts, ideas, feelings and experiences	Comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively	Manage ideas and information	Create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication	Respect, support and collaborate with others
1.1 Discover possibilities	2.1 Construct meaning from text and context	3.1 Determine inquiry or research requirements	4.1 Develop and present a variety of print and nonprint texts	5.1 Respect others and strengthen community
1.1.1 Form tentative understandings, interpretations and positions _____ _____	2.1.1 Discern and analyze context _____ _____	3.1.1 Focus on purpose and presentation form _____ _____	4.1.1 Assess text creation context _____ _____	5.1.1 Use language and image to show respect and consideration _____ _____
1.1.2 Experiment with language, image and structure _____ _____	2.1.2 Understand and interpret content _____ _____	3.1.2 Plan inquiry or research, and identify information needs and sources _____ _____	4.1.2 Consider and address form, structure and medium _____ _____	5.1.2 Appreciate diversity of expression, opinion and perspective _____ _____
	2.1.3 Engage prior knowledge _____ _____		4.1.3 Develop content _____ _____	5.1.3 Recognize accomplishments and events _____ _____
	2.1.4 Use reference strategies and reference technologies _____ _____		4.1.4 Use production, publication and presentation strategies and technologies consistent with context _____ _____	
1.2 Extend awareness	2.2 Understand and appreciate textual forms, elements and techniques	3.2 Follow a plan of inquiry	4.2 Improve thoughtfulness, effectiveness and correctness of communication	5.2 Work within a group
1.2.1 Consider new perspectives _____ _____	2.2.1 Relate form, structure and medium to purpose, audience and content _____ _____	3.2.1 Select, record and organize information _____ _____	4.2.1 Enhance thought and understanding and support and detail _____ _____	5.2.1 Cooperate with others, and contribute to group processes _____ _____
1.2.2 Express preferences, and expand interests _____ _____	2.2.2 Relate elements, devices and techniques to created effects _____ _____	3.2.2 Evaluate sources, and assess information _____ _____	4.2.2 Enhance organization _____ _____	5.2.2 Understand and evaluate group processes _____ _____
1.2.3 Set personal goals for language growth _____ _____	2.3 Respond to a variety of print and nonprint texts	3.2.3 Form generalizations and conclusions _____ _____	4.2.3 Consider and address matters of choice _____ _____	
	2.3.1 Connect self, text, culture and milieu _____ _____	3.2.4 Review inquiry or research process and findings _____ _____	4.2.4 Edit text for matters of correctness _____ _____	
	2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts _____ _____			
	2.3.3 Appreciate the effectiveness and artistry of print and nonprint texts _____ _____			

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NOT “THEM”—“US”: TEXT AND CONTEXT

Adapted from a unit by Susan Bowsfield.

Overview

This unit provides opportunities for Grade 10 students to study and discuss racism in a context outside their personal experiences and to explore, tentatively, their own biases and prejudices in a gentle fashion without destroying their understanding of personal and family beliefs and values. Besides the study of racism, students will study the effect of medium on text through different media treatments of *To Kill a Mockingbird*.

An example of an activity sheet and learning outcomes checklist follows the unit plan.

Timeline

Approximately four weeks

Processes

Students will:

- have read the novel
- have the ability to communicate opinions and ideas openly and without fear of repercussions
- have the ability to work collaboratively
- have the ability to write at an intermediate level.

Language Arts

In this unit, students engage in all six language arts as they study text and create their own texts in relevant situations. The language arts are interrelated as indicated in the following chart.

Reading	Writing	Speaking	Listening	Viewing	Representing
<ul style="list-style-type: none"> • Novel • Excerpt from full-length play • Illustrated speech 	<ul style="list-style-type: none"> • Script • Poem or social letter • News article or speech • Questions or scrapbook • Personal responses 	<ul style="list-style-type: none"> • Whole-class discussion • Small-group discussion • Presentation sharing for picture book analysis • Performance of original script • Performance of monologue (optional) 		<ul style="list-style-type: none"> • Film • Performance of student scripts • Illustrated speech 	<ul style="list-style-type: none"> • Scripted dialogue • Scripted monologue

Texts and Materials

To Kill a Mockingbird (class set of novels)

To Kill a Mockingbird (film)

To Kill a Mockingbird (full-length play)

12 Angry Men (film)

One or two copies of *I Have a Dream*, Dr. Martin Luther King Jr., An illustrated edition, Scholastic Press.

TV & VCR

Gage Canadian Writer’s Handbook, Davies and Kirkland, Gage Educational Publishing Company.

Canadian Student Writer’s Guide, Chelsea Donaldson, Gage Educational Publishing Company.

(continued)

Not “Them”—“Us”: Text and Context (continued)

ResourceLines 9/10, Robert T. Dawe et al., Prentice Hall Ginn Canada.
Student self-evaluation Checklist 2 Group Work—from *Literature & Media 10: Western Canada Teacher’s Guide*, Nelson Thomson Learning Publishing, page 240.

Handouts

1. Assignments—writing, collaborative script
2. Questions for *12 Angry Men*
3. Scoring Criteria
 - group performance
 - individual performance

Emphasis

1. Representing
2. Collaboration
3. Broadened definition of “text” and “context” in both text creation and study

Suggested Organization

Introductory Activities (one to five classes)

Teacher	Students
<ul style="list-style-type: none">• Assigns the reading of <i>To Kill a Mockingbird</i>.• Reads <i>I Have a Dream</i>, the illustrated version, to the class, and discusses initial understandings.• Models an examination of one illustration from <i>I Have a Dream</i>. • Leads a discussion of the students’ findings.• Leads a sharing of discovered insights about prejudice from the text.	<ul style="list-style-type: none">• Begin to read <i>To Kill a Mockingbird</i> at least two weeks before beginning the unit.• View a collection of still images (<i>ResourceLines 9/10</i>).• In small groups, select an image and write an individual response to the image.• Discuss initial response to the image and follow closely by examining the image for shape, line, colour, texture, emphasis, focal point, balance, movement, subject, complementary text, historical figures and symbolism.• Complete a second-look response. • Complete a self-evaluation of group work.

(continued)

Not “Them”—“Us”: Text and Context (*continued*)

Developmental Activities (eight to ten classes)

Teacher	Students
<ul style="list-style-type: none"> • Hands out assignments (with deadlines) including a personal response in a poetic format, writing to show bias, and a scrapbook connected to the themes and events of the novel. Follow up to include a discussion of bias, form and context; a review of assignment expectations; and modelling of the assignments. • Instructs the basics of script writing in preparation for a script-writing assignment. (Information on script writing and storyboarding is available in the authorized student resources.) • Assigns students to groups for script-writing assignment. • Assigns script-writing task: Students to produce a script of 7–10 minutes (7–10 pages) for a performance. Tell them that class time will be allotted for writing, for rehearsing the production and for the group performance. Explain to the students the expectations for the assignment, the ongoing assessment and the summative assessment. • Administers the comprehension quiz on <i>To Kill a Mockingbird</i>. • Explains the expectations for each assignment and the ongoing assessment and summative assessment for each assignment as it is given. • Assigns a monologue (optional). This assignment may be an extension to the script writing or the literary essay. Material on monologues is available in the student resources. 	<ul style="list-style-type: none"> • View <i>To Kill a Mockingbird</i> (film) and write journal responses examining medium expectations, alterations, and choices in film versus print. • Examine an excerpt from the full-length play <i>To Kill a Mockingbird</i>, and discuss the advantages and limitations of prose, live drama, read drama, and film. • Select an incident of merit and significance from the novel for the group script-writing assignment, produce a script of 7–10 minutes, rehearse the production, and prepare for the group presentation. • Complete a comprehension quiz on <i>To Kill a Mockingbird</i>. • Complete assignments and meet with the teacher as work progresses on each assignment. • Begin the work on the monologue, if assigned. • Focus on possible topics of the literary essay as the unit progresses, noting ideas after discussions, reading, writing and viewing. • Write the literary essay and deal with the theme of <i>Not “Them”—“Us.”</i>

(*continued*)

Not “Them”—“Us”: Text and Context (*continued*)

Teacher	Students
<ul style="list-style-type: none"> • Assigns a literary essay as the final activity. Topics should refer back to the <i>Not “Them”—“Us”</i> theme and can be determined through class discussion, interests and student direction. The choices could revolve around theme, form and structure, or universal current relevance. Either the teacher or the students may design the topic. The essay assignment, including plans for its assessment, should be mentioned early in the unit so students can begin to plan their writing. 	<ul style="list-style-type: none"> • View the film <i>12 Angry Men</i> and identify parallels and contrasts with <i>To Kill a Mockingbird</i>. Discuss the jury rooms and juries by looking specifically at the starting point, the theme and the character development. Write a journal response connecting themes of the two resources.

Culminating Activities (two to three classes)

Teacher	Students
<ul style="list-style-type: none"> • Concludes summative assessment on all assignments. • Holds a final discussion about prejudice and racism. Discusses the effect of the unit upon the students now and in the future. 	<ul style="list-style-type: none"> • Perform script-writing assignments. • Complete journal entries, self-assessments. • Perform monologues. • Complete literary essays.

Assessment

Formative—During the unit, students will have the opportunity for self-assessment and ongoing assessment as they progress through the activities. This assessment may include group work and the student’s role, the initial responses, roles in discussion groups, early stages of script writing, and feedback on the rehearsal of the script.

Summative—Summative assessment may include:

- working with others
- group presentation
- individual presentations
- final written responses
- writing assignments, including the bias assignment, the essay and script writing
- comprehension tests.

(*continued*)

ACTIVITY PLANNING SHEET

Focused General and Specific Outcomes	Possible Demonstration of Learnings	Teaching and Learning Activities
<p>1.1 Discover possibilities 1.1.1 1.1.2</p> <p>1.2 Extend awareness 1.2.1</p> <p>2.1 Construct meaning from text and context 2.1.1 2.1.2 2.1.3</p> <p>2.2 Understand and appreciate textual forms, elements and techniques 2.2.1</p> <p>5.1 Respect others and strengthen community 5.1.1 5.1.2</p> <p>5.2 Work within a group 5.2.1 5.2.2</p>	<p>Students:</p> <ul style="list-style-type: none"> • ask thoughtful questions • suspend judgement • examine their connection to text • share observations, experiences and opinions about the reading • identify the purpose and audience of text • complete a three-part personal response • discuss and share observations and insights recorded in the response • recognize and write about changes in perception and knowledge after the discussion • evaluate the group experience and refocus their learning strategies. 	<p>Activity 1 (1–5 classes) Picture Book</p> <ol style="list-style-type: none"> 1. Teacher reads <i>I Have a Dream</i> by Martin Luther King Jr. (illustrated version) aloud to the students. 2. As a class, students discuss personal meaning attained from listening and viewing the text. 3. Students will do three reflective writing assignments. 4. In small groups, students discuss their first responses to the images and text. 5. Teacher discusses and models reading a still image with text. 6. Students discuss the newly acquired knowledge and perceptions from their closer study of the image and text. 7. Students use the checklist on Group Work from <i>Literature & Media 10: Western Canada Teacher’s Guide</i> to evaluate the group experience.

Metacognitive Learning

Students complete the following:

- I notice that my observation skills are _____
- This exercise has made me realize that viewing is _____
- Next time I view a still image, I will _____

POETRY/VIDEO UNIT

Adapted from a unit by Patricia Perry.

Overview This unit provides opportunities for Grade 10 students to analyze poems, represent poems in a variety of ways, work collaboratively, engage in dramatic readings of poems, and construct a video about a poem.

Timeline Approximately 12 eighty-minute classes

Processes Students will:

- have the ability to work collaboratively
- have some experience with operating video cameras
- have access to video equipment
- be in the habit of making entries in a reading log.

Text and Materials A class set of one of the basic learning resources:

- *SightLines 10*, Prentice Hall Literature
- *Crossroads 10*, Gage Educational Publishing Company
- *Literature & Media 10*, Nelson Thomson Learning.

Additional resources:

- *Nelson English: Literature & Media 10 Video*
- Films: *Scripting for Film* and *The Construction of Meaning in Film* (These two videos are part of a series with the short film *The Unique Oneness of Christian Savage*.)
- reading logs
- metacognition journals

Language Arts In this unit, students engage in the six language arts as they study text and create their own texts in a media situation. The language arts are interrelated as indicated in the following chart.

Reading	Writing	Speaking/Listening	Viewing	Representing
<ul style="list-style-type: none">• Poems about love• Poems about conflict• Songs about love or conflict	<ul style="list-style-type: none">• Entries in a reading log• Analysis of poems• Script for video• Essay	<ul style="list-style-type: none">• Group discussion• Jigsaw discussions• Listening to presentations• Presenting an oral version of a poem• Dramatic reading of a poem	<ul style="list-style-type: none">• Viewing <i>Media Video of Literature & Media 10</i>• Viewing videos developed by classmates	<ul style="list-style-type: none">• Dramatic readings of poems• Videos of love or conflict poems

Handouts Questions used to help analyze a poem
Storyboard forms

(continued)

Poetry/Video Unit *(continued)*

Emphasis
Representing
Collaboration
Oral/Media Presentation

Suggested Organization

Introductory Activities (1 to 2 classes)

Teachers

- Read and model the analysis of a poem for the class. Include in the analysis the kinds of questions the class is expected to answer, and a review of figures of speech. The modelling can include a slide show, a drawing, an illustration, a short clip or a carefully sculptured reading of the poem.
- Review “theme” with the class and what a work of literature (in this case, a poem) can show us about real life.

Developmental Activities (9 to 10 classes)

1. **Love Poems (Reading Log):** Select five or six short love poems from the classroom resources and give the list to the students. Ask students to read the poems and write a reading log entry about one of the poems.
2. **Love Poems (Jigsaw):** Assign students to groups of five or six students and ask them to meet in home groups to review questions. Students then go to “expert” groups where they analyze a selected poem about love to gather the following information:
 - What do you learn about the speaker? Quote evidence of each characteristic.
 - What do you learn of the audience? Quote evidence.
 - What do you learn about the situation (context)? Quote evidence.
 - Quote the figures of speech, and for each identify type and state the conveyed quality or created effects. Make special note of symbols and allusions and their relationship to the situation.
 - State the theme conveyed by the poem; that is, what it shows about love. Quote three points of evidence that support this theme, and explain how each supports the theme.

Once the group has finished analyzing the poem and each individual member has a clear understanding of the poem, students return to their home group to teach the poem.

3. **Conflict Poems:** Students return to their previous expert groups. Each group selects a conflict poem to analyze and present. Each student selects an item to study and presents the information to the group. The group uses this information to conclude their analysis of the poem and rehearses a dramatic reading of the poem to achieve an effective reading of the appropriate meaning, emotional content and tone of the poem.

The groups present the poem to the class with a first reading, the analysis of the poem, and a final reading. They answer questions relevant to language use and aspects of the analysis. The teacher evaluates the group for the collaborative efforts and each student for individual presentations.

(continued)

Poetry/Video Unit *(continued)*

4. **Songs About Love or Conflict:** Students return to their home groups and select a song to analyze using the questions used for the poems. The teacher must approve the lyric sheet of the song. (Some of the resources contain lyrics of songs.) The group analyzes the song and presents the work by playing the song, presenting the analysis and playing the song again.
5. **Assignment:** Students are assigned the task of making a video of one of the poems (either love or conflict) that they have studied. In preparation for making the video, lessons on filming techniques and planning a video may be taught. Information about the making of a video is available in the listed resources.

Students meet in groups to write video scripts. They spend some time examining clips of movies to notice effects created by types of shots and pace. At this time, students also decide upon the roles they will take in the video process. A one-shot video process is followed: the group huddles to look at the shot information on script, holds one rehearsal with the cameraperson looking through the viewfinder with the camera running, huddles again to discuss necessary changes, shoots the shot and repeats the process until the video is finished. It is advisable for the teacher to be with each shooting group. The rest of the class may read or do a seat assignment while the videos are being shot.

Concluding Activities (2 class periods)

- Viewing of Videos: Students view videos and critique their contributions to the group and to the video in their metacognition journals. Students may view videos again and make nominations for awards such as Best Actor, Best Camera Work, Best Screenplay. An awards class may follow.
- Review Lesson: Students make up questions about poems other than the ones they worked with and use the questions to play Reach for the Top.
- Mini-lessons can teach the structure of a theme statement and the structure of the theme essay to be assigned.
- Completion of the theme essay as assigned by the teacher. Suggested topic is: “What do the poets/songwriters we have studied show us about love or conflict?”

Assessment

Formative

- Collaborative efforts—at the end of each collaborative activity
- Student’s reporting back to groups
- Progression on video work—may be a metacognitive activity, a self-assessment activity, a peer-assessment activity
- Progression on theme essay
- Self-assessment—students may either write or discuss what they have learned in each session and how this learning has prepared them for the next event

Summative

- Written groups’ analyses of love poems
- Groups’ oral presentation of conflict poem
- Video scripts
- Students’ efforts on video—camera, acting, directing
- Reading logs
- Metacognition journal

CONSIDERATIONS IN CHOOSING FILMS FOR CLASSROOM USE

Developed by Shelley Robinson.

Audience Overview: Classroom Context

The following questions are important to consider when selecting a film:

1. What is your perception of the actual grade and maturity level of the classroom?
2. How would you describe the diversity of group aptitude?
3. What are the different cultural backgrounds of the group (religious, racial, or other)?
4. What might be the sensitivities of the target audience?
5. What are the existing understandings of key concepts in the film?
6. What are the topics of interest of this group?
7. What is the context of study prior to the film?

Use the following categories to complete the charts below:

- **YES** refers to the understanding that aspects of the film fulfill the requirements
- **NO** refers to the understanding that some part or all of the film does not fulfill the requirements
- **?** means that the point addressed could be debated, is neutral and not significantly a “yes” or “no,” or requires further review
- **DS** refers to the degree of suitability. Choose one of the following numbers.
 - 5 = extremely suitable for the course
 - 4 = quite suitable for the course
 - 3 = satisfactory suitability for the course
 - 2 = unsatisfactory suitability for the course
 - 1 = very inappropriate for the course

- I. **AUDIENCE CONSIDERATIONS:** This section examines the appropriateness of the film for the target audience, considering the classroom context and community.

Question	Yes	No	?	DS
1. Is this selection suitable for the age and general social development of the target group?				
2. Are the behaviours and motivations of the characters and the story themes appropriate for the maturity of the audience?				
3. Is this film suitable for the socioeconomic, geographic, religious, cultural and ethnic orientation of the group?				
4. Is this film considerate of the students’ interests, abilities and learning styles in terms of its scope and depth?				
5. Is the point of view of the film considerate of minorities, ideological differences, personal and social values, and gender roles?				
6. Recognizing that film can have a great impact on a group of students, are the sensitivities of the group respected in the context of this film experience?				
7. Are the controversial issues that are approached in the story something that a teacher can address appropriately in a classroom?				

(continued)

Considerations in Choosing Films for Classroom Use *(continued)*

Question	Yes	No	?	DS
8. Is the resource free of any inappropriate bias, discrimination or stereotyping?				
9. Do the positive attributes of the film outweigh the negative?				
10. Is the resource likely to have an appropriate effect on all of the students in the classroom?				
11. Is any portrayal of violence or offensive language represented appropriately and deemed necessary to the action of the story?				

II. **CONTENT AND CURRICULUM:** This section encourages teachers to observe the relevant links to the current program of studies to ensure the academic value of the film for the course intended.

Question	Yes	No	?	DS
1. Does the content of the film address the skills and concepts central to the program of studies?				
2. Do the motion picture symbols and imagery effectively achieve curricular significance?				
3. Does the film demonstrate literary elements of a story or drama worthy of review (i.e., plot, setting, characters, theme)?				
4. Are the cinematic elements of film presented in a significant, interesting and meaningful way for classroom instruction?				
5. Comparing this film to another film in the same genre, is this film as, if not more, effective in accomplishing film study outcomes?				
6. Are the concepts introduced in the film of a conceptual level that is appropriate for the intended course?				
7. Are the visual and audio elements commensurate with the subject portrayed and the objectives of the program?				
8. Does the motion picture promote positive aesthetic and literary awareness?				
9. Are there appropriate degrees of symbolism and figurative experiences that will enhance the value of the film?				
10. Are the sensory details such that the viewing of this film might provide positive first-hand opportunities not otherwise available?				
11. Does the film help the viewer gain awareness of our pluralistic society?				
12. Could the film be interpreted as a richly crafted artistic text?				
13. Does this film promote connections between English language arts and other subject areas?				
14. Is the film an authentic and accurate portrayal of the content?				
15. Does the film have Canadian content or support a Canadian context?				

(continued)

Considerations in Choosing Films for Classroom Use *(continued)*

III. TEACHING APPLICATION: This section attempts to look at the applicability of the film to meaningful teaching practice.

Question	Yes	No	?	DS
1. Is this the best medium to achieve the desired outcomes?				
2. Does the film appropriately engage the target audience?				
3. Does the film appropriately challenge students' understanding of the concept raised in the viewing?				
4. Is there the potential for divergent instruction with this film, accommodating students who may understand the film differently or have different learning styles?				
5. Does the film encourage a different stance or perspective on the content and allow students to examine metacognitively their own attitudes and behaviour in the context of the film experience?				
6. Does the film study support a student-centred or collaborative approach to interpretation?				
7. Does this film have the potential to inspire students to explore and extend into new ideas of their own in the context of their own experiences?				
8. Does this film provide opportunities for students to think critically (i.e., reflect, speculate, analyze, synthesize, problem solve)?				
9. Are there some universal truths presented in the film that can be adapted into the lessons of this film study?				
10. Is the film multilayered, showing sufficient levels for interpretation appropriate for the target reading level?				
11. Does this film allow for a variety of assessment strategies to ensure that the outcomes of instruction are achieved?				
12. Does the film present new ideas in creative ways and familiar ideas in unique ways?				
13. Does this film have accompanying resources and materials to assist in classroom implementation?				
14. Would teachers be able to mitigate any weaknesses in the film?				

IV. FILM QUALITY: This section attempts to evaluate the overall production value and cinematic merit of the film in the context of the film genre.

Question	Yes	No	?	DS
1. Does this film have good entertainment value for the intended audience?				
2. Are the acting of the script and the character cast line-up believable and effective?				

(continued)

Considerations in Choosing Films for Classroom Use *(continued)*

Question	Yes	No	?	DS
3. Is the cinematography effective, considering lighting, colour, camera shots, angle, purpose, camera movement, film speed, lens choices and other?				
4. Are the audio choices effective, considering recording, speech, music, sound effects and other?				
5. Was the editing of the film successful in adding cinematic value to the film?				
6. When dealing with contemporary or historical topics, are representations consistent with language, idioms, dress styles, customs, gender roles, etc.?				
7. Are high standards of quality evident in representing stories and topics authentically?				
8. Do the director's filming techniques offer greater meaning to the story?				
9. Is the mood or atmosphere that the director achieves sincere and not inappropriately sentimentalized, manipulative or sensationalized?				
10. Is there a good mix of visuals, narration/speaking and action?				
11. If there is narration, does it enhance the meaning within the film?				
12. If animated, is the animation clear, crisp and artistically effective?				
13. Is the overall film value of high quality?				

CURRENT FILM CLASSIFICATIONS

UNITED STATES (USA)	
G	General: All ages admitted.
PG	Parental Guidance: Some material may not be suitable for children.
PG-13	Parents Strongly Cautioned: Some material may be inappropriate for children under 13.
R	Restricted: Under 17 requires accompanying parent or adult guardian.
NC-17	No one 17 and under admitted.

ALBERTA	
G	General: Suitable for viewing by all ages.
PG	Parental Guidance: Parental guidance advised. Theme or content may not be suitable for all children.
14A	Suitable for viewing by persons 14 years of age or older. Persons under 14 must be accompanied by an adult. May contain coarse language, and/or sexually suggestive scenes.
18A	Suitable for viewing by persons 18 years of age or older. Persons under 18 must be accompanied by an adult. May contain explicit violence, frequent coarse language, sexual activity, and/or horror.
R	Restricted: Admittance restricted to persons 18 years and older. Content not suitable for minors. Contains frequent sexual activity, brutal/graphic violence, intense horror, and/or other disturbing content.
A	Adult: Admittance restricted to persons 18 years of age and older. Content not suitable for minors. Contains predominantly sexually explicit activity.

STUDENT SAMPLE: FILM ANALYSIS

Steven Spielberg: *Schindler's List* vs. *Hook*

Steven Spielberg, a well-known director, brilliantly uses light, colour, and music to portray the idea he wishes to communicate throughout his films. Spielberg uses these three elements in his 1993 production of *Schindler's List* and 1991 production of *Hook* in different but extremely effective manners.

Light is a significant factor that illustrates the emotions of a character and foreshadows its development as time progresses. In *Schindler's List*, glamour lighting (when a character is lit from top to bottom) is used on Schindler to predict the decency within his character. Spielberg shows his cleverness by snapping a picture to change the scene. As he does this, the lighting of the entire screen gets brighter, capturing the immediate attention of the audience. The children in the movie are often lit from either side. By doing this, Spielberg concentrates on their eyes to emphasize their fear. Silhouettes are used occasionally during the film. Darkness of characters' faces shows mystery and adds suspense. A variety of lighting techniques are used to enhance a character's personality and emotion. In *Hook*, many of the same ingenious lighting angles are used. In this film, a scene of innocence and fantasy is created by the lighting from behind to make you feel as if you are in a dream. Wendy's and Jack's faces are brighter to acknowledge their guiltlessness. A twinkle is used numerous times in the story line to draw attention to certain objects. For instance, there is always light reflecting off the hook. This sparkle makes the film more intense as it shows how sharp and deadly the hook really is. Tinkerbell, on the other hand, sparkles to inform the viewer of her make-believe nature and how harmless she is. With Peter being the protagonist, it is important to focus on the changes he undergoes as time progresses. Peter's face is dark at the beginning of the story because he is neglecting his family and spends no time with them. It shows the audience that he is a bad father and shouldn't be admired. Over time Spielberg begins to use glamour lighting to show that Peter has

his childhood back. Viewers realize that his change was for the betterment of his character and it is time to start admiring his accomplishment. The different lighting angles used by Spielberg gives the audience different insights on the characters.

Spielberg's colours differ a great deal in *Schindler's List* and *Hook*. *Schindler's List*, being a serious documentary, is black and white throughout most of the film to set a somber mood for the audience. An uncommon method of colour is used by having only one object in a scene in colour. As Schindler is scanning the crowded streets, he comes across a young girl in a dusty red coat. The coat is the only colour you see during the Holocaust in the movie. Its objective is to draw your attention to the girl, wondering around alone. This scene foreshadows the ending by being a crucial turning point for Schindler's character. He realizes how shallow and self-centered he really is. The reunion at Schindler's grave is in colour to show the passing of time. The film no longer shows the cold and dark hatred of the Holocaust but the feelings of gratitude and admiration that the survivors have for Schindler. By watching this heart warming scene in colour, viewers are relieved, and it shows how thankful everyone is. The use of colour shows the biggest contrast between *Schindler's List* and *Hook*. Colours are bright and vibrant in *Hook* to show the happiness Never Never Land brings to the characters. Sunset skies bring warmth and enchantment to the overall mood of the scene. Wendy is always dressed in light colours to represent her pure and good-hearted personality. Tinkerbell is illustrated the same, in heartwarming colours, to show her dreamy nature. Captain Hook has a dark wig and is dressed in dark colours to show his evil intentions. The other pirates are dressed in dull brown colours to contrast their level of importance to Hook. By using different colours one's character and intentions are predictable.

Spielberg creates different moods in the two movies by his use of music. Music is often played in *Schindler's List* to create a scene of sorrow and sadness. The songs are usually calm and slow. The songs sung by young children give the audience a

(continued)

Student Sample: Film Analysis *(continued)*

very depressed outlook on the situation. The effect is enhanced by the singing of young children because of their innocence and pure nature. It makes you realize how the children are being hurt by the selfishness of others. Spielberg artistically uses these music pieces to pass time, build suspense and add emotion. The music he chooses expresses a variety of emotions such as pain and heartache as well as gratitude. In contrast the music used in *Hook* creates a sense of fantasy, amazement, and dreamy thoughts to enhance positive emotions. Some music is also used to create fear when Hook and Peter are fighting. As the music gets faster and louder your heart races and it gets you sitting on the edge of your seat. The scene then becomes more intense and it

draws your attention to the plot of the film. In both films, music is placed in perfect places to intensify and inflate the emotion and objective brought on by Spielberg.

Without proper use of light, colour and music, the effectiveness of films would be at a minimum. These three factors create sympathy, inspiration, affection, shock and fear. Spielberg is an intelligent and talented director who is ingenious when working with light, colour and music in order to produce an award winning film.

Outcomes Addressed

- 2.1.2g recognize visual and aural elements in texts, and explain how these elements add meaning to texts (ELA 20-2)
- 2.1.2g analyze visual and aural elements, and explain how they contribute to the meaning of texts (ELA 20-1)
- 2.2.2b explain how various textual elements and stylistic techniques contribute to the creation of atmosphere, tone and voice (ELA 20-1)
- 2.2.2b describe how textual elements that are effective in the creation of atmosphere are also effective in terms of tone and voice (ELA 20-2)
- 2.3.3a use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of text forms (ELA 20-1)
- 2.3.3a recognize that texts can be effective and artistic, and use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of texts (ELA 20-2)
- 2.3.3b describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response (ELA 20-1 and 20-2)

STUDENT RESPONSE TO TEXT AND CONTEXT

The Writer, the Story, and Me

Identify and consider personal, moral, ethical and cultural perspectives when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion (2.3.1a – all courses)

Consider new perspectives (1.2.1 – all courses)

Recognize accomplishments and events (5.1.3 – all courses)

Explain how the choices and motives of characters and people presented in texts may provide insight into the choices and motives of self and others (2.3.1c—ELA 20-1, 20-2, 30-2)

The short story, “Two Words” by Isabel Allende was a great reminder for me. It reminded me about my trip, the respect I have for my parents, and how it came to be that I am where I am.

Like Belisa in the short story, I too was assessing my own situation. As a result of my own withdrawal from high school, I had ended up working at a retail clothing store. Though I was doing well at my profession (coming back to a promotion), I realized that other than my job, “there were few occupations” that I would qualify for. After seeing the things that I had seen and feeling the things that I had felt, I began to do a little bit of soul-searching. I had learned a few things about myself and so I came to the decision that I would go back to school and get myself educated.

I am not ashamed to say that I was a very ignorant and selfish person before my trip. Up until the summer of 2000, I had never really understood just how much my parents had sacrificed. On my trip, I slowly began to comprehend the decision my parents had made to leave. Not only did they leave behind a very caring family but amazing friends as well. I had never seen my parents held in such high regard and respected so much for the strength they had in leaving their home during a time of so much chaos. I have the utmost respect and admiration for my parents. They had the courage and the heart to leave behind everything and to start a new life in another country.

I am second generation to those who have survived the military overthrow in Chile. Similar to Allende, my parents had great strength to endure the coup one day at a time. By continuing to reside in Chile after the coup started, in a way, Allende stood up to the powers that had assassinated her uncle. Much the same way, my parents were part of a movement that was against Pinochet. This was a man that was “ineradicably linked to devastation and calamity.” Under his rule, people would vanish into thin air and those who were caught rebelling against him would be shot on the spot. Like Allende, my parents left Chile fearing for their lives.

Accordingly, my parents’ departure from Chile would lead to my birth in Canada. After withdrawing from school, twice, I recognize the importance of attaining an education to get the things you want out of life. As a result of incidents that have taken place over the last few decades, I am also able to recognize the importance of sacrifices that people make.

HIGH SCHOOL LEARNERS: IMPLICATIONS FOR INSTRUCTION

Characteristics of Learners	Accommodating Learners
<p><i>Physical Characteristics</i></p> <ul style="list-style-type: none"> • Some students have reached adult stature while others, particularly males, are still in a stage of extremely rapid growth and experience a changing body image and self-consciousness. • By high school, students are able to sit still and concentrate on one activity for longer periods, but they still need interaction and variety. • Students still need more sleep than adults, and they may come to school tired as a result of part-time jobs or activity overload. 	<ul style="list-style-type: none"> • Be sensitive to the risk students may feel in public performances, and increase expectations gradually. Provide students with positive information about themselves. • Channel physical energy toward active learning instead of trying to contain it. Provide variety, change the pace frequently and use activities that involve representing and kinesthetic learning experiences. • Work with students and families to set goals for language learning, and plan activities realistically so that school work assumes a high priority.
<p><i>Cognitive Characteristics</i></p> <ul style="list-style-type: none"> • High school learners are increasingly capable of abstract thought and are in the process of revising their former concrete thinking into fuller understanding of principles. • Students are less absolute in their reasoning and are more able to consider diverse points of view. They recognize that knowledge may be relative to context. • Many basic learning processes have become automatic by high school, freeing students to concentrate on complex learning. • Many students are developing the clearer self-understanding, specialized interests and expertise they need to connect what they are learning to the world outside school. • Students typically enter a period of transition to adult texts, moving from adventure, romance and teen fiction to texts that explore adult roles and social questions. 	<ul style="list-style-type: none"> • Teach to the big picture and development of enduring understandings. Help students forge links between what they already know and what they are learning. • Focus on developing problem-solving and critical-thinking skills. Help students construct and answer essential questions. • Identify the skills and knowledge students already possess, and build the course around new challenges. Through assessment, identify students who have not mastered learning processes at grade level, and provide additional assistance and support. • Use strategies that enhance students' metacognition. Encourage students to develop literacy skills through exploring areas of interest. Cultivate classroom experts, and invite students with individual interests to enrich the learning experience of the class. • Build bridges by suggesting engaging and thoughtful texts that help students in the search for personal values.

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High School Learners: Implications for Instruction: Adapted with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), pp. 4–6.

High School Learners: Implications for Instruction *(continued)*

Characteristics of Learners	Accommodating Learners
<p><i>Moral and Ethical Characteristics</i></p> <ul style="list-style-type: none"> • High school students are working at developing a personal ethic, set of values and code of behaviour. • Students are sensitive to personal or systemic injustice. They are moving from being idealistic and impatient with the realities that often make social change slow or difficult to a more realistic view of the factors that effect social change. • Students are shifting from an egocentric view of the world to one centred on relationships and community. They are increasingly able to recognize different points of view and to adapt to difficult situations. • Students have high standards for adult competence and consistency but are becoming more realistic about the complexities of adult responsibilities. They are often resistant to arbitrary authority. 	<ul style="list-style-type: none"> • Explore the ethical meaning of situations in life and in texts. Provide opportunities for students to recognize personal ethical stance, values and behaviour and to reflect on their thoughts in discussion, writing or representation. • Explore ways in which literature has influenced, and literacy activities can effect, social change. • Provide opportunities for students to recognize responsibilities, make and follow through on commitments, and refine their interactive skills. • Explain/explore the purpose of learning experiences. Enlist student collaboration in developing assessment tools or classroom policies. Strive to be consistent.
<p><i>Social Characteristics</i></p> <ul style="list-style-type: none"> • While individuals will take risks in asserting an individual identity, many students continue to be intensely concerned with how peers view their appearance and behaviour. Much of their sense of self is still drawn from peers, with whom they may adopt a “group consciousness” rather than making autonomous decisions. • Peer acceptance is still often more important than adult approval. Adolescents frequently express peer identification through slang, musical choices, clothing, body decoration and behaviour. • Crises of friendship and romance, and a growing awareness of human sexuality, can distract students from course work. • Although some students may have an aloof demeanour, they still expect and welcome a personal connection with their teachers. 	<ul style="list-style-type: none"> • Ensure that the classroom has an accepting climate. Model respect for each student. Use language activities that foster student self-understanding and self-reflection. Challenge students to make personal judgements about situations in life and in texts. • Foster a classroom identity and culture. Ensure that every student is included and valued. Structure learning so that students can interact with peers, and teach strategies for effective interaction. • Open doors for students to learn about relationships through poetry, film and fiction and to explore their experiences and feelings in language. Respect confidentiality, except where a student’s safety is at risk. • Nurture a relationship with each student. Recognize their presence in the classroom and their interests. Respond with openness, empathy and warmth.

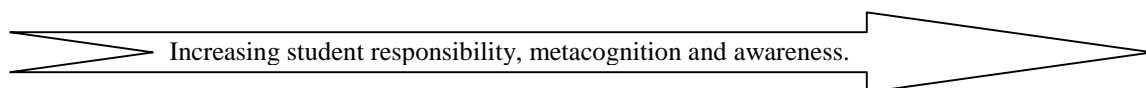
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High School Learners: Implications for Instruction *(continued)*

Characteristics of Learners	Accommodating Learners
<i>Psychological and Emotional Characteristics</i>	
<ul style="list-style-type: none"> • It is important for students to see that their autonomy and emerging independence is respected. They need a measure of control over what happens to them in school. • Students need to understand the purpose and relevance of activities, policies and processes. Some express a growing sense of autonomy through questioning authority. Others may be passive and difficult to engage. • Students at this stage may be more reserved, aloof and guarded than previously, both with teachers and with peers. • Students with a history of difficulties in school may be sophisticated in their understanding of school procedures and resistant to offers of help. • High school students have a clearer sense of identity than they had previously, and they are capable of being more reflective and self-aware. • As they mature, students take on more leadership roles within the school and may be more involved with leadership in their communities. 	<ul style="list-style-type: none"> • Provide choice. Allow students to select many of the texts they will explore and the forms they will use to demonstrate their learning. Teach students to be independent learners. Gradually release responsibility to students. • Use students' tendency to question authority and social mores to help them develop critical thinking. Negotiate policies, and demonstrate a willingness to compromise. Use student curiosity to fuel classroom inquiry. • Concentrate on getting to know each student early in the year. Provide optional and gradual opportunities for self-disclosure. • Learn to understand each student's unique combination of abilities and learning approaches. Select topics, themes and learning opportunities that offer students both a challenge and an opportunity to succeed. Make expectations very clear. • Allow students to explore themselves through their work, and celebrate student differences. • Provide students with leadership opportunities within the classroom, and provide a forum to practise skills in public speaking and group facilitation.

FOSTERING STUDENT INDEPENDENCE IN INQUIRY

When read from left to right, the chart traces the **gradual release of responsibility to students** throughout their years in senior high school. The centre column introduces inquiry through teacher-directed activities; the right column describes how advanced students will handle inquiry. Assessment at every stage provides teachers with information about which students need further instruction and support and when they could use it.



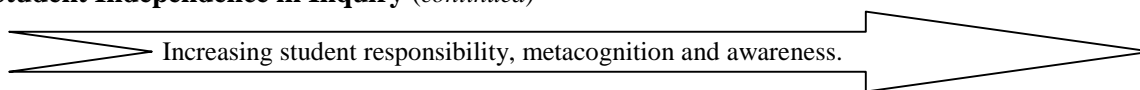
Stage 1: Task Definition		
	Teacher Directed	Student Directed
Establish Purpose	Teacher develops with students the need and purpose for inquiry. Teacher determines topic or provides limited options and sets goals.	Students establish need and purpose for inquiry. Students choose a specific topic, based on their own needs, purposes and goals.

Stage 2: Planning		
	Teacher Directed	Student Directed
Develop Plan	Teacher establishes the research plan for the whole class.	Students develop a research plan and review it with peers or with teacher.
Activate Prior Knowledge	Teacher leads students in activities to help them identify and share their knowledge and experiences.	Students use a variety of strategies for exploring and sharing their prior knowledge.
Develop Questions	Teacher helps students develop and organize questions to guide inquiry.	Students develop inquiry questions that focus on new areas of knowledge and application.
Identify Potential Information Sources	Teacher leads class in brainstorming sources of information.	Students survey information sources in the school community.
Establish Assessment Criteria	Teacher shares assessment criteria for content and processes.	Students help establish assessment criteria for content and processes.

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Fostering Student Independence in Inquiry: Adapted from Alberta Education, *Focus on Research: A Guide to Developing Students' Research Skills* (Edmonton, AB: Alberta Education, 1990), pp. 13–19.

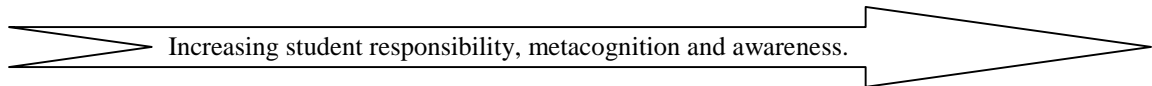
Fostering Student Independence in Inquiry *(continued)*



Stage 3: Information Retrieval		
	Teacher Directed	Student Directed
Clarify Topic	Teacher introduces resources to broaden students' grasp of the topic.	Students collect and share resources to clarify topic.
Locate and Collect Resources	<p>Teacher identifies and helps students to find a variety of appropriate and accessible print, nonprint and community resources.</p> <p>Students are taught to use standard location tools, such as card or computer catalogues, magazine indices, vertical files, and Internet search engines.</p> <p>Teacher guides students in the use of tables of contents, indices and glossaries.</p> <p>Students receive help with the terms or key words to be used for searches.</p> <p>Students learn routines required to borrow resource materials from their school, library and outside sources.</p> <p>Teacher shows students how to use audiovisual equipment as necessary.</p> <p>Teacher and students review the materials collected and make a preliminary list of resources.</p>	<p>Students find and choose appropriate resources and use standard tools for locating information.</p> <p>Students generate possible search terms, using standard thesauri or subject heading lists.</p> <p>Students access various types of resources from libraries and community organizations.</p> <p>Students use a variety of equipment as required.</p> <p>Students review the type and quantity of resources collected and prepare a working bibliography.</p>
Select Information Sources	Teacher helps students select the best sources of information.	Students select the most appropriate sources of information.

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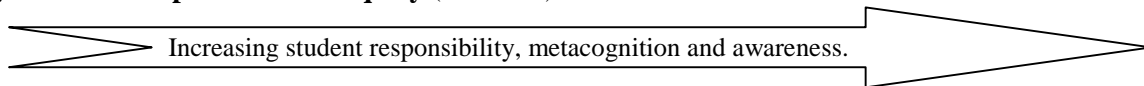
Fostering Student Independence in Inquiry *(continued)*



Stage 4: Information Processing		
	Teacher Directed	Student Directed
Choose Relevant Information	<p>Students read, listen and view to gather information to answer the inquiry questions.</p> <p>Teacher provides instruction in appropriate strategies, such as:</p> <ul style="list-style-type: none"> • skimming • scanning • interpreting maps, graphs and pictures • interpreting such features as headlines, captions and title sequences in film. 	<p>Students read, listen and view to gain pertinent information about the topic.</p> <p>Students select and use strategies appropriate to the resources being used.</p>
Organize and Record Information	<p>Teacher provides instruction in note-making strategies and assists students in summarizing and paraphrasing.</p> <p>Teacher illustrates making notes, using words or graphic organizers to complete a simple outline, chart or web.</p> <p>Teacher provides a format to record bibliographic information—author, title, publication date, media type.</p>	<p>Students summarize, paraphrase or quote as appropriate.</p> <p>Students make notes using appropriate models, such as diagrams, mind maps, note cards or computer files.</p> <p>Students record information needed for a bibliography, footnotes and direct quotations, according to standard form.</p>
Evaluate Information	<p>Teacher assists students to distinguish between:</p> <ul style="list-style-type: none"> • fact and fiction • fact and opinion • fact and theory • fact and value • hypothesis and evidence • hypothesis and generalization. <p>Teacher assists students to consider the accuracy and relevance of resources in relationship to purpose.</p> <p>Teacher assists students to recognize, in relationship to fulfillment of purpose, adequacy of information and bias.</p>	<p>Students distinguish between:</p> <ul style="list-style-type: none"> • fact and fiction • fact and opinion • fact and theory • fact and value • hypothesis and evidence • hypothesis and generalization. <p>Students determine accuracy, authority and reliability of sources, recognizing primary and secondary sources.</p> <p>Students recognize author’s point of view, bias and underlying assumptions or values.</p>

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Fostering Student Independence in Inquiry *(continued)*

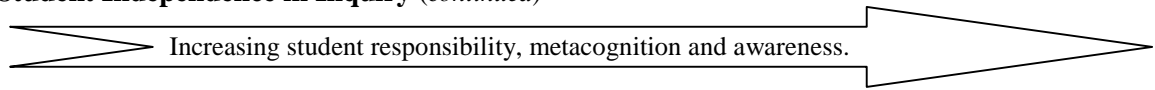


Stage 4: Information Processing (continued)		
	Teacher Directed	Student Directed
Review Process	<p>Teacher discusses with students whether there is sufficient information to answer the inquiry questions.</p> <p>Teacher and students reflect on information retrieval activities, noting specific ideas for improvement.</p>	<p>Students determine whether further information is required or whether the inquiry plan needs to be revised.</p> <p>Students reflect on information retrieval activities, noting specific ideas for transfer to other situations.</p>
Make Connections and Inferences	<p>Teacher helps students compare information from two or more sources.</p> <p>Teacher helps students make generalizations, state relationships among concepts and develop a controlling idea.</p> <p>Teacher helps students combine information to answer inquiry questions.</p>	<p>Students compare and synthesize information from several sources.</p> <p>Students develop or revise a main idea, key message or thesis statement, if applicable.</p> <p>Students formulate alternative answers, solutions, conclusions or decisions related to inquiry questions.</p>

Stage 5: Creation/Genesis		
	Teacher Directed	Student Directed
Identify Context and Presentation Form	<p>Teacher determines context and presentation form. Students are introduced to a variety of forms over time.</p> <p>Teacher provides and explains models of various presentation forms.</p> <p>Students choose audience and presentation form from presented options.</p>	<p>Students discern situation, determine size and nature of audience, and choose presentation form from a repertoire of learned forms.</p>
Planning for Sharing	<p>Students prepare a presentation from notes and/or a student- and teacher-generated outline.</p> <p>Students prepare a final bibliography/ references with teacher assistance.</p> <p>Students, with teacher or peer assistance, review information to delete repetitiveness, inappropriateness and irrelevancies.</p>	<p>Students prepare a presentation suitable for the purpose and audience they have chosen.</p> <p>Students prepare a final bibliography/ references using a style guide.</p> <p>Students re-examine information for relevance to intended focus and format.</p>
Revise and Edit	<p>Students revise, edit and/or rehearse presentation with teacher and peer assistance.</p>	<p>Students revise, edit and/or rehearse, asking for peer or teacher assistance as necessary.</p>

(continued)

Fostering Student Independence in Inquiry *(continued)*



Stage 6: Presentation and Assessment		
	Teacher Directed	Student Directed
Present Findings	Students present information to a partner or small group within the school or to outside groups arranged by the teacher.	Students present information to individuals, groups and classes within the school, and individuals and/or groups outside of the school.
Demonstrate Appropriate Audience Behaviour	<p>Teacher models empathetic and critical listening behaviours.</p> <p>Students demonstrate attentive listening.</p> <p>Teacher and students make positive, constructive comments.</p> <p>Teacher helps students ask appropriate questions.</p> <p>Students respond to presenter.</p>	<p>Students demonstrate empathetic and critical listening behaviours.</p> <p>Students demonstrate an ability to develop follow-up inquiries.</p> <p>Students respond to presenter.</p>
Review and Evaluate Inquiry Process and Skills	<p>Teacher assesses the extent to which inquiry plan was followed.</p> <p>Students take part in conferencing with peers, teacher and/or teacher-librarian.</p> <p>Teacher assesses individual and group participation skills.</p> <p>Teacher and students reflect on the information processing activities, noting specific ideas for improvement.</p> <p>Teacher and students reflect on information sharing activities, noting specific ideas for improvement.</p> <p>Teacher and students reflect on the complete inquiry process, noting areas of strength and ideas for improvement.</p>	<p>Students, individually or with peers, identify and evaluate inquiry steps.</p> <p>Students take part in conferencing with peers, teacher and/or teacher-librarian.</p> <p>Students reflect on information processing activities, noting specific ideas for transfer to other situations.</p> <p>Students reflect on information sharing activities, noting specific ideas for transfer to other situations.</p> <p>Students reflect on the complete inquiry process, noting specific ideas for transfer to other situations.</p>

ENHANCING CLARITY AND ARTISTRY OF COMMUNICATION

Adapted from a unit by Linda Leskiw, Donna de Bruin and Marcia Shillington.

Enhancing Organization, Matters of Choice and Correctness 4.2.1, 4.2.2, 4.2.3, 4.2.4

Course: English Language Arts 30-1, 30-2

Overview: This unit may be used in conjunction with specific literature, a variety of literature (chosen by the teacher or by the students) or completely on its own without a literature base. This is a great unit for its flexibility; it can be used at any time of the year and will be as long, or as short as you choose.

Focused Outcomes	Language Arts	Demonstrations of Learning
4.2.1 Enhance thought and understanding and support and detail	✓ Reading	– personal response
4.2.2 Enhance organization	✓ Writing	– journal
4.2.3 Consider and address matters of choice	✓ Speaking	– drafts/conceptual designs/ storyboards/outlines/story lines
4.2.4 Edit text for matters of correctness	✓ Listening	– creation of multiple drafts showing changes and progressions
	Viewing (possible)	– presentation of self-evaluation of process
	Representing (possible)	– creation of student’s own rubric that indicates growth or enhancement

Prior Knowledge – establish text experiences: “What projects have you done in the past?”

Skills – examine strengths and weaknesses

Attitudes – interests/likes/dislikes

Resources

Student resources: Internet, *Reference Points*, *Elements of English*, *MLA Handbook*

Teacher resources: *Viewpoints Teacher’s Guide* (blackline masters), *Imprints 12 Teacher’s Guide*, (rubrics adapted from *Imprints CD-ROM*)

Nonprint: collaboration with experts/outside sources/theatre/Internet/song lyrics/museum trip

(continued)

Enhancing Clarity and Artistry of Communication *(continued)*

Opening	Developmental	Culminating
<ul style="list-style-type: none"> – Prior to class, have students observe their own environment and bring a list of various responses. – Brainstorm types of communication (ways people communicate). – Create groups to compose a list of effective and ineffective ways to communicate. – Label according to different language arts. – Present findings to class. – Teacher leads class in developing process to enhance communication (use any Disney Animated DVD with Conception to Design with the Director sections to assist). 	<ul style="list-style-type: none"> – Choose a means of communication that each student is interested in. – Teacher determines the scope of literature, theme, or specific genre to prepare a project the student will take from conception through design to completion. – Focus is on the process 75–100%. The product counts 25–0%. – Personal rubric for the project. – Class- or teacher-formed rubric. – Checklists. <p>For detailed description see below (Process)</p>	<ul style="list-style-type: none"> – Written summation in journal: This is the process I went through, This is what I learned, This is what I would do differently, This is what I would do the same way again. – Oral presentation. – Elicit questions from audience.

PROCESS

1. The teacher needs to determine the scope of the unit. This means a decision must be made as to the text to be used. This could be a specific element in literature, it could be a theme or genre, or it may be totally unrelated to literature.
2. Students need to identify/determine an area of interest (this may mean doing some research or personal reflection to discover a poem, story, activity or process, which will fulfill the scope defined by the teacher). After the students have identified individual interests, they may work in groups to refine their common areas of interest. (4.1.1)
3. Students need to determine, “**What do I wish to communicate?**” Students will be looking at the communication process in and of itself; this may be thematic or genre driven. (4.1.2)
4. Students need to determine the tools they will use to demonstrate their improvement in thoughtfulness, effectiveness and correctness of communication. (4.2.1)
5. “**How am I going to communicate?**” (4.1.2, 4.1.3, 4.1.4)
Initial writing assignment:

Either after step two or five, students will need to do a piece of writing (either personal response or process essay). Use handbooks and other tools, including electronic tools, as resources to assist with text creation, e.g., dictionaries, thesauri and spell checkers. (4.2.4 a)

(continued)

Enhancing Clarity and Artistry of Communication *(continued)*

This sample of writing will provide the teacher with areas of individual weakness in writing, which can be addressed in the following ways:

- individual conferencing
- directing students to Web sites
- MLA Handbook
- teacher directed mini-lessons (for common errors)
- authorized reference texts.

Because the focus is enhancement, students should be given the opportunity to enhance or correct the problem areas that have been worked on and rewrite the assignment.

6. “What do I predict I will have to do to accomplish this?”

Create a rubric for this project that must incorporate Thought and Understanding, Support and Detail, Organization and Choice. It may be driven by students or the teacher. Many authorized teacher guides have great guidelines for rubrics. (4.2.1, 4.2.2, 4.2.3)

Students provide a plan, sketch or storyboard for accomplishing the communication. (4.1.2, 4.1.3, 4.1.4)

7. The rubric must be used to “evaluate” areas of weakness, which the students will use to revise their plan. They may seek peer input or outside “expertise.” (4.2.1, 4.2.2, 4.2.3)
8. Student hands in initial writing, self-evaluation and revised plan for marking. This could include a journal of the entire process.
9. Students create the final product using all the strategies for enhancement. (4.1.4)
10. The final project could be a celebration of the process or an actual mark for the final product. If marked, the final product should have less weight than the work for step 8.

Extension: The evaluation of the product could include an oral presentation.

ASSESSMENT

Formative:	Collaboration with teacher and/or peers
Self:	Creation of personal rubric for product and process
Summative:	Checklist and specific timeline. Evaluation of final product by student and teacher. Evaluation of journal upon completion.

METACOGNITION

Teacher:	Reflective journal should be kept that examines the process the students go through. Are the activities valuable in developing the thoughtful examination of improving clarity and artistry in communication?
Student:	Through the processes of reflection and self-evaluation, the student will understand his/her strengths in communicating with a variety of audiences in various forms. The student will be able to make improvements in clarity and artistry of communication for a project.

(continued)

ELA 30-1: General Outcome 4 – Product Rubric

CATEGORY	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1	BELOW LEVEL 1
Overall Impression	<input type="checkbox"/> Excellent	<input type="checkbox"/> Competent	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Passable	<input type="checkbox"/> Insufficient
Communication	<input type="checkbox"/> communicates ideas and information to a specific audience with excellent effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with competent effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with acceptable effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with passable effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with insufficient effectiveness
	<input type="checkbox"/> uses academic presentation appropriately with excellent effectiveness	<input type="checkbox"/> uses academic presentation appropriately with competent effectiveness	<input type="checkbox"/> uses academic presentation appropriately with acceptable effectiveness	<input type="checkbox"/> uses academic presentation appropriately with passable effectiveness	<input type="checkbox"/> uses academic presentation with insufficient effectiveness
Critical Thinking	<input type="checkbox"/> shows an excellent degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows a competent degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows an acceptable degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows a passable degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows an unsatisfactory degree of understanding of ideas, concepts or information
	<input type="checkbox"/> organizes researched ideas and information with excellent effectiveness	<input type="checkbox"/> organizes researched ideas and information with competent effectiveness	<input type="checkbox"/> organizes researched ideas and information with acceptable effectiveness	<input type="checkbox"/> organizes researched ideas and information with passable effectiveness	<input type="checkbox"/> organizes researched ideas and information with insufficient effectiveness
	<input type="checkbox"/> uses critical/creative thinking skills to plan with excellent effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with competent effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with acceptable effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with passable effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with insufficient effectiveness
Form and Style	<input type="checkbox"/> chooses and applies appropriate form and style with excellent effectiveness	<input type="checkbox"/> chooses and applies appropriate form and style with competent effectiveness	<input type="checkbox"/> chooses and applies appropriate form and style with acceptable effectiveness	<input type="checkbox"/> chooses and applies appropriate form and style with passable effectiveness	<input type="checkbox"/> chooses and applies inappropriate or ineffective form and style

(continued)

Learning Journal Rubric

ASSESSMENT OUTCOMES	Strong (9–10)	Proficient (7–8)	Emerging (5–6)	Incomplete (1–4)
LENGTH AND PRESENCE OF REQUIRED ENTRIES	<p>All entries present, highly detailed and demonstrate consistently diligent, articulate responses.</p> <p>Many entries are 1/2 page or longer.</p> <p>Entries follow one another.</p> <p>Each entry dated.</p>	<p>All entries present and demonstrate detailed, complete responses.</p> <p>Most entries are paragraphs with at least 10–12 sentences.</p> <p>Easy to find entries.</p> <p>Most entries are in order and have the date.</p>	<p>All entries mainly complete but may tend to be brief.</p> <p>Most entries are a paragraph.</p> <p>Entries follow one after another.</p> <p>Few dates.</p>	<p>Entries incomplete or missing.</p> <p>Most entries are 2 to 3 sentences.</p> <p>Blank pages.</p> <p>No dates.</p>
CLARITY OF COMMUNICATION	<p>Student has done an exceptional job elaborating process, thoughts and ideas.</p> <p>This writing reflects the voice of the student.</p>	<p>Student has done a thoughtful job elaborating process, thoughts and ideas.</p> <p>This writing reflects the voice of the student.</p>	<p>Student has met the basic requirements.</p> <p>Little voice is evident.</p>	<p>Student’s response is brief.</p> <p>No sense of voice.</p>
REASONING AND COMPLEXITY OF ISSUES ARISING FROM LEARNING PROCESS	<p>Comments and/or questions demonstrate insight and maturity and probe toward greater understanding of the student’s learning journey.</p>	<p>Thought-provoking comments and/or questions are posed about significant issues arising from the student’s learning journey.</p>	<p>Comments are made or questions raised on issues arising from or meaningfully related to the student’s learning journey.</p>	<p>Comments or questions if posed do not meaningfully connect with the experience of the student’s learning journey.</p>

READER RESPONSE UNIT—*THE CATCHER IN THE RYE*

Adapted from a unit for ELA 30-2 by Lisa Cameron. This unit may be adjusted to suit any novel, as *The Catcher in the Rye* may present difficulties for some school jurisdictions.

Reader Response Journal

A response journal is a creative piece of writing that serves to enrich your reading experience, and as such, you should take advantage of this activity to explore the subtext of the novel and your feelings toward the writing and the author. Your reader response journal should be a collection of entries that keep track of the novel's events, characters, literary elements as well as your personal response to the text.

After reading a collection of chapters from the novel, you are responsible for writing 1–1½ pages, considering the following:

1. What happened in this chapter with respect to plot, characters and setting? Did the author introduce new characters? Was there a major plot development/twist? Was there a setting change? If so, how many? Why?
2. What literary elements caught your attention in this chapter? Was there a strong metaphor being developed? Was there a major symbol introduced? Did the author introduce irony? Sarcasm? Was there a point of view change? Was the dialogue of interest? Was the effect of sentence length/structure significant?
3. What was your personal response to this chapter? How did this chapter contribute to moving the novel forward? Are there any changes that you would have made to the text? What did you dislike about this chapter (if anything)? What did you most enjoy about this chapter? Does this chapter make you want to continue reading? Have your thoughts changed toward the author during your reading experience?

Be careful to read over your writing, and correct any spelling and grammar errors.

Organize each entry by using the chapter numbers.

As always, this needs to be your best work.

Evaluation:

The following marks are based on how the student approached each particular question.

Question 1: Plot, Characterization and Setting (25 marks)

25 marks	The writing demonstrates an internalized understanding of the literature; the student has worked thoughtfully to ensure that the most significant aspects have been selected. This writing is polished and clear.
20 marks	The writing demonstrates a thoughtful understanding of the literature; the student has worked thoroughly to ensure that many significant aspects have been selected. This writing is controlled and focused.
15 marks	The writing demonstrates an understanding of the literature. The student has included some significant aspects from the novel; however, many critical ideas are missing. This writing has many errors and word choice is sometimes poor.
10 marks	The writing demonstrates a limited understanding of the literature; although there is evidence of thought, the student's writing is unfocused and relies too heavily on details from the novel and not enough on individualized thinking.
5 marks	The writing demonstrates little to no understanding of the literature; the writing is unfocused and leaves the reader with too many questions.

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Question 2: Literary Elements (25 marks)

25 marks	The writing demonstrates an internalized understanding of the literature; the student has worked thoughtfully to ensure that the most significant aspects have been selected. This writing is polished and clear.
20 marks	The writing demonstrates a thoughtful understanding of the literature; the student has worked thoroughly to ensure that many significant aspects have been selected. This writing is controlled and focused.
15 marks	The writing demonstrates an understanding of the literature. The student has included some significant aspects from the novel; however, many critical ideas are missing. This writing has many errors and word choice is sometimes poor.
10 marks	The writing demonstrates a limited understanding of the literature; although there is evidence of thought, the student’s writing is unfocused and relies too heavily on details from the novel and not enough on individualized thinking.
5 marks	The writing demonstrates little to no understanding of the literature; the writing is unfocused and leaves the reader with too many questions.

Question 3: Personal Response (25 marks)

25 marks	The writing demonstrates an internalized understanding of the literature; the student has worked thoughtfully to ensure that the most significant aspects have been selected. This writing is polished and clear.
20 marks	The writing demonstrates a thoughtful understanding of the literature; the student has worked thoroughly to ensure that many significant aspects have been selected. This writing is controlled and focused.
15 marks	The writing demonstrates an understanding of the literature. The student has included some significant aspects from the novel; however, many critical ideas are missing. This writing has many errors and word choice is sometimes poor.
10 marks	The writing demonstrates a limited understanding of the literature; although there is evidence of thought, the student’s writing is unfocused and relies too heavily on details from the novel and not enough on individualized thinking.
5 marks	The writing demonstrates little to no understanding of the literature; the writing is unfocused and leaves the reader with too many questions.

Thoroughness of Entries: (25 marks)

Chapters 1–5	5	4	3	2	1
Chapters 6–10	5	4	3	2	1
Chapters 11–15	5	4	3	2	1
Chapters 16–20	5	4	3	2	1
Chapters 21–26	5	4	3	2	1

General Comments:

/100 marks

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Extending Understanding

J.D. Salinger's *The Catcher in the Rye* is a sophisticated novel that considers opposing paradigms: phony versus authentic; innocence versus disillusionment; who you are versus who you want people to think you are. Holden Caulfield despises “phonies,” thus desiring to be “the catcher in the rye”: the one person who can save children from falling out of their naive existence. His sister, Phoebe, represents the children best throughout the novel. In order to further your understanding of Holden and the novel, it helps to make connections to other literature, film, music, and, furthermore, to the world around you.

1. You need to **choose a partner**. You will rely on this person over the course of the next few classes, so choose wisely. You will be responsible for completing each aspect of this process and for learning from each other. It is important for you to understand that each piece of literature does not stand alone. You need to make connections between *The Catcher in the Rye* and other forms of text: authorial voice, narrative structure, point of view, theme, symbols, influences of time periods, etc. Look beyond the obvious: perhaps it is not a perfect fit, but work to make it fit.
2. **Music and *The Catcher in the Rye*:**
 - a. Choose a song that connects thematically to the novel.
 - b. Find the lyrics (Lyrics.com is a good place to start), and print them out in their entirety.
 - c. Make notes alongside the lyrics indicating the meaning of the song, the parts that connect with *The Catcher in the Rye* and why this is the case.
 - d. Finally, you need to provide a succinct rationale for your selection: be sure to indicate why you chose the song and its significance, and the connections that you make between the song and the novel (musically, lyrically, both). Your notes from the lyrics page should guide your rationale.
3. Find **three newspaper or magazine articles** that connect to the themes in the novel: how is the literature mirroring life?
4. Select at least **one film to complement your considerations**:
 - a. Include the title of the film.
 - b. Provide a brief synopsis of the film.
 - c. Provide a brief explanation for your choice and why you think it connects appropriately to this novel.
5. **Cast the 2002 movie version of *The Catcher in the Rye*.** Although this novel was written in 1951, the themes, setting and characters are timeless.
 - a. You have decided that this film should come to theatres in 2002, and now you need to decide who would be cast for the parts of: Holden, Ackley, Stradlater, Jane, Sally, Mr. Spencer, Mr. Antolini, Phoebe. (You can select more characters if you want.)
 - b. Provide a detailed explanation for WHY you have selected these particular actors and actresses.
 - c. Whenever possible, provide pictures of these actors/actresses to support your choices.

These interactions are intended to challenge you: use one another to increase your understanding of the literature and to gain different approaches to understanding/learning literature. Partners must be willing to read, collect and write outside class and then come prepared to talk and plan.

Each group member must contribute to each aspect: do not split things up because it will suffocate personal learning opportunities. There will be an evaluation at the end of this process.

Have fun. Be creative. Exercise your mind. Be respectful. Work hard. Don't let your partner down. Attend every day.

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Presentations:

- You will be presenting all of the above aspects.
- You need to have clear ideas and appropriate structure and present in a fashion that will keep the class interested.
- Effective presentations require more than just reading the information: you need to choreograph your presentations—practice; pace; bring props, pictures, anything else you can use.
- Your job is to enlighten and to entertain.
- Every group member must speak.

* Remember: When you are not presenting, you are *not* planning/thinking about your own presentation. Respect is demonstrated by being engaged.

Evaluation: 100 marks

Presentation: 80 marks (based on appropriateness of selection, ability to provide explanations and support for decisions, creativity and uniqueness of choices)

1. Music for the novel: 20 marks
2. Newspapers articles: 20 marks
3. Film selection: 20 marks
4. Casting the 2002 film version: 20 marks

Group Evaluation: 10 marks

Reflection: 10 marks

Reflection on the Group Seminar Process:

Part of becoming a more successful learner comes through understanding what your process of learning is: each student will have a slightly unique process for understanding and this can cause havoc during group work. For this reason, consider the following questions and respond to each one with regard to your personal preferences and needs. At the end of this writing, you should be better able to meet your learning needs when in a group.

Some guiding questions for this include:

- What did I understand about the work I completed for the presentation?
- What confused me about the work I completed for the presentation?
- With what points did I disagree?
- Why do my ideas differ from others' ideas?
- What questions do I still have?
- How could I find the answers?
- In my group (with my partner) I was:
 - the person who insisted we stay on task
 - the person who was always derailing the conversation
 - the person who did not attend regularly
 - the person who was willing to work at home
 - the person who did not work at home
 - the one initiating ideas
 - the one substantiating other ideas
 - someone totally different from anything listed above
 - a combination of some of the above.

How did your group (or partner) respond to your abilities?

How did you respond to their (his/her) abilities?

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Writing An Acrostic Poem (30 marks)

Acrostic: An acrostic is a poem in which the initial letters of each line make a word or words when read downwards. The poem might instead use the middle or final letter of each line. The first word of each line might also be used such that, when read downwards, a complete sentence is created.

The following need to be considered when completing your acrostic poem:

- Find one sentence from the novel that you feel epitomizes one of the characters or that captures the theme of the novel.
- Ensure that the sentence taken from the story conveys the same emotion or sentiment as your own writing.
- You may begin each line of your poem with the next letter from each word in the sentence OR with the entire word.
- Take your time, and create a thoughtful poem. It will be tempting to rush through and to make generalized choices; however, the success of your poem depends upon your ability to reflect the sentiment of the character/significance of the theme with each line, and finally with your entire poem.

Here are a few ideas to get you started. While some of these are not single sentences, it will help you to focus your choices. You are not limited to the following selections. You can use ellipses (...) to shorten selections. Don't worry about providing pagination with your poem.

“Life *is* a game, boy. Life *is* a game that one plays according to the rules.”

“... the mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature one is that he wants to live humbly for one.”

“... one of these days, [Mr. Antolini] said, ‘you’re going to have to find out where you want to go.’”

“The thing with kids is, if they want to grab for the gold ring, you have to let them do it, and not say anything.”

“Then she held out her hand, and said, ‘It’s raining. It’s starting to rain.’”

Example of the acrostic structure:

T
H
E
N

S
H
E

H
E
L
D
(etc.)

Or you could use the words instead:
Then
She
Held
(etc.)

(continued)

Acrostic Poem Marking Guide

ARTISTIC IMPRESSION:

- 9–10 There is a strong correlation between the text chosen from the novel and the poem written by the student. The poet clearly conveys an emotion consistent with the text chosen from the novel and does so using unique and lasting imagery that stays with the reader long after reading the poem.
- 7–8 A reasonable connection exists between the student’s writing and the sentence chosen from the novel. The reader has a general understanding of the emotions experienced by the character(s) in the text, and this emotion is conveyed in relatively unique imagery although some passages may come across as predictable or clichéd.
- 5–6 The connection between the original text and the student’s writing is clear in some parts of the text but murky in others. Imagery used in the poem may be fresh at times but often seems predictable and does not evoke lasting impressions on the reader.
- 0–4 Work is not completed and/or demonstrates little or no effort in making this an intertextual experience for the reader. Writing demonstrates little or no understanding of the original novel.

GENERAL COMMENTS:

/30 marks

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

The Catcher in the Rye Student Acrostic Poem

The world needs to be more hopeful
best shown in the naiveté of the children
things should never change
in the beginning I thought my job was to “catch” the children, but concluded
that it was only my job to “meet” the children
museum[s] are an example of the way life should be. Never changing.
Was he really going to make a difference?
That[’s] what I was hoping to do
everything should stay the same forever. I
always felt it was my job to save them from adulthood
stayed away from the curse that is adulthood.
Right, I think I am. Am I?
Where is the gold ring?
It is just out of reach
was I supposed to stop her? No.
Nobody’d learn if you didn’t let them make mistakes.
Be patient, understanding.
Different people have different ideas on how the world should work.
The children need a mentor not a “saver”
only children see the world as it should be seen
thing[s] are different now
different, I am different
would I be helping her if I stopped her from grabbing at the ring? I need to
be able to let her grab for the ring
you would be the only thing to change.

Appendix B

Assessment Tools, Scoring Guides and Student Planning Forms

General Outcome 1 Overview

**EXPLORING THOUGHTS AND LANGUAGE:
SELF-ASSESSMENT FORM**

Name: _____ Date: _____

Activity: _____

The 12 statements that follow describe the behaviours and attitudes of learners as they explore thoughts, feelings, ideas and experiences.

- Choose the five statements that best describe the ways in which you demonstrated your learning through this activity.
- Write a sentence or two to explain or give an example of the way in which each chosen statement represents your learning.
- If this activity was not a positive learning experience for you, use this form to reflect on what went wrong. Choose five statements and discuss the things that you could have done differently to make these statements true.

1. I tried to express ideas or feelings I had never expressed before.

2. I felt deeply involved in this activity.

3. I tried out several new ways of looking at this subject before I made up my mind.

4. I asked others what they thought, felt or experienced.

5. I explored a different form or genre in listening, reading and viewing.

(continued)

Exploring Thoughts and Language: Self-assessment Form: Reproduced with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), pp. 17–18.

General Outcome 1 Overview *(continued)*

6. I experimented with a new form or new vocabulary in expressing my ideas.

7. I looked at ways in which new information fit with my old ideas.

8. I revised my own ideas in light of what I learned.

9. I developed reasons for my opinions.

10. I thought about ways in which the texts I listened to, read or viewed represented my own experience.

11. I took risks in this activity.

12. I learned something valuable about the way in which I learn or respond to others.

Responding to Text and Context

GRADE 12 GROWTH RUBRIC

Developed by students at Bowness High School, Calgary.

5 Excellent

- Eager to explore in unconventional areas
- Is excited/intrigued by ambiguity
- Values the importance of process rather than simply product
- Divergent thinker
- Leads and encourages others to consider alternatives
- Completes tasks with enthusiasm
- Student learning has taken him/her beyond expectations for final product
- Becomes leader as needed
- Deals with dissonance
- Fulfills obligations to group and class
- Makes outside connections

4 Proficient

- Comfortable with exploring in unconventional areas
- Comfortable with ambiguity
- Recognizes the importance of process rather than product
- Divergent thinker
- Works with others to find alternatives
- Approaches tasks purposefully
- Quality producer, carefully planned and executed work
- Is focused and prepared
- Fulfills obligations to class and group

3 Satisfactory

- Will attempt to explore if encouraged
- Will attempt to make sense of ambiguity
- Will participate in process with encouragement
- Accepts conventional interpretation or works toward an understanding of conventional interpretation
- Works to complete tasks/passive learner
- Is dependent on teacher leadership
- Meets required expectations for final product
- Is usually focused and prepared

(continued)

Responding to Text and Context *(continued)*

2 Developing

- Is unwilling to explore unconventional areas
- Work is turned in on time but is incomplete *or* work is completed but generally comes in late
- Does not consider or is reluctant to participate in process
- Reluctant to work through conventional interpretation
- Reluctant learner
- Completes little without direct teacher involvement
- Does not bring material to class and is easily distracted

1 Limited

- Refuses to explore unconventional areas
- Unwilling to participate in process
- Interferes with own learning or the learning of others
- Does not complete work regardless of direct teacher intervention
- Work is not complete
- Misses due dates
- Work submitted does not reflect the time given
- Little pride in work is demonstrated
- Does not come to class prepared to learn; leaves books, homework, writing implements in locker, friend's car, at home ...

1.1.1 Anticipation Guide

ANTICIPATION GUIDE

Topic: News Makers	Name:
1. Ordinary people are as likely to be news makers as rich and glamorous people.	Agree/disagree _____ Reason _____ _____ After _____ Why? _____ _____
2. Journalists decide who our heroes will be.	Agree/disagree _____ Reason _____ _____ After _____ Why? _____ _____
3. News makers often serve as role models for people.	Agree/disagree _____ Reason _____ _____ After _____ Why? _____ _____
4. What we think we know about news makers is constructed by the media.	Agree/disagree _____ Reason _____ _____ After _____ Why? _____ _____
5. The private lives of news makers are their own business.	Agree/disagree _____ Reason _____ _____ After _____ Why? _____ _____

Anticipation guides: Readence, Bean and Baldwin, *Content Area Reading: An Integrated Approach*, 1981.

2.1.2 KWL Charts, Unit Planning

Note: Due to copyright restrictions, this information is not available for posting on the Internet. The material is in the print document, available for purchase from the Learning Resources Centre.

CREATING ASSESSMENT DEVICES IN COLLABORATION WITH STUDENTS

1. The task is presented and examined through whole-class discussion. A number of questions may be considered, including:
 - What is the ELA focus or emphases of the task?
 - What is the purpose of the task? Who is its audience? What is the situation in which it is being created? presented?
 - What sort of text form might best suit function? Through which medium/media?
 - What would be the characteristics of a good product/performance?
 - **What sort of content might be expected?**
 - **How might the content be organized best?**
 - What tone and register would be appropriate? What level of correctness is expected?
2. The purpose of assessment (formative feedback or summative evaluation) and who will be providing feedback (teacher and/or students) is discussed.
3. The form of the assessment device(s) is determined. Possibilities include:
 - personal checklist
 - peer feedback sheet
 - verbal or written comment
 - scoring guide/rubric.
4. Assessment focus and content is explored. For example, the class may brainstorm:
 - questions that would promote meaningful self-assessment, such as “Are my research sources current?” and “Does the information take me further into my topic/focus?”
 - prompts that could frame peer feedback, such as “What I liked best about your presentation was ...” and “Might I suggest that you try ...”
 - possible criteria and achievement indicators to include in a scoring guide.
5. The performance event is understood. For example, the created text may be an in-class essay or an oral presentation of a collage, a readers’ theatre performance, or a panel discussion.

Teachers may also want to include discussion of how information gathered from the assessment might be used. Such information could be shared with:

- individual students during teacher–student conferences
 - groups of students, if the created text was a group effort
 - the whole class as general observations about how well the class is meeting the learning outcomes
 - the whole class, through examination of examples of individual student work.
- Note:** Students must be asked if their work can be shared, told how it might be used for instruction and offered anonymity, if applicable.

SCORING CRITERIA FOR COLLABORATION

General Outcome 5 Overview 5.2.1 5.2.2

When marking collaboration, consider the:

- student's attitude, as revealed by involvement, responsibility, and focus
- student's skills, as demonstrated by listening and contributing to group discussion
- roles that the student assumes to assist the group process.

The student:

- 5**
- is an effective, responsible group member who initiates action and becomes absorbed in the task
 - listens actively, contributes effectively, and builds on the ideas of others
 - assumes leading roles, providing direction, eliciting contributions, clarifying, and evaluating
- 4**
- is a hard-working group member who is an active, focused participant
 - listens closely, contributes constructively, and uses the ideas of others
 - assumes significant roles, organizing and encouraging others, and clarifying ideas
- 3**
- is an attentive, cooperative, contributing group member
 - listens, respects the ideas of others, and helps the group to make choices
 - assumes supportive roles, following purposefully but rarely leading
- 2**
- is often an observer and may stray from the task
 - listens initially, but loses focus or restricts focus to personal ideas
 - assumes supportive roles sporadically
- 1**
- is generally uninvolved, and may distract others or create conflict
 - is so focused on personal views that listening, when attempted, is focused on differences
 - rarely assumes constructive roles

Insufficient

- makes no attempt to work with other students

Scoring Criteria for Collaboration: Reproduced from Alberta Education, *English 10* (Teacher Manual: Classroom Assessment Materials Project [CAMP]) (Edmonton, AB: Alberta Education, 1997), p. 20.

3.1.2 Surveys and Questionnaires
General Outcome 5 Overview

ASSESSING COLLABORATION

The following chart lists various options for assessing both group maintenance and task process/completion functions.

Assessing Collaborative Work		
Type/Means of Assessment	Group Maintenance	Task Process/Completion
Individuals assess themselves using: <ul style="list-style-type: none"> • checklists • logs, journals, exit slips • rubrics • portfolio reflections 	✓ ✓ ✓	✓ ✓ ✓ ✓
Groups assess themselves using: <ul style="list-style-type: none"> • checklists, rating scales • rubrics 	✓ ✓	✓ ✓
The teacher assesses individuals using: <ul style="list-style-type: none"> • logs, exit slips, journals • observations: checklists, anecdotes • conferences • separate contributions to final products • individual drafts for collective products • content tests 	✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓
The teacher assesses groups using: <ul style="list-style-type: none"> • observations: checklists, conferences, sociographics • proposals and other process pieces • rubrics assessing whole products or performances 	✓	✓ ✓ ✓
The class assesses groups using: <ul style="list-style-type: none"> • inside–outside circle • checklists, rubrics or rating scales to review final products, e.g., publications, performances, presentations 	✓	✓ ✓

Assessing Collaboration: Reproduced with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), p. 350.

General Outcome 5 Overview

5.2.2 Understand and evaluate group processes

DAILY REFLECTION ON GROUP PARTICIPATION

Name: _____					
Group: _____					
Date: _____					
		Fully		Minimally	
		↓		↓	
	Scale	5	4	3	2 1
1. Did I contribute ideas today?		5	4	3	2 1
2. Did I invite someone else to contribute?		5	4	3	2 1
3. Did I listen to others?		5	4	3	2 1
4. Did I fulfill my responsibilities to the group?		5	4	3	2 1
5. Three things I did to encourage others to participate fully were?					
6. One problem our group had was: _____					
7. A possible solution to this problem is: _____					

Daily Reflection on Group Participation: Adapted with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), p. 370.

COOPERATIVE TEAMS SELF-EVALUATION GUIDE

Developed by Terry Susut and Corvin Uhrbach.

TASK ACCOMPLISHMENT SKILLS – Circle appropriate response

	Always	Often	Seldom	Never
1. We set our own goals: Comments:	*	*	*	*
2. We tracked our performance: Comments:	*	*	*	*
3. We solved task related problems: Comments:	*	*	*	*
4. We implemented solutions: Comments:	*	*	*	*
5. We evaluated our results: Comments:	*	*	*	*
6. We completed tasks on time: Comments:	*	*	*	*
7. We shared responsibility for work: Comments:	*	*	*	*
8. We used our time productively: Comments:	*	*	*	*

INTERPERSONAL SKILLS

1. We praised others' accomplishments: Comments:	*	*	*	*
2. We taught each other process skills: Comments:	*	*	*	*
3. We discussed and resolved conflicts: Comments:	*	*	*	*
4. We communicated openly: Comments:	*	*	*	*
5. We gave timely feedback: Comments:	*	*	*	*

(continued)

Cooperative Teams Self-evaluation Guide *(continued)*

	Always	Often	Seldom	Never
ATTITUDES				
1. We shared responsibility for success: Comments:	*	*	*	*
2. We developed a sense of team identity and pride: Comments:	*	*	*	*
3. We respected and trusted each other: Comments:	*	*	*	*

DIRECTIONS FOR GROWTH

Skills needed:	Behaviours needed to develop skills:

SCORING GUIDE FOR VISUAL PRESENTATIONS

Content 4.1.3 4.2.1

- 5** A unique and purposeful presentation that demonstrates an insightful understanding of the topic and/or text, with significant and relevant details selected for support.
- 4** A purposeful presentation that demonstrates a well-considered understanding of the topic and/or text, with pertinent details used effectively for support.
- 3** A straightforward presentation that demonstrates a defensible understanding of the topic and/or text, with relevant but generalized details used for support.
- 2** A presentation that may be sketchy or incomplete, demonstrating a limited or vague understanding of the topic and/or text.
- 1** A presentation that is confusing or contains a minimal amount of information, demonstrating an incomprehensible or indefensible understanding of the topic and/or text.

Communication 4.1.1 4.1.2 4.2.2 4.2.3 4.2.4

- 5** Innovative and explicit use of visual elements and conventions of layout and language enhance the presentation. Demonstrates precise understanding of audience and purpose.
- 4** Effectively uses visual elements and conventions of layout and language to create a proficient, convincing presentation. Demonstrates a considered sense of audience and purpose.
- 3** Uses visual elements and conventions of layout and language to clearly communicate ideas. Demonstrates a general sense of audience and purpose.
- 2** Uses some visual elements and conventions of layout and language in a way that partially communicates ideas. Demonstrates a limited understanding of audience and purpose.
- 1** Uses few visual elements and uses conventions of layout and language ineffectively. Demonstrates little understanding of audience and purpose.

Using Film in the Classroom Overview

2.2.1 Relate form, structure and medium to purpose, audience and content

2.2.2 Relate elements, devices and techniques to created effects

2.3.1 Connect self, text, culture and milieu

FILM ELEMENT ANALYSIS SHEET

Clip	Director	Element	Your Reaction	Purpose	Effect
1.					
2.					
3.					
4.					

ORAL ASSESSMENT

Content 4.1.3 4.2.1 4.2.2

When marking **Content**, consider the quality of:

- understanding the topic
- ideas that unify the presentation
- support provided by the selection of details
- making connections.

The student or group:

- 5**
- reveals a comprehensive understanding of the topic
 - provides specific, carefully chosen details
 - develops ideas effectively
 - makes insightful personal or contextual connections with the topic
- 4**
- reveals a thoughtful understanding of the topic
 - provides well-defined, appropriate details
 - develops ideas directly and supports them clearly
 - makes revealing personal or contextual connections with the topic
- 3**
- reveals a conventional understanding of the topic
 - provides adequate details
 - develops relevant ideas and supports them functionally
 - makes straightforward personal or contextual connections with the topic
- 2**
- reveals a partial or limited understanding of the topic
 - provides few details
 - develops ideas inadequately
 - makes superficial personal or contextual connections with the topic
- 1**
- reveals misunderstanding of the topic
 - provides so few details that the main ideas seem unsupported
 - develops unclear or irrelevant ideas
 - makes limited or no personal or contextual connections with the topic

(continued)

Oral Assessment: Adapted from Alberta Education, *English 20* (Teacher Manual: Classroom Assessment Materials Project [CAMP]) (Edmonton, AB: Alberta Education, 1997), pp. 21–22.

Oral Assessment *(continued)*

Presentation 4.1.1 4.1.2 4.1.4

When marking the **Presentation**, consider the:

- effectiveness of language and speaking style
- degree of interest created for the audience
- quality of the student's preparation for the presentation
- quality of the conclusion.

The student:

- 5**
- speaks precisely and skillfully, and uses language, tone, pacing, eye contact and gestures persuasively and emphatically
 - successfully involves the audience through an imaginative method of presenting ideas, details and/or visuals
 - is fully prepared, so the presentation is effective
 - concludes effectively, creating the desired effect
- 4**
- speaks clearly and fluently, and uses language, tone, pacing, eye contact and gestures purposefully
 - generally involves the audience through frequently inventive methods of presenting ideas, detail and/or visuals
 - is competently prepared, so the presentation is made with confidence
 - concludes effectively
- 3**
- speaks clearly, though perhaps with hesitations, and uses language, tone, eye contact and gestures to communicate meaningfully
 - sometimes involves the audience through an occasionally original method of presenting ideas, details and/or visuals
 - is adequately prepared, so the presentation establishes a basic view
 - concludes adequately
- 2**
- speaks hesitantly, and may use some language or pace that is ineffective for the purpose
 - rarely involves the audience due to a frequently unimaginative method of presenting ideas, details and/or visuals
 - falters due to flaws in preparation
 - concludes unclearly
- 1**
- speaks unclearly, so that listeners strain to understand, and uses ineffective language and pace
 - demonstrates no attempt to involve the audience
 - is generally unprepared
 - draws no conclusion

Note: Teachers need to be sensitive to Aboriginal cultural differences involving persuasion, emphasis and eye contact.

1.2.1 Exploring an Issue

PLANNING SHEET FOR EXPLORING AN ISSUE

The issue I am dealing with is _____

I plan to deal with _____ (number of) different examples in my presentation.

My presentation will probably take the form of _____

Name of text and type of text:	what this example says about the issue of _____	Ideas for my presentation:
Name of text and type of text:	what this example says about the issue of _____	Ideas for my presentation:
Name of text and type of text:	what this example says about the issue of _____	Ideas for my presentation:
Name of text and type of text:	what this example says about the issue of _____	Ideas for my presentation:

Other ideas for presentation from teacher and classmates:

2.1.2 Overview, Unit Planning

SELF-ASSESSMENT OF READING STRATEGIES

The following strategies have been shown to increase reading comprehension. Students can summarize their use of reading strategies independently or in a conference with a teacher or peer, by placing the letter **F** beside the strategies they frequently use, an **S** beside the ones they sometimes use and an **N** beside the ones they never use.

Strategies

Use text features to set a purpose for reading and revise predictions

- _____ Headings and titles
- _____ Summary paragraphs
- _____ Visuals (colour, angles, shadow, background, foreground)
- _____ Boldface type
- _____ Other features of the text (specify) _____

- _____ Make up titles and subtitles if they do not exist in the text
- _____ Note words that seem important or whose meaning is unclear
- _____ Formulate questions
- _____ Predict the direction of arguments
- _____ Paraphrase central ideas
- _____ Relate the text to what you already know or have experienced
- _____ Visualize characters' scenes and situations
- _____ Look for relationships of ideas within the text or to other texts
- _____ Reject or revise predictions
- _____ Draw pictures or create graphs or tables
- _____ Seek further examples, and apply principles to new situations

Use strategies when texts stop making sense

- _____ Go back to reread a sentence or passage
- _____ Check for meanings of unfamiliar terms
- _____ Ask questions or discuss unfamiliar concepts with others
- _____ Reflect on and summarize sentences or passages

2.1.1 Discerning Contexts, 4.1.1 Assess text creation context

ASSESSING TEXT FOR PURPOSE, AUDIENCE AND SITUATION

	Text A	Text B	Text C
	Title:	Title:	Title:
	Form or Genre:	Form or Genre:	Form or Genre:
Purpose			
Intended audience			
Needs and background of the audience (may be assumed or tacit knowledge about audience)			
Situation <i>from</i> which the text was created			
Situation <i>for</i> which the text was created			
Subject matter			
Layout/Style			

Assessing Text for Purpose, Audience and Situation: Adapted with permission from Nova Scotia Department of Education (English Program Services), *Technical Reading and Writing 11* (Draft, March 2000), p. 11.

1.2.2 Reading Profile, Journal or Scrapbook

REFLECTION CHART FOR READING PROFILE, JOURNAL OR SCRAPBOOK

Date of entry:
Name and kind of reading, e.g., poem, fiction, nonfiction, visual, textbook material:
Difficulty level from 1 (low) to 5 (high) and a comment about what made the reading easy or difficult for me:
What I understood from my reading:
Strategies I used to approach my reading of this text:
Date I revisited this reading, comments on new understanding and new strategies for reading:

2.1.2 Approaching Expository Texts

FACT-BASED ARTICLE ANALYSIS

When you read the article, did it present a certain point of view about an issue under dispute? If so, use the other side of this sheet. If the article informed you but did not raise any concerns, use this side.

Key concept (written in a sentence).

Draw a figurative representation.

What are the facts? List at least five.

Write an article summary or definition in your own words.
Do not list facts. Give an overview.

List your questions (at least two).

List at least five key words.

Relevance to today: This is important or not important because ...

(continued)

Note: The Fact-based and Issue-based Article Analysis sheets should be copied back-to-back.

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2.1.2 Approaching Expository Texts *(continued)*

ISSUE-BASED ARTICLE ANALYSIS

When you read the article, did it inform you by presenting facts about a topic? If so, use the other side of this sheet. If the article presented a certain point of view about an issue under dispute, use this side.

Issue (written as a question).

Draw a figurative representation.

What is the author's opinion?
Give one piece of evidence.

Relevance to today: This is important or not important because ...

Write a summary in your own words (paraphrase).

List your questions (at least two).

List at least five key words.

Note: The Fact-based and Issue-based Article Analysis sheets should be copied back-to-back.

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3.1.2 Preliminary Bibliography

IDENTIFYING, ACCESSING AND EVALUATING SOURCES

Student: _____ Class: _____ Date: _____

Area of inquiry: _____

Audience: _____

Purpose: _____

Source (Bibliographic Citation)	Form/Genre	Value/Credibility/ Relevance	Annotation

3.2.2 Overview

EVALUATION OF SOURCES: PERSPECTIVE AND BIAS

Student: _____ Class: _____ Date: _____
 Program/Article: _____ Source: _____
 Author/Host: _____ Producer: _____

Who/What?	Authority/ Association/ Affiliation	Position/ Stance	Quotations

Author's/host's introductory remarks, commentary, concluding remarks:	Layout and design/video or film techniques, e.g., lighting, camera angle, close-ups, pans:
--	---

What is the purpose of this communication?

2.1.2 Text Annotations

SCORING GUIDE FOR ANNOTATION OF PRINT TEXT

Name: _____

Effective annotation of a print text contributes to one’s “ownership,” understanding and appreciation of that text. The following criteria and standards have been used to assess your annotation.

Assessment Standards	5	4	3
Criteria			
PREDICTIONS AND INTERPRETATIONS	Predictions demonstrate awareness of theme(s). Interpretations are plausible, clear and thoughtful.	Predictions demonstrate growing awareness of theme(s). Interpretations are plausible, clear and, at times, thoughtful.	Predictions are plausible, but may suggest limited awareness of theme(s). Interpretations are evident, and mostly plausible and clear.
OBSERVATIONS	Observations demonstrate: <ul style="list-style-type: none"> • strong attentiveness • focused and insightful understanding. 	Observations demonstrate: <ul style="list-style-type: none"> • frequent awareness • focused understanding. 	Observations demonstrate: <ul style="list-style-type: none"> • occasional awareness • some understanding.
SIGNIFICANCE	Explanations of “so what?": <ul style="list-style-type: none"> • are perceptive and impressive • connect strongly with theme. 	Explanations of “so what?": <ul style="list-style-type: none"> • are detailed and meaningful • connect with theme. 	Explanations of “so what?” are general or limited.
QUESTIONS	Questions are engaging and reveal strong understanding.	Questions are relevant and suggest meaningful connections with the text.	Questions are relevant but suggest limited understanding of the text.
OVERALL IMPRESSION	Annotations demonstrate strong ownership and impressive understanding.	Annotations demonstrate fairly strong ownership and understanding.	Annotations demonstrate some ownership and understanding.

<p>Marker: _____</p> <p>Scoring: _____</p> <p>I liked ...</p> <p>Might I suggest ...</p>	<p>Marker: _____</p> <p>Scoring: _____</p> <p>I liked ...</p> <p>Might I suggest ...</p>
---	---

General Outcome 3

ASSESSING RESEARCH PROCESS

Developed by Wendy Laird.

1. Developed a list of guiding questions: What level of question did student ask? General _____ Higher Level _____	1	2	3	4	5
2. Generated focus statement for research:	1	2	3	4	5
3. Selected, recorded, and organized data:	1	2	3	4	5
4. Utilized minimum of 4 different sources: (encyclopedia, Internet, magazine, newspaper, interview, questionnaire, reference book)	1	2	3	4	5
5. Annotated bibliography:	1	2	3	4	5
6. Analyzed context, purpose and audience:	1	2	3	4	5
7. Representation (form of research product)					
Control of compositional elements:	1	2	3	4	5
Integrated form and content of work:	1	2	3	4	5
Communicated a clear idea:	1	2	3	4	5

Total: /45

Comments:

4.1.3 Create a Character

MAIN CHARACTER: PLANNING CHART AND COMMENT SHEET★

Create your main character and get to know him or her by completing the following:

- Physical Characteristics: age, appearance, possible name(s)

my ideas:	ideas from others:
-----------	--------------------

- Family and Details of Daily Life: where does character live, school, job, etc.

my ideas:	ideas from others:
-----------	--------------------

- Emotional and/or Mental Characteristics: happy/sad memories, fears, hopes and dreams, etc.

my ideas:	ideas from others:
-----------	--------------------

- More Detail: important possessions, other people in the character's life, how he/she speaks, etc. (including a few sample lines of dialogue)

my ideas:	ideas from others:
-----------	--------------------

- What conflict(s) is this character likely to encounter? How might he/she change by the end of the story?

my ideas:	ideas from others:
-----------	--------------------

★ could be adapted to describe characters in texts studied

4.1.1 Overview

ANALYZING CONTEXT*

My Purpose	My Audience	Situation for Creation
	age and gender:	
	predilections:	
	expectations:	Situation for Presentation
	prior knowledge:	
	possible misunderstandings:	

* could be adapted to analyze context when studying a text

SCORING GUIDE FOR CRITICAL RESPONSE

Thought 2.1.2 2.3.1 2.3.2

- 5 Literary interpretations are perceptive, and an insightful understanding and appreciation of the author's/filmmaker's choices are effectively demonstrated.
- 4 Literary interpretations are sensible, and a thoughtful understanding of the author's/filmmaker's choices is demonstrated.
- 3 Literary interpretations are straightforward and defensible, and a clear understanding of the author's/filmmaker's choices is demonstrated.
- 2 Literary interpretations are incomplete, and a limited understanding of the author's/filmmaker's choices is demonstrated.
- 1 Literary interpretations may not be defensible, and little understanding of the author's/filmmaker's choices is evident.

Support/Detail 3.2.3 4.1.3 4.2.1

- 5 Well-defined, carefully chosen examples with precise explanations.
- 4 Well-defined, accurate examples with relevant explanations.
- 3 Appropriately chosen but conventional examples with general explanations.
- 2 Inappropriately chosen examples with underdeveloped explanations.
- 1 Irrelevant examples with misleading explanations or no explanations.

Organization 4.2.2

- 5 Purposeful organization provides coherence and direction. Effective beginnings and endings provide clear direction and skillfully conclude the ideas.
- 4 A controlled organization provides coherence and direction. Competent beginnings and endings introduce and conclude the ideas.
- 3 Organization is generally clear, but coherence may falter. Beginnings and endings are functional.
- 2 Faltering organization leaves the relationship between ideas unclear. Beginnings and/or endings are ineffective.
- 1 Nonfunctional organization leaves the purpose unclear. Beginnings and/or endings are vague and unfocused.

(continued)

Scoring Guide for Critical Response: Adapted from Alberta Education, *English 20* (Teacher Manual: Classroom Assessment Materials Project [CAMP]) (Edmonton, AB: Alberta Education, 1997), pp. 28–30, 33–35.

Scoring Guide for Critical Response *(continued)*

Matters of Choice 4.2.3

- 5 Confident and purposeful use of diction and syntax with a confident voice that may be controlled for effect.
- 4 Carefully chosen diction and syntax with an appropriate and generally effective voice.
- 3 Clear but general diction and syntax with an appropriate voice.
- 2 Imprecise diction and awkward or unclear syntax with an uncontrolled or inappropriate voice.
- 1 Inaccurate diction and uncontrolled, confusing syntax with a lack of voice.

Correctness 4.2.4

- 5 Confident control of mechanics, punctuation, grammar and word usage with a relative absence of errors, considering the complexity and length of the student's writing.
- 4 Competent control of mechanics, punctuation, grammar and word usage with a relative absence of errors, considering the complexity and length of the student's writing.
- 3 General control of mechanics, punctuation, grammar and word usage with occasional lapses in correctness that do not interfere with the meaning.
- 2 Limited control of mechanics, punctuation, grammar and word usage with a range of errors that blur the clarity of meaning.
- 1 A lack of control of mechanics, punctuation, grammar and word usage with a range of frequent and jarring errors that impede communication.

SCORING GUIDE FOR PERSONAL RESPONSE

Thought 2.1.2 2.3.1 2.3.2

- 5 An insightful understanding of the text is effectively demonstrated. Ideas are perceptive.
- 4 A well-considered understanding of the text is appropriately demonstrated. Ideas are thoughtful.
- 3 A defensible understanding of the text is clearly demonstrated. Ideas are straightforward.
- 2 An understanding of the text may be evident but is vaguely demonstrated or not always defensible or sustained. Ideas are overgeneralized and/or incomplete.
- 1 An implausible conjecture regarding the text is suggested. Ideas are incomprehensible or indefensible.

Support/Detail 3.2.1 3.2.3 4.1.3 4.2.1

- 5 Significant, precise and deliberately chosen details enhance the ideas.
- 4 Relevant and purposeful details clarify the ideas.
- 3 Adequate but generalized details support the ideas.
- 2 Few details that are vaguely related to the ideas.
- 1 Irrelevant details or no details to support the ideas.

Organization 4.2.2

- 5 Skillful organization provides coherence and direction. Effective beginnings and endings provide clear direction and proficiently conclude the ideas.
- 4 A controlled organization provides coherence and direction. Logical beginnings and endings introduce and conclude the ideas.
- 3 Organization is generally clear, but coherence may falter. Beginnings and endings are functional.
- 2 Faltering organization leaves the relationship between ideas unclear. Beginnings and/or endings are ineffective.
- 1 Nonfunctional organization leaves the purpose unclear. Beginnings and/or endings are vague and unfocused.

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Scoring Guide for Personal Response: Adapted from Alberta Education, *English 20* (Teacher Manual: Classroom Assessment Materials Project [CAMP]) (Edmonton, AB: Alberta Education, 1997), pp. 28–30, 33–35.

Scoring Guide for Personal Response *(continued)*

Language Use 4.2.3

- 5 Precise and effective use of diction and syntax with a confident voice that may be controlled for effect.
- 4 Carefully chosen diction and syntax with a specific and generally effective voice.
- 3 Clear but general diction with an appropriate voice.
- 2 Imprecise diction and awkward or unclear syntax with an uncontrolled or inappropriate voice.
- 1 Inaccurate diction and uncontrolled, confusing syntax with a lack of voice.

Correctness 4.2.4

- 5 Confident control of mechanics, punctuation, grammar and word usage with a relative absence of errors, considering the complexity and length of the student's writing.
- 4 Competent control of mechanics, punctuation, grammar and word usage with a relative absence of errors, considering the complexity and length of the student's writing.
- 3 General control of mechanics, punctuation, grammar and word usage with occasional lapses in correctness that do not interfere with the meaning.
- 2 Limited control of mechanics, punctuation, grammar and word usage with a range of errors that blur the clarity of meaning.
- 1 A lack of control of mechanics, punctuation, grammar and word usage with a range of frequent and jarring errors that impede communication.

Assessment Overview

RUBRIC: READING RESPONSE TO LITERATURE

ASSESSMENT OUTCOMES	Strong	Capable	Basic/Emerging	Weak/Incomplete
PRESENCE OF REQUIRED ENTRIES	All entries are present, are highly detailed and demonstrate a commitment to growth through consistently diligent, articulate responses.	All entries, including initial and second look entries, are present and demonstrate detailed, complete responses.	All entries are mainly complete but may tend to be brief.	Entries are incomplete and/or missing. (<i>see teacher</i>)
CLOSE READING OF TEXT <i>PART 1: SEEING THE WRITER'S PURPOSE</i>	Insightful and carefully considered recognition of author's idea(s); support from the text is precise and thoughtfully selected; a perceptive response.	Expression of thoughtful understanding about author's ideas; support is relevant and purposeful; a competent response.	Clear evidence that the text has been read; ideas expressed are appropriate to the text; support is straightforward though general; a satisfactory response.	Ideas are confused, underdeveloped and/or may lack relevance; support is vague and/or repetitive. (<i>see teacher</i>)
ISSUES ARISING OUT OF READING <i>PARTS 2, 3: CONNECTING AND THINKING BEYOND THE TEXT</i>	Comments and/or questions demonstrate insight and maturity and probe toward greater understanding of the human condition; a carefully considered connection to the text.	Thought-provoking comments and/or questions are posed about significant issues arising from the text; interpretations are sensible.	Comments are made or questions are raised about issues arising from or meaningfully related to the text.	Comments or questions if posed do not meaningfully connect with the experience of the text. (<i>see teacher</i>)
SECOND LOOK RESPONSES ... <i>(FOLLOWING CLASSROOM DISCUSSION)</i>	... demonstrate an observed and detailed development in the depth or breadth of thought or insight about the text.	... demonstrate evidence of increased understanding of or connection to the text.	... inconsistently demonstrate evidence of increased understanding of or connection to the text.	... do not demonstrate increased understanding of the text. (<i>see teacher</i>)

PRESENCE OF REQUIRED ENTRIES—This outcome is useful with students new to response process learning, while they are still gaining familiarity and fluency. The outcome serves to encourage students to express their thinking as fully as they can. At the same time, it honours students' efforts while they are developing their skill in response. In time, as students become used to the process, the teacher may choose to omit this outcome as a criterion of response.

CLOSE READING OF TEXT—This outcome focuses on Part 1 of the response. Students are expected to demonstrate that they have been attentive to the text—that they have given careful consideration to the idea(s) the author develops and to the significant details of the text that support the author's idea(s).

ISSUES ARISING OUT OF READING—This outcome focuses on Parts 2 and 3 of the response. Students are expected to explore the author's meaning by extrapolating beyond the text, first inwardly into themselves and their own lived experience and then outside of themselves with a more universal observation regarding the world at large.

SECOND LOOK RESPONSES—This outcome asks that students demonstrate that they have considered others' opinions and have responded in relevant terms. Typically, this outcome would be applied following classroom discussion wherein the teacher has observed that students have not done justice to the text. At some point the teacher may decide to assume a more active role in leading the discussion. A second look would then be assigned to follow.

The scoring guide can be applied using either a straightforward 1–4 marking scale or a scale of 1–10. The second would offer the teacher some flexibility:

- A **Strong** response is scored 9 or 10 out of 10
- Capable** scores 7 or 8
- Basic/Emerging** scores 5 or 6
- Weak/Incomplete** is scored 4 or less out of 10.

1.1.1 Journals

JOURNAL ASSESSMENT AND EVALUATION FORM

Name: _____		
Room: _____ Evaluation period: from _____ to _____		
	Student	Teacher
Review the journal and decide to what extent the entries:		
• are complete records	___/10	___/10
• display thoughtful and reflective responses	___/10	___/10
• contain supporting details	___/20	___/20
• indicate review of previous work and teacher feedback	___/10	___/10
Totals	___/50	___/50
Student comments:		
Teacher comments:		
Conference notes:		

4.1.2 Portfolios

PORTFOLIO ASSESSMENT

Name: _____

Date: _____

5	4	3	2	1
Outstanding	Good	Competent	Limited	Needs further work

Self-assessment	This portfolio ...	Teacher Assessment
Yes ____ No ____	includes all required pieces	Yes ____ No ____
Yes ____ No ____	includes a table of contents	Yes ____ No ____
5 4 3 2 1	is visually appealing	5 4 3 2 1
5 4 3 2 1	is organized	5 4 3 2 1
5 4 3 2 1	contains an interesting variety of pieces	5 4 3 2 1
5 4 3 2 1	shows progress in literacy skills	5 4 3 2 1
5 4 3 2 1	shows self-reflection on progress	5 4 3 2 1
Comments: _____ _____ _____ _____ _____		
Final mark: _____		

Appendix C

Cross-referencing of Specific Outcomes in the Information and Communication Technology and Senior High School English Language Arts Programs of Study

Technology and English Language Arts

The following pages outline specific outcomes from the Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (2000–2003) that are directly supported by specific outcomes from the English Language Arts Senior High School Program of Studies, 2003.

Primarily, students will learn how to use information and communication technologies by taking courses in career and technology studies (CTS). However, it is appropriate that students be encouraged to apply the knowledge, strategies and skills that they have learned in CTS, at home and in the community, by using, as appropriate, design elements, inquiry technologies and presentation technologies as tools for managing information and communicating in their English language arts classes.

CROSS-REFERENCE OF SPECIFIC OUTCOMES

**Information and Communication Technology (ICT)
Kindergarten to Grade 12 Program of Studies (2000–2003) and
English Language Arts Senior High School Program of Studies, 2003**

Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
C1 4.2	select information from appropriate sources, including primary and secondary sources	3.2.1	10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b select information and other material appropriate to purpose from a variety of print and nonprint sources [for example, from museums, archives, government agencies, periodicals, microfiche, Internet, CD-ROMs, films, television and radio broadcasts, interviews, surveys, and print and online encyclopedias]
		3.2.2	10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b assess information sources for appropriateness to purpose, audience and presentation form
C1 4.4	communicate in a persuasive and engaging manner, through appropriate forms, such as speeches, letters, reports and multimedia presentations, applying information technologies for context, audience and purpose that extend and communicate understanding of complex issues	2.2.1	10-1a; 20-1a identify a variety of text forms, including communications forms and literary forms [for example, letters, memoranda, poems, narratives and dramatizations]; and describe the relationships of form to purpose and content 10-2a identify common text forms and their purposes, including communications forms [such as letters and memoranda] and literary forms [such as poems, narratives and dramatizations] 20-2a identify a variety of text forms, including communications forms and literary forms [for example, letters, memoranda, poems, narratives and dramatizations]; and describe the relationship of form to purpose

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
			<p>30-1a analyze a variety of text forms, explain the relationships of form to purpose and content, and assess the effects of these relationships on audience</p> <p>30-2a describe how some forms are more appropriate than others to achieve a particular purpose with an intended audience</p> <p>10-1d describe the characteristics of various common communications media [such as the use of headlines in newspapers, and menus and tabs in Internet Web pages]</p> <p>10-2d identify and describe the characteristics of various common communications media [such as the use of headlines in newspapers, and menus and tabs in Internet Web pages]</p> <p>20-1d; 20-2d analyze the effect of medium on message</p> <p>30-1d assess the medium of a presentation in terms of its appropriateness to purpose and content and its effect on audience [for example, the use of unamplified voice, printed handouts and computer-generated slides]</p> <p>30-2d assess whether or not the medium chosen for a presentation is appropriate for the intended purpose, content and audience [for example, the use of unamplified voice, printed handouts and computer-generated slides]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		2.2.2	<p>10-1g; 10-2g identify persuasive techniques used in a variety of print and nonprint texts [such as appealing to emotion and citing experts]</p> <p>20-1g; 20-2g analyze persuasive techniques used in a variety of print and nonprint texts</p> <p>30-1g assess the use of persuasive techniques and their effects on audience [for example, assess the use of commercial endorsements and negative advertisement campaigns, which may convince or offend]</p> <p>30-2g assess the effects of persuasive techniques on audience [for example, assess advertisement campaigns like those found in teen magazines that may encourage unhealthy body images in teens]</p>
		4.1.2	<p>10-1d; 10-2d; 20-1d; 20-2d; 30-1d; 30-2d understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]</p> <p>10-1c explore the interplay among medium, content and context [for example, explore the use of an electronic slide show to make a classroom presentation in terms of whether or not it is an effective way to communicate information]</p> <p>10-2c identify and use a medium appropriate to content and context</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		4.2.3	<p>30-1c select an effective medium appropriate to content and context; and explain the interplay of medium, context and content [for example, select a medium like television, and assess the interplay of medium, context and content by examining the role that investigative reporters play in reporting world events in a timely and interesting manner]</p> <p>20-1c; 20-2c; 30-2c select an effective medium appropriate to content and context, and explain its use [for example, select a medium such as print advertisements in magazines, and explain the use of this medium to sell merchandise; explore the content of the advertisements in terms of the messages and values communicated; and explain the context, including audience and purpose]</p> <p>10-1b use words and expressions appropriately [for example, use words with straightforward denotations to strengthen clarity in informative and persuasive texts, and use words with connotative meanings to evoke images in poetry and narrative texts]</p> <p>20-1b; 30-1b assess the appropriateness and effectiveness of diction, and revise word choice as needed to create intended effects</p> <p>30-2b assess the appropriateness and effectiveness of diction [such as appropriateness of tone], and revise word choice as needed to create intended effects</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
			<p>10-1c use a variety of sentence patterns and structures appropriately and effectively [for example, use straightforward sentence structures to strengthen clarity in informative and persuasive texts, and use short sentences to create emphasis or to indicate action in narrative texts]</p> <p>20-1c; 30-1c assess syntax for appropriateness and effectiveness, and revise sentence structures as needed to create intended effects</p> <p>10-2c; 20-2c use a variety of sentence patterns and structures appropriately [for example, use straightforward sentence structures to strengthen clarity of informative and persuasive texts, and use short sentences to indicate action in narrative texts]</p> <p>30-2c assess syntax for appropriateness and effectiveness, and revise sentence structures as needed to create intended effects</p>
C2 4.1	consult a wide variety of sources that reflect varied viewpoints on particular topics	1.2.1	<p>10-1b; 10-2b identify own ideas, perspectives and interpretations and evaluate them for depth of explanation, evidence or support; and consider the ideas, perspectives and interpretations of others to broaden own understandings when exploring and responding to texts</p> <p>20-1b; 20-2b compare own ideas, perspectives and interpretations with those of others, through a variety of means, to expand perceptions and understandings when exploring and responding to texts [for example, pro-con charts, alternative Internet search engines, comparison tables and think-pair-share charts]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		2.3.1	<p>30-1b; 30-2b recognize and assess the strengths and limitations of various perspectives on a theme, issue or topic, and identify aspects for further consideration when exploring and responding to texts</p> <p>10-1d; 20-1d identify and examine ways in which cultural and societal influences are reflected in a variety of Canadian and international texts</p> <p>30-1d respond personally and critically to the ways in which cultural and societal influences are reflected in a variety of Canadian and international texts</p> <p>20-2d; 30-2d respond personally and critically to cultural and societal influences presented in Canadian and international texts</p>
		2.3.3	<p>10-1b; 10-2b; 20-1b; 20-2b describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response</p> <p>30-1b; 30-2b appreciate the craft of the text creator and the shape and substance of literature and other texts</p>
		5.1.2	<p>10-1b; 10-2b describe the ways in which selected works of literature and other print and nonprint texts influence individual and group values and behaviours</p> <p>20-1b; 20-2b; 30-1b; 30-2b explain how selected works of literature and other print and nonprint texts convey, shape and, at times, challenge individual and group values and behaviours</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
C2 4.2	evaluate the validity of gathered viewpoints against other sources	<p>1.1.1</p> <p>10-1b; 10-2b form tentative understandings, interpretations and positions on ideas and issues communicated in literature and other texts by expressing own explorations and considering others' explorations</p> <p>20-1b; 20-2b assess the potential of understandings, interpretations and positions on ideas and issues communicated by literature and other texts by connecting own and others' explorations, and by exploring additional aspects of these texts</p> <p>30-1b; 30-2b modify tentative interpretations and tentative positions by weighing and assessing the validity of own and others' ideas, observations and opinions; and identify areas for further inquiry or research</p> <p>2.3.2</p> <p>10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence</p> <p>3.2.2</p> <p>10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b assess information sources for appropriateness to purpose, audience and presentation form</p> <p>10-1d; 10-2d identify and describe possible biases of sources [such as possible biases of text creators]</p>	

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
			<p>20-1d; 20-2d identify and describe possible biases of sources, and describe the possible effects of such biases on the credibility of information [for example, examine the credibility of the author or organization, the proportion of verifiable facts to generalizations, or the sponsor/author/purpose/date of a Web site]</p> <p>30-1d; 30-2d identify and describe possible biases and vested interests of sources; and explain how underlying assumptions, biases, and positive or negative spin affect the credibility of sources</p>
C3 4.1	assess the authority, reliability and validity of electronically accessed information	3.2.2	10-1c; 10-2c; 20-1c; 20-2c; 30-1c; 30-2c assess the accuracy, completeness, currency and relevance of information selected from sources; and assess the appropriateness of the information for purpose
C3 4.2	demonstrate discriminatory selection of electronically accessed information that is relevant to a particular topic	3.2.1	10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b select information and other material appropriate to purpose from a variety of print and nonprint sources [for example, from museums, archives, government agencies, periodicals, microfiche, Internet, CD-ROMs, films, television and radio broadcasts, interviews, surveys, and print and online encyclopedias]
C6 4.2	investigate and solve problems of organization and manipulation of information	3.2.1	10-1d; 10-2d; 20-1d; 20-2d; 30-1d; 30-2d organize information logically [such as by question, by category, by chronology or by cause and effect]

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
C6 4.5	evaluate the appropriateness of the technology used to investigate or solve a problem	3.2.4	<p>10-1a; 10-2a; 20-1a; 20-2a; 30-1a; 30-2a reflect on and assess the effectiveness of strategies used to guide inquiry or research [such as the effective use of time and the division of labour when involved in group research]</p> <p>10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b identify strategies to improve future inquiry or research, and monitor the effectiveness of these strategies</p>
C7 4.1	use appropriate strategies to locate information to meet personal needs	<p>1.2.3</p> <p>3.1.2</p>	<p>10-1b; 10-2b set goals and identify and experiment with strategies for language growth in relation to formal and informal personal communications [for example, working in a group or taking a leadership role in a club]</p> <p>20-1b; 20-2b set goals and employ strategies for language growth in relation to formal and informal personal communications and community involvement [for example, auditioning for a play or applying to be a volunteer]</p> <p>30-1b; 30-2b set goals and draw from a repertoire of effective strategies for language growth in relation to aspirations for the future [such as post-secondary learning and potential careers]</p> <p>10-1e; 10-2e; 20-1e; 20-2e identify and select potential strategies and technologies for gathering, generating and recording information [for example, outlining, webbing, taking notes in point form, recording sources accurately during information gathering, writing direct quotations correctly and bookmarking Internet sites]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		3.2.1	<p>30-1e; 30-2e develop and draw from a repertoire of effective strategies and technologies for gathering, generating and recording information</p> <p>10-1a; 10-2a; 20-1a; 20-2a; 30-1a; 30-2a reflect on and describe strategies that may be used to select, record and organize information; select and monitor appropriate strategies; and modify selected strategies as needed</p>
C7 4.2	analyze and synthesize information to determine patterns and links among ideas	3.2.3	<p>10-1a; 10-2a; 20-1a; 20-2a form generalizations by integrating new information with prior knowledge</p> <p>30-1a; 30-2a form generalizations and synthesize new ideas by integrating new information with prior knowledge</p> <p>10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b draw conclusions that are appropriate to findings, reflect own understandings and are consistent with the identified topic, purpose and situation</p>
F3 4.2	record relevant data for acknowledging sources of information, and cite sources correctly	3.2.1	<p>10-1c; 10-2c; 20-1c; 20-2c; 30-1c; 30-2c record information accurately and completely; and document and reference sources, as appropriate [for example, document direct quotations, others' ideas and arguments, maps, charts, statistics, pictures and diagrams from books, magazines, bibliographies, newspapers, audiovisual materials, electronic sources, interviews and films to avoid plagiarism]</p>
F3 4.3	respect ownership and integrity of information		

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
F4 4.1	discriminate between style and content in a presentation	2.1.2	<p>10-1h; 10-2h differentiate between audience response to the content of a presentation and audience response to the performance of the presenter</p> <p>20-1h describe the relationship between audience response to the content of a presentation and audience response to the performance of the presenter</p> <p>20-2h respond to the content of a presentation; and describe the relationship, in general, between audience response to content and audience response to the performance of a presenter</p> <p>30-1h; 30-2h assess the relationship between the content of a presentation and the performance of the presenter, and explain how the quality of the performance affects the credibility and audience acceptance of the content and message</p>
F4 4.3	identify and analyze a variety of factors that affect the authenticity of information derived from mass media and electronic communication	3.2.2	<p>10-1b; 10-2b; 20-1b; 20-2b; 30-1b; 30-2b assess information sources for appropriateness to purpose, audience and presentation form</p> <p>10-1c; 10-2c; 20-1c; 20-2c; 30-1c; 30-2c assess the accuracy, completeness, currency and relevance of information selected from sources; and assess the appropriateness of the information for purpose</p> <p>10-1d; 10-2d identify and describe possible biases of sources [such as possible biases of text creators]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
			<p>20-1d; 20-2d identify and describe possible biases of sources, and describe the possible effects of such biases on the credibility of information [for example, examine the credibility of the author or organization, the proportion of verifiable facts to generalizations, or the sponsor/author/purpose/date of a Web site]</p> <p>30-1d; 30-2d identify and describe possible biases and vested interests of sources; and explain how underlying assumptions, biases, and positive or negative spin affect the credibility of sources</p>
P3 4.1	select and use, independently, multimedia capabilities for presentations in various subject areas	4.1.4	<p>10-1c; 10-2c; 20-1c; 20-2c; 30-1c; 30-2c develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation</p>
P3 4.2	support communication with appropriate images, sounds and music	1.1.2	<p>10-1a; 10-2a; 20-1a; 20-2a experiment with language, image and structure to create different effects in particular situations and for particular purposes and audiences [for example, present the same information to two different audiences, and make appropriate changes to the content to suit the audiences]</p> <p>30-1a; 30-2a explain how experiments with language, image and structure improve personal craft and increase effectiveness as a text creator [for example, use a writer's journal or idea folder on a computer to collect ideas, newspaper articles and first writing attempts; rework this information into stories, poems or articles; and share with teachers and peers to receive feedback]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		2.1.2	<p>10-1f differentiate between literal and figurative statements and between imagery and nonsensory language, identify symbol, recognize familiar allusions, and describe how images are developed in texts</p> <p>20-1f interpret figurative language, symbol and allusions; recognize imagery; and explain how imagery contributes to atmosphere, characterization and theme in a text</p> <p>30-1f assess the contributions of figurative language, symbol, imagery and allusion to the meaning and significance of texts; and appreciate the text creator’s craft</p> <p>10-2f differentiate between literal and figurative statements, describe images developed in texts, and recognize imagery</p> <p>20-2f identify figurative language [such as metaphor], symbol and familiar allusions in texts; interpret figurative language in terms of its contribution to the meaning of a text; and explain how imagery contributes to the creation of atmosphere, theme and characterization in a text</p> <p>30-2f identify figurative language, symbol, imagery and allusions in a text; interpret these devices in terms of the meaning of a text; assess the contributions made to the meaning of texts by using these devices; and appreciate the text creator’s craft</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		2.2.2	<p>10-1g describe visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm], and describe their contributions to the meaning of texts</p> <p>20-1g analyze visual and aural elements, and explain how they contribute to the meaning of texts</p> <p>30-1g assess the contributions that visual and aural elements make to the meaning of texts</p> <p>10-2g identify visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm] that add meaning to texts</p> <p>20-2g; 30-2g recognize visual and aural elements in texts, and explain how these elements add meaning to texts</p> <p>10-1b describe aspects of a text that contribute to atmosphere, tone and voice [for example, textual elements, such as setting, music and lighting, and stylistic techniques, such as a text creator's choice of words and expressions]</p> <p>20-1b explain how various textual elements and stylistic techniques contribute to the creation of atmosphere, tone and voice [for example, qualification and interrupted movement]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		4.2.3	<p>10-2b identify aspects of a text that are effective in the creation of atmosphere [such as setting, music, lighting and choice of words]</p> <p>20-2b; 30-2b describe how textual elements that are effective in the creation of atmosphere are also effective in terms of tone and voice [for example, setting, music, lighting, diction, syntax and image]</p> <p>10-1d; 10-2d; 20-2d describe the effects of own use of stylistic techniques and rhetorical devices</p> <p>20-1d apply understanding of stylistic techniques and rhetorical devices when creating print and nonprint texts [for example, use imagery to create pathos, use parallel structure to create emphasis, and use sound in multimedia texts to create humour]</p> <p>30-1d explain how stylistic techniques and rhetorical devices are used to create intended effects</p> <p>30-2d apply understanding of stylistic techniques and rhetorical devices when creating and revising print and nonprint texts [for example, use imagery to create pathos, empathy and humour]</p>
P3 4.3	apply general principles of graphic layout and design to a document in process	2.2.1	<p>10-1c describe a variety of organizational patterns and structural features that contribute to purpose and content</p> <p>20-1c explain how a variety of organizational patterns and structural features contribute to purpose and content</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		4.1.4	<p>10-2c identify and describe organizational patterns and structural features that contribute to purpose and content [such as the use of chronology to structure a narrative and the use of categories and headings to structure a report]</p> <p>20-2c explain how organizational patterns and structural features contribute to purpose and content</p> <p>30-1c; 30-2c apply knowledge of organizational patterns and structural features to understand purpose and content, and assess the effectiveness of a text’s organizational structure</p> <p>10-1d describe the characteristics of various common communications media [such as the use of headlines in newspapers, and menus and tabs in Internet Web pages]</p> <p>10-2d identify and describe the characteristics of various common communications media [such as the use of headlines in newspapers, and menus and tabs in Internet Web pages]</p> <p>20-1d; 20-2d analyze the effect of medium on message</p> <p>10-1a; 20-1a; 30-1a meet particular production, publication and display requirements for print texts [for example, adhere to a particular manuscript style when creating a research paper]; and explain requirements in light of purpose, audience and situation</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
			<p>10-2a; 20-2a; 30-2a meet production, publication and display requirements for print texts as appropriate to purpose, audience and situation [for example, consider layout, font and visuals, costs and timelines when publishing a brochure]</p> <p>10-1c; 10-2c; 20-1c; 20-2c; 30-1c; 30-2c develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation</p>
P4 4.1	integrate a variety of visual and audio information into a document to create a message targeted for a specific audience	4.1.4	<p>10-1c; 10-2c; 20-1c; 20-2c; 30-1c; 30-2c develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation</p>
P4 4.2	apply principles of graphic design to enhance meaning and audience appeal	4.1.1	<p>10-1b; 10-2b; 20-1b identify purpose and target audience for text creation, and select strategies to accomplish purpose and engage audience [for example, plan a campaign—public relations, advertising or lobbying—identifying the text forms to be used to influence the attitudes of the audience with respect to the chosen issue]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		4.1.2	<p>20-2b; 30-2b describe the purpose and target audience, and select from a repertoire of strategies to accomplish the purpose and engage the audience [for example, one purpose of a job application letter may be to persuade the employer to read the résumé; address the letter to the potential employer, using the correct name and title, and explain in the letter that you have the required skills and talents for the job]</p> <p>30-1b assess the results of text creation in terms of the intended purpose and whether or not the target audience was engaged [for example, assess the effectiveness of a job application letter in terms of whether or not the potential employer read the résumé]</p> <p>10-1b; 10-2b identify and use structures consistent with form, content and purpose when creating texts [for example, chronological order to structure events in a narrative, and juxtaposed images to suggest contrast in a poster]</p> <p>20-1b; 20-2b explore a variety of structures consistent with form, content and purpose when creating texts</p> <p>30-1b use a variety of complex structures consistent with form, content and purpose when creating texts; and explain reasons for choices [for example, use frames in a storyboard, including dialogue as appropriate to review organization, and explain why these complex structures are an effective way to create a video text]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
			<p>30-2b use a variety of complex structures consistent with form, content and purpose when creating texts [for example, use frames in a storyboard, including dialogue as appropriate, to review organization when creating a video]</p>
P6 4.1	select and use the appropriate technologies to communicate effectively with a targeted audience	4.1.1	<p>10-1b; 10-2b; 20-1b identify purpose and target audience for text creation, and select strategies to accomplish purpose and engage audience [for example, plan a campaign—public relations, advertising or lobbying—identifying the text forms to be used to influence the attitudes of the audience with respect to the chosen issue]</p> <p>20-2b; 30-2b describe the purpose and target audience, and select from a repertoire of strategies to accomplish the purpose and engage the audience [for example, one purpose of a job application letter may be to persuade the employer to read the résumé; address the letter to the potential employer, using the correct name and title, and explain in the letter that you have the required skills and talents for the job]</p> <p>30-1b assess the results of text creation in terms of the intended purpose and whether or not the target audience was engaged [for example, assess the effectiveness of a job application letter in terms of whether or not the potential employer read the résumé]</p>

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Information and Communication Technology (ICT) Kindergarten to Grade 12 Program of Studies (selected specific outcomes from Division 4)		English Language Arts Senior High School Program of Studies, 2003 (matching specific outcomes from English Language Arts 10-1, 10-2, 20-1, 20-2, 30-1 and 30-2)	
Organizer	Specific Outcome	Subheading	Specific Outcome
		4.1.4	<p>10-1b; 10-2b; 20-2b; 30-2b develop presentation materials; and select strategies and technologies appropriate to purpose, audience and situation [for example, use technologies such as presentation software, videos, CD-ROMs, DVDs, audiotaped interviews and handouts]</p> <p>20-1b adapt presentation materials, strategies and technologies to suit purpose, audience and situation [for example, increase audience participation in a lecture by providing a note-taking frame]</p> <p>30-1b adapt presentation strategies to suit changes in purpose, audience and situation [for example, use close physical proximity, eye contact and other body language strategies effectively to regain audience attention following an interruption]</p>

Appendix D

Charts for Comparison of Course Specific Outcomes

Charts of specific outcomes from the program of studies are provided in this Appendix so that comparisons can be made between each course sequence. Because the specific outcomes for General Outcomes 1, 3 and 5 are identical across sequences, only specific outcomes for General Outcome 2 and General Outcome 4 are provided.



2.1 Construct meaning from text and context

ELA 10-1	ELA 10-2
2.1.1 Discern and analyze context	
a. identify a variety of different kinds of texts, audiences and purposes for creating texts [for example, purposes could include to inform, persuade, entertain or inspire; the purpose of a print advertisement is to sell a product]	a. identify a variety of texts, purposes for creating texts and audiences [for example, purposes could include to inform, persuade, entertain or inspire]
b. use features found within a text as information to describe the communication situation within which the text was created [for example, use specialized terminology, jargon, acronyms and idioms within a text to describe context]	b. identify features of a text that provide information about the text [for example, specialized terminology, jargon, acronyms and idioms]
c. describe the relationship between text and context [for example, constraints of time and space, issues of gender and culture, whether or not the audience is present]	c. describe elements found in a variety of communication situations, and explain how these elements influence the creation of texts [for example, constraints of time and space, issues of gender and culture, whether or not the audience is present in the communication situation]
d. identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text	d. identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text
2.1.2 Understand and interpret content	
a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers and making annotations], and develop strategies for close reading of literature in order to understand contextual elements [for example, understanding subtext]	a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers, making annotations, inferring, rereading, seeking assistance, using context clues, summarizing and visualizing], develop a daily practice of reading [for example, paired reading, reading log, nightly reading, taped reading], and develop strategies for close reading
b. paraphrase a text’s controlling idea, and identify supporting ideas and supporting details	b. identify a text’s controlling idea, supporting ideas and supporting details
c. summarize the plot of a narrative, describe its setting and atmosphere, describe development of conflict, and identify theme	c. retell the plot of a narrative, describe its setting, and identify the conflict developed
d. describe the personality traits, motivations, attitudes, values and relationships of characters developed/persons presented in literature and other texts; and identify how the use of archetypes adds to an appreciation of text	d. describe the personality traits, attitudes and relationships of characters developed/persons presented in works of literature and other texts
e. describe a text creator’s tone, and relate tone to purpose and audience	e. identify a text creator’s tone
f. differentiate between literal and figurative statements and between imagery and nonsensory language, identify symbol, recognize familiar allusions, and describe how images are developed in texts	f. differentiate between literal and figurative statements, describe images developed in texts, and recognize imagery

ELA 10-1	ELA 10-2
2.1.2 Understand and interpret content (continued)	
g. describe visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm], and describe their contributions to the meaning of texts	g. identify visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm] that add meaning to texts
h. differentiate between audience response to the content of a presentation and audience response to the performance of the presenter	h. differentiate between audience response to the content of a presentation and audience response to the performance of the presenter
2.1.3 Engage prior knowledge	
a. reflect on and describe strategies used to engage prior knowledge as a means of assisting comprehension of new texts; and select, monitor and modify strategies as needed	a. reflect on and describe strategies used to engage prior knowledge as a means of assisting comprehension of new texts; and select, monitor and modify strategies as needed
b. describe personal expectations for a text to be studied, by recalling prior experiences with and observations about similar contexts, content and text forms	b. describe personal expectations for texts to be studied, by recalling prior experiences with and observations about similar contexts and content
c. recall prior knowledge of rhetorical devices used in previously studied texts [such as anecdotes and rhetorical questions] and textual elements and structures employed or developed [such as characterization and narrative point of view] to assist in understanding new texts	c. recall prior knowledge of the development of textual elements in previously studied texts [such as plot, setting and character] to assist in understanding new texts
d. classify the genre/form of new texts according to attributes of genres/forms previously studied	
2.1.4 Use reference strategies and reference technologies	
a. use a variety of appropriate reference strategies and reference technologies to aid understanding [for example, formulating and refining questions, exploring works cited in other references, taking notes, and using library catalogues and Internet search engines]	a. use a variety of appropriate reference strategies and reference technologies to aid understanding [for example, formulating and refining questions, exploring works cited in other references, taking notes, and using library catalogues and Internet search engines]
b. create and use own reference materials to aid understanding [for example, a personalized dictionary/glossary and a personalized World Wide Web/URL address list]	b. create and use own reference materials to aid understanding [for example, a personalized dictionary/glossary and a personalized World Wide Web/URL address list]



2.2 Understand and appreciate textual forms, elements and techniques

ELA 10-1	ELA 10-2
2.2.1 Relate form, structure and medium to purpose, audience and content	
a. identify a variety of text forms, including communications forms and literary forms [for example, letters, memoranda, poems, narratives and dramatizations]; and describe the relationships of form to purpose and content	a. identify common text forms and their purposes, including communications forms [such as letters and memoranda] and literary forms [such as poems, narratives and dramatizations]
b. describe audience factors that may have influenced a text creator's choice of form and medium [for example, age, gender and culture of the audience]	b. describe audience factors that may have influenced a text creator's choice of form and medium [for example, age, gender and culture of the audience]
c. describe a variety of organizational patterns and structural features that contribute to purpose and content	c. identify and describe organizational patterns and structural features that contribute to purpose and content [such as the use of chronology to structure a narrative and the use of categories and headings to structure a report]
d. describe the characteristics of various common communications media [such as the use of headlines in newspapers, and menus and tabs in Internet Web pages]	d. identify and describe the characteristics of various common communications media [such as the use of headlines in newspapers, and menus and tabs in Internet Web pages]
2.2.2 Relate elements, devices and techniques to created effects	
a. describe rhetorical devices [such as parallel structure and repetition] and stylistic techniques [such as purposeful use of precise denotative language and straightforward sentence structure] that create clarity, coherence and emphasis in print and nonprint texts	a. identify rhetorical devices [such as repetition] and stylistic techniques [such as straightforward sentence structures] that create clarity, coherence and emphasis in print and nonprint texts
b. describe aspects of a text that contribute to atmosphere, tone and voice [for example, textual elements, such as setting, music and lighting, and stylistic techniques, such as a text creator's choice of words and expressions]	b. identify aspects of a text that are effective in the creation of atmosphere [such as setting, music, lighting and choice of words]
c. recognize irony and satire in print and nonprint texts, and identify language used to create irony and satire	c. recognize irony and humour in print and nonprint texts, and identify language and ideas used to create irony and humour
d. describe the effects of musical devices, figures of speech and sensory details in print and nonprint texts [for example, alliteration used to create emphasis, metaphor used to evoke images, and sensory details used to evoke pathos]	d. recognize the use of simile and metaphor in print and nonprint texts, and describe their effects [for example, in making comparisons and evoking images]
e. recognize the use of motif and symbol in print and nonprint texts	e. explain the contribution of symbol to theme
f. recognize the use of elements of effective oral, visual and multimedia presentations [such as movement, gesture, use of space, shape and colour]; and describe their effects	f. recognize elements of effective oral, visual and multimedia presentations [such as movement, gesture, use of space, shape and colour]; and describe their effects
g. identify persuasive techniques used in a variety of print and nonprint texts [such as appealing to emotion and citing experts]	g. identify persuasive techniques used in a variety of print and nonprint texts [for example, appealing to emotion and citing experts]



2.3 Respond to a variety of print and nonprint texts

ELA 10-1	ELA 10-2
2.3.1 Connect self, text, culture and milieu	
a. identify and consider personal, moral, ethical and cultural perspectives when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion	a. identify and consider personal moral and ethical perspectives, as well as cultural perspectives, when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion
b. respond personally and analytically to ideas developed in works of literature and other texts; and analyze the ways in which ideas are reflected in personal and cultural opinions, values, beliefs and perspectives	b. respond personally and analytically to ideas developed in literature and other texts
c. compare choices and motives of characters and people portrayed in texts with choices and motives of self and others	c. compare choices and motives of characters and people portrayed in texts with choices and motives of self and others
d. identify and examine ways in which cultural and societal influences are reflected in a variety of Canadian and international texts	d. recognize Canadian content in texts, and describe contextual elements that represent Canadian culture
2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts	
a. identify criteria to evaluate the effectiveness of texts, monitor the effectiveness of the criteria, and modify the criteria as needed [for example, use criteria to assess the adequacy, relevance and effectiveness of content and to assess the text creator's voice and style]	a. identify criteria to evaluate the effectiveness of texts, monitor the effectiveness of the criteria, and modify the criteria as needed [for example, use criteria to assess the adequacy, relevance and effectiveness of content and to assess the text creator's voice and style]
b. assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence	b. assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence
c. describe settings and plots in terms of reality and plausibility, as appropriate	c. describe settings and plots in terms of created reality and plausibility
d. describe character and characterization in terms of consistency of behaviour, motivation and plausibility	d. describe character and characterization in terms of consistency of behaviour, motivation and plausibility
e. describe images in print and nonprint texts in terms of created reality and appropriateness to purpose	e. describe images in print and nonprint texts in terms of created reality and appropriateness to purpose
f. assess the significance of a text's theme or controlling idea, and the adequacy, relevance and effectiveness of its supporting details, examples or illustrations, and content in general	f. assess the significance of a text's theme or controlling idea, and the effectiveness of the content in terms of adequate and relevant supporting details, examples or illustrations
2.3.3 Appreciate the effectiveness and artistry of print and nonprint texts	
a. use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of text forms	a. recognize that texts can be effective and artistic, and use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of texts
b. describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response	b. describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response



2.1 Construct meaning from text and context

ELA 20-1	ELA 20-2
2.1.1 Discern and analyze context	
a. describe the text creator’s purpose, and analyze the target audience	a. paraphrase key messages in a specific text and identify elements present in the communication situation, in order to describe the text creator’s purpose and target audience [for example, understand the subtext in a television commercial to know the intended audience]
b. describe how societal forces can influence the production of texts [for example, current issues and trends]	b. explain how a text can be studied to understand the context—or aspects of the communication situation within which the text was created [for example, recognize that specialized terminology in a text may represent a particular occupational group and provide insight in understanding the text; understand current issues to recognize satire in a political cartoon]
c. explain the relationship between text and context in terms of how elements in an environment can affect the way in which a text is created [for example, the historical context in which the text is written; gender-biased language can provide information about the context in which a text was created in terms of dominant culture]	c. use strategies to gain background knowledge about history and society when studying a particular text [for example, use references, including the personal experiences and understandings of teachers and elders, to help develop background knowledge of the historical period of a particular text]
d. identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text	d. identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text
2.1.2 Understand and interpret content	
a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers and making annotations], and develop strategies for close reading of literature in order to understand contextual elements [for example, understanding subtext]	a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers, making annotations, inferring, rereading, seeking assistance, using context clues, summarizing and visualizing], develop a daily practice of reading [for example, paired reading, reading log, nightly reading, taped reading], and develop strategies for close reading
b. describe how supporting ideas and supporting details strengthen a text’s controlling idea	b. paraphrase a text’s controlling idea, and relate supporting ideas and supporting details to the controlling idea
c. describe the relationships among plot, setting, character, atmosphere and theme when studying a narrative	c. develop an understanding of the relationships among plot, setting and character when studying a narrative text, by relating the text to personal experiences
d. compare the personality traits, roles, relationships, motivations, attitudes, values and archetypal qualities, when appropriate, of characters developed/persons presented in literature and other texts	d. compare the personality traits, relationships, motivations and attitudes of characters developed/persons presented in works of literature and other texts

ELA 20-1	ELA 20-2
2.1.2 Understand and interpret content (continued)	
e. describe a text creator’s tone and register; and identify the moral and ethical stance communicated by a text	e. describe a text creator’s tone, relate tone to purpose and audience, and identify the point of view communicated by a text
f. interpret figurative language, symbol and allusions; recognize imagery; and explain how imagery contributes to atmosphere, characterization and theme in a text	f. identify figurative language [such as metaphor], symbol and familiar allusions in texts; interpret figurative language in terms of its contribution to the meaning of a text; and explain how imagery contributes to the creation of atmosphere, theme and characterization in a text
g. analyze visual and aural elements, and explain how they contribute to the meaning of texts	g. recognize visual and aural elements in texts, and explain how these elements add meaning to texts
h. describe the relationship between audience response to the content of a presentation and audience response to the performance of the presenter	h. respond to the content of a presentation; and describe the relationship, in general, between audience response to content and audience response to the performance of a presenter
2.1.3 Engage prior knowledge	
a. reflect on and describe strategies used to engage prior knowledge as a means of assisting comprehension of new texts; and select, monitor and modify strategies as needed	a. reflect on and describe strategies used to engage prior knowledge as a means of assisting comprehension of new texts; and select, monitor and modify strategies as needed
b. assess personal expectations for texts to be studied in light of prior experiences with and observations about similar contexts, content and text forms	b. assess personal expectations for texts to be studied in light of prior experiences with and observations about similar contexts, content and text forms
c. use metacognitive strategies to understand how knowledge of rhetorical devices, textual elements and structures used in previously studied texts contributes to understanding new texts	c. use metacognitive strategies to relate prior understandings of textual elements used in previously studied texts to understandings of new texts
d. classify the genre/form of new texts according to attributes of genres/forms previously studied	
2.1.4 Use reference strategies and reference technologies	
a. use a variety of appropriate reference strategies and reference technologies to aid understanding [for example, formulating and refining questions, exploring works cited in other references, taking notes, and using library catalogues and Internet search engines]	a. use a variety of appropriate reference strategies and reference technologies to aid understanding [for example, formulating and refining questions, exploring works cited in other references, taking notes, and using library catalogues and Internet search engines]
b. create and use own reference materials to aid understanding [for example, a personalized dictionary/glossary and a personalized World Wide Web/URL address list]	b. create and use own reference materials to aid understanding [for example, a personalized dictionary/glossary and a personalized World Wide Web/URL address list]



2.2 Understand and appreciate textual forms, elements and techniques

ELA 20-1	ELA 20-2
2.2.1 Relate form, structure and medium to purpose, audience and content	
a. identify a variety of text forms, including communications forms and literary forms [for example, letters, memoranda, poems, narratives and dramatizations]; and describe the relationships of form to purpose and content	a. identify a variety of text forms, including communications forms and literary forms [for example, letters, memoranda, poems, narratives and dramatizations]; and describe the relationship of form to purpose
b. describe audience factors that may have influenced a text creator's choice of form and medium [for example, age, gender and culture of the audience]	b. describe audience factors that may have influenced a text creator's choice of form and medium [for example, age, gender and culture of the audience]
c. explain how a variety of organizational patterns and structural features contribute to purpose and content	c. explain how organizational patterns and structural features contribute to purpose and content
d. analyze the effect of medium on message	d. analyze the effect of medium on message
2.2.2 Relate elements, devices and techniques to created effects	
a. explain how rhetorical devices and stylistic techniques used in print and nonprint texts create clarity, coherence and emphasis	a. identify rhetorical devices [such as repetition] and stylistic techniques [such as straightforward sentence structures] that create clarity, coherence and emphasis in print and nonprint texts
b. explain how various textual elements and stylistic techniques contribute to the creation of atmosphere, tone and voice [for example, qualification and interrupted movement]	b. describe how textual elements that are effective in the creation of atmosphere are also effective in terms of tone and voice [for example, setting, music, lighting, diction, syntax and image]
c. analyze the use of irony and satire to create effects in print and nonprint texts [for example, dramatic irony to create suspense, verbal irony to create humour, and satire to evoke response]	c. recognize irony and humour in print and nonprint texts, and identify language and ideas used to create irony and humour
d. describe the effects of musical devices, figures of speech and sensory details in print and nonprint texts [for example, alliteration used to create emphasis, metaphor used to evoke images, and sensory details used to evoke pathos]	d. describe the effects of musical devices and figures of speech in print and nonprint texts [for example, personification, hyperbole, alliteration, onomatopoeia and imitative harmony]
e. explain the contribution of motif and symbol to controlling idea and theme	e. explain the contribution of symbol to theme
f. differentiate between effective and ineffective presentations, and analyze the differences	f. differentiate between effective and ineffective presentations, identify the differences, and analyze the reasons for the differences
g. analyze persuasive techniques used in a variety of print and nonprint texts	g. analyze persuasive techniques used in a variety of print and nonprint texts



2.3 Respond to a variety of print and nonprint texts

ELA 20-1	ELA 20-2
2.3.1 Connect self, text, culture and milieu	
a. identify and consider personal, moral, ethical and cultural perspectives when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion	a. identify and consider personal moral and ethical perspectives, as well as cultural perspectives, when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion
b. respond personally and analytically to ideas developed in works of literature and other texts; and analyze the ways in which ideas are reflected in personal and cultural opinions, values, beliefs and perspectives	b. respond personally and analytically to ideas developed in literature and other texts
c. explain how the choices and motives of characters and people presented in texts may provide insight into the choices and motives of self and others	c. explain how the choices and motives of characters and people presented in texts may provide insight into the choices and motives of self and others
d. identify and examine ways in which cultural and societal influences are reflected in a variety of Canadian and international texts	d. respond personally and critically to cultural and societal influences presented in Canadian and international texts
2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts	
a. identify criteria to evaluate the effectiveness of texts, monitor the effectiveness of the criteria, and modify the criteria as needed [for example, use criteria to assess the adequacy, relevance and effectiveness of content and to assess the text creator's voice and style]	a. identify criteria to evaluate the effectiveness of texts, monitor the effectiveness of the criteria, and modify the criteria as needed [for example, use criteria to assess the adequacy, relevance and effectiveness of content and to assess the text creator's voice and style]
b. assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence	b. assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence
c. analyze and assess settings and plots in terms of created reality and plausibility [for example, determine the authenticity of the setting of a work of historical fiction]	c. analyze and assess settings and plots in terms of created reality and plausibility [for example, determine the authenticity of the setting of a work of historical fiction]
d. analyze and assess character and characterization in terms of consistency of behaviour, motivation and plausibility, and in terms of contribution to theme [for example, determine the meanings suggested by a change in a character's behaviour or values]	d. analyze and assess character and characterization in terms of consistency of behaviour, motivation and plausibility, and in terms of contribution to theme [for example, determine the meanings suggested by a change in a character's behaviour or values]
e. analyze and assess images in print and nonprint texts in terms of created reality and appropriateness to purpose and audience	e. analyze and assess images in print and nonprint texts in terms of created reality and appropriateness to purpose and audience
f. assess the significance of a text's theme or controlling idea, and the adequacy, relevance and effectiveness of its supporting details, examples or illustrations, and content in general	f. assess the significance of a text's theme or controlling idea, and the effectiveness of the content in terms of adequate and relevant supporting details, examples or illustrations

ELA 20-1	ELA 20-2
2.3.3 Appreciate the effectiveness and artistry of print and nonprint texts	
a. use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of text forms	a. recognize that texts can be effective and artistic, and use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of texts
b. describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response	b. describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response



2.1 Construct meaning from text and context

ELA 30-1	ELA 30-2
2.1.1 Discern and analyze context	
a. explain the text creator's purpose, including implicit purpose when applicable; describe whether or not the purpose was achieved [for example, describe an author's use of juxtaposition to develop a contradictory impression of a character]; and assess the suitability of a text to the target audience	a. explain the text creator's purpose, and assess the suitability of the text to the target audience in terms of the text creator's purpose [for example, assess the suitability of a feature film targeted to a young adult audience in terms of appropriateness of content]
b. analyze elements or causes present in the communication situation surrounding a text that contribute to the creation of the text [for example, whether a text creator is communicating as an individual or as a member of a particular group]	b. analyze elements present in the communication situation surrounding a text that contribute to the creation of the text [for example, whether a text creator is communicating as an individual or as a member of a particular group]
c. explain how understanding the interplay between text and context can influence an audience to appreciate a text from multiple perspectives [for example, an audience can appreciate how historical and societal forces present in the context in which a text is set can affect the style, diction and point of view chosen by the text creator]	c. explain the relationship between text and context in terms of how elements in an environment can affect the way in which a text is created
d. identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text	d. identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text

ELA 30-1	ELA 30-2
2.1.2 Understand and interpret content	
a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers and making annotations], and develop strategies for close reading of literature in order to understand contextual elements [for example, understanding subtext]	a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers, making annotations, inferring, rereading, seeking assistance, using context clues, summarizing and visualizing], develop a daily practice of reading [for example, paired reading, reading log, nightly reading, taped reading], and develop strategies for close reading
b. analyze the relationships among controlling ideas, supporting ideas and supporting details in a variety of texts	b. describe the relationships between a text’s controlling idea and its supporting ideas and supporting details
c. assess the contributions of setting, plot, character and atmosphere to the development of theme when studying a narrative	c. explain how plot, character and setting contribute to the development of theme, when studying a narrative
d. analyze the personality traits, roles, relationships, motivations, attitudes and values of characters developed/persons presented in literature and other texts; and explain how the use of archetypes can contribute to the development of other textual elements, such as theme	d. explain the personality traits, roles, relationships, motivations, attitudes and values of characters developed/persons presented in works of literature and other texts
e. relate a text creator’s tone and register to the moral and ethical stance explicitly or implicitly communicated by a text	e. relate a text creator’s tone to the moral and ethical stance communicated by a text, when appropriate
f. assess the contributions of figurative language, symbol, imagery and allusion to the meaning and significance of texts; and appreciate the text creator’s craft	f. identify figurative language, symbol, imagery and allusions in a text; interpret these devices in terms of the meaning of a text; assess the contributions made to the meaning of texts by using these devices; and appreciate the text creator’s craft
g. assess the contributions that visual and aural elements make to the meaning of texts	g. recognize visual and aural elements in texts, and explain how these elements add meaning to texts
h. assess the relationship between the content of a presentation and the performance of the presenter, and explain how the quality of the performance affects the credibility and audience acceptance of the content and message	h. assess the relationship between the content of a presentation and the performance of the presenter, and explain how the quality of the performance affects the credibility and audience acceptance of the content and message
2.1.3 Engage prior knowledge	
a. reflect on and describe strategies used to engage prior knowledge as a means of assisting comprehension of new texts; and select, monitor and modify strategies as needed	a. reflect on and describe strategies used to engage prior knowledge as a means of assisting comprehension of new texts; and select, monitor and modify strategies as needed
b. assess prior knowledge of contexts, content and text forms; and explain how it contributes to new understandings	b. explain how prior knowledge of contexts, content and text forms contributes to new understandings
c. identify variations and departures from the conventional use of rhetorical devices, textual elements and structures in texts; and describe the purpose and effect of such variations and departures	c. explain how prior understanding of textual elements, like theme, in previously studied texts can assist in understanding new texts
d. classify the genre/form of new texts according to attributes of genres/forms previously studied	

ELA 30-1	ELA 30-2
2.1.4 Use reference strategies and reference technologies	
a. use a variety of appropriate reference strategies and reference technologies to aid understanding [for example, formulating and refining questions, exploring works cited in other references, taking notes, and using library catalogues and Internet search engines]	a. use a variety of appropriate reference strategies and reference technologies to aid understanding [for example, formulating and refining questions, exploring works cited in other references, taking notes, and using library catalogues and Internet search engines]
b. create and use own reference materials to aid understanding [for example, a personalized dictionary/glossary and a personalized World Wide Web/URL address list]	b. create and use own reference materials to aid understanding [for example, a personalized dictionary/glossary and a personalized World Wide Web/URL address list]



2.2 Understand and appreciate textual forms, elements and techniques

ELA 30-1	ELA 30-2
2.2.1 Relate form, structure and medium to purpose, audience and content	
a. analyze a variety of text forms, explain the relationships of form to purpose and content, and assess the effects of these relationships on audience	a. describe how some forms are more appropriate than others to achieve a particular purpose with an intended audience
b. assess the potential influence of various audience factors on a text creator's choice of form and medium	b. explain how various audience factors may have influenced a text creator's choice of form and medium
c. apply knowledge of organizational patterns and structural features to understand purpose and content, and assess the effectiveness of a text's organizational structure	c. apply knowledge of organizational patterns and structural features to understand purpose and content, and assess the effectiveness of a text's organizational structure
d. assess the medium of a presentation in terms of its appropriateness to purpose and content and its effect on audience [for example, the use of unamplified voice, printed handouts and computer generated slides]	d. assess whether or not the medium chosen for a presentation is appropriate for the intended purpose, content and audience [for example, the use of unamplified voice, printed handouts and computer generated slides]
2.2.2 Relate elements, devices and techniques to created effects	
a. assess the contributions of rhetorical devices and stylistic techniques to the clarity and coherence of print and nonprint texts, and assess the various means by which devices and techniques are used to emphasize aspects or portions of a text	a. demonstrate that the use of rhetorical devices and stylistic techniques in print and nonprint texts can create clarity, coherence and emphasis [for example, parallel structure, precise language]
b. assess the contributions of textual elements and stylistic techniques to the creation of atmosphere, tone and voice	b. describe how textual elements that are effective in the creation of atmosphere are also effective in terms of tone and voice [for example, setting, music, lighting, diction, syntax and image]
c. analyze the use of irony and satire to create effects in print and nonprint texts [for example, dramatic irony to create suspense, verbal irony to create humour, and satire to evoke response]	c. explain how irony is used in print and nonprint texts to create audience effects [for example, dramatic irony to create suspense and verbal irony to create humour]
d. assess the use of musical devices, figures of speech and sensory details to create effects in a variety of print and nonprint texts	d. explain how figures of speech, sensory details and musical devices are used to create effects in a variety of print and nonprint texts
e. explain the contribution of motif and symbol to controlling idea and theme	e. explain the contribution of symbol to theme
f. analyze the various elements of effective presentation, and assess the effects created [for example, colour to create symbolism or mood, and gestures to enhance clarity]	f. analyze the various elements of effective presentations, and assess the effects created
g. assess the use of persuasive techniques and their effects on audience [for example, assess the use of commercial endorsements and negative advertisement campaigns, which may convince or offend]	g. assess the effects of persuasive techniques on audience [for example, assess advertisement campaigns like those found in teen magazines that may encourage unhealthy body images in teens]



2.3 Respond to a variety of print and nonprint texts

ELA 30-1	ELA 30-2
2.3.1 Connect self, text, culture and milieu	
a. identify and consider personal, moral, ethical and cultural perspectives when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion	a. identify and consider personal moral and ethical perspectives, as well as cultural perspectives, when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion
b. form positions on issues that arise from text study; and assess the ideas, information, arguments, emotions, experiences, values and beliefs expressed in works of literature and other texts in light of issues that are personally meaningful and culturally significant	b. form positions on issues that arise from text study; and relate the ideas, information, arguments, emotions, experiences, values and beliefs expressed in works of literature and other texts to issues that are personally meaningful and culturally significant
c. assess the choices and motives of characters and people portrayed in texts in light of the choices and motives of self and others	c. explain how the choices and motives of characters and people presented in texts may provide insight into the choices and motives of self and others
d. respond personally and critically to the ways in which cultural and societal influences are reflected in a variety of Canadian and international texts	d. respond personally and critically to cultural and societal influences presented in Canadian and international texts
2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts	
a. identify criteria to evaluate the effectiveness of texts, monitor the effectiveness of the criteria, and modify the criteria as needed [for example, use criteria to assess the adequacy, relevance and effectiveness of content and to assess the text creator's voice and style]	a. identify criteria to evaluate the effectiveness of texts, monitor the effectiveness of the criteria, and modify the criteria as needed [for example, use criteria to assess the adequacy, relevance and effectiveness of content and to assess the text creator's voice and style]
b. assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence	b. assess the appropriateness of own and others' understandings and interpretations of works of literature and other texts, by referring to the works and texts for supporting or contradictory evidence
c. analyze and assess settings and plots in terms of created reality and plausibility [for example, determine the authenticity of the setting of a work of historical fiction]	c. analyze and assess settings and plots in terms of created reality and plausibility [for example, determine the authenticity of the setting of a work of historical fiction]
d. analyze and assess character and characterization in terms of consistency of behaviour, motivation and plausibility, and in terms of contribution to theme [for example, determine the meanings suggested by a change in a character's behaviour or values]	d. analyze and assess character and characterization in terms of consistency of behaviour, motivation and plausibility, and in terms of contribution to theme [for example, determine the meanings suggested by a change in a character's behaviour or values]
e. analyze and assess images in print and nonprint texts in terms of created reality and appropriateness to purpose and audience	e. analyze and assess images in print and nonprint texts in terms of created reality and appropriateness to purpose and audience
f. assess the significance of a text's theme or controlling idea, and the adequacy, relevance and effectiveness of its supporting details, examples or illustrations, and content in general	f. assess the significance of a text's theme or controlling idea, and the effectiveness of the content in terms of adequate and relevant supporting details, examples or illustrations

ELA 30-1	ELA 30-2
2.3.3 Appreciate the effectiveness and artistry of print and nonprint texts	
a. use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of text forms	a. recognize that texts can be effective and artistic, and use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of texts
b. appreciate the craft of the text creator and the shape and substance of literature and other texts	b. appreciate the craft of the text creator and the shape and substance of works of literature and other texts



4.1 Develop and present a variety of print and nonprint texts

ELA 10-1	ELA 10-2
4.1.1 Assess text creation context	
<p>a. reflect on the purposes for text creation [for example, to inform, explain, persuade, entertain or inspire] and on own motives for selecting strategies to engage an audience [for example, to communicate information, promote action or build relationships]; and consider potential consequences of choices regarding text creation [for example, follow-up action may be required to clarify information, a position may need to be defended and opposing viewpoints addressed, and tone and style must be appropriate for intended audience]</p>	<p>a. reflect on the purposes for text creation [for example, to inform, explain, persuade, entertain or inspire] and on own motives for selecting strategies to engage an audience [for example, to communicate information, promote action or build relationships]; and consider potential consequences of choices regarding text creation [for example, follow-up action may be required to clarify information, a position may need to be defended and opposing viewpoints addressed, and tone and style must be appropriate for intended audience]</p>
<p>b. identify purpose and target audience for text creation, and select strategies to accomplish purpose and engage audience [for example, plan a campaign—public relations, advertising or lobbying—identifying the text forms to be used to influence the attitudes of the audience with respect to the chosen issue]</p>	<p>b. identify the purpose and target audience for text creation, and select strategies to accomplish the purpose and engage the audience [for example, plan a campaign—public relations, advertising or lobbying—identifying the text forms to be used to influence the attitudes of the audience with respect to the chosen issue]</p>
<p>c. describe and address audience factors that affect text creation [such as age, prior knowledge, gender, culture, values, interests, attitudes, position of authority and power of decision]</p>	<p>c. identify and address audience factors that affect text creation [such as age, prior knowledge, gender, culture, values, interests, attitudes, position of authority and power of decision]</p>
<p>d. describe expectations and constraints of a communication situation, including assignment parameters, expected standards of quality and availability of resources; and select strategies to address expectations and constraints [for example, paraphrase assignment instructions to identify tasks; seek clarification regarding teacher expectations, including assessment criteria related to quality standards; assess supplies and resources needed; and develop a work plan for completion, which includes a timeline]</p>	<p>d. identify expectations and constraints of a communication situation, including assignment parameters, expected standards of quality and availability of resources; and select strategies to address expectations and constraints [for example, paraphrase assignment instructions to identify tasks; seek clarification regarding teacher expectations, including assessment criteria related to quality standards; assess supplies and resources needed; and develop a work plan for completion, which includes a timeline]</p>
4.1.2 Consider and address form, structure and medium	
<p>a. select a text form appropriate to the purpose for text creation and consistent with the content to be presented in the text [for example, select a photo essay to demonstrate a personal or critical/analytical response to poetry or other literature when the content to be presented is well suited to the creation of a visual text]</p>	<p>a. select a text form appropriate to the purpose for text creation and consistent with the content to be presented in the text [for example, select a photo essay for the purpose of creating a persuasive or informative text when the content to be presented is well suited to the creation of a visual text]</p>
<p>b. identify and use structures consistent with form, content and purpose when creating texts [for example, chronological order to structure events in a narrative, and juxtaposed images to suggest contrast in a poster]</p>	<p>b. identify and use structures consistent with form, content and purpose when creating texts [for example, chronological order to structure events in a narrative, and juxtaposed images to suggest contrast in a poster]</p>

ELA 10-1	ELA 10-2
4.1.2 Consider and address form, structure and medium (continued)	
c. explore the interplay among medium, content and context [for example, explore the use of an electronic slide show to make a classroom presentation in terms of whether or not it is an effective way to communicate information]	c. identify and use a medium appropriate to content and context
d. understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]	d. understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]
4.1.3 Develop content	
a. take ownership of text creation, by selecting or crafting a topic, concept or idea that is personally meaningful and engaging	a. take ownership of text creation, by selecting or crafting a topic, concept or idea that is personally meaningful and engaging
b. recognize and assess personal variables [such as personal experience and prior knowledge] and contextual variables [such as availability of time and resources] that influence the selection of a topic, concept or idea; and address these variables to increase the likelihood of successful text creation	b. recognize and assess personal variables [such as personal experience and prior knowledge] and contextual variables [such as availability of time and resources] that influence the selection of a topic, concept or idea; and address these variables to increase the likelihood of successful text creation
c. establish a focus for text creation, and communicate scope by framing an effective controlling idea or describing a strong unifying effect	c. establish a focus for text creation, and communicate scope by framing an effective controlling idea or describing a strong unifying effect
d. develop supporting details, by using developmental aids appropriate to form and purpose [for example, use charts to collect and assemble details in creating character comparisons when developing a comparison and contrast essay, or use a think-aloud reading strategy to make notes from informational text when writing a summary]	d. develop supporting details, by using developmental aids appropriate to form and purpose [for example, use thought webs/mind maps to collect ideas and make connections when writing a personal response to literature, or use a think-aloud reading strategy to make notes from informational text when writing a summary]
e. develop content appropriate to purpose [for example, relate supporting information and examples to conclusions when creating a written or oral report; and relate imagery, figurative language and musical devices to purpose when developing a poem]	e. develop content appropriate to purpose [for example, relate supporting information and examples to conclusions when creating a written or oral report; and relate imagery, use of metaphor and use of musical devices to purpose when developing a poem]
f. develop content appropriate to audience and situation [for example, use descriptive details to capture events in a narrative, and craft rich visual images to develop a video that will engage an audience]	f. develop content appropriate to audience and situation [for example, use descriptive details to capture events in a narrative, and craft rich visual images to develop a video that will engage an audience]
g. incorporate effective examples from personal experience, concepts and ideas from exploration, and findings from inquiry and research into created texts, when appropriate [for example, incorporate visual aids in a prepared speech and taped sound effects in a dramatization of a scene from a play]	g. incorporate appropriate examples from personal experience into created texts, when appropriate

ELA 10-1	ELA 10-2
4.1.4 Use production, publication and presentation strategies and technologies consistent with context	
a. meet particular production, publication and display requirements for print texts [for example, adhere to a particular manuscript style when creating a research paper]; and explain requirements in light of purpose, audience and situation	a. meet production, publication and display requirements for print texts as appropriate to purpose, audience and situation [for example, consider layout, font and visuals, costs and timelines when publishing a brochure]
b. develop presentation materials; and select strategies and technologies appropriate to purpose, audience and situation [for example, use technologies such as presentation software, videos, CD-ROMs, DVDs, audiotaped interviews and handouts]	b. develop presentation materials; and select strategies and technologies appropriate to purpose, audience and situation [for example, use technologies such as presentation software, videos, CD-ROMs, DVDs, audiotaped interviews and handouts]
c. develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation	c. develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation
d. experiment with various strategies to create rapport between the presenter and the audience [for example, ask questions to involve the audience]	d. experiment with various strategies to create rapport between the presenter and the audience [for example, use personal anecdotes and examples, ask questions to involve the audience, and use engaging body language]



4.2 Improve thoughtfulness, effectiveness and correctness of communication

ELA 10-1	ELA 10-2
4.2.1 Enhance thought and understanding and support and detail	
a. review the controlling idea or desired unifying effect of a text in progress for clarity and focus [for example, in a rehearsal, mock-up or draft], and modify the controlling idea or desired unifying effect as appropriate to meet the intended purpose	a. identify the controlling idea or desired unifying effect of a text in progress [for example, in a rehearsal, mock-up or draft]
b. review the accuracy, specificity and precision of details, events, images, facts or other data intended to support a controlling idea or to develop a unifying effect; and add to details, events, images, facts or other data as needed to provide sufficient support or development	b. review the accuracy, specificity and precision of details, events, images, facts or other data intended to support a controlling idea or to develop a unifying effect; and add to details, events, images, facts or other data as needed to provide sufficient support or development [for example, use a revision strategy such as the Five R's to read, react, rework, reflect and refine work]
c. detect and correct logical fallacies	c. assess own critical/analytical responses for consistency, completeness and relevance of evidence; and strengthen reasoning as needed by adding to, modifying or deleting details to provide reliable and pertinent evidence and make effective arguments [for example, work with a small group to use a revision strategy like Workshop Advice, where each person in the group provides one suggestion for a sentence change]
d. review own critical/analytical response to literature for plausibility, appropriateness of interpretations, and precision, completeness and relevance of evidence; and revise interpretations and evidence, as necessary	
4.2.2 Enhance organization	
a. assess the beginning of a text in progress, and revise it as needed to establish purpose [for example, the exposition of a narrative, the initial stanza or opening lines of a poem, or the introduction of a written or oral report]	a. assess the beginning of a text in progress, and revise it as needed to establish purpose [for example, the exposition of a narrative, the initial stanza of a poem, or the introduction of a written or oral report]
b. review the organizational components of a text in progress [such as paragraphs, scenes or steps in a process], and revise them as needed to strengthen their effectiveness as units of thought or experience	b. review the organizational components of a text in progress [such as paragraphs, scenes or steps in a process], and revise them as needed to strengthen their effectiveness as units of thought or experience
c. review the closing of a text in progress, and revise it as needed to strengthen its relationship to purpose and to establish a sense of developed understanding	c. review the closing of a text in progress, and revise it as needed to strengthen its relationship to purpose [for example, to review the closing of a written text, learn two or three common structural patterns for writing conclusions, and practise writing two or three conclusions for a text in progress; then choose the most effective conclusion]

ELA 10-1	ELA 10-2
4.2.2 Enhance organization (continued)	
d. assess relationships among controlling idea, supporting ideas and supporting details; and strengthen relationships as needed to enhance the unity of texts	d. assess relationships among controlling idea, supporting ideas and supporting details; and strengthen relationships as needed to enhance the unity of texts [for example, to analyze these relationships write an outline for another student's completed essay and review the outline for own completed essay created by the other student]
e. assess transitions and transitional devices, and revise them as needed to strengthen coherence [for example, assess the use of repetition and balance in an essay, or fade-outs and dissolves in a video production, to create smooth transitions between elements in a text]	e. assess transitions and transitional devices, and revise them as needed to strengthen coherence [for example, assess the use of repetition and balance in an essay, or fade-outs and dissolves in a video production, to create smooth transitions between elements in a text]
4.2.3 Consider and address matters of choice	
a. reflect on personal vocabulary and repertoire of stylistic choices and on their effectiveness; and expand vocabulary and repertoire of stylistic choices	a. develop a list of effective vocabulary words and stylistic choices [for example, develop a list of effective verbs, by listing all the verbs used in own text and replacing frequently used verbs with new verbs as appropriate]
b. use words and expressions appropriately [for example, use words with straightforward denotations to strengthen clarity in informative and persuasive texts, and use words with connotative meanings to evoke images in poetry and narrative texts]	b. develop the use of appropriate words and expressions [for example, use words with straightforward denotations to strengthen clarity in informative and persuasive texts, and use words with connotative meanings to evoke images in poetry and narrative texts]
c. use a variety of sentence patterns and structures appropriately and effectively [for example, use straightforward sentence structures to strengthen clarity in informative and persuasive texts, and use short sentences to create emphasis or to indicate action in narrative texts]	c. use a variety of sentence patterns and structures appropriately [for example, use straightforward sentence structures to strengthen clarity of informative and persuasive texts, and use short sentences to indicate action in narrative texts]
d. describe the effects of own use of stylistic techniques and rhetorical devices [for example, describe the clarity achieved by arranging words and phrases in lists; describe the emphasis created by using repetition, balance or parallel structure; and describe the audience effects achieved by using visual elements and sounds in presentations and multimedia texts]	d. describe the effects of own use of stylistic techniques and rhetorical devices [for example, underline effective words and phrases in written text, and describe the effects created, such as clarity and emphasis; and describe the use of sound in multimedia text in terms of the effects created, such as humour and realism]
e. recognize personal voice in texts created; and continue to develop personal craft through practice, using various methods	e. recognize personal voice as a text creator, and practise various methods to develop craft [for example, to recognize voice in own writing and to develop craft, note personal preferences related to the types and number of sentences used that follow various patterns; read a section of writing from a favourite author, and note the author's use of the same and different patterns; and rewrite some sentences in own work to achieve variety, noting the effect]

ELA 10-1	ELA 10-2
4.2.4 Edit text for matters of correctness	
a. use handbooks and other tools, including electronic tools, as resources to assist with text creation [for example, dictionaries, thesauri, spell checkers and handbooks]	a. use handbooks and other tools, including electronic tools, as resources to assist with text creation [for example, dictionaries, thesauri and spell checkers]
b. know and be able to apply capitalization and punctuation conventions correctly, including end punctuation, commas, semicolons, colons, apostrophes, quotation marks, hyphens, dashes, ellipses, parentheses, underlining and italics	b. know and be able to apply basic capitalization and punctuation conventions correctly
c. know and be able to apply spelling conventions consistently and independently	c. know and be able to apply spelling conventions independently, or with the use of a handbook or other tools, such as a list of spelling strategies or rules
d. identify and be able to use parts of speech correctly, including nouns, pronouns, verbs, adjectives, adverbs, prepositions, definite and indefinite articles, and coordinating and subordinating conjunctions	d. know and be able to identify parts of speech in own and others' texts, including nouns, pronouns, verbs, adjectives and adverbs
e. identify parts of the sentence in own and others' texts, including subject, verb, predicate complement, and direct and indirect object	e. know and be able to identify parts of the sentence in own and others' texts, including subject, verb, direct object and indirect object
f. review and revise texts in progress to correct common sentence faults—comma splice, run-on sentence and unintended sentence fragment	f. detect and correct common sentence faults—run-on sentence and unintended sentence fragment
g. know and be able to use common sentence structures correctly—simple, compound, complex and compound-complex	g. identify and be able to use common sentence structures correctly—simple, compound, complex and compound-complex
h. pay particular attention to punctuation, spelling, grammar, usage and sentence construction when using unfamiliar vocabulary, complex syntax and sophisticated rhetorical devices	h. pay particular attention to punctuation, spelling, grammar, usage and sentence construction when using unfamiliar vocabulary, complex syntax and sophisticated rhetorical devices
i. assess strengths and areas of need [for example, develop a checklist of skills mastered and skills to be developed, and set goals for language growth]	i. assess strengths and areas of need [for example, develop a checklist of skills mastered and skills to be developed, and set goals for language growth]
	j. explain why certain communication situations demand particular attention to correctness of punctuation, spelling, grammar, usage and sentence construction



4.1 Develop and present a variety of print and nonprint texts

ELA 20-1	ELA 20-2
4.1.1 Assess text creation context	
<p>a. reflect on the purposes for text creation [for example, to inform, explain, persuade, entertain or inspire] and on own motives for selecting strategies to engage an audience [for example, to communicate information, promote action or build relationships]; and consider potential consequences of choices regarding text creation [for example, follow-up action may be required to clarify information, a position may need to be defended and opposing viewpoints addressed, and tone and style must be appropriate for intended audience]</p>	<p>a. reflect on the purposes for text creation [for example, to inform, explain, persuade or entertain] and on own motives for selecting strategies to engage an audience [for example, to communicate information, promote action or build relationships]; and consider potential consequences of choices regarding text creation [for example, follow-up action may be required to clarify information, a position may need to be defended and opposing viewpoints addressed, tone and style must be appropriate for intended audience]</p>
<p>b. identify purpose and target audience for text creation, and select strategies to accomplish purpose and engage audience [for example, plan a campaign—public relations, advertising or lobbying—identifying the text forms to be used to influence the attitudes of the audience with respect to the chosen issue]</p>	<p>b. describe the purpose and target audience, and select from a repertoire of strategies to accomplish the purpose and engage the audience [for example, one purpose of a job application letter may be to persuade the employer to read the résumé; address the letter to the potential employer, using the correct name and title, and explain in the letter that you have the required skills and talents for the job]</p>
<p>c. address audience factors that affect text creation [for example, reread parts of a text and refine work, when creating the good copy of a personal response to literature, in order to address suggestions made at a peer conference about areas that were overlooked]</p>	<p>c. address audience factors that affect text creation [for example, address comments made by peers about the lack of healthy food served in the school cafeteria while creating a photograph and paragraph to communicate own response to the issue]</p>
<p>d. analyze expectations and constraints of a communication situation, and select preferred strategies to address expectations and constraints [for example, when making a presentation, watch audience cues to determine background knowledge of the subject area, and provide additional information as required; request extra time in advance if time is a constraint]</p>	<p>d. analyze expectations and constraints of a communication situation, and select strategies to address expectations and constraints [for example, when making a presentation, request extra time in advance if time is a constraint]</p>
4.1.2 Consider and address form, structure and medium	
<p>a. select a text form appropriate to the purpose for text creation and consistent with the content to be presented in the text [for example, select a photo essay to demonstrate a personal or critical/analytical response to poetry or other literature when the content to be presented is well suited to the creation of a visual text]</p>	<p>a. select a text form appropriate to the purpose for text creation and consistent with the content to be presented in the text [for example, select a photo essay for the purpose of creating a persuasive or informative text when the content to be presented is well suited to the creation of a visual text]</p>

ELA 20-1	ELA 20-2
4.1.2 Consider and address form, structure and medium (continued)	
b. explore a variety of structures consistent with form, content and purpose when creating texts [for example, explore definition, example and illustration, classification and other methods of development consistent with the essay form when creating an essay]	b. explore a variety of structures consistent with form, content and purpose when creating texts [for example, explore the use of background information, examples, anecdotes and other structures when creating personal essays]
c. select an effective medium appropriate to content and context, and explain its use [for example, select a medium such as print advertisements in magazines, and explain the use of this medium to sell merchandise; explore the content of the advertisements in terms of the messages and values communicated; and explain the context, including audience and purpose]	c. select an effective medium appropriate to content and context, and explain its use [for example, select a medium such as print advertisements in magazines, and explain the use of this medium to sell merchandise; explore the content of the advertisements in terms of the messages and values communicated; and explain the context, including audience and purpose]
d. understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]	d. understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]
4.1.3 Develop content	
a. take ownership of text creation, by selecting or crafting a topic, concept or idea that is personally meaningful and engaging	a. take ownership of text creation, by selecting or crafting a topic, concept or idea that is personally meaningful and engaging
b. recognize and assess personal variables [such as personal experience and prior knowledge] and contextual variables [such as availability of time and resources] that influence the selection of a topic, concept or idea; and address these variables to increase the likelihood of successful text creation	b. recognize and assess personal variables [such as personal experience and prior knowledge] and contextual variables [such as availability of time and resources] that influence the selection of a topic, concept or idea; and address these variables to increase the likelihood of successful text creation
c. establish a focus for text creation, and communicate scope by framing an effective controlling idea or describing a strong unifying effect	c. establish a focus for text creation, and communicate scope by framing an effective controlling idea or describing a strong unifying effect
d. develop supporting details, by using developmental aids appropriate to form and purpose [for example, use charts to collect and assemble details in creating character comparisons when developing a comparison and contrast essay, or use a think-aloud reading strategy to make notes from informational text when writing a summary]	d. develop supporting details, by using developmental aids appropriate to form and purpose [for example, use thought webs/mind maps to collect ideas and make connections when writing a personal response to literature, or use a think-aloud reading strategy to make notes from informational text when writing a summary]
e. develop content to support a controlling idea or to produce a unifying effect [for example, condense information, summarize content and define a thesis statement to construct a précis of a magazine article]	e. develop content to support a controlling idea or to produce a unifying effect [for example, use a graphic organizer such as an inverted pyramid to analyze a television broadcast of a newsworthy event, to understand the structure of news stories and to identify a media theme to explore]

ELA 20-1	ELA 20-2
4.1.3 Develop content (continued)	
f. develop content appropriate to form and context [for example, provide grounds and evidence to construct an argument, and use chronological order in an informal essay to write a factual narrative account of a personal experience]	f. develop content appropriate to form and context [for example, provide grounds and evidence to construct an argument, and use chronological order in an autobiography to write a factual narrative account of a personal experience]
g. incorporate effective examples from personal experience, concepts and ideas from exploration, and findings from inquiry and research into created texts, when appropriate [for example, incorporate visual aids in a prepared speech and taped sound effects in a dramatization of a scene from a play]	g. incorporate effective examples from personal experience, concepts and ideas from exploration, and findings from inquiry and research into created texts, when appropriate [for example, incorporate visual aids in a prepared speech and taped sound effects in a dramatization of a scene from a play]
4.1.4 Use production, publication and presentation strategies and technologies consistent with context	
a. meet particular production, publication and display requirements for print texts [for example, adhere to a particular manuscript style when creating a research paper]; and explain requirements in light of purpose, audience and situation	a. meet production, publication and display requirements for print texts as appropriate to purpose, audience and situation [for example, consider layout, font and visuals, costs and timelines when publishing a brochure]
b. adapt presentation materials, strategies and technologies to suit purpose, audience and situation [for example, increase audience participation in a lecture by providing a note-taking frame]	b. develop presentation materials; and select strategies and technologies appropriate to purpose, audience and situation [for example, use technologies such as presentation software, videos, CD-ROMs, DVDs, audiotaped interviews and handouts]
c. develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation	c. develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation
d. develop a repertoire of effective strategies that can be used to create rapport with an audience [for example, use personal anecdotes and examples]	d. experiment with various strategies to create rapport between the presenter and the audience [for example, use personal anecdotes and examples, ask questions to involve the audience, and use engaging body language]



4.2 *Improve thoughtfulness, effectiveness and correctness of communication*

ELA 20-1	ELA 20-2
4.2.1 Enhance thought and understanding and support and detail	
a. assess the effectiveness of the controlling idea or desired unifying effect of a text in progress, and refine the controlling idea or desired unifying effect as appropriate to meet the intended purpose	a. review the controlling idea or desired unifying effect of a text in progress for clarity and focus; and modify the controlling idea or desired unifying effect as appropriate to meet the requirements of purpose, audience and situation [for example, use a read-aloud strategy to read a draft in progress to a partner, and incorporate feedback from the partner in creating the next draft]
b. review the accuracy, specificity, precision, vividness and relevance of details, events, images, facts or other data intended to support a controlling idea or to develop a unifying effect; and add to, modify or delete details, events, images, facts or other data as needed to provide complete and effective support or development	b. review the accuracy, specificity and precision of details, events, images, facts or other data intended to support a controlling idea or to develop a unifying effect; and add to details, events, images, facts or other data as needed to provide sufficient support or development [for example, use a revision strategy such as the Five R's to read, react, rework, reflect and refine work]
c. assess reasoning for logic and evidence for consistency, completeness and relevance; and strengthen reasoning as needed by adding to, modifying or deleting details to provide significant evidence and make effective and convincing arguments [for example, work with a small group to use a revision strategy like Workshop Advice, where each person in the group provides one suggestion for a sentence change]	c. assess own critical/analytical responses for consistency, completeness and relevance of evidence; and strengthen reasoning as needed by adding to, modifying or deleting details to provide reliable and pertinent evidence and make effective arguments [for example, work with a small group to use a revision strategy like Workshop Advice, where each person in the group provides one suggestion for a sentence change]
d. assess the plausibility and appropriateness of literary interpretations and the precision, completeness and relevance of evidence when reviewing and revising critical/analytical responses to literature	
4.2.2 Enhance organization	
a. assess the beginning of a text in progress, and revise it as needed to establish purpose and engage audience [for example, the thesis statement of an essay, the initial monologue of a script, or the statement of purpose of a proposal]	a. assess the beginning of a text in progress, and revise it as needed to establish purpose and engage audience [for example, the thesis statement of an essay, the initial monologue of a script, or the statement of purpose of a proposal]
b. assess the organizational components of a text in progress, and revise them as needed to strengthen their effectiveness as units of thought or experience or to strengthen their contribution to other intended effects [such as emphasis or transition]	b. review the organizational components of a text in progress [such as paragraphs, scenes or steps in a process], and revise them as needed to strengthen their effectiveness as units of thought or experience

ELA 20-1	ELA 20-2
4.2.2 Enhance organization (continued)	
c. assess the closing of a text in progress; and revise it as needed to ensure that it is related to purpose, that it establishes a sense of developed understanding and that it will have an appropriate effect on audience	c. review the closing of a text in progress, and revise it as needed to strengthen its relationship to purpose [for example, to review the closing of a written text, learn two or three common structural patterns for writing conclusions, and practise writing two or three conclusions for a text in progress; then choose the most effective conclusion]
d. assess relationships among controlling idea, supporting ideas and supporting details; and strengthen relationships as needed to enhance the unity of texts	d. assess relationships among controlling idea, supporting ideas and supporting details; and strengthen relationships as needed to enhance the unity of texts [for example, to analyze these relationships write an outline for another student's completed essay and review the outline for own completed essay created by the other student]
e. assess transitions and transitional devices, and revise them as needed to strengthen coherence [for example, assess the use of repetition and balance in an essay, or fade-outs and dissolves in a video production, to create smooth transitions between elements in a text]	e. assess transitions and transitional devices, and revise them as needed to strengthen coherence [for example, assess the use of repetition and balance in an essay, or fade-outs and dissolves in a video production, to create smooth transitions between elements in a text]
4.2.3 Consider and address matters of choice	
a. reflect on personal vocabulary and repertoire of stylistic choices and on their effectiveness; and expand vocabulary and repertoire of stylistic choices	a. develop a list of effective vocabulary words and stylistic choices [for example, develop a list of effective verbs, by listing all the verbs used in own text and replacing frequently used verbs with new verbs as appropriate]
b. assess the appropriateness and effectiveness of diction, and revise word choice as needed to create intended effects	b. develop the use of appropriate words and expressions [for example, use words with straightforward denotations to strengthen clarity in informative and persuasive texts, and use words with connotative meanings to evoke images in poetry and narrative texts]
c. assess syntax for appropriateness and effectiveness, and revise sentence structures as needed to create intended effects	c. use a variety of sentence patterns and structures appropriately [for example, use straightforward sentence structures to strengthen clarity of informative and persuasive texts, and use short sentences to indicate action in narrative texts]
d. apply understanding of stylistic techniques and rhetorical devices when creating print and nonprint texts [for example, use imagery to create pathos, use parallel structure to create emphasis, and use sound in multimedia texts to create humour]	d. describe the effects of own use of stylistic techniques and rhetorical devices [for example, underline effective words and phrases in written text, and describe the effects created, such as clarity and emphasis; and describe the use of sound in multimedia text in terms of the effects created, such as humour and realism]

ELA 20-1	ELA 20-2
4.2.3 Consider and address matters of choice (continued)	
e. recognize personal voice in texts created; and continue to develop personal craft through practice, using various methods	e. recognize personal voice as a text creator, and practise various methods to develop craft [for example, to recognize voice in own writing and to develop craft, note personal preferences related to the types and number of sentences used that follow various patterns; read a section of writing from a favourite author, and note the author’s use of the same and different patterns; and rewrite some sentences in own work to achieve variety, noting the effect]
4.2.4 Edit text for matters of correctness	
a. use handbooks and other tools, including electronic tools, as resources to assist with text creation [for example, dictionaries, thesauri, spell checkers and handbooks]	a. use handbooks and other tools, including electronic tools, as resources to assist with text creation [for example, dictionaries, thesauri, spell checkers and handbooks]
b. know and be able to apply capitalization and punctuation conventions correctly, including end punctuation, commas, semicolons, colons, apostrophes, quotation marks, hyphens, dashes, ellipses, parentheses, underlining and italics	b. know and be able to apply capitalization and punctuation conventions correctly, including end punctuation, commas, semicolons, colons, apostrophes, quotation marks, hyphens, dashes, ellipses, parentheses, underlining and italics [for example, keep a personal editing checklist as a style guide for writing]
c. know and be able to apply spelling conventions consistently and independently	c. know and be able to apply spelling conventions independently or with the use of a handbook or other tools, such as a list of spelling strategies or rules
d. understand the importance of grammatical agreement; and assess and revise texts in progress to ensure correctness of grammatical agreement, including correct pronoun reference and pronoun–antecedent agreement, and correct use of modifiers and other parts of speech	d. know and be able to identify parts of speech in own and others’ texts, including prepositions, definite and indefinite articles, and coordinating and subordinating conjunctions; and review and revise texts in progress to ensure correct use of parts of speech, including correctness of pronoun reference and pronoun–antecedent agreement
e. assess and revise texts in progress to ensure correct subject–verb agreement, correct pronoun case and appropriate consistency of verb tense	e. know and be able to identify parts of the sentence in own and others’ texts, including subject, verb, direct object and indirect object
f. use unconventional punctuation, spelling and sentence structure for effect, when appropriate [for example, use nonstandard spelling to indicate dialect, and use sentence fragments for emphasis, when appropriate]	f. detect and correct common sentence faults—run-on sentence and unintended sentence fragment
g. assess and revise texts in progress to ensure the correct use of clauses and phrases, including verbal phrases (participle, gerund and infinitive), and to ensure the correct use of structural features [such as appositives and parallel structure]	g. develop the use of common sentence structures—simple, compound, complex and compound-complex

ELA 20-1	ELA 20-2
4.2.4 Edit text for matters of correctness (continued)	
h. pay particular attention to punctuation, spelling, grammar, usage and sentence construction when using unfamiliar vocabulary, complex syntax and sophisticated rhetorical devices	h. pay particular attention to punctuation, spelling, grammar, usage and sentence construction when using unfamiliar vocabulary, complex syntax and sophisticated rhetorical devices
i. assess strengths and areas of need [for example, develop a checklist of skills mastered and skills to be developed, and set goals for language growth]	i. assess strengths and areas of need [for example, develop a checklist of skills mastered and skills to be developed, and set goals for language growth]
	j. explain why certain communication situations demand particular attention to correctness of punctuation, spelling, grammar, usage and sentence construction



4.1 Develop and present a variety of print and nonprint texts

ELA 30-1	ELA 30-2
4.1.1 Assess text creation context	
<p>a. reflect on the purposes for text creation [for example, to inform, explain, persuade, entertain or inspire] and on own motives for selecting strategies to engage an audience [for example, to communicate information, promote action or build relationships]; and consider potential consequences of choices regarding text creation [for example, follow-up action may be required to clarify information, a position may need to be defended and opposing viewpoints addressed, and tone and style must be appropriate for intended audience]</p>	<p>a. reflect on the purposes for text creation [for example, to inform, explain, persuade, entertain or inspire] and on own motives for selecting strategies to engage an audience [for example, to communicate information, promote action or build relationships]; and consider potential consequences of choices regarding text creation [for example, follow-up action may be required to clarify information, a position may need to be defended and opposing viewpoints addressed, and tone and style must be appropriate for intended audience]</p>
<p>b. assess the results of text creation in terms of the intended purpose and whether or not the target audience was engaged [for example, assess the effectiveness of a job application letter in terms of whether or not the potential employer read the résumé]</p>	<p>b. describe the purpose and target audience, and select from a repertoire of strategies to accomplish the purpose and engage the audience [for example, one purpose of a job application letter may be to persuade the employer to read the résumé; address the letter to the potential employer, using the correct name and title, and explain in the letter that you have the required skills and talents for the job]</p>
<p>c. analyze audience factors that affect text creation, and explain how consideration of audience factors has affected choices made while creating a text</p>	<p>c. analyze audience factors that affect text creation, and explain how consideration of audience factors has affected choices made while creating a text</p>
<p>d. assess whether or not the strategies used to deal with the expectations and constraints of a communication situation were effective [for example, distribute a formal evaluation form to the audience at the end of a meeting, to assess whether or not the strategy of providing time in small-group discussions resolved the issue of lack of time for all audience members to ask questions and express opinions]</p>	<p>d. explain how strategies were used to address the expectations and constraints of a communication situation [for example, explain how strategies like limiting note taking to include only key words and meeting with a classmate to share notes and fill in ideas together after a lecture may address the expectations and constraints of a learning situation requiring strong listening and note-taking skills]</p>
4.1.2 Consider and address form, structure and medium	
<p>a. select a text form appropriate to the purpose for text creation and consistent with the content to be presented in the text [for example, select a photo essay to demonstrate a personal or critical/analytical response to poetry or other literature when the content to be presented is well suited to the creation of a visual text]</p>	<p>a. select a text form appropriate to the purpose for text creation and consistent with the content to be presented in the text [for example, select a photo essay for the purpose of creating a persuasive or informative text when the content to be presented is well suited to the creation of a visual text]</p>
<p>b. use a variety of complex structures consistent with form, content and purpose when creating texts; and explain reasons for choices [for example, use frames in a storyboard, including dialogue as appropriate to review organization, and explain why these complex structures are an effective way to create a video text]</p>	<p>b. use a variety of complex structures consistent with form, content and purpose when creating texts [for example, use frames in a storyboard, including dialogue as appropriate, to review organization when creating a video]</p>

ELA 30-1	ELA 30-2
4.1.2 Consider and address form, structure and medium (continued)	
c. select an effective medium appropriate to content and context; and explain the interplay of medium, context and content [for example, select a medium like television, and assess the interplay of medium, context and content by examining the role that investigative reporters play in reporting world events in a timely and interesting manner]	c. select an effective medium appropriate to content and context, and explain its use [for example, select a medium such as print advertisements in magazines, and explain the use of this medium to sell merchandise; explore the content of the advertisements in terms of the messages and values communicated; and explain the context, including audience and purpose]
d. understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]	d. understand the concept of convention; and apply it to oral, print, visual and multimedia text forms when appropriate [for example, understand the common conventions of a modern play script; and include dialogue, stage directions, and directions for lighting and sound effects when creating a script, as appropriate]
e. depart from the conventions of oral, print, visual and multimedia texts, as appropriate to purpose, audience and situation [for example, employ the conventions of fiction when creating factual narrative to fulfill purpose and create audience effects]; and assess the impact on text creation	
4.1.3 Develop content	
a. take ownership of text creation, by selecting or crafting a topic, concept or idea that is personally meaningful and engaging	a. take ownership of text creation, by selecting or crafting a topic, concept or idea that is personally meaningful and engaging
b. recognize and assess personal variables [such as personal experience and prior knowledge] and contextual variables [such as availability of time and resources] that influence the selection of a topic, concept or idea; and address these variables to increase the likelihood of successful text creation	b. recognize and assess personal variables [such as personal experience and prior knowledge] and contextual variables [such as availability of time and resources] that influence the selection of a topic, concept or idea; and address these variables to increase the likelihood of successful text creation
c. establish a focus for text creation, and communicate scope by framing an effective controlling idea or describing a strong unifying effect	c. establish a focus for text creation, and communicate scope by framing an effective controlling idea or describing a strong unifying effect
d. develop supporting details, by using developmental aids appropriate to form and purpose [for example, use charts to collect and assemble details in creating character comparisons when developing a comparison and contrast essay, or use a think-aloud reading strategy to make notes from informational text when writing a summary]	d. develop supporting details, by using developmental aids appropriate to form and purpose [for example, use thought webs/mind maps to collect ideas and make connections when writing a personal response to literature, or use a think-aloud reading strategy to make notes from informational text when writing a summary]
e. develop appropriate, relevant and sufficient content to support a controlling idea or unifying effect [for example, relate supporting details, examples and illustrations to a controlling idea when creating a critical/analytical response to literature]	e. develop appropriate and relevant content sufficient to support a controlling idea or unifying effect [for example, relate sufficient supporting details, examples and illustrations to a thesis statement or controlling idea when creating a critical/analytical response to a text]

ELA 30-1	ELA 30-2
4.1.3 Develop content (continued)	
f. develop content consistent with form and appropriate to context [for example, link questions and answers when reporting the results of an interview]	f. develop content consistent with form and appropriate to context [for example, link questions and answers when reporting the results of an interview]
g. incorporate effective examples from personal experience, concepts and ideas from exploration, and findings from inquiry and research into created texts, when appropriate [for example, incorporate visual aids in a prepared speech and taped sound effects in a dramatization of a scene from a play]	g. incorporate effective examples from personal experience, concepts and ideas from exploration, and findings from inquiry and research into created texts, when appropriate [for example, incorporate visual aids in a prepared speech and taped sound effects in a dramatization of a scene from a play]
4.1.4 Use production, publication and presentation strategies and technologies consistent with context	
a. meet particular production, publication and display requirements for print texts [for example, adhere to a particular manuscript style when creating a research paper]; and explain requirements in light of purpose, audience and situation	a. meet production, publication and display requirements for print texts as appropriate to purpose, audience and situation [for example, consider layout, font and visuals, costs and timelines when publishing a brochure]
b. adapt presentation strategies to suit changes in purpose, audience and situation [for example, use close physical proximity, eye contact and other body language strategies effectively to regain audience attention following an interruption]	b. develop presentation materials; and select strategies and technologies appropriate to purpose, audience and situation [for example, use technologies such as presentation software, videos, CD-ROMs, DVDs, audiotaped interviews and handouts]
c. develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation	c. develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation
d. create rapport with an audience, by selecting from a repertoire of effective strategies [for example, use humour to open a presentation and set a positive tone with the audience]	d. develop a repertoire of appropriate strategies that can be used to create rapport with an audience [for example, use humour to open a presentation]



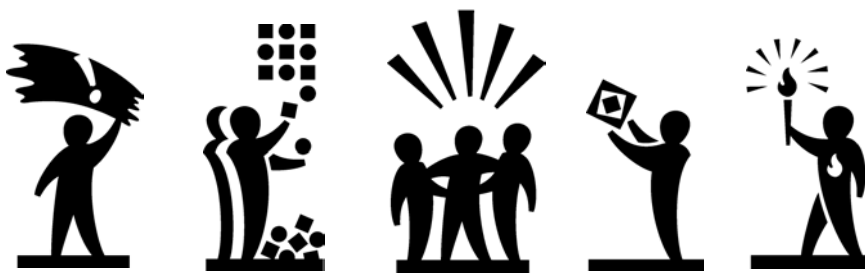
4.2 Improve thoughtfulness, effectiveness and correctness of communication

ELA 30-1	ELA 30-2
4.2.1 Enhance thought and understanding and support and detail	
a. assess the effectiveness of the controlling idea or desired unifying effect of a text in progress, and refine the controlling idea or desired unifying effect as appropriate to meet the intended purpose	a. assess the appropriateness and significance of the controlling idea or desired unifying effect of a text in progress; and modify the controlling idea or desired unifying effect as appropriate to meet the requirements of purpose, audience and situation
b. review the accuracy, specificity, precision, vividness and relevance of details, events, images, facts or other data intended to support a controlling idea or to develop a unifying effect; and add to, modify or delete details, events, images, facts or other data as needed to provide complete and effective support or development	b. review the accuracy, specificity, precision, vividness and relevance of details, events, images, facts or other data intended to support a controlling idea or to develop a unifying effect; and add to, modify or delete details, events, images, facts or other data as needed to provide complete and effective support or development
c. assess reasoning for logic and evidence for consistency, completeness and relevance; and strengthen reasoning as needed by adding to, modifying or deleting details to provide significant evidence and make effective and convincing arguments [for example, work with a small group to use a revision strategy like Workshop Advice, where each person in the group provides one suggestion for a sentence change]	c. assess own critical/analytical responses for consistency, completeness and relevance of evidence; and strengthen reasoning as needed by adding to, modifying or deleting details to provide reliable and pertinent evidence and make effective arguments [for example, work with a small group to use a revision strategy like Workshop Advice, where each person in the group provides one suggestion for a sentence change]
d. assess the plausibility and appropriateness of literary interpretations and the precision, completeness and relevance of evidence when reviewing and revising critical/analytical responses to literature	
4.2.2 Enhance organization	
a. make revisions as needed to ensure that the beginning of a text in progress establishes purpose and engages audience [for example, the rhetorical question or anecdote used to begin a speech, or the establishing shot of a video]	a. make revisions as needed to ensure that the beginning of a text in progress establishes purpose and engages audience [for example, the rhetorical question or anecdote used to begin a speech, or the establishing shot of a video]
b. assess the organizational components of a text in progress, and revise them as needed to strengthen their effectiveness as units of thought or experience or to strengthen their contribution to other intended effects [such as emphasis or transition]	b. assess the organizational components of a text in progress, and revise them as needed to strengthen their effectiveness as units of thought or experience or to strengthen their contribution to other intended effects [such as emphasis or transition]
c. assess the closing of a text in progress; and revise it as needed to ensure that it is related to purpose, that it establishes a sense of developed understanding and that it will have an appropriate effect on audience	c. assess the closing of a text in progress, and revise it as needed to strengthen its relationship to purpose and to strengthen its intended effect on audience

ELA 30-1	ELA 30-2
4.2.2 Enhance organization (continued)	
d. apply the concepts of unity and coherence to ensure the effective organization of oral, print, visual and multimedia texts	d. apply the concepts of unity and coherence to ensure the effective organization of oral, print, visual and multimedia texts
	e. assess transitions and transitional devices, and revise them as needed to strengthen coherence [for example, assess the use of repetition and balance in an essay, or fade-outs and dissolves in a video production, to create smooth transitions between elements in a text]
4.2.3 Consider and address matters of choice	
a. reflect on personal vocabulary and repertoire of stylistic choices and on their effectiveness; and expand vocabulary and repertoire of stylistic choices	a. evaluate the use of vocabulary words and stylistic choices for effectiveness, and expand vocabulary and repertoire of stylistic choices as appropriate
b. assess the appropriateness and effectiveness of diction, and revise word choice as needed to create intended effects	b. assess the appropriateness and effectiveness of diction [such as appropriateness of tone], and revise word choice as needed to create intended effects
c. assess syntax for appropriateness and effectiveness, and revise sentence structures as needed to create intended effects	c. assess syntax for appropriateness and effectiveness, and revise sentence structures as needed to create intended effects
d. explain how stylistic techniques and rhetorical devices are used to create intended effects	d. apply understanding of stylistic techniques and rhetorical devices when creating and revising print and nonprint texts [for example, use imagery to create pathos, empathy and humour]
e. develop a repertoire of stylistic choices that contribute to personal voice	e. develop a repertoire of stylistic choices that contribute to personal voice
4.2.4 Edit text for matters of correctness	
a. use handbooks and other tools, including electronic tools, as resources to assist with text creation [for example, dictionaries, thesauri, spell checkers and handbooks]	a. use handbooks and other tools, including electronic tools, as resources to assist with text creation [for example, dictionaries, thesauri, spell checkers and handbooks]
b. know and be able to apply capitalization and punctuation conventions correctly, including end punctuation, commas, semicolons, colons, apostrophes, quotation marks, hyphens, dashes, ellipses, parentheses, underlining and italics	b. know and be able to apply capitalization and punctuation conventions correctly, including end punctuation, commas, semicolons, colons, apostrophes, quotation marks, hyphens, dashes, ellipses, parentheses, underlining and italics [for example, keep a personal editing checklist as a style guide for writing]
c. know and be able to apply spelling conventions consistently and independently	c. know and be able to apply spelling conventions independently or with the use of a handbook or other tools, such as a list of spelling strategies or rules

ELA 30-1	ELA 30-2
4.2.4 Edit text for matters of correctness (continued)	
d. understand the importance of grammatical agreement; and assess and revise texts in progress to ensure correctness of grammatical agreement, including correct pronoun reference and pronoun–antecedent agreement, and correct use of modifiers and other parts of speech	d. know and be able to identify parts of speech in own and others’ texts, including prepositions, definite and indefinite articles, and coordinating and subordinating conjunctions; and review and revise texts in progress to ensure correct use of parts of speech, including correctness of pronoun reference and pronoun–antecedent agreement
e. assess and revise texts in progress to ensure correct subject–verb agreement, correct pronoun case and appropriate consistency of verb tense	e. review and revise texts in progress to ensure correct subject–verb agreement, correct pronoun case and appropriate consistency of verb tense
f. use unconventional punctuation, spelling and sentence structure for effect, when appropriate [for example, use nonstandard spelling to indicate dialect, and use sentence fragments for emphasis, when appropriate]	f. detect and correct common sentence faults—run-on sentence and unintended sentence fragment
g. assess and revise texts in progress to ensure the correct use of clauses and phrases, including verbal phrases (participle, gerund and infinitive), and to ensure the correct use of structural features [such as appositives and parallel structure]	g. review and revise texts in progress to ensure that parallel structure, prepositional phrases, and dependent and independent clauses are used correctly and appropriately
h. pay particular attention to punctuation, spelling, grammar, usage and sentence construction when using unfamiliar vocabulary, complex syntax and sophisticated rhetorical devices	h. pay particular attention to punctuation, spelling, grammar, usage and sentence construction when using unfamiliar vocabulary, complex syntax and sophisticated rhetorical devices
i. assess strengths and areas of need [for example, develop a checklist of skills mastered and skills to be developed, and set goals for language growth]	i. assess strengths and areas of need [for example, develop a checklist of skills mastered and skills to be developed, and set goals for language growth]
	j. explain why certain communication situations demand particular attention to correctness of punctuation, spelling, grammar, usage and sentence construction

Resource Lists



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SUGGESTED LEARNING RESOURCES

The resources in the list below are those that have been suggested by Alberta teachers as useful. Included are print resources, intended primarily for teachers, as well as Web site and multimedia resources that students could access. The parenthetical text at the end of each bibliographic citation refers to the particular learning outcome subheadings or other sections of the guide where application of the resource will be most useful. The Suggested Learning Resources have been divided into two sections to indicate those resources that have been authorized by Alberta Learning and those that have not. Resources that have been authorized by Alberta Learning are available for purchase from the Learning Resources Centre (Telephone: 780-427-5775; Web site: <http://www.lrc.learning.gov.ab.ca>).

Note: The listing of unauthorized resources is not to be taken as explicit or implicit departmental approval for use. The titles have been provided as a service only, to help school authorities identify resources that contain potentially useful ideas. The responsibility to evaluate these resources prior to selection rests with the user, in accordance with any existing local policy. The user is also responsible for evaluating any materials listed within the resource itself.

Alberta Learning Authorized Resources

Alberta Learning. *Researching and Making Presentations: Grades 5 to 12*. CD-ROM. Edmonton, AB: Alberta Learning, 2001. (3.1.1, 3.1.2, 3.2.1, 3.2.2, 3.2.3, 3.2.4)

This CD-ROM features video clips of students demonstrating five aspects of researching and making presentations, at four increasingly advanced levels. It provides guidance for focusing research; finding, selecting, organizing and presenting information; and evaluating sources. Samples and how-to hints for each section can be printed out.

_____. *Room for Five*. Edmonton, AB: Alberta Learning, 1999. (2.1.1, 4.1.1)

Five room-mates use the language arts to address a number of challenges they face. Throughout this nine-video series, emphasis is given to the importance of understanding context. The teacher guide contains learning and teaching activities to accompany the video series.

_____. *Room for Five: Teacher Guide*. Edmonton, AB: Alberta Learning, 2001. (2.1.1, 4.1.1)

Atwell, Nancie. *In the Middle: New Understandings About Writing, Reading, and Learning*. 2nd ed. Toronto, ON: Irwin Publishing, 1998. (1.2.3, 2.1.1, 2.2.1, 4.2.1)

Made up of 14 chapters and 17 appendices, this resource offers practical suggestions on a number of English language arts areas, including self-evaluation, goal setting, lessons about the conventions of writing and a brief discussion of syntactic and semantic context.

Barrell, Barrie R. C. and Roberta Hammett (eds.). *Advocating Change: Contemporary Issues in Subject English*. Toronto, ON: Irwin Publishing, 2000. (1.1.1, 2.1.1, 5.1.2)

The various issues are addressed in twenty chapters, which are grouped into six parts:

Part 2—Issues in Reading the World—provides four essays that offer perspectives on various aspects of understanding and appreciating others.

Part 3—De-centring Text Traditions—contains a number of essays that provide discussion on such topics as television literacy, critical responses to text in various media, technology and oracy.

Part 5—Re-assessing Assessment Practices—includes discussion of traditional assessment practices, portfolio assessment, writing assessment, and diversity and assessment.

Belanger, Joe et al. *Instant English: Ideas for the Unexpected Lesson, Years 7–12*. Rozelle, NSW: St. Clair Press, 1996. (1.1.2, 2.2.1)

This package contains 24 practical suggestions for a variety of classes, including writing in a different register, following a model and examining nonverbal language and dress codes.

Burke, Jim. *The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession*. Portsmouth, NH: Boynton/Cook Publishers, 1999. (1.1.2, 3.1.1, 3.2.3, 4.1.1, 4.2.1, 5.1.1)

Five sections, including 28 chapters and 15 appendices, make up this collection. Some chapter titles are Teaching Thinking in the English Class; Integrating English Projects and Exhibitions into the Curriculum; Digital Literacy; Teaching, Speaking and Listening: The Verbal Curriculum; and Thoughts About Culture, Race, and Language. Also included is an endnote regarding the “Human Language.”

Childers, Pamela B., Eric H. Hobson and Joan A. Mullin. *ARTiculating: Teaching Writing in a Visual World*. Portsmouth, NH: Boynton/Cook Publishers, 1998. (1.1.2, 2.2.1, 2.2.2, 2.3.1)

This book offers “special strategies and ways of thinking about the relationship(s) between the visual and verbal realms of communication,” and offers ways of using these in the classroom.

Christian, Scott. *Exchanging Lives, Middle School Writers Online*. Urbana, IL: National Council of Teachers of English (NCTE), 1997. (1.2.1, 2.3.1)

This resource examines the collaborative exchanges and dialogues of students from Alaska to Mississippi, whose online discussions focused on Anne Frank.

Conrad, Ronald. *The Act of Writing: Canadian Essays for Composition*. 3rd ed. Toronto, ON: McGraw-Hill Ryerson, 1990. (4.2.3)

This anthology contains samples of various styles and forms of writing. Ideas for discussion and writing follow each sample.

Golub, Jeffrey N. *Making Learning Happen: Strategies for an Interactive Classroom*. Portsmouth, NH: Boynton/Cook Publishers, 2000. (1.1.2)

This resource includes a collection of practical exercises that support various learning situations. See, for example, Chapter 1, Making Learning Happen, which addresses self-reflection and constructing and negotiating meanings.

Government of Alberta. *LearnAlberta.ca*. 2002. <http://www.learnalberta.ca/> (Accessed June 20, 2003).

This online resource offers digital video, animations, lab demonstrations, simulations, interactive discovery tools and reference materials.

Graves, Michael and Bonnie Graves. *Scaffolding Reading Experiences: Designs for Student Success*. Norwood, MA: Christopher-Gordon Publishers Inc., 1994. (1.1.1)

In this resource, an examination of the various parts of scaffolding reading is included: prereading, reading and postreading. The importance of student engagement and cognitive learning concepts as they apply to metacognition are also included. Numerous practical activities are provided as well.

Graves, Richard L. (ed.). *Writing, Teaching, Learning: A Sourcebook*. Portsmouth, NH: Boynton/Cook Publishers, 1999. (1.2.1)

Several essays within this collection lend themselves to learning outcome subheading 1.2.1. Consider Romano's "Family Stories and the Fictional Dream" (p. 162), or Tobin's "Car Wrecks, Baseball Caps, and Man-to-Man Defense: The Personal Narratives of Adolescent Males" (p. 179).

Heard, Georgia. *Writing Toward Home: Tales and Lessons to Find Your Way*. Portsmouth, NH: Heinemann, 1995. (3.2.4)

This resource has been described as an "autobiographical travelogue." It is a collection of fifty-seven ideas for writing based on specific moments of self-reflection.

Heide, Ann and Linda Stilborne. *The Teacher's Complete and Easy Guide to the Internet*. Toronto, ON: Trifolium Books Inc., 1996. (2.1.4, 3.1.2, 3.2.1, 3.2.2)

This teacher resource addresses classroom use of the Internet. Topics explored include: the role of the Internet in the classroom; getting connected—hardware and software; using electronic mail, list servers and newsgroups; exploring the World Wide Web; and using Gopher, Veronica and additional Internet tools, such as File Transfer Protocol (FTP), Telnet and online chat. It also provides project ideas for the classroom, teaching tips, curriculum links and a CD-ROM of educational sites.

Jeroski, Sharon et al. *Speak for Yourself: Listening, Thinking, Speaking*. Scarborough, ON: Nelson Canada, 1990. (1.1.1)

This resource includes student self-assessment suggestions, teacher observation forms, record-keeping forms and scoring guides for oral activities.

Kearns, Jane. *Where to Begin: A Guide to Teaching Secondary English*. Portsmouth, NH: Boynton/Cook Publishers, 1997. (1.1.2, 2.2.1, 3.1.1, 4.1.3)

Chapter 5, Writing Ideas, Strategies and Guides, discusses the process-writing approach and offers suggestions for response teaching and the use of photography/contact sheets for topic development. It also offers a concrete inventory list of solutions, options and strategies for use with topic, development and detail problems in writing.

McCutcheon, Marc. *Descriptionary: A Thematic Dictionary*. New York, NY: Facts on File, 1992. (2.1.2)

Twenty subject categories are included.

Mellor, Bronwyn and Annette Patterson. *Investigating Texts: Analyzing Fiction and Nonfiction in High School*. Urbana, IL: National Council of Teachers of English (NCTE), 2001. (1.2.2, 2.1.1, 4.1.4)

This text is scaffolded and recommends that the chapters be used sequentially. The introductory unit, *Investigating Texts*, provides a number of insightful and useful comments.

Other chapters of particular interest include: *Making Texts and Changing Texts*. Several of the topics these two chapters deal with include how texts are “made,” as well as how and why ways of reading change.

Mellor, Bronwyn, Annette Patterson and Marnie O’Neill. *Reading Fictions: Applying Literary Theory to Short Stories*. Urbana, IL: National Council of Teachers of English (NCTE), 2000. (1.2.2, 2.1.2)

Reading Fictions focuses on the genre of the short story and provides discussion on how it is read.

Michaels, Judith Rowe. *Risking Intensity: Reading and Writing Poetry with High School Students*. Urbana, IL: National Council of Teachers of English (NCTE), 1999. (1.2.2, 4.1.2, 4.1.3)

The writer of this text encourages meaningful engagement of her students with poetry by writing along with, and responding to, their writing. The narrative/expository style of this resource is accessible and interesting.

Mitchell, Diana and Leila Christenbury. *Both Art and Craft: Teaching Ideas that Spark Learning*. Urbana, IL: National Council of Teachers of English (NCTE), 2000. (1.1.2)

This is a collection of theoretical and practical ideas that can easily be taken into the classroom. A particularly useful chapter is Chapter 4, which provides “a catalog of ideas and ways into literature,” intended to motivate and involve students with literary text.

Monseau, V. R. and G. M. Salvner (eds.). *Reading Their World: The Young Adult Novel in the Classroom*. 2nd ed. (includes CD-ROM). Portsmouth, NH: Boynton/Cook, 2000. (1.2.2, 2.3.1)

This collection of philosophical essays advocates developing a community of readers who are engaged in exploratory talk, reader response and critical thinking. The essays focus on choice of reading materials, authors of young adult novels and teaching the young adult novel. Thorough references appear throughout the text.

Moon, Brian. *Literary Terms: A Practical Glossary*. Urbana, IL: National Council of Teachers of English (NCTE), 1999. (2.1.4)

Each term is “defined” by providing four sections: To Get You Thinking, Theory, Practice, and Summary. This glossary contains sections on such terms as context, discourse, intertextuality, reading practices, representation, as well as open and closed text.

Owston, Ron. *Making the Link: Teacher Professional Development on the Internet*. Portsmouth, NH: Heinemann, 1998. (2.1.4, 3.1.2, 3.2.2)

This practical guide for teachers describes how to use the Internet for research. Part V contains several brief sections that offer suggestions for the evaluation of materials found on the Internet.

Perl, Sondra and Nancy Wilson. *Through Teachers' Eyes: Portraits of Writing Teachers at Work*. Portland, ME: Calendar Islands Publishers, 1998. (3.2.4)

This resource studies six different writing teachers and their reflections about themselves and their students.

Pirie, Bruce. *Reshaping High School English*. Urbana, IL: National Council of Teachers of English (NCTE), 1997. (1.1.2, 2.1.2, 4.1.2)

This resource includes eight chapters devoted to current issues in English language arts.

Reid, Louann and Jamie Neufeld (eds.). *Rationales for Teaching Young Adult Literature*. Portland, ME: Calendar Islands Publishers, 1999. (1.2.2)

Rationales for teaching 22 different young adult novels are provided.

Richardson, Judy S. *Read It Aloud! Using Literature in the Secondary Content Classroom*. Newark, DE: International Reading Association, 2000. (1.2.2)

This resource provides teachers with a variety of examples and genres of read-aloud excerpts to be used in different content areas.

Roe, Betty D., Suellen Alfred and Sandy Smith. *Teaching Through Stories: Yours, Mine, and Theirs*. Norwood, MA: Christopher-Gordon Publishers, 1998. (1.2.1)

Twelve chapters and two appendices offer a variety of suggestions for using personal and other stories in the classroom.

Ross, Elinor Parry. *Pathways to Thinking: Strategies for Developing Independent Learners K–8*. Expanded Professional Version. Norwood, MA: Christopher-Gordon Publishers, Inc., 1998. (1.1.1, 1.2.3, 2.1.1, 3.2.1, 3.2.3, 3.2.4, 5.1.1)

Although the examples contained in this volume have been taken from elementary and junior high school sources, its theory and practice can easily be applied to senior high school students. Its chapters include discussion of various forms of talk, metacognition, graphic organizers and the use of technology to stimulate thinking. It also provides a number of suggestions for assisting students in identifying and setting their own goals.

Sawyer, Wayne, Ken Watson and Eva Gold (eds.). *Re-Viewing English*. Rozelle, NSW: St. Clair Press, 1998. (2.1.1, 4.1.1, 4.1.3, 5.1.2)

Within this resource, “Towards Critical Literacy: The ‘Cultural Studies’ Model of English” provides insight into certain aspects of the discussion of context.

Eva Gold’s essay, “Deconstructive Approaches in the Teaching of Texts,” is particularly applicable to assessing text creation context. Practical application is offered with the example of Shakespeare’s *The Merchant of Venice*.

Shrubb, Gordon and Ken Watson. *Star-Cross'd Lovers: A Workshop Approach to Romeo and Juliet*. 2nd ed. Rozelle, NSW: St. Clair Press, 1998. (1.2.2)

This resource includes 21 reproducible activities intended to engage the student and stimulate interest in Shakespeare. The workshop series also includes the plays *Macbeth*, *Much Ado about Nothing*, *Hamlet*, *The Tempest*, *The Merchant of Venice*, *As You Like It*, *King Lear*, *Taming of the Shrew*, *A Midsummer Night's Dream*, *Julius Caesar*, *Twelfth Night*, and *Othello* to name a few.

Somers, Albert B. *Teaching Poetry in High School*. Urbana, IL: National Council of Teachers of English (NCTE), 1999. (1.2.2, 2.3.1)

This is a practical collection of ideas, guidelines and poetry for the contemporary classroom, including such chapters as Approaching Poetry, Responding to Poetry, Poetry and Writing, and Poetry and the Internet.

Strickland, Kathleen and James Strickland. *Reflections on Assessment: Its Purposes, Methods & Effects on Learning*. Portsmouth, NH: Boynton/Cook Publishers, 1998. (1.1.1, 1.2.3)

Various types of formative evaluations are examined. These include observation, anecdotal records, conferencing and interviews, progress reports, and checklists. A number of rubrics are provided as is a chapter on portfolios.

Tchudi, Susan J. and Stephen N. Tchudi. *The English Language Arts Handbook: Classroom Strategies for Teachers*. 2nd ed. Portsmouth, NH: Boynton/Cook Publishers, 1999. (1.1.1, 2.2.1, 3.1.1)

This collection contains both current theory and practical applications for it. This includes sections on idea gathering, learning logs, response groups, portfolios and writers' notebooks.

Teasley, Alan and Ann Wilder. *Reel Conversations: Reading Films with Young Adults*. Portsmouth, NH: Heinemann, 1997. (2.1.2, 2.2.1, 5.1.2)

This is a reference handbook for both experienced and inexperienced teachers to guide the processes of viewing and representing. Included are comprehension strategies and textual cues used in reading films, as well as an overview of the film genre.

Tierney, Robert J., Mark A. Carter and Laura E. Desai. *Portfolio Assessment in the Reading–Writing Classroom*. Norwood, MA: Christopher-Gordon Publishers Inc., 1991. (1.1.1, 1.2.3)

This text provides a number of suggestions and examples employed by teachers while using portfolios for assessment.

Weaver, Constance. *Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook Publishers, 1996. (4.2.3, 4.2.4)

The appendix “Teaching Style Through Sentence Combining and Sentence Generating” is useful for learning outcome subheading 4.2.3.

This is a useful text for teachers who may be reconsidering their approach to teaching grammar. Of particular relevance are the following chapters: Toward a Perspective on Error, Reconceptualizing the Teaching of Grammar, and Learning Theory and the Teaching of Grammar.

Additional Resources (Not Authorized by Alberta Learning)

Aaron, J. E. and M. McArthur. *The Little, Brown Compact Handbook*. Don Mills, ON: Scott Foresman, 1997. (4.2.4)

This reference handbook addresses the main components of written language conventions and usage. Topics include the writing process, language conventions, formats, research writing and writing in other subject areas.

Alexander, Jan and Marsha Ann Tate. "Evaluating Web Resources." *Wolfgram Memorial Library*. 1996–1999. <http://muse.widener.edu/Wolfgram-Memorial-Library/webevaluation/webeval.htm> (Accessed June 20, 2003). (3.2.2)

This article explores the need for evaluating Web sources, provides criteria for evaluation and describes how to apply criteria. This Web site also provides links to additional sites with Web evaluation materials.

Alexander, Janet E. and Marsha A. Tate. *Web Wisdom: How to Evaluate and Create Information Quality on the Web*. Mahwah, NJ: Lawrence Erlbaum Associates, 1999. (3.2.2)

This book provides information on evaluating Web resources. It also provides useful information regarding the creation of Web pages. Included are guidelines to help ensure that information presented through a Web page is easy to use and is recognized as being of high quality.

Anson, C. M. and R. Beach. *Journals in the Classroom: Writing to Learn*. Norwood, MA: Christopher-Gordon, 1995. (2.3.1)

This teacher reference provides a wide range of information about journals, including their history and purpose; discusses classroom use of journals; and suggests ideas for journal writing. It presents thinking strategies and metacognitive information, suggests interdisciplinary possibilities, and addresses both oracy and literacy processes. Samples of published journals are also included.

Armstrong, Thomas. *Multiple Intelligences in the Classroom*. 2nd ed. Alexandria, Virginia: Association for Supervision and Curriculum Development, 2000. (4.1.4)

This is a practical introduction to the theory of multiple intelligences, including relating multiple intelligences to curriculum development, teaching strategies, classroom management and assessment.

Baker, Sheridan. *The Practical Stylist*. 3rd ed. New York, NY: HarperCollins, 1991. (4.2.1, 4.2.2, 4.2.3, 4.2.4)

This resource is designed to help students write clear, persuasive prose and to develop effective style. Subjects include thesis statements, logic, diction, syntax and mechanics.

Barker-Sandbrook, Judith and Neil Graham. *Thinking through the Essay*. 2nd ed. Toronto, ON: McGraw-Hill Ryerson, 1993. (2.2.1)

This resource offers chapter examinations and samples of classical and literary essays, reports, reviews, profiles, and excerpts from autobiography and biography. A Teacher's Resource, by Marilyn Eisenstat and Neil Graham, to accompany *Thinking through the Essay*, is available.

Barzowsky-Smith, June. *Wordstrips: 180 Vocabulary Posters*. Portland, MA: J. Weston Walch, 1991. (4.2.4)

The roots and meanings of 180 vocabulary terms are illustrated in this series of posters.

Beard, Jocelyn A. (ed.). *Monologues from Classic Plays, 468 B.C. to 1960 A.D.* Newbury, VT: Smith and Kraus, 1992. (2.3.3, 4.2.4)

This publication, which includes monologues selected from classical Greek theatre to twentieth century theatre of the absurd, provides examples and models of effective style.

Benedict, S. and L. Carlisle. *Beyond Words: Picture Books for Older Readers and Writers*. Portsmouth, NH: Heinemann, 1992. (2.1.2)

This resource uses picture books to investigate print and visual media with older students. It promotes appreciation of the artistry of texts and enjoyment of literature. Topics explored include choosing good picture books for older readers, rationale for using picture books, exploring a variety of genres, responding to literature through writing, illustrating texts, reading books aloud, using picture books to promote the learning of science, poetry and picture books, and research.

Birch, A. *Essay Writing Made Easy: Presenting Ideas in All Subject Areas*. Markham, ON: Pembroke, 1993. (4.1.2, 4.2.1, 4.2.2)

This Canadian reference handbook for teachers and students reflects a process approach to writing. It includes various types of essays, suggests possibilities for interdisciplinary approaches, and provides many examples of writing by both students and professional writers.

Bolton, F. and D. Snowball. *Teaching Spelling: A Practical Resource*. Portsmouth, NH: Heinemann, 1993. (4.2.4)

This resource explores how spelling evolves through student writing. It addresses the stages through which students move from unconventional to conventional spelling. It provides assessment strategies in the context of student revision.

Bomer, R. *Time for Meaning: Crafting Literate Lives in Middle and High School*. Portsmouth, NH: Heinemann, 1995. (5.1.3)

This resource uses the writing process to help students develop a strong sense of self and community. It contains cross-cultural references, visuals and student work samples.

Booth, David, Bob Cameron and Pat Lashmar. *Talk, Look, and Listen*. Toronto, ON: Globe/Modern Curriculum Press, 1986. (4.1.2)

Chapter topics include conversation, group discussion, role-playing, public speaking, storytelling, photo essays, scripting, television, art, music and editorial cartoons. The chapters lend themselves well to lesson planning.

Booth, David W. and Charles J. Lundy. *Improvisation: Learning through Drama*. Toronto, ON: Harcourt Brace Jovanovich, 1985. (5.2.1)

This text explores improvisation as a group learning process. Many games and activities are suggested to aid students in developing dramatic skills.

Bridges, L. *Assessment: Continuous Learning*. York, ME: Stenhouse, 1995. (1.1.1, 5.2.1)

This book demonstrates a variety of ways to connect learning and assessment, including kid watching and use of developmental checklists, portfolios, student interviews and self-evaluation. This resource includes reviews of current assessment literature.

Bromley, K. *Journaling: Engagements in Reading, Writing, and Thinking*. Richmond Hill, ON: Scholastic Canada, 1993. (2.3.1)

This book provides clear and easy-to-follow strategies for incorporating journaling in classrooms. It presents 13 types of journal writing that promote the integration of reading, writing and thinking. This resource assists teachers in a variety of areas, such as personal journals, literature response journals, character journals, home-school journals and electronic journals.

Bromley, Karen, Linda Irwin-De Vitis and Marcia Modlo. *50 Graphic Organizers for Reading, Writing & More: Reproducible Templates, Student Samples and Easy Strategies to Support Every Learner*. New York, NY: Scholastic Professional Books, 1999. (1.1.1)

This book offers a variety of ready-to-go templates, student samples and step-by-step directions to help students use graphic organizers as learning tools.

Bromley, Karen, Linda Irwin-De Vitis and Marcia Modlo. *Graphic Organizers: Visual Strategies for Active Learning*. New York, NY: Scholastic Professional Books, 1995. (1.1.1, 4.1.2)

This book offers a variety of ready-to-go templates, student samples and step-by-step directions to help students use graphic organizers as learning tools.

Brownell, Judi. *Listening: Attitudes, Principles, and Skills*. Scarborough, ON: Prentice Hall, 1996. (1.2.1)

This resource contains an overview of both theory and practice about listening as an important component of communication. It introduces the HURIER model, a behavioural approach to listening improvement.

Brownlie, Faye and Susan Close. *Beyond Chalk & Talk: Collaborative Strategies for the Middle and High School Years*. Markham, ON: Pembroke, 1992. (1.1.1, 2.1.3)

This presentation of 10 learning strategies in a variety of content areas offers samples, vignettes and forms. Brownlie and Close's case study approach looks at the practicalities of each strategy.

Brozo, William G. and Michele L. Simpson. *Readers, Teachers, Learners: Expanding Literacy in Secondary Schools*. Englewood Cliffs, NJ: Prentice Hall, 1991. 2nd ed. 1995. (1.1.1, 2.1.2, 2.1.3, 2.2.1)

This publication uses language-based strategies to foster active learning and expand literacy in secondary schools. Many strategies promote student responsibility for literacy development outside of and beyond school.

Brubacher, Mark, Ryder Payne and Kemp Rickett. *Perspectives on Small Group Learning: Theory & Practice*. Oakville, ON: Rubicon, 1990. (General Outcome 5 Overview, 5.2.1, 5.2.2)

This collection of articles on cooperation and collaboration discusses the theory and implementation of small-group learning.

Buckley, Joanne. *Fit to Print: The Canadian Student's Guide to Essay Writing*. Toronto, ON: Harcourt Brace Jovanovich, 1987. (3.2.1)

This book describes the process of writing a research paper. It discusses note making, outlining, drafting and revising. Guidelines for citing sources and preparing a reference list are provided, along with examples.

Buehl, Doug. *Classroom Strategies for Interactive Learning*. Schofield, WI: Wisconsin State Reading Association, 1995. (2.1.2, 2.1.3, 3.1.1)

This resource provides clear instructions in 30 learning strategies for increasing student independence. The author draws examples from various subject areas.

Butkowski, Joel and Andra Van Kempen. *Using Digital Cameras: A Comprehensive Guide to Digital Image Capture*. New York, NY: Amphoto Books, 1998. (4.1.4)

This is a professional resource for students using digital photography.

Calkins, L. M. *The Art of Teaching Writing*. 2nd ed. Concord, ON: Irwin, 1994. (4.1.3, 4.2.1)

The six sections of this resource provide numerous techniques for teaching writing and for conducting writing workshops. Individual chapters focus on such topics as writing essentials and workshop structures. Examples of student work and assessment ideas are included.

Callahan, Joseph F., Leonard H. Clark and Richard D. Kellough (eds.). *Teaching in the Middle and Secondary Schools*. Englewood Cliffs, NJ: Prentice Hall, 1995. (5.2.1)

This resource links theory and practice. It addresses interactive learning and includes multicultural applications and practical assessment strategies.

Claggett, F., L. Reid and R. Vinz. *Learning the Landscape: Inquiry-Based Activities for Comprehending and Composing*. Portsmouth, NH: Boynton/Cook, 1996. (3.1.1, 3.1.2)

This is a handbook for teachers using an inquiry-based approach in response to a variety of texts. It uses a variety of strategies to encourage the writing process, e.g., double-entry logs, clustering, mapping and graphics. It encourages cooperation through inquiry and self-assessment, supports various learning approaches, and fosters both individual and group activities.

Clarke, Judy, Ron Wideman and Susan Eadie. *Together We Learn*. Scarborough, ON: Prentice Hall Canada, 1990. (3.1.2, 5.2.1, 5.2.2)

This comprehensive manual for cooperative small-group learning includes a rationale for interactive learning and describes group formation, group roles, the teacher's role and assessment procedures.

Cohen, David (ed.). *The Circle of Life: Rituals from the Human Family Album*. New York, NY: Harper San Francisco, 1991. (1.1.1, 5.1.2, 5.1.3)

Cultures throughout the world celebrate birth, puberty, marriage and death in specific traditional ways. This collection of photographs, with explanatory text portraying western customs in the context of family rituals from around the world, may be used to stimulate discussion.

The Conference Board of Canada. "Employability Skills 2000+." *The Conference Board of Canada*. 2003. <http://www.conferenceboard.ca/education/learning-tools/employability-skills.htm> (Accessed September 10, 2003). (5.2.1)

The Conference Board of Canada Web site features Employability Skills 2000+, which describes the critical skills individuals need in the workplace, whether self-employed or working for others.

Conrad, Ronald. *Process and Practice*. 4th ed. Toronto, ON: McGraw-Hill Ryerson, 1993. (4.1.4)

Chapters in this resource include Process in the Short Essay, Writing by Computer, The Paragraph, Editing: The Rest of the Process, and The Research Essay.

Cook, Jeff S. *The Elements of Speechwriting and Public Speaking*. New York, NY: Macmillan, 1989. (4.1.2, 4.1.4)

This resource is a concise and authoritative guide on speech preparation and delivery for the novice and veteran speaker. Topics include preparing an engaging speech, reducing panic before speeches, and knowing how and when to incorporate visual aids.

Copi, Irving M. and Carl Cohen. *Introduction to Logic*. 9th ed. New York, NY: Macmillan Pub., 1994. (3.2.2)

This book explores logic systems and provides examples of logic fallacies.

Cummins, Julie. *Children's Book Illustration and Design*. Vol. 2. New York, NY: PBC International, 1998. (2.3.1, 2.3.3)

The author offers biographies of well-known illustrators from England and the United States, full-colour illustrations, and insights into how illustrations emerge from text in children's stories. This resource would be useful for students in illustrating their own stories or for teachers in instructing viewing strategies.

Daniels, Harvey and Marilyn Bizar. *Methods That Matter: Six Structures for Best Practice Classrooms*. York, ME: Stenhouse, 1998. (1.1.1, 3.1.2, 5.1.1, 5.2.1)

This resource identifies basic teaching structures designed to make classrooms more active, experiential, collaborative, democratic and cognitive. It includes concrete descriptions of practical and proven ways of organizing time, space and materials.

Dias, Patrick. *Reading and Responding to Poetry: Patterns in the Process*. Portsmouth, NH: Boynton Cook, 1995. (Assessment Overview, 2.3.3)

The book begins with a concise and comprehensive account of the evolution of critical theory and the ways it has affected the teaching of poetry in schools. The book fully illustrates a seminal approach to student response-based poetry instruction.

Eisenstat, Marilyn and Neil Graham. *Thinking through the Essay: Teacher's Resource*. Toronto, ON: McGraw-Hill Ryerson, 1994. (2.2.1)

Ellsworth, B. and A. Keller. *English Simplified*. 3rd Canadian ed. Scarborough, ON: HarperCollins College, 1996. (4.2.1)

This resource is an effective reference tool for use during the revising and editing stages of the writing process to enhance the clarity and artistry of writing.

Fee, Margery and Janice McAlpine. *Guide to Canadian English Usage*. Don Mills, ON: Oxford University Press, 1997. (1.1.2)

This lexicon explores the elements of spelling, pronunciation, vocabulary and usage that make Canadian English distinct.

Fletcher, R. *Breathing In, Breathing Out: Keeping a Writer's Notebook*. Portsmouth, NH: Heinemann, 1996. (4.1.3)

This resource compares the process of collecting ideas for creative composition to "breathing in" and the act of generating original text to "breathing out." The author develops the concept of using a writer's notebook to enable the writer to become fully aware of the external and internal environments and to transfer that awareness to enriched composition.

Foster, Elizabeth S. *Energizers and Icebreakers for All Ages and Stages*. Minneapolis, MN: Educational Media Corporation, 1989. (5.2.1)

This resource suggests activities to assist in developing positive classroom interrelationships that foster active learning.

Foster, Graham. *Student Self-Assessment: A Powerful Process for Helping Students Revise Their Writing*. Markham, ON: Pembroke, 1996. (Meeting Student Needs Overview, 1.2.3, 4.2.1)

This resource focuses on students' goal setting and self-assessment of their own writing. It includes numerous checklists, summarizing criteria for assessment of different writing forms, as well as reproducible blackline masters.

Freeman, D. E. and Y. S. Freeman. *Between Worlds: Access to Second Language Acquisition*. Portsmouth, NH: Heinemann, 1994. (5.1.2)

This resource explains second language acquisition theory and examines social and cultural factors that affect the school performance of students learning English as a second or additional language. Examples in the resource represent a range of ages, languages and cultures.

Gilster, Paul. *Digital Literacy*. Toronto, ON: Wiley Computer Publishing, 1997. (3.2.1, 3.2.2)

In this resource for teachers, Gilster examines the skills necessary to evaluate sources and information on the Internet.

Goldberg, Natalie. *Living Color: A Writer Paints Her World*. Toronto, ON: Bantam, 1997. (4.1.2)

This is an illustrated memoir of the author's evolution as a painter and author. It provides a model for writing illustrated text.

Gollin, Richard M. *A Viewer's Guide to Film: Arts, Artifices and Issues*. Toronto, ON: McGraw-Hill, 1992. (2.2.2)

This book contains a comprehensive glossary of film terms, as well as a chapter explaining different film genres.

Goodman, Burton. *English, Yes!* Lincolnwood, IL: Jamestown Publishers, NTC Group, 1996. (Meeting Student Needs)

English, Yes! is available in seven levels with teacher's guides and audiocassettes: Literacy; Introductory; Beginning; Intermediate, Level 1; Intermediate, Level 2; Advanced; Transitional.

Goodman, K. *On Reading*. Richmond Hill, ON: Scholastic Canada, 1996. (2.1.2)

This theoretical resource focuses on how reading works. Chapters address various aspects of the reading process: the construction of meaning, the syntactic cycle, the semantic cycle, and psycholinguistic strategies. This is not a book of reading instruction but, rather, a book on reading as a meaning-making process.

Graves, D. H. *Discover Your Own Literacy*. Concord, ON: Irwin, 1990. (1.2.2)

This book explores how teachers can enhance their own literacy through writing with students, reading with students, experimenting with learning and looking ahead.

_____. *A Fresh Look at Writing*. Concord, ON: Irwin, 1994. (4.2.1, 4.2.4)

This resource combines theory and practical applications for teachers of writing. It includes strategies for conferencing and mini-lessons; promotes skill instruction through authentic writing activities; presents comprehensive ideas for teaching individual skills; and examines topics such as portfolios, record keeping, and methods for teaching writing conventions, spelling and a range of genres.

Green, Lee. *Creative Slide/Tape Programs*. Littleton, CO: Libraries Unlimited, 1986. (4.1.4)

This book suggests slide/tape programs as an ideal form for student presentations. The author discusses audience awareness, narration, musical sound tracks, graphic slides and photography and suggests 75 ideas for slide/tape programs.

Hacker, Diana. *A Canadian Writer's Reference*. 2nd ed. Scarborough, ON: Nelson Canada, 1996. (3.2.1)

This resource includes a guide to using secondary sources.

Hagan, Rose-Marie and Rainer Hagan. *What Great Paintings Say: Old Masters in Detail*. Vol. 2. New York, NY: Taschen, 1996. (2.2.1, 2.2.2)

This art book analyzes paintings by many of the old masters. It identifies techniques and images they used to achieve particular effects and purposes.

Harris, Judi. *Virtual Architecture: Designing and Directing Curriculum-Based Telecomputing*. Eugene, OR: International Society for Technology in Education, 1998. (3.2.1)

Harris provides ideas for designing and implementing curriculum-based telecomputing projects.

_____. *Way of the Ferret: Finding Educational Resources on the Internet*. 2nd ed. Eugene, OR: International Society for Technology in Education, 1995. (1.2.1, 3.2.1)

This is a guide to finding, designing and implementing communication and research activities using the Internet.

Heller, Steven and Seymour Chwast. *Jackets Required: An Illustrated History of American Book Jacket Design, 1920–1950*. San Francisco, CA: Chronicle Books, 1995. (2.3.1)

Focused on a period in which art and design were becoming commercialized, this text demonstrates how a culture's views on style were reflected in the art form of the book jacket. This book can be used as a resource in designing book jackets or as a means of comparing the book jackets of today to those of this time period.

Hendrickson, Robert. *The Facts on File Encyclopedia of Word and Phrase Origins*. New York, NY: Facts on File, 1998. (2.1.2, 4.2.3)

The 15 000 alphabetically arranged words and phrases included in this publication provide origins, meanings and interesting usages.

Hill, S. and J. O'Loughlin. *Book Talk: Collaborative Responses to Literature*. Winnipeg, MB: Peguis, 1995. (1.1.1, 1.2.2)

This resource presents collaborative activities and strategies to promote better talk about books in all curriculum areas. Activities encourage exploration of many different genres.

Hill, Wayne F. and Cynthia J. Öttchen. *Shakespeare's Insults: Educating Your Wit*. Miami, FL: MainSail Press, 1991. (1.1.2, 2.1.2)

This comprehensive index to Shakespearean insults is organized by play and by purpose.

Hodges, Richard E. *Improving Spelling and Vocabulary in the Secondary School*. Urbana, IL: National Council of Teachers of English, 1982. (4.2.4)

The author examines how accuracy in writing develops in the senior high school years and examines the implications of this process for the way teachers instruct spelling and vocabulary building for older students.

Hoff, Ron. *I Can See You Naked*. New revised ed. Kansas City, MO: Andrews and McMeel, 1992. (2.2.2)

This humorous resource looks at methods and techniques for formal oral presentations and speeches. It examines awareness of audience, ways to overcome anxiety and what body language communicates.

Hyerle, David. *Visual Tools for Constructing Knowledge*. Alexandria, VA: Association for Supervision and Curriculum Development, 1996. (3.1.1, 4.2.2)

This book discusses visual tools in the context of constructivist learning theory and surveys a range of tools, e.g., brainstorm webs, task-specific graphic organizers and thinking process maps, to help students construct ideas and represent their thinking graphically.

Imhoff, Dan and Roberto Carra. *Making People Respond: Design for Marketing and Communication*. New York, NY: Madison Square Press, 1996. (2.2.2, 2.3.3)

This book provides samples and an analysis of Primo Angeli's work as a graphic designer of packaging and posters.

Jackson, Tom and Bill Buckingham. *Tom Jackson's Résumé Express; Interview Express; Power Letter Express*. Mississauga, ON: Random House of Canada, 1993. (2.2.1)

This compendium of three guides presents the techniques for preparing an attention-getting résumé, dealing successfully with interviews, and creating job-winning cover letters and other employment related forms.

Johns, J. L. *Basic Reading Inventory*. 6th ed. Willowdale, ON: Perma-Bound Canada, 1994. (2.1.2)

This comprehensive resource is an informal reading inventory. It provides a wide variety of graded informal reading passages and clear record-keeping tools to assist teachers in diagnosing students' reading levels from Kindergarten to Grade 10. The inventory includes graded word lists, warm-up passages, narrative and expository passages, comprehensive questions, and story retelling procedures to determine students' strengths, weaknesses and strategies in word identification and comprehension.

Johnson, David W. and Robert T. Johnson. *Meaningful and Manageable Assessment through Cooperative Learning*. Edina, MN: Interaction Book Company, 1996. (5.1.3)

Chapter 7 discusses student portfolios: what portfolios are, how to use them effectively and how to assess them.

Johnson, David W., Roger T. Johnson and Edythe Holubec. *Cooperation in the Classroom*. Edina, MN: Interaction Book Co., 1991. (3.1.2, 5.1.1, 5.2.1, 5.2.2)

This book is a comprehensive discussion of research and theory about cooperative learning. It provides techniques for teaching cooperative skills in the context of a range of classroom projects and learning activities.

Jones, Brie. *Improve with Improv: A Guide to Improvisation and Character Development*. Colorado Springs, CO: Meriwether, 1993. (1.1.1, 2.2.2)

This book discusses improvisation techniques and suggests various exercises.

Kehret, Peg. *Acting Natural: Monologs, Dialogs, and Playlets for Teens*. Colorado Springs, CO: Meriwether, 1991. (5.1.2)

Sixty dramatic sketches address issues of interest to teenagers, explore various points of view, and stimulate thinking and discussion.

Koman, Richard. *GIF Animation Studio: Animating Your Web Site*. 2nd ed. Sebastapol, CA: Songline Studios, 1997. (4.1.4)

This is a specialized resource for the technologically proficient.

Kooy, Mary and Jan Wells. *Reading Response Logs: Inviting Students to Explore Novels, Short Stories, Plays, Poetry and More*. Markham, ON: Pembroke Publishers, 1996. (2.1.2, 2.3.1)

The authors of this book provide helpful insights into planning, assessment and record keeping, and instructional strategies. Detailed examples of webs and charts are included. The book concludes with a sample thematic unit that illustrates the integration of reader response to a theme and involves activities in several genres.

Lane, B. *After the End: Teaching and Learning Creative Revision*. Portsmouth, NH: Heinemann, 1993. (4.1.4)

This resource suggests many practical techniques to help students develop a sense of discovery in their writing. It describes specific techniques to empower students with the “language of craft” and provides assistance in teaching revision.

Leggo, Carl. *Teaching to Wonder: Responding to Poetry in the Secondary Classroom*. Vancouver, BC: Pacific Education Press, 1997. (2.1.3, 2.3.1, 2.3.3)

This book discusses four theoretical perspectives on student reading of poetry: reader response, semiotics, deconstruction and cultural criticism. Each perspective is explored with specific text examples and classroom strategies.

Leslie, Lauren and Mary Jett-Simpson. *Authentic Literacy Assessment: An Ecological Approach*. Don Mills, ON: Longman, 1997. (3.1.2)

This guide explores ongoing assessment of literacy products, with an emphasis on record keeping and on tying instruction to assessment. The authors suggest forms for making teacher-conference notes and keeping running records.

Leu, Donald J. and Deborah D. Leu. *Teaching with the Internet: Lessons from the Classroom*. 3rd ed. Norwood, MA: Christopher-Gordon Publishers, Inc., 2000. (2.1.4, 3.1.2, 3.2.1)

This teacher resource outlines steps for using the Internet as a teaching and learning resource. It discusses strategies for search and navigation, e-mail, newsgroups, key pals (pen pals) and publishing on the Internet. Projects emphasizing cooperative learning are developed around language arts and literature, social studies, science, mathematics and multiculturalism. This book also addresses the needs of students learning English as a second or additional language, struggling learners, and students who have visual and auditory impairments.

Lieb, Anthony. *Speaking for Success: The Canadian Guide*. Toronto, ON: Harcourt Brace Jovanovich, 1993. (5.2.1)

This resource provides practical suggestions for public speaking, small-group discussions, debates and formal meetings.

Linklater, Kristin. *Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text*. New York, NY: Theatre Communications Group, 1992. (2.2.2)

This book analyzes Shakespeare's techniques for creating character, story and meaning through figures of speech, metre (iambic pentameter), rhyme, and alternating verse and prose. A discussion of Shakespeare's relevance to modern audiences is included.

MacGregor, A. J. *Graphics Simplified: How to Plan and Prepare Effective Charts, Graphs, Illustrations, and Other Visual Aids*. Toronto, ON: University of Toronto Press, 1979. (3.1.2, 3.2.1, 4.1.4)

This resource is a concise guide to preparing graphics that communicate clearly. Suggestions are practical, and examples of both clear and unclear charts and graphs are provided.

MaranGraphics Development Group. *Amazing Web Sites: In Full Colour*. Mississauga, ON: MaranGraphics, 1996. (3.2.1)

This resource provides a detailed introduction to the Internet and Web browsers. Over 2500 sites are listed alphabetically, with brief descriptions and Internet addresses.

Markel, Michael H. *Technical Communication*. Scarborough, ON: Nelson Canada, 1996. (3.2.1)

Chapter 3, Graphics, discusses characteristics of effective graphics, graphics and computers, and types of graphics.

Martin, Diana and Lynn Haller. *Street Smart Design: 100+ Cutting-Edge Designs from Over 40 Hot Studios*. Cincinnati, OH: North Light Books, 1996. (4.1.4)

This resource provides examples of posters, compact disc covers, movie promotions, invitations, advertisements, T-shirts and magazine spreads with accompanying text discussing the designer's techniques.

McCain, Ted D. E. *Designing for Communication: The Key to Successful Desktop Publishing*. Eugene, OR: International Society for Technology in Education, 1992. (2.2.2, 2.3.3, 4.1.4)

This resource, intended to complement *Teaching Graphic Design in All Subjects*, provides information about how people read and about the basic design considerations for effective page layouts. Many activities focusing on print media and transactional documents are provided.

_____. *Teaching Graphic Design in All Subjects*. Eugene, OR: International Society for Technology in Education, 1992. (2.2.2, 2.3.3, 4.1.4)

This resource, intended to complement *Designing for Communication*, provides information about how people read and about the basic design considerations for effective page layouts. A wealth of activities focusing on print media and transactional documents are provided.

McCracken, N. M. and B. C. Appleby (eds.). *Gender Issues in the Teaching of English*. Portsmouth, NH: Boynton/Cook, 1992. (5.1.1, 5.1.2)

This thought-provoking and accessible resource creates an awareness of how gender issues influence classroom pedagogy in practice. It provides extension activities for self-reflection.

Media Awareness Network. 2003.

<http://www.media-awareness.ca/eng/> (Accessed June 20, 2003). (Using Film in the Classroom Overview, 2.1.2, 2.2.1, 2.3.1)

This resource offers teachers the opportunity to integrate media studies into their English language arts classrooms and to explore some of the issues affecting the lives of their students.

Metzler, K. *Creative Interviewing: The Writer's Guide to Gathering Information by Asking Questions*. Needham Heights, MA: Allyn and Bacon, 1996. (3.1.2, 3.2.1)

This handbook discusses the basics of preparing and conducting interviews over the telephone and in person.

Morgan, N. and J. Saxton. *Asking Better Questions: Models, Techniques and Classroom Activities for Engaging Students in Learning*. Markham, ON: Pembroke, 1994. (1.2.1, 3.1.2, 3.2.4, 5.2.1)

This book focuses on effective questioning techniques. Concrete classroom examples illustrate how students can become more adept questioners and responsible learners. The book addresses the following questions: Why the question? What kind of question? How do we question?

Moscovitch, Arlene. *Constructing Reality: Exploring Media Issues in Documentary*. Montreal, PQ: National Film Board of Canada, 1993. (2.2.1, 2.2.2, 2.3.3)

Track stars illustrate the role of sound in shaping viewers' emotional responses in film and video.

Moseley, David. *Canadian Spelling Dictionary*. Toronto, ON: Stoddart, 1993. (4.2.4)

The 25 000 words in this dictionary are arranged according to a system of vowels, which makes it easier for students to locate words they cannot spell.

Murray, Donald. *Writing for Your Readers: A Handbook of Practical Advice on How to Write with Vigor, Clarity, and Grace*. Chester, CT: The Globe Pequot Press, 1983. (4.2.2)

One of the chapters of this practical manual for journalists poses 30 questions writers can ask themselves in producing a compelling lead, e.g., What surprised me when I was reporting the story? How will the news affect my readers?

Murray, Donald M. *Write to Learn*. Toronto, ON: Holt, Rinehart and Winston, 1987. (4.1.3, 4.2.2)

This book explores process writing. Contents include creating conditions that invite writing, hearing the voice of the draft, writing on a computer and reading as a writer.

Muschla, Gary R. *Writing Workshop Survival Kit*. West Nyack, NY: The Center for Applied Research in Education, 1993. (1.1.2, 4.2.3, 4.2.4)

This resource suggests writing workshop activities, mini-lessons and reproducible masters to encourage students to experiment with language.

Nathan, R. (ed.). *Writers in the Classroom*. Norwood, MA: Christopher-Gordon, 1991. (5.1.3)

This collection of articles, written by published writers who are teachers, addresses ways in which teachers facilitate writing in many genres. Each article uses an excerpt of a teacher's published work and then outlines several writing techniques or strategies, e.g., finding narrative voice, writing meaningful dialogue and modelling revision processes.

National Library of Canada. December 31, 2002.

<http://www.nlc-bnc.ca/index-e.html> (Accessed June 20, 2003). (1.2.2)

This Web site offers a wealth of resources, including a Canadian author directory; bio-bibliographies and a Canadian poetry archive; and a variety of links, including links to Web sites featuring Canadian authors, literature, science and speculative fiction and links to directories of authors categorized by name, century, country and culture.

O'Brien, Peggy (ed.). *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth and A Midsummer Night's Dream*. New York, NY: Washington Square Press, 1993. (2.3.1)

Several teachers have contributed unit plans, complete with assignments and handouts, for this performance-based guide to teaching Shakespeare.

Onions, C. T. and Robert D. Eagleson. *A Shakespeare Glossary*. Oxford, England: Oxford University Press, 1986. (2.1.2)

This resource is a 326-page glossary of Shakespeare's words and phrases. Each entry is referenced to a specific work.

Pearsall, Thomas E. and Donald Cunningham. *How to Write for the World of Work*. 5th ed. Orlando, FL: Harcourt Brace, 1994. (4.1.2, 4.1.4)

This text provides readers with practical suggestions for and examples of transactional writing, including reports and correspondence.

Peterson, S. *Becoming Better Writers*. Stettler, AB: F. P. Hendricks, 1995. (4.1.2, 4.2.1)

This resource contains ideas for using literary texts in the classroom to assist students with the writing process. It includes suggestions for creating ideas, developing characters, creating effects and crafting stories. In addition, it contains writing conference suggestions, assessment checklists, blackline masters and sample lessons. A list of recommended literary texts is provided for readers at all grades.

Pratt, T. K. (ed.). *Gage Canadian Thesaurus*. Scarborough, ON: Gage Educational Publishing Co., 1998. (2.1.2, 4.2.3, 4.2.4)

This thesaurus is distinctly Canadian. Entries are generally sensitive to cultural issues and peoples and are clearly cross-referenced. The resource represents Aboriginal people both as a main entry and in an appendix that features a word list of Aboriginal groups in Canada. The word lists in the appendices are extensive and well-organized.

Richardson, Joy. *Looking at Pictures: An Introduction to Art for Young People*. New York, NY: Harry N. Abrams, 1997. (2.1.2, 2.2.1)

Using paintings from the National Gallery of London, the author discusses how artists use light, perspective, point of view, colour, texture, detail, symbolism and narrative to communicate.

Rief, L. *Seeking Diversity: Language Arts with Adolescents*. Portsmouth, NH: Heinemann, 1992. (5.1.3)

This resource provides teachers with organizational methods to implement a process-oriented reading–writing workshop for adolescent students. Appendices include handouts for students and parents, extensive lists of favourite books for individualized reading, ideas for reading aloud and shared reading, and self-evaluation suggestions.

Robertson, Hugh. *The Project Book: An Introduction to Research and Writing*. Toronto, ON: McGraw-Hill Ryerson, 1994. (3.2.1, 4.1.4)

Chapters 2, 3 and 4 provide suggestions for recording and organizing information and documenting sources.

Roman, Trish Fox (ed.). *Voices Under One Sky: Contemporary Native Literature*. Scarborough, ON: Nelson Canada, 1994. (2.3.1, 5.1.2)

This is a collection of contemporary short prose, poetry and songs written and illustrated by Aboriginal authors and artists. A teacher’s guide is available.

School of Visual Arts. *Gold: Fifty Years of Creative Graphic Design*. New York, NY: PBC International, 1997. (4.1.4)

This art book features the work of prominent American graphic designers, along with interviews in which designers reflect on their inspiration for various posters and advertisements and on the techniques they employed.

Schrank, Jeffrey. *Understanding Mass Media*. 4th ed. Chicago, IL: National Textbook Company, 1991. (2.2.2)

Chapter 3, Advertising, examines the way advertisers use claims, emotional appeal, production techniques and language.

Schrock, Kathleen. *Kathy Schrock’s Guide for Educators*. 1995–2003. <http://school.discovery.com/schrockguide/eval.html> (Accessed June 20, 2003). (3.2.2)

This Web site provides criteria for teachers to use in evaluating other Web sites for content and design.

Stahl, R. J. *Cooperative Learning in Language Arts: A Handbook for Teachers*. Don Mills, ON: Addison Wesley Longman, 1995. (5.1.1, 5.2.1, 5.2.2)

This book focuses on helping teachers implement cooperative learning strategies in language arts classrooms. It describes the cooperative learning philosophy and features sample lesson plans, resources and record-keeping devices.

Stock, P. Lambert. *The Dialogic Curriculum: Teaching and Learning in a Multicultural Society*. Portsmouth, NH: Boynton/Cook, 1995. (1.2.1, 2.3.1)

This resource provides a model of exchanged journal writing between a teacher and students. The self-reflective process is used to extend students' literature experience and to help them gain confidence and insights that culminate in essay writing. This resource contains classroom ideas, such as using e-mail exchanges and pairing students with writers in the community.

Straw, S. B. and D. Bogdan. *Constructive Reading: Teaching Beyond Communication*. Portsmouth, NH: Heinemann, 1993. (2.1.3)

This collection of articles on transactional reading, which includes a strong representation of authors from western Canada, provides the theory underlying transactional reading and the importance of readers using prior knowledge and experiences to interpret texts. This book provides a theoretical bridge between the traditional ways of teaching reading and a language-based, learner-centred approach.

Stripling, Barbara K. and Judy M. Pitts. *Brainstorms and Blueprints: Teaching Library Research as a Thinking Process*. Englewood, CO: Libraries Unlimited, 1988. (3.1.1, 3.1.2, 3.2.1, 3.2.2, 3.2.4)

This in-depth research manual discusses inquiry as a thinking process and offers a step-by-step guide to inquiry stages, ranging from choosing a topic to creating the final product. Thirty student handouts are included.

Tarlington, C. and W. Michaels. *Building Plays: Simple Playbuilding Techniques at Work*. Markham, ON: Pembroke, 1995. (4.1.3, 5.2.1)

This book includes techniques for encouraging dialogue, creating scripts, rehearsing and presenting a complete play, and assessing playbuilding. It also suggests ways to find inspiration for building plays on topics as varied as song, television and Shakespeare.

Tchudi, Stephen and Diane Mitchell. *Explorations in the Teaching of English*. 3rd ed. New York, NY: Harper and Row, 1989. (General Outcome 4 Overview, 4.2.1)

Chapter 8, The Process of Composing, takes a stance between the "process" approach and the "product" approach to teaching writing. The authors propose a philosophy or attitude that they describe as an "experiential" approach. They provide suggestions and questions to help with composing.

Thomas, James L. *Nonprint Production for Students, Teachers and Media Specialists: A Step-by-Step Guide*. 2nd ed. Englewood, CO: Libraries Unlimited, 1988. (4.2.2)

This resource contains a detailed discussion of storyboarding.

Tierney, Robert J., John E. Readence and Ernest K. Dishner. *Reading Strategies and Practices: A Compendium*. 4th ed. Toronto, ON: Allyn and Bacon, 1995. (2.1.2, 2.1.3, 2.2.1)

This book is a comprehensive compendium of reading strategies. Chapter topics include reader response, cooperative learning, vocabulary development and individualized reading programs. The authors assess the effectiveness of each strategy.

Tonjes, Marian J. *Secondary Reading, Writing, and Learning*. Boston, MA: Allyn and Bacon, 1991. (4.2.2, 4.2.4)

Chapter 3, The Text: Organizational Patterns and Readability Factors, is an overview of text organizational patterns, with suggestions for instruction.

Tsujimoto, Joseph I. *Teaching Poetry Writing to Adolescents*. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills and National Council of Teachers of English, 1988. (2.3.3, 4.2.3)

This resource offers suggestions for designing, organizing and presenting assignments in poetry writing. It explores the writing of poetic self-portraits, found poetry and extended metaphors.

Vacca, Richard T. and Jo Anne L. Vacca. *Content Area Reading*. New York, NY: HarperCollins, 1993. (2.1.3, 2.2.1)

This resource is a readable and practical guide to learning from texts. Section One focuses on learners, Section Two focuses on instructional strategies and activities, and Section Three focuses on assessment of reading. Each chapter provides detailed examples, dialogues and classroom activities.

Vaz, Mark Cotta and Shinji Hata. *From Star Wars to Indiana Jones: The Best of LucasFilm Archives*. San Francisco, CA: Chronicle Books, 1994. (4.1.2)

This book traces the development of George Lucas's films from conception to reality. It provides examples of storyboards as well as photographs and sketches of models, props, costumes and sets.

Wagner, Betty Jane. *Dorothy Heathcote: Drama As a Learning Medium*. London, UK: Hutchinson, 1985. (3.1.2)

Chapter 6 of this resource provides seven questioning sequences.

Williams, Robin. *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice*. Berkeley, CA: Peachpit Press, 1994. (4.1.4)

This book is intended for people who have no formal training in design. The author presents and analyzes the design of business cards, posters, newsletters, résumés and invitations and then redesigns each example to make it more effective.

Winn, Patricia G. *Integration of the Secondary School Library Media Centre into the Curriculum: Techniques and Strategies*. Edited by Paula Kay Montgomery. Englewood, CO: Libraries Unlimited, 1991. (3.1.2, 3.2.1)

This library research manual contains a chapter on database searching, as well as more specific chapters on researching biographies and Greek mythology.

Wood, K. D. and A. Moss (eds.). *Exploring Literature in the Classroom: Contents and Methods*. Norwood, MA: Christopher-Gordon, 1992. (Meeting Student Needs Overview, 5.1.2)

The 15 contributors to this resource provide a philosophical framework as well as practical strategies to assist teachers in producing and implementing a literature-based curriculum.