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Introduction

Purpose of English 2201

English 2201 is an academic course intended for students whose goals include post-secondary academic study. English 2201 emphasizes literary texts and is intended to enable students to be analytical and critical readers and viewers and to give detailed accounts of complex and sophisticated texts. Students are required to examine and evaluate ideas and style in materials studied and in their own work. Students will also be expected to express themselves precisely and to use technology and multimedia applications to solve problems and conduct inquiries. Emphasis will be placed on exposure to and use of a wide variety of styles found in texts from various places and periods, including

- poetry, novels, short prose, plays, and myths from different times, cultures, and places
- research papers
- film, video, radio, television and live drama
- multimedia texts, databases, CD-ROM reference sources, and newsgroups

Students with a special interest in literature and/or writing should consider local courses such as Advanced Language and Composition 4211 or Advanced Placement Literature and Composition 4222 during their third year of senior high school. In schools where such courses are not available, students may consider challenging the Advanced Placement College Board Examinations. In such cases, it may be advisable for students to study English 2201 and 3201 in their second year of high school.

English 2201 and Senior High School Graduation Requirements

English 2201 is part of the common English language arts curriculum for Atlantic Canada. As such, it is based on the framework provided by the Atlantic Canada essential graduation learnings, Foundation for the Atlantic Canada English Language Arts Curriculum, and English 10-12: A Curriculum Guide. The following chart shows the context of English 2201 within the framework for the senior high English language arts program:
INTRODUCTION

CORE SENIOR HIGH ENGLISH COURSES
Students must have completed one (1) course at each level to graduate

<table>
<thead>
<tr>
<th>Academic</th>
<th>General</th>
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<tbody>
<tr>
<td>L I English 1201</td>
<td>L I English 1202</td>
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<td>L II English 2201</td>
<td>L II English 2202</td>
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<tr>
<td>L III English 3201</td>
<td>L III English 3202</td>
</tr>
</tbody>
</table>

OPTIONAL SENIOR HIGH ENGLISH COURSES
If they do not study a second language, students must have completed one (1) of the following courses to graduate

- English 1200
- Writing 2203
- Literature 3206
- Language 3204
- Canadian Literature 3205

All senior high students must complete eight credits in Language as part of the minimum graduation requirements. At least six (6) credits must be in English language arts. Students who do not study a second language, will need to obtain an additional credit from the optional English courses. Students who successfully complete English 2201 will receive two credits in English toward the eight credits required in the language category for graduation.

The learning environment must be structured in such a way that students, alongside their peers, develop confidence and competence with using language for real purposes. Students should be encouraged to start slowly and build gradually. At the same time, they will need modelling and reinforcement.

A supportive environment is especially crucial for students who lack confidence in themselves as speakers. If a learning environment which is sensitive and responsive to the needs of all students is to be created, students must feel comfortable working with one another. This builds the base for peer partnerships, for tutoring, sharing, and other collaborative efforts. Through mini-lessons, workshops, and small group exercises, students come to understand the process of critical thinking.
INTRODUCTION

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

- provide extended periods of time for students to read, view, write, and speak in an atmosphere of comfort and positive reinforcement
- provide opportunities for students to choose assignment topics, understanding that they respond best to that which matters most to them
- both select partners for students and also encourage them to select different partners for different reasons. For example, during the revision process, student peers may be selected to tell, as well as teach and share, their understandings
- observe students working individually and within a group, and talk with them about their work
- allow students to work alone, if they choose, provided they still benefit from some group experience
- conference with students to provide mini-lessons or strategy instruction either on a one-to-one or group basis

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

The English 2201 Teacher

The teacher, as a member of the classroom learning community, is a model of what it means to be a learner, a reader, a writer, and a critical thinker. The English 2201 teacher should have good knowledge of language processes, a broad range of literature, and the acquisition of information about authors and their works.

The English 2201 teacher must be prepared to

- structure and organize learning experiences
- integrate new ways of teaching and learning with established effective practices
- have an extensive repertoire of strategies from which to select the one most appropriate for the specific learning task
- identify and respond to diversity in students' learning styles
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
• ensure that learners use strengths as a means of tackling areas of difficulty
• use students' strengths and abilities to motivate and support learning
• offer multiple and varied avenues to learning
• celebrate the accomplishment of learning tasks, especially those that are challenging

Links to Other Disciplines

Students should be encouraged to find strategies to link their learning in English 2201 to their studies in other courses. This might be accomplished, for example, through interdisciplinary research or presentations.

Expectations

Teachers need to have high expectations for all students and to articulate clearly these expectations. The outcomes, the process and product requirements as well as the assessment and evaluation formats should be explained to students at the beginning of the course. Students need to have choice as well as direction. They should be able to exercise choice in some of the texts they read and view as well as the modes of response. They should be expected to assume significant responsibility and ownership for their own learning in the course.
Curriculum Outcomes

Curriculum Framework

English 2201 is part of the Atlantic provinces common curriculum and, as such, it is anchored to the essential graduation learnings for Atlantic Canada curriculum and the following 10 general curriculum outcomes for English language arts:

Speaking and Listening

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

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

Students will interact with sensitivity and respect, considering the situation, audience, and purpose.

Reading and Viewing

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

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

Students will respond personally to a range of texts.

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

Writing and Representing

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

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

Students will use a range of strategies to develop effective writing and media products and to enhance their clarity, precision and effectiveness.

Specific Curriculum Outcomes

The specific curriculum outcomes for English 2201 are statements that identify what students are expected to know, be able to do, and value upon completion of the course. Unit and lesson planning should be balanced to provide a range of writing experiences addressing each outcome. Suggestions for teaching and learning are exactly that - suggestions. Instructional practices can and should be designed to provide a variety of opportunities to achieve the outcomes. The notes and vignettes serve to provide teachers with additional assistance as they plan student learning experiences and assess student learning.
1. Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings and experiences.

Outcomes

By the end of English 2201 students will be expected to

1.1 follow-up on and extend on the ideas of others in order to reflect upon their own interpretation of experiences

1.2 ask perceptive/probing questions to explore ideas and gain information

1.3 address complex issues, present points of view backed by evidence, and modify, defend, or argue for their positions in response to opposing points of view

1.4 listen critically to evaluate the ideas of others in terms of their own understanding and experiences, and identify ambiguities and unsubstantiated statements

Suggestions for Teaching and Learning

Learning Focus

• extend small-group discussions into formal presentations
• analyse the form of presentation itself
• articulate ideas and question others in formal venues
• adjust and justify thinking while undertaking a small-group discussion

Expectations: In English 2201, students are expected to

• present a public speech and/or formal debate and be an active participant in one other public forum. All formal speaking and listening events develop around the presentation of a point of view that is issue based
• listen for and articulate the fallacies in information and logic
• examine the manipulative nature of oral communication

Public Speech

• researched and rehearsed
• formulated and organized in writing
• presented in both public speaking and lecture format
• presentation must inform and hold the audience's attention
• speaker must use the conventions of formal speaking

Debate

• parliamentary or cross-examination style
• researched and rehearsed
• presentation of ideas in accordance with rules of formal debate
• presentation must inform, attempt to follow a logical argument, develop “clash” of ideas and opposing viewpoints
• speakers must be able to respond creatively and flexibly to opposing arguments

Other Public Forums

• panel discussion
• seminar
• individual presentation
• re-enactment
• drama
• monologues
1. Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Informal

• observation - record, through observation notes, and checklists, the extent to which students become increasingly articulate, questioning, participatory, more active in critical listening, aware of the role of audience, and organized and creative in the presentation of information and ideas

• self-assessment and peer assessment in the form of post-event discussion, and personal and group reflection

Formal

• predetermined and precommunicated measures and criteria for evaluation, establishing specific outcomes for the specific event, e.g., Canadian Debate Federation Evaluation Form

Reflection

• Students and teachers reflect upon the application and development of oral presentations

Sample Assessment Criteria: In response to an oral presentation, the student

• asks appropriate questions

• paraphrases and summarizes to increase understanding

• speaks audibly

• uses language and gestures expressively and persuasively

Notes/Vignettes

Students watch a panel discussion, interview, or debate presented on television, in class, or in a public venue. Following the presentation, students discuss and elaborate on the involvement of the various participants, for example, those who

• dominate

• pose unanswerable questions

• dodge questions

• clash on grounds other than the issues

• contribute to or detract from the program's success in meeting its objectives
2. Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Outcomes

By the end of English 2201 students will be expected to

2.1 use their awareness of the difference between formal and informal speech to interact effectively in panel discussions, formal debates, and other structured and formal situations

2.2 effectively adapt language and delivery for a variety of audiences and situations in order to achieve their goals or intents

2.3 ask and respond to questions in a range of situations including those related to complex texts and tasks

2.4 critically evaluate others’ use of language and use this knowledge to reflect on and improve their own uses of language

Suggestions for Teaching and Learning

In English 2201, students are expected to extend the use and awareness of language in both informal and formal situations.

Having a foundation in informal modes of oral language communication from English 1201, students will now experience the venues and conventions of formal language, examining not only how the venue and convention affects the formal presentation of material, but also the effect on the audience.

Students will develop an understanding of how point of view and issues are created, established, and influenced by the ways in which communication takes place. Students must be able to make adaptations in their oral language in order to function appropriately in each form.

All speaking and listening events develop around the need to adapt to the conventions of each formal speaking event and to evaluate the relationship between the students’ use of oral language and the form.

English 2201 students are expected to

- present a public speech
- participate in a formal debate
- be active participants in one other public forum
- listen to, analyse, and make comparisons among and articulate variations in language use among forms
- examine, practise, and present speaking and listening events in a variety of forms in order to improve their own use and understanding of rehearsed formal language
- extend their experiences with formal oral language for a variety of purposes and audiences

Public Forums

- public speech
- debate
- panel discussions
- seminars
- individual presentation
- re-enactment
- drama
- monologues
- integrated media presentations
2. Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.

Suggestions for Assessment

Public Speech
- examine and practise the conventions of formal speaking
- organize ideas into appropriate language
- present in the appropriate tone, voice, and non-verbal language
- question and analyse the audience's perception(s) of the speech event
- refine through practice, questioning, and analysis

Debate
- examine and practise the conventions of formal debate
- research and rehearse
- present in appropriate tone, voice, and body language
- examine the fallacies and weaknesses in argument, and expose them through counter arguments, questioning, and other spoken exchanges that are appropriate to the form (e.g., heckling)

Informal
- observations—record, through observation, notes, and checklists, the extent to which students become increasingly articulate, questioning, participatory, more active in critical listening, aware of the role of audience, and organized in the presentation of information and creative ideas
- self-assessment and peer assessment in the form of post event discussion, and personal and group reflection

Formal
- predetermined and precommunicated measures for evaluation, establishing specific criteria for the specific event

Examples
- Canadian Debate Federation Evaluation Form

Reflect
- Students and teachers reflect upon the application and development of presentations

Notes/Vignettes

Critical listening is the art of being actively engaged in the process of accommodating a wide range of complex oral communication. The critical listener
- makes judgements based on diverse information
- considers the perspective(s) of the communicator
- analyses the intentions, errors, and omissions of information and the logic of the communicator(s)
- uses personal and objective criteria to assess the content, organization, and delivery of the discussion or event
- monitors and adjusts understanding and opinions as part of the listening process

Different Kinds of Talk: Classroom experiences involve students in many different kinds of talk. Especially important are opportunities to describe, compare, and analyse experiences and opportunities to compose.

Monologues: Students select a character from a play, short story, novel, television drama, or film and prepare a two- or three-minute monologue which that character might deliver, basing the monologue on events in the text and on the personality, attitudes, and behaviour of the character.
3. Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Outcomes

By the end of English 2201 students will be expected to

3.1 demonstrate sensitivity and respect in interaction with peers and others in both informal and formal situations

3.2 discuss and experiment with some language features in formal, defined structures that enable speakers to influence and persuade audiences

3.3 adapt language and communication style to audience, purpose, and situation

Suggestions for Teaching and Learning

English 2201 students examine not only how the venue and convention affects the formal presentation of material, but also the effect on the audience.

Expectations

Students will develop an understanding of how point of view and issues are created, established, and influenced by the ways in which communication takes place. Students must be able to make adaptations in their oral language in order to function appropriately in each form.

By responding to controversial and/or thought-provoking stimuli provided by the teacher, students have opportunities to express their understandings of other perspectives and reactions to various texts. Through such interactions, students will develop empathy and will express their understanding of others.

Students might, for example,

• restate a point to their opponents' satisfaction before responding to it or raising a new one; treat the arguments of other speakers with respect
• identify possible counter arguments or evidence to their stated position
• speak to an official on behalf of a delegation
• support or present a bill in model parliament
• address a small group and invite response
• prepare a video advocating a position on a particular issue
• participate actively in round table discussion
• describe how TV and radio advertisements use language (and the attributes of language) to gain their effects
• in teams, prepare and present arguments for the defence and prosecution based on a brief sketch/outline of a court case
• use power/impact of media techniques (e.g., visual and audio effects, contexts, camera angles, use of experts, selective editing, repetition) to strengthen presentation
• engage in choral speaking, Story Theatre, etc.
3. Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

*Focus on*

- awareness of purpose, audience, and situation
- language choices—tone, style
- content, organization, and delivery

*Informal Assessment Measures*

*Observation*

- active participation
- active listening
- questioning
- willingness to experiment with different forms
- growth in speaking, listening, and social skills

Notes/Vignettes

*Extensions*

Students create their own formal media expression—documentary, play, etc.
SPECIFIC CURRICULUM OUTCOMES: READING AND VIEWING

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

Outcomes

By the end of English 2201 students will be expected to

4.1 read with understanding a wide variety of print texts, including drama, poetry, fiction, and nonfiction

4.2 view with understanding a wide variety of media and visual texts, such as broadcast, journalism, film, television, advertising, CD ROM, Internet, music videos

4.3 construct meaning using a variety of strategies such as cueing systems, utilizing prior knowledge, analysing, inferring, predicting, synthesizing, and evaluating

4.4 use specific strategies to clear up confusing parts of a text (e.g., reread/review the text, consult another source, ask for help) and adjust reading and viewing rate (e.g., skimming, scanning, reading/viewing for detail) according to purpose

4.5 demonstrate an understanding of the impact literary devices and media techniques (editing, symbolism, imagery, figurative language, irony, etc.) have on shaping our understanding of a text

Suggestions for Teaching and Learning

Note: The term reading in these notes refers to both reading and viewing

The teacher needs to:

• expose students to print, media, and visual texts for group reading/reaction in school and for independent reading/reaction at home
• demonstrate/model the various strategies and cueing systems used to obtain meaning from reading, to respond to reading, and to clear up trouble spots (see pages 34-45 of this guide)
• read aloud frequently and invite students to do so as well
• have students respond to texts in a variety of modes including discussion, writing (response journals), drama, visuals, etc.
• teach an awareness of literary terminology and its effectiveness

Appropriate learning experiences include:

• students talking about, reflecting on, and writing about texts and the issues/themes presented
• students questioning aspects of a text
• students connecting the text experiences to their own lives
• students reading/viewing a wide range of print, media, and visual texts
• learning strategies to maximize their understanding of the texts
• students engaged in self-selected reading
• an examination of the conventions and structure of various texts
4. Students will be expected to select, read, and view with understanding a range of literature, information, media and visual texts.

Suggestions for Assessment

The teacher can use:
- a reading comprehension checklist (see the sample in Appendix 7 of this guide)
- direct observation of students' responses to various texts (either individual responses or in small and large group situations)
- reader response journals
- text talks to the class by students
- student/teacher conferences where students explain how they obtained meaning
- the contract folder where, for example, the student agrees to complete ten items for the term (written responses, visual responses, etc.) and the student selects two for grading
- the traditional literature test consisting of text and questions covering several levels of the taxonomy

Notes/Vignettes

A teacher selects a print text and follows a plan similar to the one below:
- to activate prior knowledge and help students anticipate and understand the text, students are grouped for pre-reading discussion
- a poem could be read aloud once or twice by the teacher and/or a student
- once they have experienced the poem, students are invited to discuss or write responses in their reader response journals using the prompts for post-reading suggested in the teacher's guide
- then students can enter into their writing folders any of the following:
  a. an examination of the use of similes and/or imagery in the poem
  b. a sketch of a good image in the selection
  c. personal knowledge of a similar story (good opportunity for storytelling)
- the class can engage in an informal debate about ideas or issues raised in the poem

(Many of the 2201 texts will stimulate similar reading, discussion, debate, research, writing . . . )
5. Students will be expected to interpret, select, and combine information, using a variety of strategies, resources and technologies.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 research, in systematic ways, specific information from a variety of sources</td>
<td>• set up a learning/reading/research task which can emerge from the 2201 texts or can arise from class discussion/interest in another issue</td>
</tr>
<tr>
<td>5.2 select appropriate information to meet the requirements of a learning task</td>
<td>• help (at least initially) students find information in a variety of print, visual and media texts including CD-ROM and electronic libraries</td>
</tr>
<tr>
<td>5.3 analyze and evaluate the chosen information</td>
<td>• teach students how to select the most current and relevant information</td>
</tr>
<tr>
<td>5.4 integrate chosen information, in a way which effectively meets the requirements of a learning task and/or solves personally-defined problems</td>
<td>• teach students how to take notes, how to summarize information, and how to organize the notes</td>
</tr>
<tr>
<td></td>
<td>• teach students how to tie the information together into a coherent whole—for a brief written/oral presentation to a group or class or for a longer research paper</td>
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</tbody>
</table>

Appropriate learning experiences include:

• knowing how and where to find print, visual and media resources
• reading, analyzing the information
• writing good notes to avoid plagiarism
• organizing the material read/researched into a written and/or graphic form
• keeping a log to reflect on the learning
5. Students will be expected to interpret, select, and combine information, using a variety of strategies, resources and technologies.

Suggestions for Assessment

Use teacher-student conferences where the students reflect on what they have learned, the quality of notes taken, the problems encountered, etc.

Assess students' learning logs

Assess a research project using such criteria as
- selecting/narrowing the topic
- finding the sources
- quality of notes
- presentation in oral/written/graphic form to different audiences
- answering questions
- presentation in visual texts, e.g., maps, charts, graphs, illustrations, photographs

Notes/Vignettes

Many of the activities accompanying the selections in the different 2201 learning resources will suggest as extensions further related reading and research.

Teachers will discover that the selections in the prescribed learning resources will initiate much research; of course the teacher will set up short research projects based on issues raised by the students and/or teachers. Every student is not expected to complete each project: a student in 2201 should complete one brief research project each term and one longer project for the year.

During the reading/research process students should be directed to find comparisons and contrasts in the information presented in the different sources.
6. Students will be expected to respond personally to a range of texts.

Outcomes

By the end of English 2201 students will be expected to

6.1 articulate personal responses to texts by expressing and supporting a point of view about the issues, themes, and situations within texts, citing appropriate evidence

6.2 respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending

6.3 make thematic connections among print texts, public discourse, and media

6.4 demonstrate a willingness to consider more than one interpretation of text and clarify their understanding

Suggestions for Teaching and Learning

The teacher needs to:

• set up discussion groups about the texts (Suggestions for stimulating discussion are found in the teachers' guides accompanying many of the prescribed learning resources.)
• teach students to respect different interpretations
• have students support their interpretations with evidence from the texts
• stimulate prior discussion to increase their understanding of the text
• encourage students to see connections between the immediate text, other texts, and their own lives

Appropriate learning experiences include

• sharing personal responses orally in groups and with the whole class (One of the most important things to remember in a positive literate classroom environment is that initial student responses must be highly valued so that students can feel safe and can validate their own responses.)
• written personal responses in their reader-response journals (some students may remain reticent about oral responses)
• viewing a dramatic production on stage or on video and responding
• using media as a creative response tool to various texts (e.g., a slide-tape presentation of a poem or a photo narrative)
6. Students will be expected to respond personally to a range of texts.

Suggestions for Assessment

Direct teacher observation of students' responses to various texts (either individual responses or in small and large group situations)

Assess students' efforts as demonstrated through their reader-response journal (at least once a term)

The teacher can give a paper-and-pencil test where students read the text independently and respond to questions on issues, themes, and situations within the texts

The teacher can use open-ended questions on a novel or drama or media text.

Notes/Vignettes

The Reflective Viewer. This is a class project that can be staged over a period of weeks or even months. The class is organized into groups, each of which undertakes to track a single type of television programming (news, documentary, drama, soap, sitcom, talk show, etc.). Students establish a viewing log to track their responses using a template developed by the group. Groups meet periodically to compare responses and record the similarities and differences. The culminating activity can take several forms: groups can simply prepare a report, integrate videorecorded clips to illustrate, or develop their own scripts, story boards or videos to illustrate what they have learned.

2201 students can be assigned several novels to be read independently throughout the year and can establish a contract with the teacher on how they will respond to these. (The teacher may wish to investigate the Accelerated Reader computer software program.)

The teacher presents a visual text to class - a newspaper or magazine cartoons which hits on a current issue—and the students are given time to “study” the cartoon and then discuss in a group situation the thrust of the cartoonist.
SPECIFIC CURRICULUM OUTCOMES: READING AND VIEWING

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

Outcomes

By the end of English 2201 students will be expected to

7.1 examine the different aspects of texts (language, style, graphics, tone, etc.) that contribute to meaning and effect

7.2 make inferences, draw conclusions, and make supported responses to content, form, and structure

7.3 explore the relationships among language, topic, genre, purpose, context and audience

7.4 recognize the use and impact of specific literary and media devices (e.g., figurative language, dialogue, flashback, symbolism)

7.5 discuss the language, ideas, and other significant characteristics of a variety of texts and genres

7.6 respond critically to complex print and media texts

7.7 demonstrate awareness that texts reveal and produce ideologies, identities, and positions

7.8 evaluate ways in which both genders and various cultures and socio-economic groups are portrayed in media texts

Suggestions for Teaching and Learning

The teacher needs to:

• have students study the various print, visual, and media texts for language (diction, imagery, figurative expressions, tone, etc.)
• pose questions ranging from the literal to the higher evaluation levels, depending on the ability level of the students
• make students aware of the different structures and purposes in the various types of texts

Appropriate learning experiences include:

• reading texts with a variety and complexity of purposes
• using note-making and discussion to sort out the meanings of text
• taking an issue and reading/researching/exploring how it is handled in, say, three different texts (print, media, visual)
• develop an awareness and/or understanding of various literary and media devices including flashback, irony, contrast, storyboards, photo narratives, music video, radio/TV ads, billboards, newspaper images
7. Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment
- Use teacher observation of students’ group and individual responses (oral and written)
- Use teacher-student conferences for reading/discussion of certain written responses
- Assess students’ reader-response journals
- Have students write a paper-and-pencil test with a text and questions covering various levels of meaning
- Assess items from students’ portfolio.
- Assess a student’s project such as a magazine article, class poems and/or prose, short script, print ads with graphics, a radio ad, editorial cartoons

Notes/Vignettes
Poetry, for example can be approached in several ways, such as
- a comparison of the print text and the music video
- a discussion of the different levels of meaning in the poem, including figurative
- producing responses such as songs/free verse poetry, or personal profiles
- preparing a related poster or collage
8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Outcomes

By the end of English 2201 students will be expected to

8.1 use writing and other ways of representing to
- explore, interpret, and reflect on their experiences with a range of texts and issues
- monitor the language and learning processes and strategies they use
- record and assess their achievements as language users and learners
- express their feelings, and reflect on experiences that have shaped their ideas, values, and attitudes

Suggestions for Teaching and Learning

At all levels, students need opportunities to use expressive writing and other ways of representing to express, examine and reflect on ideas, feelings, perceptions, attitudes, and responses.

Students need to explore and experiment with the many ways by which they can know and understand their world including ways to use drama and visual representation.

Appropriate learning experiences include those in which learners, for example,

- articulate how they feel and what they think about a text/issue
- describe and account for the impact of a text/issue
- note their reactions, confusions, questions, associations, etc., as they read/view/listen
- write personal and critical responses to literature, popular culture, and media texts
- keep response or thought-books for exploring their understandings of the complexities of characters/issues
- explore characters from other characters' perspectives
- note their reactions, confusions, questions, associations, etc., as they read/view/listen
- write personal and critical responses to literature, popular culture, and media texts
- keep response or thought-books for exploring their understandings of the complexities of characters/issues
- explore characters from other characters' perspectives
- record passages, extracts, etc., that intrigue them, delight them, or catch their attention in some way and reflect on the impact of these passages/extracts
- write alternative, hypothetical endings
- write letters to friends about the texts they read/view/listen to
- write creative spin-offs exploring some aspect of a text/issue
- relate several facets of a text to their interpretations
- recognize points of commonality between related issues or selections of texts
- use improvisation and storytelling to explore, clarify and reflect on their thoughts, feelings, and experiences
- establish criteria for their evaluation of texts
- write a critical appreciation of a literary work
- adopt a stance concerning an interpretation of a text
- select appropriate examples from a text in support of arguing a particular interpretation of that text
- make connections within and among texts and experiences
- demonstrate an awareness of the relationship between generalizations and examples in critical response to text
- keep some kind of log, diary, or journal to monitor and reflect on their learning
8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

The language students use to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning may be rambling, unstructured, and hesitant. Such language is informal and essentially personal both in the nature of its content and through its connections with a student's past life and experiences with texts and issues. The main purposes of this kind of writing/representing are to

- capture thoughts, feelings, perceptions, reactions, and responses
- explore their beliefs, principles, values, and biases
- develop and make sense of developing ideas and interpretations
- reflect on their initial responses and attitudes to texts and issues
- attempt to explain their responses and extend them

Focus

The first audience of these kinds of personal and informal texts is the self. The structure, content, and language of expressive writing, for example, has primarily been to satisfy the writer rather than some other reader or listener. It is only when the writing goes public—i.e., intended for an audience other than self—that standards of convention, precision, and accuracy of language and form should be a focus for assessment.

Notes/Vignettes

The primary focus of assessment should therefore be on

- the process not the product
- the extent to which the students can and do use writing and other ways of representing to explore, clarify and reflect on their thoughts, feelings, experiences, and learning
- the students' effective use of writing and other ways of representing to serve the purposes identified

Appropriate assessment strategies and activities include

- teacher-student conferences and interviews
- performance assessment and teacher observation
- self-assessment
- portfolio selections such as samples of log/journal entries, freewrites, or other kinds of expressive writing/representation

Forms

- questions
- brainstorming lists
- freewrites, e.g., ideas that confuse, intrigue, evoke emotion
- freewrites
- marginal notation
- learning logs/journals/work diaries used by students to reflect on themselves as learners and on the complexities of the strategies and processes they are learning/using
- written conversation/dialogues, informal notes, and letters
- logs and journals: reading/viewing/listening response journal/log, thought book, writer's notebook, dialogue
- journal, double entry journal, group/collective journal, electronic journal
- electronic dialogue
- drawing, sketches, map, diagram, chart, graphic organizer, photographs
- audio and video forms
8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Outcomes

By the end of English 2201 students will be expected to

8.2 use note-making strategies to document experience and reconstruct knowledge by
- paraphrasing
- summarizing
- using note cards, notetaking sheets, research grids
- video or audio techniques

It is important that teachers demonstrate, use, and teach students how to apply a variety of note-making methods for different purposes.

Appropriate learning experiences include those in which learners, for example,
- use notes to generate and record questions, thoughts, connections, memories, impressions, ideas, language, and topics
- use webbing and clustering
- use outlining and highlighting
- use charts and maps to organize information in ways that make sense to them
- use drawings, diagrams, and photographs
- paraphrase and summarize
- use categories, headings, and subheadings and modify them as necessary to make notes effective
- gather information from a wide range of sources to research a topic of personal interest (e.g., consult a recognized authority, extract data from library sources, access electronic databases)

Suggestions for Teaching and Learning

- use interviews to explore and research a topic of interest
- use different note-making strategies to record and organize information effectively for specific purposes, selecting a note-making strategy appropriate to the task and the information source
- use standard abbreviations, acronyms, symbols, and their own system of abbreviations/shorthand
- use note cards, rearranging them to organize needed information
- use notetaking sheets to record ideas and information from one source at a time or to record ideas from several sources under different headings (using a separate sheet for each heading)
- use research grids to record information from several sources under different categories
- experiment with video and audio techniques to gather information for a research project
- record all necessary bibliographical data about sources and record page numbers within sources for later reference in conducting research
- use a computer database to record and organize information
- share and compare notes and note-making strategies with other students
- collate individual notes in small-group discussion and write/produce some kind of collective record/report, e.g., group journal
- explore the use of photographs, diagrams, storyboards, etc., in documenting experiences
8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

Focus

The focus of assessment should be on:

• how students go about making and using notes
• the students' abilities to select appropriate note-making forms and strategies for different purposes
• the product—how effectively the note-making form selected helps students to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning
• the extent to which students can and do make their own notes
• how effectively students organize and use their notes for specific purposes

Key Understandings

Assess students' understanding:

• that making their own notes personalizes information and makes it easier to remember information and to use notes
• of what constitutes plagiarism and what are the consequences of presenting others' ideas without standard documentation

Notes/Vignettes

Appropriate assessment strategies and activities include:

- teacher observation
- reviewing students' use of note-making in teacher student conferences and interviews
- performance tasks
- self-assessment
- samples of students' notes in portfolio selections
- assessing notes and records as part of a research project evaluation

Forms

- lists, outlines, charts, webs, maps, and graphs
- single sentence summaries
- marginal notation
- graphic organizer
- drawings, sketches, diagrams, charts, jot notes, collages, and photographs
- 3-D construction model
- audio, video, and electronic forms of computer technology

Note-Making Guidelines for Students

- experiment with different forms and media
- record date and topic
- select only relevant information, main ideas, important details
- make a note of perspectives that concur with/differ from their own
- try to make study notes clear and concise
- use abbreviations, symbols, illustrations
- pause every now and then during discussion/reading/viewing to note important ideas/information
- summarize or paraphrase in their own words
- note direct quotations when information or ideas have been stated particularly well or concisely
- review notes to add or revise ideas and information
- use circling, underlining, colour coding, and highlighting to identify key points, ideas, and words
8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Outcomes

By the end of English 2201 students will be expected to

8.3 make informed choices of language and techniques to enhance the impact of imaginative writing and other ways of representing

Suggestions for Teaching and Learning

Teachers need to

- provide demonstrations and models
- plan learning experiences that enable students to create media and visual texts as well as print texts

Appropriate learning experiences include those in which learners, for example,

- use media creatively as tools for communicating their own ideas
- explore fantasy writing, ghost stories, and science fiction
- present their ideas in ways that are meaningful and engaging for them and for other audiences
- prepare a shooting script for the opening scene of a film based on a short story, including camera sequences, sound effects, and voice-overs
- write a dramatic monologue in prose, e.g., a character recounting the particular circumstances of an incident
- write a dramatic monologue
- use their understanding of audio, visual, and print elements to construct their own media productions
- write scripts for a variety of media and communication purposes
- use the aesthetic conventions of audio, visual, and electronic media with competence and originality to effectively express their experiences, ideas, and concerns
- experiment with combining forms of prose and poetry
- use figurative, visual, and verbal language to create personal expression
8. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to use their imaginations.

Suggestions for Assessment

Focus
The focus of assessment should be on students' personal understanding through the process of writing and other ways of representing.

- development of style and use of text structure
- discovery of personal purpose through writing and other ways of representing
- willingness to take risks with language to explore a range of effects
- consideration of audience and purpose in making choices about form, style, or content of writing
- selection of vocabulary and tone according to audience and purpose

Notes/Vignettes

Appropriate assessment strategies and activities include

- teacher observation
- performance tasks
- self-assessment
- samples of students' work notes in portfolio selections
- assessing notes and records as part of a research project evaluation

It is important that teachers

- provide demonstration and models
- plan learning experiences that enable students to create media and visual texts as well as print texts
9. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Outcomes

By the end of English 2201 students will be expected to

9.1 construct increasingly complex texts using a range of forms to serve their purposes

9.2 create a clear and coherent structure in various forms of writing and media production
   - make informed choices of form, style, and content to address the demands of different audiences and purposes
   - use effective strategies to engage the reader/viewer

9.3 use audience feedback in the process of writing and media production to improve the effectiveness of final products

Suggestions for Teaching and Learning

Appropriate learning experiences include those in which learners, for example,

- present their ideas in ways that are meaningful and engaging for them and for other audiences
- transcribe a real or imaginary interview
- prepare résumés, reports, and memos
- write a report based on research/investigation
- write a feature article for a newspaper on some controversial issue, e.g., landfill
- script a feature item for a news broadcast on the same controversial issue
- prepare a shooting script for the opening scene of a film based on a short story, including camera sequences, sound effects, and voice-over
- write a one-act play containing two to four scenes
- write a dramatic monologue in prose, e.g., a character recounting the particular circumstances of an incident
- write a dramatic monologue in poetry
- use their understanding of audio, visual, and print elements to construct their own media productions
- write scripts for a variety of media and communication purposes
- use media production skills and technology to document events and activities and to express their ideas and concerns
- write a business letter (of complaint/request, to apply for a position, to lobby for a particular cause/issue)
- rewrite a passage from a science text book for grade 6 students
- write several accounts of the same incident from various points of view, e.g., a traffic accident from the points of view of a newspaper reporter, of the victim, of a bystander, and of the person responsible for the accident
- use a variety of presentation formats to share their research results with a variety of audiences
9. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes

Suggestions for Assessment

*The focus of particular assessment tasks might be on students'*

- abilities to work effectively in collaborating with others to create text independently by using a range of strategies for planning, developing, reviewing, and editing their own texts
- abilities to identify the specific effect of context, audience, and purpose on written and media texts
- anticipation of the expectations and needs of readers/viewers
- knowledge of and facility with language (control of conventions, syntax, vocabulary, rhetorical techniques)
- knowledge of and facility with writing strategies
- confidence with language and writing as demonstrated through voice, tone, stance, and degree of ownership
- writing fluency
- grasp of the complexities of form
- abilities to establish and maintain a relationship with the reader/audience
- abilities to engage/influence the reader/audience
- engagement with the writing/media production task
- abilities to communicate and integrate ideas (information, events, emotions, opinions, perspective, etc.)
- appropriate use of details to support, develop, or illustrate ideas (evidence, anecdotes, examples, descriptions, characteristics, etc.)

Notes/Vignettes

- organization/arrangement of events, ideas, and details
- abilities to create effective leads, establish and maintain focus, and provide closure
- abilities to relate and arrange visual and verbal elements of text
- command of vocabulary
- effective use of reference materials in crafting text
- draw on a wide range of forms to investigate and express feelings, attitudes, and ideas

*Appropriate assessment strategies and activities include*

- teacher observation
- reviewing students' use of note-making in teacher-student conferences and interviews
- performance tasks
- self-assessment
- samples of students' work notes in portfolio selections
- assessing notes and records as part of a research project evaluation

*Teachers need to*

- make judgements about students' achievement over time and across a range of tasks and experiences involving different purposes, audiences, and types of text
- provide demonstrations and models
- plan experiences that enable students to create media and visual texts as well as print texts
- respond to students' ideas as well as to the forms in which they express them
SPECIFIC CURRICULUM OUTCOMES: WRITING AND OTHER WAYS OF REPRESENTING

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

Outcomes

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outcomes</td>
<td><strong>Appropriate learning experiences include those in which learners, for example,</strong></td>
</tr>
<tr>
<td>10.1</td>
<td>• use reference tools effectively</td>
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<tr>
<td></td>
<td>• present information, making decisions about focus, significance, subordination, and exclusion</td>
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<td></td>
<td>• use metaphor/figurative/scientific language as appropriate for purpose/audience</td>
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<td></td>
<td>• use a range of media (including but not limited to computers) to produce a text that effectively uses the attributes of the media to convey meaning to an audience</td>
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<tr>
<td></td>
<td>• construct and edit spreadsheets, use formulas, sort information, and manipulate data in a number of ways to create meaning</td>
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<tr>
<td></td>
<td>• apply the principles of good design to produce a variety of desktop published documents (e.g., posters, advertisements, newsletters, and magazines) using desktop publishing software</td>
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<tr>
<td></td>
<td>• compose and send personal e-mail to individuals within the school and to individuals in other parts of the world</td>
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<td></td>
<td>• reply, forward, and send batch replies using an e-mail package</td>
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<td></td>
<td>• learn about the protocols of form and courtesy and interpret the unique conventions of e-mail</td>
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<tr>
<td></td>
<td>• use basic paint and draw software to produce graphic images to communicate ideas and feelings</td>
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<tr>
<td></td>
<td>• produce various types of graphs using graphing software to communicate ideas</td>
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<tr>
<td></td>
<td>• discuss the principles of layout and typography</td>
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<td></td>
<td>• explore the influence font, style, size, white space, format, column width, and margins have on meaning and feel of textual and graphic information</td>
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<tr>
<td></td>
<td>• plan and write a production for dramatic presentation</td>
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<td></td>
<td>• improvise and develop a script for production</td>
</tr>
</tbody>
</table>
10. Students will be expected to use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

**Focus**

The focus of assessment could be students' abilities to

- use spoken, written, and visual language to accomplish their purposes
- make connections among message, audience, and context
- make their own decisions about what changes to make in their writing regarding length, form, content, focus, and language choices
- apply effective strategies to revise, edit, and proofread a piece of writing they have chosen to take through several drafts to presentation/publication (e.g., use timesaving strategies for editing)
- use linguistic structures and features to attempt to influence audiences, e.g., rhetorical questions, analogies, metaphors
- note how writers/producers achieve particular effects and try to use these techniques in their own writing/media production
- carefully select information to convey a convincing point of view
- use relevant examples to support opinions, recognizing that readers need to be convinced by thoughtful argument rather than simple assertions

Notes/Vignettes

**Appropriate assessment strategies and activities include**

- teacher observation
- reviewing students' use of note-making in teacher-student conferences and interviews
- performance tasks
- self-assessment
- samples of students' work notes in portfolio selections
- assessing notes and records as part of a research project evaluation

**Example:**

- students experiment with designing a text for one audience, then alter its content and style for another
- students study and select the best layout from a range of résumés and produce their own using a word processor, following the layout of the chosen model

**Using Technology**

Students could

- subscribe to listservs, chat groups and newsgroups of interest to them and participate in electronic discussions
- explore the issue of privacy loss and authenticity problems associated with e-mail
- establish a Web site or lists promoting conversation on a social or an environmental issue
Program Design and Components

Introduction

This section includes

- organizational approaches
- an overview of content
- the speaking/listening component
- the reading/viewing component
- the writing/other ways of representing component

English 2201 is designed to engage students in a range of experiences and interactions. It is built on the understanding that the language processes are interrelated and can be developed most effectively as interdependent rather than discrete processes.

The curriculum and learning environment in English 2201 must be flexible enough to accommodate a range of students' backgrounds, abilities, and interests. Through response to and study of language, literature, and media texts, students are encouraged to make choices in selecting topics and curriculum areas to explore with the goal of meeting their specific needs and interests and growing toward autonomy. A broad range of learning experiences will enable students to reflect on their own learning strategies as they progress toward becoming independent learners.

English 2201 Course Overview

Students are required to examine and evaluate ideas and style in materials studied and in their own work.

Focus of Experiences

- using language in wider, public, and more formal contexts
- involving a more critical examination of meaning
- moving toward greater objectivity in their own style and an improved ability to deal with abstract ideas and complex issues
- exploring social, political, ethical, and cultural issues in the wider community

Increased Emphasis

- writing and other ways of representing
- style: expanding and controlling their own use of language
- skill building in and through drama
Program Design and Components

Organizational Approaches

- information, media, and visual literacy
- constructing meaning with graphic communication media and desktop publishing programs
- information technologies
- using computers and multimedia applications to solve problems and conduct inquiries

Texts: A Range of Styles
- emphasis on exposure to and use of a wide variety of styles found in articles, essays, letters, journals, and editorials from various places and periods
- poetry, novels, short stories, and plays from different times, cultures, and places
- mythology
- research papers
- songs, films, and videos
- docudramas, newscasts, sportscasts
- radio, TV, and live drama
- multimedia texts, databases, CD-ROM reference sources, and newsgroups

Integrative Concepts
- students as participating members in a community of learners
- the individual and society: societal questions, tensions between the individual and the state
- career choices/opportunities and their language requirements
- the importance of work for individuals and society

English 2201 offers a number of options for organizational approaches that teachers and students may select and combine in planning learning experiences for whole-class, small-group, and independent learning. It is important that essential graduation learnings and curriculum outcomes be used as reference points for planning all learning experiences. It is also important that, wherever possible, learning in English 2201 is connected and applied to learning in other subject areas.

Whole-class learning experiences often focus on an individual (teacher or student) or on a specific group. Whole-class learning may be used effectively to present strategies, provide information or to communicate directions. This approach is often used to introduce and support other methods of instruction. For example, instructions and explanations can be given to the whole class before they begin to work in smaller groups. Whole-class learning
Organizing Student Learning

Whole-Class Learning

Whole-class learning activities include the following:

- questioning and discussions
- demonstrations and presentations
- modelling
- lectures
- mini-lessons
- overviews and outlines
- planning, reflection on, and evaluation of learning

Whole-class learning often involves direct communication between a speaker or speakers and an audience by making statements, giving information and directions or explaining procedures. The information and directions presented in a whole-class setting can provide students with necessary support as they progress towards becoming self-directed learners. Demonstrations, for example, provide students with both verbal and non-verbal information.

Reading aloud to the whole class allows students to see and hear others using language powerfully and eloquently. Modelling writing or demonstrating writing procedures provides opportunities for students to examine and draw conclusions about the strategies used by the teacher or by other students in the process of learning, and affirm the teacher's commitment to learning as a lifelong process.

Although large amounts of information transmitted by lecture may not always be retained, short periods of whole-class instruction, provided as the need or opportunity arises, can challenge the imagination, stimulate reflection, and develop a sense of inquiry. It can provide a forum for critical thinking and challenge students to revise and extend their own knowledge base as they encounter the ideas of others and compare those ideas with their own.

Small-Group Learning

It is important that English 2201 classrooms be organized to accommodate small-group learning. Through a variety of paired and small-group activities, students will have time to practise and
develop their language skills. Such group work will also decrease students’ dependence on the teacher and increase positive interdependence.

Small-group experiences in English 2201 should be planned to help students learn how to interact effectively and productively as members of a group or team. As groups take on various learning tasks, students will develop and consolidate the skills, abilities, and attitudes involved in group processes. Group processes require students to

- participate, collaborate, co-operate, and negotiate
- consider different ways of going about a task
- discuss, brainstorm, react, and respond
- build on their own ideas and extend the ideas of others
- share their own expertise and employ the expertise of others
- establish group goals
- identify and manage tasks
- identify and solve problems
- make decisions
- pace projects, and establish and meet deadlines
- respect varying leadership and learning styles
- be aware of and sensitive to non-verbal communication—their own and others’
- recognize the responsibilities and dynamics of working in groups and make use of their understanding
- assess their own contributions and use feedback from the group to improve their own performance

Small-group learning experiences demonstrate to students how their patterns of learning, experience, and expertise are different from and similar to those of others. As students become more aware of their individual strengths as learners, they will become better equipped to deal with the demands placed on them by independent learning tasks.

**Independent Learning**

Since learning is both personal and individual, English 2201 allows for differences in the students’ backgrounds, interests, and abilities through a curriculum that encourages choice and negotiation. Independent learning is one of many strategies teachers can use to help students to learn. Within the confines of the study of language, literature, and other texts, students will make personal choices in selecting topics, issues, and curriculum areas to explore to suit their specific needs and to help them grow towards autonomy.
Classroom time must be given to allow students to conduct research, confer with peers and with the teacher, prepare reports and presentations, present the results, and evaluate their progress and achievement in independent learning. Such learning experiences will help students to reflect on their own learning strategies and will promote their progress toward becoming independent learners.
# Organizing Learning Experiences

<table>
<thead>
<tr>
<th>Focus</th>
<th>Description</th>
<th>Teacher Roles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Issues</td>
<td>This approach involves active inquiry focusing on diverse perspectives, experiences, and values.</td>
<td>• provide a framework for inquiry and discussion</td>
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<tr>
<td></td>
<td></td>
<td>• coach students in gathering/assessing information</td>
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<td></td>
<td></td>
<td>• coach students through group process</td>
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<td></td>
<td></td>
<td>• encourage variety and diversity of opinions</td>
</tr>
<tr>
<td>Theme</td>
<td>This approach involves the creation of and response to a range of texts focused on a central idea.</td>
<td>• identify a variety of themes arising from available resources</td>
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<tr>
<td></td>
<td></td>
<td>• help students choose a theme to match interests and concerns</td>
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<tr>
<td></td>
<td></td>
<td>• suggest strategies for inquiry and discussion</td>
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<td></td>
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<td>• negotiate a culminating activity and give feedback on its development</td>
</tr>
<tr>
<td>Project</td>
<td>This approach focuses on finding information and building knowledge through investigative techniques and processes.</td>
<td>• negotiate topics and task</td>
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<tr>
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<td></td>
<td>• suggest resources and research strategies</td>
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<tr>
<td></td>
<td></td>
<td>• give feedback and coach students on strategies for selection and integration of information</td>
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<td></td>
<td></td>
<td>• coach students on decision making about content and form</td>
</tr>
<tr>
<td>Workshop</td>
<td>In a workshop focus approach the environment is organized as a working studio or workshop, e.g., drama, readers, viewers, or writing workshop.</td>
<td>• negotiate a group focus and planning of activities</td>
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<tr>
<td></td>
<td></td>
<td>• monitor and coach students on group process</td>
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<td></td>
<td></td>
<td>• give feedback on group and individual progress</td>
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<td></td>
<td></td>
<td>• negotiate task and criteria/procedures for evaluation</td>
</tr>
<tr>
<td>Concept</td>
<td>In this approach, experiences and investigations focus on a language arts concept or topic, e.g., voice, imagery, satire, symbols, archetypes, or place.</td>
<td>• negotiate a focus, task, and evaluation criteria</td>
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<tr>
<td></td>
<td></td>
<td>• suggest resources</td>
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<tr>
<td></td>
<td></td>
<td>• suggest questions and directions for inquiry</td>
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<td></td>
<td>• coach students in decision-making and reformulation</td>
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<td></td>
<td></td>
<td>• give feedback to shape the culminating activity</td>
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</tbody>
</table>
## Organizing Learning Experiences (Continued)

<table>
<thead>
<tr>
<th>Focus</th>
<th>Description</th>
<th>Teacher Roles</th>
</tr>
</thead>
</table>
| **Major Texts**                            | This approach encourages close exploration of diverse aspects of a major work (novel, play, or film) with options to extend experiences with and responses to the text. | • negotiate a focus, task, and evaluation criteria  
• suggest resources and issues to explore  
• coach students in evaluating and selecting information  
• encourage students to reformulate and redirect inquiry  
• give feedback on progress and suggest directions for development  
• ask questions about form and format decisions |
| **Author Study**                            | Explorations and investigations of specific authors may include historical background, information texts and cultural contexts in which the works were created or set. | • identify a range of authors for which resources are available  
• negotiate focus, strategies, and tasks  
• coach students on strategies for selection and integration of information  
• coach students on decision making about content and form  
• encourage students to reformulate and redirect inquiry in response to information and emerging ideas |
| **Historical, Geographical, Cultural Exploration** | This approach centres on a range of works representing particular times, places, and cultures. | • identify a range of topics for which resources are readily available  
• negotiate focus, strategies, and tasks  
• ask questions and suggest directions to extend the inquiry  
• give feedback on ideas, information, and direction  
• suggest areas and issues for further development |
The Language Processes

Integrating the Language Processes

Speaking and Listening

Speaking and Listening

Speaking, listening, reading, viewing, writing, and other ways of representing are interrelated and complementary processes. It is important that teachers plan learning experiences that integrate all of the language processes, building on and extending prior experiences.

English 2201 will involve students in informal and formalized talk. Students will have opportunities to formulate and articulate oral responses to various language experiences and to enrich their oral language through reading and listening to a variety of engaging and effective texts.

Talking is more than communication. We need to talk in order to express ourselves, to reveal ourselves, and to identify ourselves.

Exploratory talk is important for questioning, suggesting solutions, reflecting on experience, and sorting ideas into a meaningful order. Learning experiences will include:

- whole-class discussions
- co-operative groups
- one-to-one discussions
- student reports
- creating audio tape programs
- creating video cassette programs
- performing drama
- interviewing
- storytelling
- debating

Learning experiences in English 2201 will involve students in exploring the power and the resources of spoken English. In a supportive environment, where listening to others is expected and tolerance for others' views encouraged, students should make use of oral language for exploration, co-operation, and communication. Gradually, all students should become clearer and more effective speakers as well as efficient and judicious listeners. An overview of informal and formal talk is found in Appendices 5 and 6, pages 68-71.
The focus in English 2201 is on the role of informal talk in social contexts. Students will have opportunities to

- build on the speech of others
- recognize varying points of view
- adapt and modify ideas through conversation
- question, elaborate, and restate
- develop skills in mediating and resolving conflicts
- analyse their experiences in the context of their roles as participants in an act of talk

For more information on speaking and listening, see Appendices 4-8, pages 65-74.

Reading and Viewing

Literature will play a significant role in English 2201, alongside a variety of other texts that contribute to the development of literacy and critical thinking in our multimedia culture. English 2201 will engage students in reading poetry, drama, and many varieties of prose. Literature selected for study should offer students a rich range of language models and demonstrate the power of language and the possibilities it offers for communicating ideas and experiences with eloquence and conviction. Such literature will also provide a source for vocabulary, idioms, images, and ideas for the students' own writing.

In a student-centred classroom, approaches to the study of literature should focus on response-centred learning. The response-to-literature strategies suggested in English 2201 will help students to learn to read like a writer and to understand the relationships among the reader, author, text, and context. Students will be encouraged to respond personally and critically to what they read, and to build upon the responses of others. In this way, learning is drawn naturally out of the students as they help each other move toward deeper awareness and insight, with judicious assistance and guidance, as needed, from the teacher.

Reading is essentially a problem-solving process in which the reader interprets or constructs meaning from a text by applying language knowledge and meaning-making strategies, as well as personal experience. English 2201 requires students to read often and to read a range of texts in order to develop their abilities to read increasingly complex and varied materials. English 2201 should help students to develop increasingly sophisticated skills in understanding, appreciating, and evaluating what they read.
Learning experiences should help students develop a repertoire of strategies that enable them to negotiate an ever-growing array of genres, forms, and purposes. Instruction should focus on helping students to develop appropriate reading strategies for fiction and information texts, and to make appropriate cross-curriculum connections. For all students, understanding and appreciation of text are priorities over text analysis.

For students of all degrees of reading expertise, time must be made available for both intensive and extensive reading. Students should read a rich variety of texts including narrative genres and information and persuasive texts written by traditional and contemporary authors who represent a range of cultural traditions. Students should be allowed considerable freedom of choice in reading matter and be encouraged to develop and widen their own tastes in reading.

It is important that students have opportunities for tentative, exploratory reading. Reading should sometimes be an end in itself, while at other times it will lead to other activities such as discussion, writing, and drama. Students must have opportunities to reflect on their reading individually, in response journals or logs, for example, and in small-group situations in which they share insights, exchange opinions, and use dialogue and deliberation to express and discover meaning.

The primary purpose of including viewing experiences is to increase the visual literacy of students so that they will become critical and discriminating viewers who are able to understand, interpret, and evaluate visual messages. Visual images pervade the world, and students need opportunities to study their impact and relevance in context.

Personal and critical responses to visual texts and the continued development of a sense of appreciation for visual communication are important components of English 2201. Texts will include still images (such as photographs, advertising, posters, cartoons), moving images (such as film and TV), and other technological and symbolic displays. As with literature, students should have opportunities to appreciate masterpieces of visual communication.

Learning experiences will involve students in examining the role and influence of mass media and other visual arts in their lives. Students' viewing experiences should help them to develop a
repertoire of strategies that will enable them to negotiate meaning from an ever-growing array of mass media. Students will investigate how various mass media and visual arts have characteristic ways of conveying ideas and will examine the complex relationships between audiences and media messages. Students will also examine the nature and value of ideas presented through mass media and visual arts. Students will interpret, analyse, and evaluate visual information and apply it to new situations.

Reading and viewing are meaning-making processes. They include making sense of a range of representations including print, film, TV, technological, and other texts. Reading print texts has always been an essential component of English language arts curriculum and of other disciplines and is becoming increasingly important in a complex, global, information-based, technical society.

Graphic and visual messages also exert a powerful influence in an increasingly high-tech society, and students need to learn how the form, style, and language of visual texts communicate and shape ideas and information. For this reason English 2201 includes experiences that help students to interpret visual texts such as illustrations, charts, graphs, electronic displays, photographs, narrative and documentary films, and videos.

For a list of media activities, see Appendix 10, page 86.

Responding to Text

The fluent reader constructs meaning by interaction with the text in a personal and individual way. Articulating response to text increases the reader's understanding of the text.

Personal response fuses talking, reading, viewing, writing and other ways of representing in an integrated and interactive process. By talking and writing and in response to text, students become engaged in the underlying processes of composing and comprehending. The use of reading conferences, response journals, dialogue journals, listening logs, and booktalks guide students to wider reading and more reflective writing. Personal response to text should include dramatic interpretations as well as expressive and exploratory talking and writing.

Critical response helps students see themselves as free to agree with the text, to accept only parts of the text, or to actively disagree with it. Thinking critically about text will help students to recognize and evaluate human experience as well as the text in
which those experiences are represented. Learning experiences should provide opportunities for students to think about and question their own and others’ perspectives and to assume a critical stance towards events, circumstances, and issues.

Encouraging Response

The teacher’s role with all students in a response-based classroom is to elicit the fullest responses from students that they are able to give. The teacher must have high expectations for all students. Some students may need more support than others and may be drawn deeper into discussion through requests to explain more, to elaborate, and to share more fully. Teachers should provide positive feedback to even very brief responses if the content reveals genuine effort and thoughtfulness. There may be one thread attesting to personal interpretation and understanding, and from there the student can be encouraged to expand his/her insight.

Teachers and students should recognize that silence may be a valid form of initial response - reflection takes time. Possible ways to respond include the following:

- dramatization
- drawing or illustrating
- writing a poem, a song, a script
- finding other related pieces on a theme/topic
- writing an entry in a response journal
- researching background information

Strategies for providing support include the following:

- pausing during read-alouds to invite response
- inviting students to retell/dramatize a story that others may not have understood so that all can then be on the same ground for discussion
- making posters of terms used to talk about text - for example, metaphor, symbol, plot, irony, voice, point of view
- providing opportunities for small groups of students to create maps/outlines/sets of questions to be used as tools to construct meaning from text
- providing students with words that might trigger response: boredom, laughter, longing, horror, hope, fear, despair, tension, imagining, affirmation, etc.
Writing and Other Ways of Representing

Writing and other ways of representing ideas and information can take many forms. With the ever-increasing integration of electronic media, clear divisions between the processes of representing and writing are becoming difficult to define. With access to quality visual text provided by electronic technology, the ability to create in multimedia has become an important element in the development of literacy.

English 2201 students will need to have exposure to numerous models of writing and representing. They also need a range of experiences in creating products for a variety of purposes in different forms of expression.

Writing

Writing is a complex process that involves the processes of thinking and composing, the consideration of audience and purpose, the use of standard written forms, and the use of conventions of written language. The writing process as a learning strategy will be fundamental to the students' learning in all aspects of English 2201. Students will have many opportunities to use writing as a tool for learning - for example, as a means for gaining insight, developing ideas, and solving problems.

Although the process of writing is discursive rather than linear, it has general identifiable stages: prewriting, drafting, revising, editing, proofreading, and publishing. In planning learning experiences, teachers should recognize that the ways in which individual students work in and with these stages will vary. Instructional time must be made available for students, with the help of the teacher and their peers, to take at least some pieces of writing through all stages of the process.

In crafting their work, students must have structured opportunities to seek response and assistance in conferences with the teacher and their peers. Focussed discussion in such conferences is one of the most important parts of the writing process in helping students to adjust, clarify, and extend their thinking on specific aspects of writing.

Students need to have opportunities to write for and not only to be read by an audience, but also to be presented orally to an audience - for example, in the form of monologues, speeches, plays, or seminars. Students need to become increasingly aware of how the competence, style, intent, or interpretation of the speaker can enhance, diminish, or change the meaning of written text.
Instruction on the conventions of written language should provide students with sufficient knowledge to revise and edit their writing for clarity, precision, and correctness. Instruction will also focus on how to manipulate conventions to achieve a particular effect or impact. Learning experiences will help students to understand how to match language and style to purpose, audience, and situation and to identify and meet the different demands of speech and writing.

Students should keep individual writing folders, tracking their own progress as they become more mature and competent writers. Assessment must be ongoing throughout the writing stages, not only to provide a guide to the students as they progress, but also to confirm the importance of each stage in developing a final product of quality.

Expressive, Transactional, and Poetic Writing

Expressive writing explores one's own experiences through experimenting with forms and words, catching a thought before it is crowded out by others, recording events important to oneself. In the classroom setting, sustained silent writing and journal writing are opportunities for personal writing.

Writing helps learners not only to explore and express their feelings and ideas but also to rethink, reassess, and restructure them. Using writing to learn, as a thinking tool, is an important component of English 2201 and of other disciplines. It is important that teachers provide abundant opportunities for students to use expressive writing.

Transactional writing is impersonal and structured. The writing is intended to accomplish a specific task for an intended audience. Transactional writing includes directions for games, recipes, or activities; recording and reporting on science and social studies; general narratives, letters of inquiry, editorials, and arguments.

Poetic writing is writing that is a carefully patterned arrangement of the author's feelings and ideas. Poetic writing includes stories, poetry, songs, and play scripts. The writing can stand alone as a work of art.

Students should be given many opportunities to engage in expressive and poetic writing as well as in transactional writing to ensure a well-rounded program. For lists of writing formats to explore in English 2201, see Appendices 2 and 3, pages 63-64.
Writing as a Process

Writing is a process through which writers constantly hypothesize, rethink, and revise. In the beginning, writers may have only a general idea of the purpose for a particular piece of writing. As they write, ideas are gradually refined and such factors as form, audience, and conventions are taken into consideration. Writers constantly write, revise, and rewrite. Teachers can encourage and support writers throughout the process.

Students follow individual routes in their pursuit of writing competence. This competence is developed principally through the purposeful use of writing, not through exercises divorced from context. Competence is developed through writing that originates in some personal purpose rather than through exercises based on technical concerns.

Writing, reading, talking, and planning are essential for generating ideas and building upon prior knowledge. Teachers should encourage writers to discuss their initial ideas, to read or explore resources, and to develop a tentative plan for implementing their ideas.

Revising and editing are opportunities for further thought and clarification - not merely the ritual of recopying the text and correcting mechanical errors. An understanding and appreciation of paragraphing, variety in sentence structures, syntax, spelling, punctuation, word order, and usage lead to the improvement of individual style. Students should use the simplest words appropriate to the meaning; construct clear, easily understood paragraphs; enhance accurate, factual information with vigorous, effective writing; and avoid obscuring meaning by breaches of spelling and language conventions.

When proofreading and polishing pieces of writing are important to their purposes and audience, students should review writing line by line, often reading aloud, to make sure that each word, each mark of punctuation, and each space between words contributes to the effectiveness of the piece of writing.

Teachers should provide students with focussed instruction in specific skills, strategies, and techniques appropriate to the needs of the individual. Instruction focussed on the conventions of written language (including usage, spelling, capitalization, and punctuation) should occur in appropriate contexts of meaningful activities, including the editing and proofreading phases of formal writing, related mini-lessons, and the analysis of engaging literature and language models.
Other Ways of Representing

English 2201 recognizes the importance of giving students options that allow them to approach their learning in ways that will allow them to unlock their full potential. The course offers students a range of ways to create meaning. Forms and processes of representation that students use to explore and communicate their understandings include, in addition to spoken and written language: visual representation, drama, music, movement, and multimedia and technological production.

Drama is an important component of English 2201. Learning experiences will focus on the examination, development, and articulation of students’ thinking on a range of issues and will include role-playing and skill-building. Language and literature can be approached through drama. Students should also have opportunities to develop their skills in using language to accompany music and movement. Experiences may integrate drama with other media in the writing and crafting of productions, for example, the scripting of a dramatic production specifically for videotaping.

Students need opportunities to create meaningful expression in visual, media, and multimedia texts. These texts may take a variety of forms including

- video or film - TV or film drama, TV documentary, storyboard, animation framechart
- sound/voice presentation - radio interview, news item, documentary, play
- photography - audiovisuals, photo-essay, photo narratives
- illustrated text - figurative and literal interpretations
- painting, sculpture, collage, drawing - independent of written text

It is essential that students have opportunities to work collaboratively as well as independently in planning, constructing, and reflecting on their representation of ideas. The construction of a multimedia product or event is particularly well suited to the collaborative development of ideas, vision, and products.

Static visual text merging with word text has always been an important component in the development of texts. In literature, visual text has been used to support the written text. In other forms of texts - such as pictorial histories, books on art, photography, and manuals - the words support the static visuals. Readers adjust their reading pace as they move between words and
images. Students who are familiar with numerous forms of texts can understand and construct text that integrates the static visual and written text to communicate.

In the making of non-static or moving text - for example, videos, films, TV - the writing of the spoken or written text plays a supportive role to the visual imagery. In drama, the text is spoken or sung, but another element is added - two-dimensional moving visual text. As in the writing of print text, the visual construction of film has rules of convention, genres, and limitation of construction.

Through multimedia construction, students can become aware of the qualities and conventions of non-static text of computers, TV, and film. By making a product in multimedia text, the student becomes an author in a medium other than print. Through this process, students broaden their understanding of the manipulative qualities and the limitations of a particular text.

Many of the conventions of TV and film have their roots in traditional drama and storytelling. It is important that students explore and construct a range of texts - teledrama, comedy, newscasts, for example - to make connections among the various texts and to discover what conventions apply specifically to the particular medium.

The layering of audio, visual, and print text is becoming increasingly important in the production of forms of communication. The curriculum should include experiences in which students interpret, examine, and construct such texts and evaluate the effectiveness of layering audio, visual, and print text.
Assessing and Evaluating Student Learning

Using a Variety of Assessment and Evaluation Strategies

Assessment is the systematic process of gathering information on student learning.

Evaluation is the process of analysing, reflecting upon, and summarizing assessment information, and making judgements or decisions based upon the information gathered.

What learning is assessed and evaluated, how it is assessed and evaluated, and how results are communicated send clear messages to students and others about what is really valued - what is worth learning, how it should be learned, what elements or qualities are considered important. For example, if teachers value risk-taking in learning, then it is important to reward risk as part of determining marks or grades.

Assessment involves gathering information on the full range of student learning in a variety of ways so that a clear and valid picture emerges of what students know and are able to do in English language arts. This assessment process should provide a rich collection of information that reflects students' progress in working toward achievement of learning outcomes thereby guiding future instruction.

Teachers are encouraged to use assessment and evaluation practices that are consistent with student-centred instructional practices, for example,

• designing assessment tasks that help students make judgments about their own learning and performance
• designing assessment tasks that incorporate varying learning styles
• individualizing assessment tasks as appropriate to accommodate students' particular learning needs
• negotiating and making explicit the criteria by which performance will be evaluated
• providing feedback on student learning and performance on a regular basis

Assessment activities, tasks, and strategies for English 2201 include, but are not limited to, the following:

• anecdotal records
• audiotapes
• checklists
• conferences
• demonstrations
• tests/examinations
• interviews (structured and informal)
• learning logs/journals
• media products
Involving Students in the Assessment and Evaluation Process

When students are aware of the outcomes they are responsible for and the criteria by which their work will be assessed, they can make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in the assessment of their own learning, developing their own criteria and learning to judge different qualities in their work. To get an idea of some possible criteria, students may benefit from examining various scoring criteria, rubrics, and sample pieces of work.

To become lifelong learners, students need to wean themselves from external motivators like grades or marks. They are more likely to perceive learning as its own reward when they are empowered to assess their own progress. Rather than asking teachers, What do you want? students should be asking themselves questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next? Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning.

Assessing and Evaluating Speaking and Listening

Valid assessment of speaking and listening involves recognizing the complexities of these processes. Informal assessment, for example, the use of observation and checklists by both the teacher and the students, can be used to assess achievement of many of the speaking and listening outcomes. Students can use checklists and journal entries to explore and reflect on their own and others' perceptions of themselves as speakers and listeners. Scales or rubrics may also be helpful for teachers and students to use in
scoring individual or group assessment tasks. When students are to be evaluated on their performances in formal speaking situations, most students will need opportunities in a small-group situation to rehearse, receive feedback, and revise their presentations.

Reflections on discussion and performance, listener and observer responses, peer assessments and self-assessments of speaking and listening can be included in the student's portfolio. Teachers might also consider the inclusion of audiotapes and videotapes in students' portfolios to document their growth and achievements.

Assessing and Evaluating Response to Text

English 2201 is designed to help students develop preferences or habits of mind in reading and viewing texts. In devising ways to assess learners' interactions with texts and responses to their reading and viewing experiences, teachers might consider asking students the following questions:

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

These questions ask students to evaluate their own interactions with text and with other readers/viewers, rather than focusing only on the details of the text.

In analysing students' comments on texts over time, both written and oral, teachers might consider the following questions to determine how the students are progressing:

- Do the students seem willing to express responses to a text?
- Do the students ever change their minds about aspects of a text?
- Do the students participate in discussions, listening to others, considering their ideas, and presenting their own thoughts?
- Do the students distinguish between the thoughts and feelings they bring to a text and those that can reasonably be attributed to the text?
- Are the students able to distinguish between fact, inference, and opinion in the reading/viewing of a text?
decoding words, and notes what strategies the student employs to construct meaning. Through story-making, through conversation, or through the student's writing, the teacher gathers information about the student's interests, reading background, strengths, needs, and learning goals in English language arts. Such assessment practices

- build a rapport between teacher and students
- reassure students who are experiencing difficulties that whatever their individual starting points, progress will build from there
- assure students that the teacher will be supportive in recommending or approving appropriate reading materials and in negotiating assignments that will permit them to demonstrate their personal best
- set the tone and the expectation for individual conferencing on an as-needed basis

Assessing and Evaluating Student Writing

In the preliminary assessment of writing abilities, teachers might ask students to provide writing samples on topics of their own choice or in response to a selection of short articles on controversial issues. As well as valuing what the writing communicates to the reader, teachers can use a student's writing samples to identify strengths and weaknesses, analyse errors, and detect the patterns of errors. Such an analysis provides a wealth of information about an individual learner. Similarly, what is not written can tell as much about the learner as what has been included. The following is a list of the kinds of information the teacher should address:

- limited vocabulary
- literal interpretation (only surface response)
- spelling patterns revealing lack of basic word knowledge
- non-conventional grammatical patterns
- inconsistent use of tense
- absence of creative detail, description, figurative language
- length of piece and overall effort in light of the time provided to complete the assignment

In responding to the student, the teacher should speak about what the writing reveals. The emphasis should be on helping the student to recognize and to build on writing strengths and to set goals for improvement. The students should

- record these goals
- use these goals as a focal point in building an assessment portfolio
• update goals on an ongoing basis
• use these goals as a reference point during teacher-student writing conferences

Rather than assigning marks or grades to an individual piece of writing, some teachers prefer to evaluate a student's overall progress as seen in a portfolio, specifying areas where improvement is evident or needed.

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

For sample assessment criteria for writing tasks, see Appendix 1, pages 61-62. Also see Provincial Assessment Rubrics for Process, pages 75-85.

Portfolios

A major feature of assessment and evaluation in English 2201 is the use of portfolios. Portfolios are a purposeful selection of student work that tells the story of the student's efforts, progress, and achievement.

Portfolios engage students in the assessment process and allow them some control in the evaluation of their learning. Portfolios are most effective when they encourage students to become more reflective about and involved in their own learning. Students should participate in decision making regarding the contents of their portfolios and in developing the criteria by which their portfolios will be evaluated. Portfolios should include

• the guidelines for selection
• the criteria for judging merit
• evidence of student reflection

Portfolio assessment is especially valuable for the student who needs significant support. Teachers should place notes and work samples from informal assessments in the student's portfolio and conference with the student about his/her individual starting points, strengths, and needs. Students, in consultation with the teacher, set goals and then select pieces that reflect progress toward their goals.
Students who have difficulties in English language arts also need to see samples of work done by their peers—not to create competition, but to challenge them as learners. They need to see exemplars in order to understand and explore more complex and sophisticated ways of expressing their own thoughts and ideas.

Multiple revisions of assignments saved all together in the students' portfolios allow them to examine how they have progressed to more complex levels of thought.
Resources

Introduction

English 2201 is part of the Atlantic provinces common curriculum and, as such, asks that students have access to a range of print and media resources. For a more comprehensive discussion of learning resources for English language arts, teachers may wish to refer to pp. 54-56 of *Foundation for the Atlantic Canada English Language Arts Curriculum* (1996). The following is a list of anchor resources presently being piloted for English 2201. They are by no means intended to represent the complete range of texts to which student will be exposed. Students and teachers are encouraged to read widely both within and beyond the resources as listed.

Teacher Resources

Anthology:
*Echoes 11*. Toronto: Oxford University Press


Drama:
*The Tempest*. Toronto: Bantam (Teacher Guide)
*Twelfth Night*. Toronto: Harcourt Brace (Teacher Guide)
*Julius Caesar*. Toronto: Harcourt Brace

*The Theban Plays*. Toronto: Pearson Education Publishing

Handbooks:
*Reference Points 11/12*. Toronto: Pearson Education Publishing
Student Resources

Anthologies:
*Echoes 11.* Toronto: Oxford University Press
*Land, Sea, and Time (Book 2).* St. John’s: Breakwater Books.

Drama:
*The Tempest.* Toronto: Bantam
*Twelfth Night.* Toronto: Harcourt Brace
*Julius Caesar.* Toronto: Harcourt Brace
*The Theban Plays.* Toronto: Pearson Educational Publishing

Handbook:
*Reference Points 11/12.* Toronto: Pearson Educational Publishing

Novels:
Chinua Achebe, *Things Fall Apart*
Ray Bradbury, *Fahrenheit 451*
Cassic Brown, *A Winter’s Tale*
Charles Dickens, *A Tale of Two Cities*
Charles Dickens, *Oliver Twist*
William Golding, *Lord of the Flies*
Elizabeth Goudie, *Woman of Labrador*
Sebastian Junger, *The Perfect Storm*
Bernice Morgan, *Random Passage*
Eric Remarque, *All Quiet on the Western Front*
Mary Stewart, *The Crystal Cave*
J.R.R. Tolkien, *The Hobbit*
Elie Wiesel, *Night*
Appendix 1
Recommended Minimum Content

As in all English courses, English 2201 requires students to work toward achieving the 10 general outcomes for English Language Arts. School districts establish policies regarding evaluation (e.g., weight assigned to certain work). Within the parameters established through district policies, however, it will be important for teachers to ensure that a minimum content is covered in the course and clear criteria for assessment of tasks is provided for students. As they work on the specific curriculum outcomes for English 2201, it is anticipated that students will maintain a portfolio of evidence that they have read and viewed a variety of texts, and have also produced a variety of print, oral, and multimedia texts, as well as other representations.

Examinations or comprehensive tests are a valid means of assessing students’ performance. Except for final examinations, all tests and examinations should be returned to students for review in class, and thereby used as a basis for further instructional planning and, if necessary, remedial activities. A final examination would be a summative assessment in that it would be used primarily as an indication of student performance at the end of the course. It would be appropriate for a final examination to include the following: demand reading and viewing (short prose, poetry and/or visual selections not previously studied by students); demand writing (responses to items related to drama and longer works of prose fiction and non-fiction studied in the course).

The following minimum content will serve as a template for teachers:

Speaking and Listening (Outcomes 1, 2, and 3)

Two (2) from the following, as group or individual projects that grow out of texts studied:
- Role play
- Readers Theatre
- Choral Reading
- Improvisation
- Enactment of script
- Mock trials

One (1) of the following:
- Persuasive Speech
- Panel Discussion
- Debate
- Multimedia Presentation
- A combination of shorter oral work (e.g., announcements, introduction of speakers, brief commentaries, new broadcasts, etc.)
Reading and Viewing (Outcomes 4, 5, 6, and 7)

Students will be expected to

- read, view, and explore a range of texts which includes novels, poems, short fiction, short non-fiction, short plays, a Shakespearean play, visuals, posters, cartoons, videos, and films
- Extend, through personal choice, the reading and viewing undertaken for instructional purposes
- maintain reading and viewing logs which include required and personally selected texts (See sample reading/viewing logs in Appendix 11.)
- show relationships/connections between texts
- respond personally and critically by writing, listening, speaking, and representing in other ways, both individually and collaboratively in small groups
- explore specific traditional and contemporary authors in the context of historical/cultural/social background
- articulate their understanding of the ways in which information texts are used for different purposes and audiences
- investigate ways in which mass media and visual arts convey ideas

Land, Sea, and Time, SightLines 10, and novels

- two novels for study and two (2) others for extended reading
- fifteen poems for study and an expectation that students will read many others for pleasure and appreciation
- eight short fiction (others for extended reading)
- eight short non-fiction (others for extended reading)
- eight visual texts (e.g., photographs, paintings, posters, cartoons, videos)

- one short play and one Shakespearean play
Writing and Other Ways of Representing (Outcomes 8, 9 and 10)

Students will be expected to produce the following:

A: **Transactional**: A minimum of three significant texts, based on the following options

- One (1) individual or group research project (in response, for example, to a novel or author studied, a Shakespearean play, a cross-curricular topic, a community issue, etc. The product could take the form of a persuasive essay, an editorial, a literary critique, a speech, a debate, a multimedia presentation...)

- Two (2) from the following
  - expository essays (growing out of the literature studied or issues within the community)
  - editorials or newspaper articles (in response to texts studied, TV, radio, or print news)
  - letter to the editor (in response to texts studied, TV, radio, etc.)

B: **Poetic**: A minimum of one (1) significant text, based on the following options

- poem(s) and/or songs
- a narrative
- a short script

C: **Other Ways of Representing**: One (1) from the following:

(Depending on the nature of the project, this requirement may be combined with speaking and listening.)

- a multimedia presentation
- a video, radio documentary or interview
- a visual display (poster, photo essay, original sketch, illustrated text, cartoon...)
- an ad or announcement

D: **Expressive**: Ongoing

- Student journals (These journals may be used to help students think and write their way through the various topics and content. Journals can also provide the teacher with an indication of students' understanding and appreciation of what they read and view.)
- Autobiographical writing and personal essays

E: **Homework/Classwork**: Ongoing

- Homework will be an important part of the student's workload and may include written responses to literature, exercises aimed at improving writing skills and the like. Such homework assignments should always be clear, manageable, and connected to classroom work
- Short written and oral work (e.g., paragraph responses) will form an ongoing part of their text production
Appendix 2
Sample Assessment Criteria for Writing Tasks

<table>
<thead>
<tr>
<th>Report</th>
<th>Narrative Writing</th>
<th>Persuasive Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• develops a controlling idea</td>
<td>• establishes a context</td>
<td>• develops a clear controlling idea</td>
</tr>
<tr>
<td>• conveys a perspective on the topic/issue</td>
<td>• creates a persona</td>
<td>• advances a knowledgeable judgment</td>
</tr>
<tr>
<td>• creates an organizing structure appropriate to purpose, audience, and context</td>
<td>• creates a point of view</td>
<td>• creates an organizing structure that is appropriate to the needs, values, and interests of a specified audience, and arranges details, reasons, examples, and anecdotes effectively and persuasively</td>
</tr>
<tr>
<td>• includes appropriate facts and details</td>
<td>• establishes a situation, plot, setting, and conflict</td>
<td>• includes appropriate information and arguments, and excludes information and arguments that are irrelevant</td>
</tr>
<tr>
<td>• excludes extraneous and inappropriate information</td>
<td>• establishes the significance of events and of conclusions that can be drawn from those events</td>
<td>• anticipates and addresses reader concerns and counter arguments</td>
</tr>
<tr>
<td>• uses a range of appropriate strategies</td>
<td>• creates an organizing structure</td>
<td>• supports arguments with detailed evidence, cites sources of information as appropriate</td>
</tr>
<tr>
<td>• provides facts and details</td>
<td>• includes sensory details and concrete language to develop plot and character</td>
<td>• uses a range of strategies to elaborate and persuade, such as definitions, descriptions, illustration, examples from evidence, and anecdotes</td>
</tr>
<tr>
<td>• describes or analyses the subject</td>
<td>• excludes extraneous details and inconsistencies</td>
<td>• demonstrates or provides a scenario to illustrate claims or assertions</td>
</tr>
<tr>
<td>• narrates a relevant anecdote</td>
<td>• develops complex characters</td>
<td>• supports arguments with detailed evidence, cites sources of information as appropriate</td>
</tr>
<tr>
<td>• compares and contrasts</td>
<td>• uses details to develop focus/meaning</td>
<td>• uses a range of strategies to elaborate and persuade, such as definitions, descriptions, illustration, examples from evidence, and anecdotes</td>
</tr>
<tr>
<td>• explains benefits or limitations</td>
<td>• uses a range of appropriate strategies, for example, - dialogue - tension or suspense - pacing</td>
<td>• supports arguments with detailed evidence, cites sources of information as appropriate</td>
</tr>
<tr>
<td>• demonstrates or provides a scenario to illustrate claims or assertions</td>
<td></td>
<td>• uses a range of strategies to elaborate and persuade, such as definitions, descriptions, illustration, examples from evidence, and anecdotes</td>
</tr>
</tbody>
</table>
Appendix 2
Sample Assessment Criteria for Writing Tasks (continued)

<table>
<thead>
<tr>
<th>Elements of Personal Response</th>
<th>Functional</th>
<th>Procedure</th>
</tr>
</thead>
<tbody>
<tr>
<td>• develops reader interest</td>
<td>• reports, organizes, and conveys information and ideas accurately</td>
<td>• anticipates reader's needs</td>
</tr>
<tr>
<td>• establishes a context, and creates a persona</td>
<td>• includes relevant narrative details, e.g., scenarios, definitions, examples</td>
<td>• creates expectations through predictable structures, e.g., headings</td>
</tr>
<tr>
<td>• advances a judgment that is interpretive, analytic, evaluative, or reflective</td>
<td>• anticipates readers' problems, mistakes, and misunderstandings</td>
<td>• provides smooth transition between steps</td>
</tr>
<tr>
<td>• supports a judgment by referring to the text, to other works, authors, or non-print media</td>
<td>• uses a variety of formatting techniques, including headings, subordinate terms, hierarchical structures, graphics, colour, and placement into the foreground</td>
<td>• makes use of appropriate writing strategies</td>
</tr>
<tr>
<td>• supports a judgment by referring to personal knowledge</td>
<td>• establishes a persona that is consistent with the document's purpose</td>
<td>- creates a visual hierarchy</td>
</tr>
<tr>
<td>• suggests an interpretation</td>
<td>• employs word choices consistent with the persona and appropriate for the intended audience</td>
<td>- uses white space and graphics as appropriate</td>
</tr>
<tr>
<td>• recognizes possible ambiguities, nuances, and complexities</td>
<td>• anticipates problems, mistakes, and misunderstandings from a reader's point of view</td>
<td>• includes relevant information</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• excludes extraneous information</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• anticipates problems, mistakes, and misunderstandings from a reader's point of view</td>
</tr>
</tbody>
</table>
### Appendix 3

**Writing: Some Forms to Explore in English 2201**

<table>
<thead>
<tr>
<th>Term</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>advertisement</td>
<td>poster</td>
</tr>
<tr>
<td>article</td>
<td>prayer</td>
</tr>
<tr>
<td>autobiography</td>
<td>précis</td>
</tr>
<tr>
<td>biography</td>
<td>questionnaire</td>
</tr>
<tr>
<td>broadsheet</td>
<td>record</td>
</tr>
<tr>
<td>brochure</td>
<td>report</td>
</tr>
<tr>
<td>caption</td>
<td>review</td>
</tr>
<tr>
<td>cartoon</td>
<td>script</td>
</tr>
<tr>
<td>critiques</td>
<td>sermon</td>
</tr>
<tr>
<td>dialogue</td>
<td>sketch</td>
</tr>
<tr>
<td>editorial</td>
<td>slogan</td>
</tr>
<tr>
<td>epitaph</td>
<td>song</td>
</tr>
<tr>
<td>essay</td>
<td>sonnet</td>
</tr>
<tr>
<td>eulogy</td>
<td>story</td>
</tr>
<tr>
<td>feature article</td>
<td>synopsis</td>
</tr>
<tr>
<td>horoscope</td>
<td>testimonial</td>
</tr>
<tr>
<td>instruction</td>
<td></td>
</tr>
<tr>
<td>inventory</td>
<td></td>
</tr>
<tr>
<td>invitation</td>
<td></td>
</tr>
<tr>
<td>journal</td>
<td></td>
</tr>
<tr>
<td>letter</td>
<td></td>
</tr>
<tr>
<td>log</td>
<td></td>
</tr>
<tr>
<td>lyric</td>
<td></td>
</tr>
<tr>
<td>magazine</td>
<td></td>
</tr>
<tr>
<td>monologue</td>
<td></td>
</tr>
<tr>
<td>news</td>
<td></td>
</tr>
<tr>
<td>notes</td>
<td></td>
</tr>
<tr>
<td>notice</td>
<td></td>
</tr>
<tr>
<td>novel</td>
<td></td>
</tr>
<tr>
<td>obituary</td>
<td></td>
</tr>
<tr>
<td>pamphlet</td>
<td></td>
</tr>
<tr>
<td>paraphrase</td>
<td></td>
</tr>
<tr>
<td>parody</td>
<td></td>
</tr>
<tr>
<td>petition</td>
<td></td>
</tr>
<tr>
<td>placard</td>
<td></td>
</tr>
<tr>
<td>play</td>
<td></td>
</tr>
<tr>
<td>poem</td>
<td></td>
</tr>
</tbody>
</table>
### Appendix 4

#### Some Purposes for Writing and Other Ways of Representing

<table>
<thead>
<tr>
<th>Some Purposes for Letters</th>
<th>Some Purposes for Letters</th>
<th>Some Purposes for Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>advertise</td>
<td>acknowledgement</td>
<td>oneself: younger self; older self</td>
</tr>
<tr>
<td>analyse</td>
<td>advice</td>
<td>trusted friend(s): same sex, opposite sex</td>
</tr>
<tr>
<td>announce</td>
<td>apology</td>
<td>peers: younger student(s), older student(s), writing buddy</td>
</tr>
<tr>
<td>argue</td>
<td>application</td>
<td>imaginary reader: other time, other place</td>
</tr>
<tr>
<td>challenge</td>
<td>complaint</td>
<td>character(s) in fiction, films, TV dramas, commercials</td>
</tr>
<tr>
<td>comment</td>
<td>congratulations</td>
<td>self as expert to less well-informed reader(s)</td>
</tr>
<tr>
<td>compare</td>
<td>to editor</td>
<td>unknown peer: pen pals</td>
</tr>
<tr>
<td>congratulate</td>
<td>entertain</td>
<td>parent(s)/caregiver(s), grandparent(s); relative(s)</td>
</tr>
<tr>
<td>contrast</td>
<td>farewell</td>
<td>trusted adult: own teacher, previous teacher(s), parent/caregiver of a friend, leader of club/association to which student belongs</td>
</tr>
<tr>
<td>defend</td>
<td>illustrate</td>
<td>advice columnist</td>
</tr>
<tr>
<td>describe</td>
<td>inform</td>
<td>school personnel</td>
</tr>
<tr>
<td>discuss</td>
<td>invitation</td>
<td>known adult(s), supportive readers/listeners, viewers</td>
</tr>
<tr>
<td>dramatise</td>
<td>news</td>
<td>assemblies</td>
</tr>
<tr>
<td>entertain</td>
<td>order</td>
<td>media personality or other celebrity: talk show host, pop star, sports star</td>
</tr>
<tr>
<td>evaluate</td>
<td>pen pal</td>
<td>authors, media producers</td>
</tr>
<tr>
<td>evoke</td>
<td>poison pen</td>
<td>community groups: seniors, special interest groups</td>
</tr>
<tr>
<td>explain</td>
<td>protest</td>
<td>media: TV, newspapers, publishers</td>
</tr>
<tr>
<td>express attitude/emotion</td>
<td>recommendation</td>
<td>companies, businesses, agencies</td>
</tr>
<tr>
<td>express opinion</td>
<td>request</td>
<td>judges of a writing contest</td>
</tr>
<tr>
<td>hypothesize</td>
<td>resignation</td>
<td>markers in assessment context</td>
</tr>
<tr>
<td>inform</td>
<td>suggest</td>
<td>adults in authority: school board members; principal, members of school advisory council, MLA, MP</td>
</tr>
<tr>
<td>instruct</td>
<td>support</td>
<td>unknown public readership—past, present, future, extraterrestrial, deity; bulletin board: school, community, electronic</td>
</tr>
<tr>
<td>narrate</td>
<td>sympathy</td>
<td>hostile readership</td>
</tr>
<tr>
<td>negotiate</td>
<td>thanks</td>
<td>high status adults, e.g., Premier, Prime Minister, Lieutenant-Governor, Governor-General, Queen</td>
</tr>
<tr>
<td>persuade</td>
<td>warning</td>
<td></td>
</tr>
<tr>
<td>plan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>present research</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td></td>
<td></td>
</tr>
<tr>
<td>reach a conclusion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>record</td>
<td></td>
<td></td>
</tr>
<tr>
<td>regulate</td>
<td></td>
<td></td>
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<tr>
<td>speculate</td>
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<tr>
<td>suggest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>summarise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>warn</td>
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</tr>
</tbody>
</table>
Appendix 5
Speaking and Listening: *English 2201 Scenario*

Students in Level III are focusing on the construction and effects of multimedia texts in the context of the students’ making a connection between themselves and the world around them. Some selections may enable students to explore how manipulation of language and text can control behaviour and thinking.

As a large group, students view several media texts that demonstrate audience manipulation by the form and the presentation of information. This could be based on a current event or an issue or event in historical perspective, e.g., students could view the CBC’s *War* by Gwynne Dwyer. Students are individually assigned certain elements of the documentary form on which to focus. These focuses might include:

- the manipulative powers of camera shots
- use of music
- form of narration
- point of view
- the content and context of information

After viewing the documentary and in the context of their examinations, students could discuss and examine:

- the film event
- the controversial elements that the film created among veterans
- the film’s coverage in the media

Following these discussions, students can integrate their findings and present them to the other members of the class in an informal oral presentation.

Reflection on the findings of others is an important aspect of the reflective process. Following the discussion, students could examine other texts in the form of news broadcasts, press releases or Internet messages, where the source of the information is not always clear or documented. This examination may be undertaken individually or as a small group. The informal oral presentation of the students’ findings may be limited to small-group discussion or shared with the entire class.

**Resource**

*Constructing Reality: Exploring Media Issues in Documentary* (NFB, 1993) is an excellent resource for examining the documentary.
Appendix 5
Speaking and Listening: Some Ideas for Activities

Students select a character from a play/short story/novel/TV drama/movie. Students prepare a two- or three-minute monologue which that character might deliver, basing the monologue on an event in the text or on personality traits revealed about the character.

Students discuss the techniques they would use in telling a story to a child/group of young children. Students would elicit such techniques as emphasizing concrete descriptions, using effective dialogue, presenting the story in a relaxed, informal atmosphere. Students prepare and relate a story to a child/group of young children and then evaluate the success of their experiences.

Students attend a presentation/public speech event. They
- prepare questions on the topic before the presentation
- listen carefully throughout
- formulate new questions as the presentation progresses
- delete questions that have already been answered during the presentation or raised by other questioners
- select a question and ask for an answer
- assess their own attentiveness as listeners

Students watch a panel discussion, interview, or debate presented on TV, in class, or in a public venue. Following the presentation, students discuss and elaborate on the involvement of the various participants, e.g., those who
- dominated
- posed unanswerable questions
- dodged questions
- clashed on grounds other than issues
- contributed to/detracted from the program's success in meeting its objectives

Students prepare charts as guides to aspects of parliamentary procedure such as
- order of business
- keeping minutes and what to include in them
- preparing a treasurer's report
- making, amending, and voting on motions
- common procedural terms, e.g., quorum

Students discuss usefulness of parliamentary procedure:
- its relationship to the concept of democracy
- its relationship to minority rights
Appendix 5
Speaking and Listening: Some Ideas for Activities (continued)

Students prepare news broadcasts about some aspect of their classwork (in English or another area of the curriculum). They may

- omit one or two significant details
- present broadcasts to the class
- ask listeners to identify what details were omitted and why those details are significant

Students listen to a lengthy piece of text. Only half the group takes notes. Students compare the performance of notetakers and non-notetakers when responding to detail-related questions on the selection and discuss advantages of note-making while listening.

Students view a videotape or film clip of a scene run without sound and

- discuss what they believe is taking place in the scene
- discuss the general nature of the conversation
- view the scene again, this time with sound
- compare their conjectures to what actually takes place in the scene
- identify details that led them to their conclusions
## Appendix 6
### Overview: Informal Talk

<table>
<thead>
<tr>
<th>Types of Formal Talk</th>
<th>Purposes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Disputational Talk</strong></td>
<td>• to examine language within the social context of spoken language</td>
</tr>
<tr>
<td>Speakers challenge other speakers' views to obtain</td>
<td>• to encourage students to take risks and to accept challenges</td>
</tr>
<tr>
<td>information and force speakers to clarify positions.</td>
<td>• to enable students to grow more confident in their abilities</td>
</tr>
<tr>
<td></td>
<td>• to enable students to develop tolerance of diverse points of view</td>
</tr>
<tr>
<td><strong>Exploratory Talk</strong></td>
<td>• to enable students to develop clarity in conversation</td>
</tr>
<tr>
<td>Speakers propose ideas and justify their ideas,</td>
<td>• to enable students to articulate their own ideas and define, test,</td>
</tr>
<tr>
<td>accumulating relevant information.</td>
<td>and contextualize the dialogue</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cumulative Talk</strong></td>
<td></td>
</tr>
<tr>
<td>Speakers contribute to the discussion by referring to</td>
<td></td>
</tr>
<tr>
<td>and continuing with previous speakers' comments.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Co-operative Talk</strong></td>
<td></td>
</tr>
<tr>
<td>Speakers are respectful of others' points of view,</td>
<td></td>
</tr>
<tr>
<td>and compromise and work towards consensus.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Communicative Talk</strong></td>
<td></td>
</tr>
<tr>
<td>Speakers have an awareness of audience, and are able to</td>
<td></td>
</tr>
<tr>
<td>present information and accept feedback.</td>
<td></td>
</tr>
</tbody>
</table>

Informal talk structures are
## Appendix 6
### Overview: Informal Talk (continued)

<table>
<thead>
<tr>
<th>Structures</th>
<th>Modelling</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• determined by negotiations of the participants</td>
<td>• demonstrate conversation and discussion for other students to observe the dynamics of talk</td>
<td>both the students and the teacher of what has been accomplished. Student participation in assessment is crucial.</td>
</tr>
<tr>
<td>• determined by the participants’ interests, expertise, linguistic styles, as well as the individual or group organizational functions, which are imposed, agreed upon, or perceived</td>
<td>• create roles in order to understand posture and position on a point of view</td>
<td>Assessment needs to be</td>
</tr>
<tr>
<td>• dependent on the awareness of the situation and the relationship among individuals involved</td>
<td>• reflect about what they have been doing</td>
<td>• an inclusive picture of each student’s accomplishments</td>
</tr>
<tr>
<td>• dependent on the willingness of the participants to share and/or create, analyse, and conceptualize ideas</td>
<td>• provide a catalyst (issue, medium)</td>
<td>• multifaceted and varied</td>
</tr>
<tr>
<td>• determined by the diverse and complex structures within class and cultural context</td>
<td>• analyse and synthesize ideas</td>
<td>• built on students’ attempts</td>
</tr>
<tr>
<td>• dependent on and determined by equal and willing participation in clarification and modification of ideas</td>
<td>• reason through discourse and verbal exchange</td>
<td>Assessment practices must</td>
</tr>
<tr>
<td>• socially variable (when informal talk is conversational)</td>
<td></td>
<td>• include the processes of learning</td>
</tr>
</tbody>
</table>

Teachers need to create opportunities to

- demonstrate conversation and discussion for other students to observe the dynamics of talk
- create roles in order to understand posture and position on a point of view
- reflect about what they have been doing
- provide a catalyst (issue, medium)
- analyse and synthesize ideas
- reason through discourse and verbal exchange

Teachers need to provide the following experiences:

- conversation
- dialogue
- communication
- consensus
- constructive disagreement

Effective assessment informs

Public Forums
Appendix 7
Overview: Formal Talk

Types of Formal Talk

All the speaking and listening contexts where formal social conventions apply in the form of predetermined, agreed upon rules. These include

- panel discussions
- seminars
- presentations
- public speeches
- documentaries
- news broadcasts

*Formal Debate*

Parliamentary, cross-examination and academic-style debates all require speakers to research, articulate, and defend an issue within a spectra of rules.

*Oration*

This type of formal talk is a powerful, prepared interaction among a solitary speaker, an audience, and a message. The conventions of prepared oration may include

- a special occasion
- a rhetorical style
- awareness of audience position
- expertise in dramatic convention, including appropriate enunciation, timing, projection, etc.

Prepared orations include

- tributes
- eulogies
- inspirational speeches
- political speeches
- trial speeches
- farewell speeches

*Impromptu Oration*

All the conventions of prepared orations apply with the exception of prepared text. The added dimension here is that the oration is impromptu.

<table>
<thead>
<tr>
<th>Types of Formal Talk</th>
<th>Purposes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panel discussions</td>
<td>to develop an appreciation for and an understanding of the power of language</td>
</tr>
<tr>
<td>Seminars</td>
<td>to develop the ability to participate in formal venues</td>
</tr>
<tr>
<td>Presentations</td>
<td>to develop the ability to cultivate the language processes in powerful ways</td>
</tr>
<tr>
<td>Public speeches</td>
<td>to differentiate among style, intent, message, and moment of the situational context</td>
</tr>
<tr>
<td>Documentaries</td>
<td>to understand and develop the skills of persuasion</td>
</tr>
<tr>
<td>News broadcasts</td>
<td>to research, synthesize, and present all pertinent aspects of a topic for an intended audience</td>
</tr>
</tbody>
</table>

Purposes

- to develop an appreciation for and an understanding of the power of language
- to develop the ability to participate in formal venues
- to develop the ability to cultivate the language processes in powerful ways
- to differentiate among style, intent, message, and moment of the situational context
- to understand and develop the skills of persuasion
- to research, synthesize, and present all pertinent aspects of a topic for an intended audience
### Appendix 7
**Overview: Formal Talk (continued)**

<table>
<thead>
<tr>
<th>Structures</th>
<th>Modelling</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formal talk structures are:</td>
<td>Teachers need to create opportunities to examine:</td>
<td>Effective assessment informs both the students and the teacher of what has been accomplished. Student participation in assessment is crucial.</td>
</tr>
<tr>
<td>• predetermined</td>
<td>• various forms</td>
<td>Assessment needs to be:</td>
</tr>
<tr>
<td>• determined by knowledge of cultural structures, social context, and social conventions determined by the technical expertise of the speaker</td>
<td>• various styles</td>
<td>• an inclusive picture of each student's accomplishments</td>
</tr>
<tr>
<td>• dependent on conduct and purpose within a profession, official ceremony, etiquette, etc.</td>
<td>• the purpose of differentiations of style and form</td>
<td>• multifaceted and varied</td>
</tr>
<tr>
<td>• dependent on understanding of oral societal conventions</td>
<td>Teachers need to provide the following experiences:</td>
<td>• built on students' attempts</td>
</tr>
<tr>
<td>• dependent on the speaker's awareness of the relationship with his/her audience and the needs of the audience</td>
<td>• through a variety of media, provide samples of effective formal talk</td>
<td>Assessment practices must:</td>
</tr>
<tr>
<td></td>
<td>• analyse examples of formal talk so that students can understand different structures</td>
<td>• include the processes of learning</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• provide constant, careful, and consistent feedback in a supportive atmosphere</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• be ongoing and flexible</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• include assessment of the fluency of language</td>
</tr>
<tr>
<td></td>
<td>When assessing formal talk, consider the student's:</td>
<td>When assessing formal talk, consider the student's:</td>
</tr>
<tr>
<td></td>
<td>• expression within the structure</td>
<td>• expression within the structure</td>
</tr>
<tr>
<td></td>
<td>• manipulation of this expression within the structure</td>
<td>• manipulation of this expression within the structure</td>
</tr>
<tr>
<td></td>
<td>• clarity of understanding of the structure</td>
<td>• clarity of understanding of the structure</td>
</tr>
</tbody>
</table>

Within the formal structure of *sameness*, there needs to be creativity and freshness.
Appendix 8
Overview: Listening

Types of Listening

Abstract
This type of listening involves attending to input appropriate to a number of contexts, without necessarily filtering what is heard. Synthesis of information may take place as part of the natural function of communication.

Focussed
This listening actively engages the listener in a focussed search for knowledge, enjoyment, etc. It involves predicting, questioning, analysing, synthesizing, and reflecting.

Critical
In this type of focussed listening the listener carefully and exactly evaluates and judges the message, its intent, and the nuances of its presentation.

Purposes
• to understand messages conveyed by others
• to determine one's place in social context
• to examine the relationship of language to the social context of spoken language
• to develop an appreciation of the power of language
• to differentiate among style, intent, message, and moment of the situational context

Effective listening relies on the basic skills of putting messages into code and being able to convert messages to articulation.
## Appendix 8
### Overview: Listening (continued)

<table>
<thead>
<tr>
<th>Structures</th>
<th>Modelling</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening structures are:</td>
<td>Teachers need to create opportunities to observe active listening by focussing on:</td>
<td>Teachers need to observe:</td>
</tr>
<tr>
<td>• determined by the non-verbal behaviour of the participants</td>
<td>• non-verbal behaviour</td>
<td>• non-verbal behaviour</td>
</tr>
<tr>
<td>• determined by the conventions of listening within the social context</td>
<td>• questioning techniques</td>
<td>• questioning</td>
</tr>
<tr>
<td>• determined by classroom organization: individual/small-group/large-group involvement</td>
<td>• predicting outcomes through active listening</td>
<td>• synthesis</td>
</tr>
<tr>
<td>• determined by how the listener decodes and interprets the incoming message and constructs meaning based upon the background, experiences, and his/her ability to process the message</td>
<td>• preparing for the event: physical/intellectual readiness</td>
<td>• readiness to participate as a listener in a speech event</td>
</tr>
<tr>
<td>When listening, the thought processes move much more quickly than the messages that are received. This thinking time is used to synthesize messages, accept/reject ideas, and opinions, and adapt/modify thoughts.</td>
<td>• effective use of time; oral communication creates thinking time</td>
<td>• self-correction and modification of speech</td>
</tr>
<tr>
<td>• feedback: request clarification, in the form of inquiry rather than as a challenge. (Good listening is determined by the clarity of the feedback given by the listener.)</td>
<td></td>
<td>The expectation is that students</td>
</tr>
<tr>
<td>Teachers need to provide the following experiences:</td>
<td></td>
<td>• organize their listening in relation to the conventions or the expected structures</td>
</tr>
<tr>
<td>• opportunities for students to analyse and reflect upon the process of listening in relation to the conventions of spoken language.</td>
<td>• demonstrate the various roles played by an active, critical listener. (Through the arrangement of groups and activities, these techniques can be modelled.)</td>
<td>• develop an understanding that original and clever manipulation of the structure of the speech triggers thinking and challenges them to listen, question, and extend their thinking</td>
</tr>
</tbody>
</table>
Appendix 9

Role-playing: An English 2201 Focus

- Theatre games, exercises, and warm-ups are short drama activities. They are especially useful in developing social and personal skills, imagination, concentration, characterization, movement, and voice. They can also be used to set a mood or introduce an issue or theme.

- Debate: participants may or may not assume a role, but must give attention to logic, critical thinking, and clarity and precision of expression.

- Choral speaking: a text or story is interpreted and communicated vocally by a group.

- Story Theatre: the story is told by a narrator or by the actors and is illustrated by actors, who provide the dialogue and actions of characters, animals, and inanimate objects.

- Puppetry: gives the students opportunities to distance themselves from the action, play several characters at once, and apply learning from other curriculum areas (e.g., art).

- Dance: students use expressive movement to interpret text, express or create a mood, or enact an event.

- Song: students find or create and perform songs to interpret text, express or create a mood, or enact an event.

- Meeting: students work in or out of role to explore issues, plan, solve problems, analyse, and reflect on learning experiences.

- Re-enactment: presentation of an event, which is known or which has occurred, emphasizing accuracy and detail.

- Ritual: a stylized event, following a pattern of rules and codes, which follows a group or cultural ethic or belief system.

- Ceremony: a special event devised to celebrate or recognize something of cultural or historical significance.
## Appendix 10

### Provincial Rubrics for Assessing Demand and Process Writing

**Holistic Scoring Rubric (for demand writing)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
</table>
| 5     | outstanding content which is clear, strongly focussed, and interesting  
• compelling and seamless organization  
• easy flow and rhythm with strong and varied construction  
• compelling, individualistic and sincere voice  
• rich and precise words and expressions  
• excellent grasp of standard writing conventions |
| 4     | impressive content which is clear, focussed, and interesting  
• purposeful and clear organization  
• flow and rhythm which, if occasionally interrupted, does not impede meaning; varied sentences  
• clear and sincere, though not with a compelling voice  
• specific and purposeful words and expressions  
• good grasp of standard writing conventions |
| 3     | clear and focussed content which is not generally appealing  
• occasionally ineffective organization which does not seriously affect the central idea  
• a somewhat mechanical flow and rhythm  
• a somewhat clear and sincere voice which does not demonstrate a compelling interest in the topic  
• general and functional words and expressions  
• fair grasp of standard writing conventions although errors are beginning to be distracting |
| 2     | unclear content which does not maintain reader's interest but which does have a discernible focus  
• weak and inconsistent organization  
• lack of flow and rhythm and often unsuccessful attempts at complex sentence structures  
• lack of a personable voice as well as a superficial interest in the topic  
• imprecise and unclear words and expressions which frequently obscure meaning  
• frequent errors in standard writing conventions which distract the reader |
| 1     | lacking a central idea or purpose  
• awkward and disjointed organization  
• complete lack of flow and rhythm and awkward, incomplete sentences which make the writing difficult to follow  
• dispassionate and mechanical voice  
• imprecise, unclear, and frequently misused words and expressions  
• severe and frequent errors in standard writing conventions which block readability and seriously impede meaning |
The Analytic Scoring Rubric (for process writing)

Writing Category: Content

Content describes how effectively the writer establishes a purpose; selects and integrates ideas (i.e., information, events, emotions, opinions and perspectives); includes details (i.e., evidence, anecdotes, examples, descriptions, and characteristics) to support, develop and/or illustrate ideas; and considers the reader.

Level

5 The writing is clear, strongly focussed, and highly interesting. Details are relevant, and enhance and support the central theme.
   • The writing demonstrates a strong knowledge of the subject matter. All details and ideas have a purpose and are clearly related to the central idea.
   • The writing includes important details which the reader would be unable to bring to the text, or which others might overlook.
   • The writing is well-balanced in that the details used enhance and support the main ideas.
   • The writing is able to control the content and develop the ideas in a way that appeals to and enlightens the reader.
   • The writing carefully shapes and connects the ideas to enable the writer to share his or her thoughts on the subject with the reader.

4 The writing is clear, focussed and interesting. Details are relevant and purposeful, and they clarify the ideas.
   • The writing demonstrates fair knowledge of the subject matter. Most details and ideas have a purpose and are related to the central idea.
   • The writer includes many important details that the reader may be unable to bring to the text.
   • The writing is generally balanced in that supporting ideas tend not to overshadow the main ideas.
   • The writing controls the content and develops the ideas in a way that appeals to most readers.
   • The writing most often shapes and connects ideas to enable the writer to share his/her thoughts on the subject with the reader.
Level

3 The writing is clear and focused but the overall result is not generally appealing. Support for the central theme is attempted but may be too general, not directly related to the main ideas, or too limited in scope.

- The writing demonstrates some knowledge of the subject, but reflects difficulty in using specific details to support general observations.
- Important details are considered, but mainly superficially, and in such a way that the main points may not always be clear to the reader.
- The content is not always well-balanced and sometimes the supporting details overshadow the main points. As well, there tends to be too few supporting details and these are often too general and too predictable.
- At times the writing seems not to be in control of the ideas. The writing is beginning to take shape, but the topic is still not clearly developed, and the reader tends to lose interest.
- Because the text is not carefully shaped and because the ideas are not always clearly connected, the writer has some difficulty in sharing his/her thoughts with the reader.

2 The writing lacks clarity but has a discernable focus. Support for the central theme is sketchy, sometimes repetitive, and often superficially related resulting in writing that does not hold the reader's interest.

- The writing demonstrates little knowledge of the subject matter. Details are sketchy or repetitive, and often are unrelated to the central theme.
- Most details are superficial and lack clarity so that the central theme is not very clear to the reader.
- It is often difficult to distinguish the supporting details from the main points.
- The writing demonstrates a lack of control of the ideas. While the writing may have a semblance of a central theme, the reader quickly loses interest in pursuing it.
- The writing does not clearly define the writer's thoughts on the subject for the reader.

1 The writing lacks a central idea or purpose, and this forces the reader to make inferences based on sketchy details.

- The writing demonstrates either very limited or unclear knowledge of the subject.
- The details are not convincing and are confusing for the reader so that the central theme is unclear. The reader quickly loses interest.
- Details are very sketchy and are indistinguishable from the main points.
- Attempts at control and development are minimal so that no central theme emerges.
- The writing has not begun to define the topic in any meaningful way.
Writing Category: Organization

Organization describes how effectively the writer creates an opening; establishes and maintains a focus; orders and arranges events, ideas, and/or details at the paragraph-level and within the work as a whole; establishes relationships between events, ideas, and/or details at the paragraph-level and within the work as a whole; and provides closure.

Level

5 The organization enhances the central idea or theme. The order, structure and presentation are compelling and move the reader through the text.

- The opening is strong and sparks the reader's interest.
- Focus and coherence are maintained allowing the writing to flow so smoothly that the reader may not be conscious of organizational patterns or structure unless looking for them.
- The writing demonstrates a purposeful and effective order and arrangement of events, ideas, and/or details.
- Transitions are smooth and weave the separate threads of meaning into one cohesive whole.
- Effective closure reinforces unity and leaves the reader with a sense of resolution.

4 The organization reinforces the central idea or theme. The order, structure and presentation, while not compelling, is purposeful and clear enough, so as not to interrupt the flow of writing.

- The opening is clear and directive.
- Focus and coherence are generally maintained.
- The writing demonstrates a clear order and arrangement of events, ideas and/or details.
- Transitions are effective and appropriately connect events, ideas, and/or details.
- Closure assists unity and is related to the focus.

3 The organization may at times be ineffective or too obvious but does not seriously get in the way of the central idea or theme.

- The opening is generally directive but not as well connected to the central idea as the reader might wish.
- Focus and coherence are present but may not be maintained consistently thus interrupting the flow.
- The writing demonstrates clear and mechanical order and arrangement of events, ideas, and/or details.
- Transitions sometimes work well; at other times, the connections between ideas seem forced, inappropriate, or too predictable.
- Closure tends to be mechanical but contributes to unity.
Level

2 The organization may be weak or inconsistent resulting in continued interruptions in flow.
   • The opening is not particularly clear or directive.
   • Focus and coherence falter frequently.
   • The writing demonstrates a discernible but weak and/or inconsistent order and arrangement of
events, ideas, and/or details.
   • Transitions are rarely used.
   • Closure, although present, is either too weak to tie the piece together or only vaguely related to
the opening.

1 The organization is awkward and disjointed. With ideas, details, or events presented in random order,
the writing lacks direction and flow.
   • The opening, if present, does little more than repeat the task.
   • Focus and coherence are generally lacking and the flow of the writing is lost.
   • The writing demonstrates an unclear or haphazard order and arrangement of events, ideas, and/or
details.
   • Transitions are very weak, leaving connections between ideas fuzzy, incomplete, or perplexing.
   • Closure is either inappropriate, unconnected or missing.
Writing Category: Sentence Fluency

Sentence fluency describes how effectively the writer constructs sentences. It includes the writer's ability to control syntax and to create variety in sentence type and length.

Level

5 The writing has an easy flow and rhythm with strong and varied sentence construction which makes the reading enjoyable and easy.
   • Sentence structure is logical and clear, and shows how ideas relate to each other.
   • The writing sounds natural and fluent. With effective phrasing, one sentence flows easily into the next.
   • Sentences vary in structure and length creating an interesting text.
   • Fragments, when used, are deliberately chosen for effect.
   • Dialogue, when used, always sounds natural.

4 The writing has flow and rhythm with varied sentences. Use of sentence fragments or run-on sentences may interfere with fluency but do not impede meaning.
   • The sentence structure is generally clear and logical, and helps to show how ideas relate to each other.
   • The writing generally sounds natural and fluent, although occasionally, a sentence may not flow smoothly into the next.
   • While there is variation in sentence structure and length, there are occasions when more attention might have been given to this.
   • Fragments, when used, are most often chosen deliberately for effect although sometimes they appear almost as an oversight.
   • Dialogue, when used, most often sounds natural.

3 The writing still has some flow and rhythm, but tends to be mechanical. Sentence constructions are sometimes effective and varied, but there are occasional awkward constructions which interfere with clarity and precision.
   • The sentence structure sometimes conveys relationships between ideas and sometimes it does not.
   • The writing may be less fluid than desired. The writing shows good control over simple sentence structure but variable control over more complex structures.
   • Sentences sometimes vary in length or structure, but often show little variation in pattern.
   • Fragments, if used, sometimes work and sometimes seem the result of an oversight.
   • Dialogue, if used, sometimes seems natural, but occasionally seems a little forced or contrived.
Level

2 The writing lacks flow and rhythm. Attempts at complex sentence structures often impede clarity and precision.

- The sentence structure rarely shows connections and ideas, and is often illogical or unclear.
- Sentences rarely sound natural or fluent; instead, they often sound awkward or disjointed.
- Sentences rarely vary in length or structure.
- Fragments, when present, are most often the result of oversight.
- Dialogue, if used, rarely sounds natural and most often seems forced or contrived.

1 The writing contains sentences which are choppy, incomplete, rambling, irregular, and awkward which makes the writing difficult to follow.

- The sentence structure does not enhance meaning and most often obscures it.
- Sentence fluency is jarring and unnatural.
- Sentence patterns do not vary in length and structure.
- Fragments are frequent and are the result of an oversight.
- Dialogue, if used at all, usually sounds monotonous and unnatural.
Writing Category: Voice

Voice describes how effectively the writer speaks to the reader in a manner that is individualistic, expressive and engaging and reveals his/her stance toward the subject.

Level

5 The writer demonstrates a compelling, individualistic, and sincere engagement with the subject or task.
   • The writing communicates in an honest, sincere manner and the conviction of the writer is apparent.
   • The writing brings the subject to life for the reader.
   • The writing reveals the writer to the reader who gets a strong sense of the person behind the words.

4 The writer demonstrates a clear, but not compelling, interest in the subject or task.
   • The writing communicates in an earnest manner. The conviction of the writer is evident but not always consistent.
   • The writing frequently moves the reader. The writer is inclined to take risks and is usually successful in revealing himself/herself to the reader.
   • The writing generally reveals the writer to the reader but there may be times when the writer's presence is not apparent.

3 The writer seems personable and sincere but does not demonstrate a compelling interest in the subject or task.
   • The writing communicates in an earnest, but routine, manner.
   • The writing moves the reader occasionally. The writer tends to avoid risk and although the writer's voice may emerge at times, it does not do so on a consistent basis.
   • The writing tends to hide, rather than reveal, the writer to the reader.

2 The writer is rarely personable and demonstrates only a superficial interest in the subject or task.
   • The writing communicates at a functional level and is often flat.
   • The writing rarely moves or involves the reader.
   • The writing gives the reader little sense of the person behind the words.

1 The writer shows some interest in the subject or task, but it is dispassionate, lifeless, and mechanical.
   • The writing communicates at a functional level and is flat.
   • The writing leaves the reader unmoved and uninvolved.
   • The writing does not reveal the writer to the reader who gets no sense of the person behind the words.
Writing Category: Word Choice

Word choice describes how effectively the writer chooses words and expressions for appropriateness, precision, and variety.

Level 5
Words and expressions are powerful, rich, and precise.
- Words are precise and accurate.
- The writing contains strong images.
- The choice of verbs lends power to the writing.
- The vocabulary is strong and impressive, but not overdone.
- The form of expression is original and appealing to the reader. Slang, if present, is used only for effect.

Level 4
Words and expressions are specific and indicate purpose.
- Words are generally precise and accurate with occasional examples of imprecision and inaccuracy.
- The writing contains imagery which occasionally lacks detail.
- The writing contains strong verbs and an occasional use of more general and abstract verbs.
- The vocabulary is generally strong although may, on occasion, be a little overdone in order to impress the reader.
- The writing is imaginative and original; the occasional use of slang is effective.

Level 3
Words and expressions are general, yet functional.
- Words may lack precision and imaginative appeal.
- The images lack detail and often depend on the reader’s knowledge of the subject.
- The writing contains some strong verbs, but most are general and abstract which weakens the text.
- The writer attempts to use poetic language but this is often overdone.
- The writer rarely experiments with language although there is some evidence of originality.
- Clichés and slang, when present, may not be effective.

Level 2
Words and expressions lack precision and clarity so that readability is beginning to be affected.
- Words are sometimes imprecise or unclear.
- There is a sporadic attempt to incorporate imagery, but the detail is too general to have appeal to the reader.
- Verbs most often tend to be mundane and overused.
- There are few attempts to use poetic language.
- The writing lacks imagination and originality of expression; the frequent use of clichés, redundancies, and slang detracts from the effectiveness of the writing.
Level

1  Words and expressions lack precision and clarity so that readability is seriously affected.
   • Words are frequently imprecise, inadequate, or incorrect.
   • Imagery, if used at all, is unclear. There are many generalities.
   • Verbs are weak and few in number. Common verbs such as "is", "are" and "was" predominate.
   • Words are consistently dull or abstract and, therefore, monotonous to the reader.
   • The strong reliance on clichés, redundancies, and slang makes the writing unimaginative and uninteresting.
Writing Category: Conventions

Conventions describes how effectively the writer controls the use of punctuation, spelling, capitalization, usage, grammar and paragraphing.

Level

5  The writing reflects an excellent grasp of standard writing conventions which enhances readability. Errors tend to be so few and so minor that they do not distract the reader.
   • The writing is essentially free from errors in standard writing conventions.
   • Minimal editing is needed to prepare the text for presentation.
   • A wide range of conventions is used for stylistic effect.

4  The writing reflects a good grasp of standard writing conventions. Errors are present but do not distract the reader.
   • The writing has few errors in standard writing conventions.
   • Minor editing is needed for the few errors to prepare the text for presentation.
   • Many conventions are used, of which some achieve stylistic effect.

3  The writing is beginning to impair readability. The errors are not overwhelming and do not block meaning, but they are beginning to distract the reader.
   • The writing has some errors in standard writing conventions.
   • Some editing is needed to prepare the text for presentation.
   • A limited range of conventions is used, some of which distract the reader.

2  The writing impairs readability. The errors are becoming so overwhelming that they distract the reader.
   • The writing has frequent errors in standard writing conventions.
   • Much editing is needed to prepare the text for presentation.
   • Limited skill is reflected in the use of conventions and the text frequently confuses the reader.

1  The writing blocks readability making it impossible for the reader to focus on the meaning owing to the severity and frequency of errors.
   • The writing has extensive errors in standard writing conventions.
   • Extensive editing is needed to prepare the text for presentation.
   • There is limited skill in the use of conventions, and the meaning for the reader is completely distorted.
Appendix 11
Media Literacy Activities

Print

- Compare the print version of a story to the film version.
- Compare a print poem to the sung ballad.
- Compare mythological heroes to popular culture heroes.
- Examine production techniques of newspapers and magazines.
- Write an article for a magazine.
- Write a letter to the editor.
- Produce a class broadsheet of poems, prose, or areas of interest.
- Produce a pamphlet on an issue.
- Critique a newspaper article.
- Edit an article from 500 words down to 250 words.
- Expand an article from 250 words up to 500 words.
- Compare news reports on a topic from several print mediums.
- Interview a media personality.
- Write a script for a five-minute play.
- Write a product advertising pitch to a fictional company.
- Write a pro and con article on the same issue.
- Examine editing codes and conventions.
- Write an article on a real sports event.
- List descriptor words used in the print advertising of various magazines.
- Investigate alternative newspapers and magazines, especially locally produced ones.

Sound

- Write in prose the narrative for a popular song.
- Examine the demographics and target markets of local radio stations.
- Examine stereotyping and sexism in popular music.
- Produce a radio ad.
- Produce a radio play with sound effects.
- Investigate short-wave radio and the social and political implications of Radio Canada International, etc.
- Investigate the use of violence in music to sell a product.
- Produce announcements for the school public address system.
- Learn how to set up and operate the school sound system.
- Start a school radio station.
- Investigate community radio stations.
- Compare public and private radio.
- Examine the codes and conventions of radio broadcasting.
- Tour a radio station.
Appendix 11
Media Literacy Activities (continued)

- Investigate the impact of Canadian content regulations on the Canadian music industry.
- Investigate world music.
- Investigate alternative music, especially that of locally produced artists.
- Investigate the impact of radio in political struggles.
- Compare controlled radio vs. Channel 2 in Serbia.

Image

- Compare ad images to the product being sold.
- Examine sexism in advertising images.
- Create a billboard.
- Write the print captions for a variety of images.
- Investigate the computer enhancement of images particularly in the fashion industry.
- Examine the use of images in newspapers—What makes the front page and why?
- Make a collection of aesthetically appealing images.
- Write a narrative for an image.
- Examine the codes and conventions of still photography.
- Invite a professional photographer to class.
- Take a picture that tells a story.
- Make a collection of images that elicit a variety of feelings and identify the feelings.
- Examine the codes and conventions of TV.
- Investigate and practise the terminology of video, e.g., close-up, medium shot, long shot, point of view, pan, zoom, dissolve, shoot, slo-mo, montage, storyboard, cut, edit, scene, tilt, dolly in/out, etc.
- Tour a TV station.
- Examine the use of images in rock videos.
- Storyboard a video to accompany a popular song.
- Critique a music video.
- Compare various visual technologies such as computers, TV, film, fax, photocopying, satellite, Imax, etc.
Appendix 11
Media Literacy Activities (continued)

Extended Projects

Some longer term projects that combine the skills investigated above are:

- Make a career plan for a new musical group.
- Follow a real issue over a period of time, examining the news coverage in various forms of media.
- Create a multimedia presentation (not necessarily with the computer).
- Produce a short film.
- Create an animated film.
- Prepare presentations for various forms of media (alternative newspapers and magazines like *Adbusters*, community radio and TV).