English Language Arts

Writing 2203

A Curriculum Guide
June 2002
Acknowledgements

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**Writing 2203 Curriculum Guide**
Introduction

Purpose of Writing 2203

Writing 2203 is designed to accommodate a wide range of student interests and abilities. It offers students an opportunity to explore writing as a means of personal expression as well as a method of communication. The course provides opportunities for students to develop a portfolio of written products under the following categories:

- transactional writing, including electronic texts (e.g., essays, letters, editorials, e-mail, Web pages)
- poetic writing (e.g., poems, short stories, one-act or multi-act plays; radio, video or TV scripts)
- expressive writing (e.g., journals, letters)

By showing a teacher and peers his/her writing, the student is extending an invitation into a world of private thoughts and aspirations. Creative expression allows for freedom from structured thought and expression. The course is intended to provide students the opportunity to explore their thoughts and imagination through writing. Writing 2203 also offers opportunity to practise and refine practical, expository writing so that the production of transactional text can be balanced with flights of imagination that move the mind in another direction. Such movement then encompasses writing as an art form at all stages and levels of human thought.

The course also enables students to enhance their precision with written expression. The emphasis throughout the course is on the improvement and refinement of students' writing through extended practice. Writing is viewed as a process involving a range of strategies. Students are expected to demonstrate a commitment to the crafting of a range of writing, and to use technology to effectively serve their communication purposes. While the major activity in the course is the production of written texts, the course recognizes that other language arts processes (speaking and listening, reading and viewing) are activated as students produce writing in a variety of formats for different audiences.

Writing 2203 can be offered as an optional course at any grade level within the senior high program. It may, however, best serve the students when taken concurrently with English 1201 or English 2202.
Writing 2203 is a provincially developed course. It is, however, based on the framework provided by the Atlantic Canada essential graduation learnings and *Foundation for the Atlantic Canada English Language Arts Curriculum* (1996). The following chart shows the context of Writing 2203 within the framework for the senior high English language arts program:

<table>
<thead>
<tr>
<th>CORE SENIOR HIGH ENGLISH COURSES</th>
<th>General</th>
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<tr>
<td>Academic</td>
<td>General</td>
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<tr>
<td>English 1201</td>
<td>English 1202</td>
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<tr>
<td>English 2201</td>
<td>English 2202</td>
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<td>English 3201</td>
<td>English 3202</td>
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<table>
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<tr>
<th>OPTIONAL SENIOR HIGH ENGLISH COURSES</th>
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<tr>
<td>Reading 1200</td>
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<tr>
<td>Writing 2203</td>
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<tr>
<td>Literature 3206</td>
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<tr>
<td>Language 3204</td>
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<tr>
<td>Canadian Literature 3205</td>
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</table>

All senior high students must complete eight credits in language arts 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 two credits from the optional English courses. Special interests and learning needs will lead other students to Writing 2203. Students who successfully complete Writing 2203 will receive two credits in English toward the eight credits required in the language category or two elective credits toward the thirty-six (36) required for graduation.
Meeting the Needs of All Students

In recognizing and valuing the diversity of students who will register for Writing 2203, teachers might consider ways to

- provide opportunities for learners to realize that they possess creative imaginations that can allow audiences to be entertained
- help learners realize that they can come to know themselves through their own writing and by sharing their work with others
- 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

One of the greatest challenges to teachers in Writing 2203 will be to motivate students who feel alienated from learning in English language arts and from writing in particular—students who lack confidence in themselves as writers. Among them may be students who seem unable to concentrate, who lack everyday motivation for writing tasks, who rarely write on their own, who fail to pass in assignments, who choose to remain on the periphery of small group work, and who keep their opinions to themselves.

These students need experiences that

- engage them in authentic and worthwhile writing situations and activities such as exchanging their writing with peers within and outside their classroom, and using the various technologies at their disposal
- allow them to develop their own projects in areas of specific expertise and interest
- form essential links between their writing and their own world such as the production of class, school and community publications that address their issues and interests, or the creation of songs, video scripts and audio productions that address their real concerns
- give them a sense of ownership of their writing and learning

These students will need substantial support in their efforts at writing. They will need positive and motivational feedback. They need all of these experiences within purposeful and interactive learning contexts. Through the expressive, transactional, and poetic writing undertaken in Writing 2203, it is intended that the students described will find their own voice.
The learning environment must be structured in such a way that students, alongside their peers, develop confidence in writing, and develop competence with using language for real purposes. Students should be encouraged to start slowly and build gradually. At the same time, they will need specific examples to show that good writing is not some lofty premise.

A supportive environment is especially crucial for students who lack confidence in themselves as learners. If a learning environment sensitive and responsive to the needs of all students is to be created, the students must come to know one another. This builds the base for peer partnerships, for tutoring, sharing, and other collaborative efforts. Through mini-lessons, workshops, and small group exercises, knowledge is shared about individual learning styles and interpersonal skills.

It is necessary that the teacher’s role, as facilitator, be a very active one. The teacher models the writing process. As well, the teacher models ways of drawing everyone into a range of writing experiences, making mental notes about students to conference with them later on an individual basis.

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 write in an atmosphere of comfort and positive reinforcement
- allow students choice in the topics for writing, understanding that students respond best to those things that matter to them
- select partners for students and also encourage them to select different partners for different reasons
- observe students working individually and within a group, and talk with them about their work
- help students to move beyond their comfort zone and out of one type or piece of writing into another
- allow students to work alone, if they choose, so long as they still benefit from some group experience
- provide mini-lessons or strategy instruction for the whole class or on a small group basis with other students who have similar learning needs

By providing these conditions, teachers create an environment that invites students to participate in the kinds of writing experiences that will develop the attitudes, knowledge, skills and strategies required of effective, confident writers.
The Writing 2203 Teacher

Writing 2203 is designed to be taught by teachers who have a good understanding of the writing process as well as an interest in writing. The Writing 2203 teacher will need to

- integrate new ways of teaching and learning with established effective practices
- have an extensive repertoire of strategies from which to select the one most appropriate for the specific learning task
- value the place of dialogue in the writing process
- structure repeated opportunities for writing and reflection so that practice and reflection become integral parts of the writing and learning processes
- provide necessary feedback on individual students' progress on an ongoing basis

Expectations

The greatest challenge in working with students in Writing 2203 is finding an appropriate balance between supporting their needs, by structuring opportunities for them to experience success, and challenging them to grow as writers. Teachers need to have high expectations for all students and to articulate clearly these expectations. The outcomes, the portfolio requirements, and evaluation format should be explained to students at the beginning of the course.

The teacher's role includes the following:

- organizing and planning
- providing access to resources
- establishing a stimulating learning environment
- facilitating learning for all students through an interactive and consultative learning environment
- conducting ongoing assessment of student writing
- encouraging students to publish their work

The student's role includes the following:

- working collaboratively and independently
- modelling a positive attitude toward writing and toward activities designed to achieve course outcomes
- producing original pieces of work through full engagement of the writing process
- attempting to publish their work through avenues with which they are comfortable
- maintaining a portfolio of work reflecting a variety of genre, purposes, and audiences, and including attempts at writing that do not reach the publication stage
Links to Other Disciplines

Students should be encouraged to find strategies to link their learning in Writing 2203 to their studies in other courses. This might be accomplished, for example, through interdisciplinary research or presentations. Research into various careers, particularly for students enrolled in Career Exploration 1101 can provide meaningful, purposeful, opportunities to achieve the outcomes for this course.
Although Writing 2203 is a provincially developed course, it is anchored to the general curriculum outcomes for writing as described in the *Atlantic Canada English Language Arts Curriculum, Grades 10-12 Overview* (2000). As such, the course is designed to have students

- use writing (and other forms of representation) to explore, clarify, and reflect on their thoughts, feelings, and experiences
- create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes
- use a range of strategies to develop their writing effectively and precisely

Writing 2203 is also linked to the essential graduation learnings for the Atlantic Canada curriculum. The outcomes for Writing 2203 are most closely connected to the communication cluster of essential graduation learnings. As writers, students in Writing 2203 will be required to

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

Students will also be expected to *work and study purposefully both independently and in groups*, which contributes to the essential graduation learnings for *personal development*. In addition, they will be expected to demonstrate problem solving abilities as they

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

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

- locate, evaluate, adapt, create and share information using a variety of sources and technologies
- demonstrate understanding of and use existing and developing technologies
As they create and share their poetic writing, they will be working toward an essential graduation learning for aesthetic expression in that they will be using various art forms as a means of formulating and expressing ideas, perceptions, and feelings. (A listing of the essential graduation learnings is provided in *Foundation for the Atlantic Canada English Language Arts Curriculum* (1996), pp. 6-9.)

In the Atlantic Canada English language arts curriculum, *text* is used to describe any language event, whether oral, written, or visual. The implication of this definition for students in Writing 2203 is that, though the major emphasis will be on writing, posters, electronic texts, and illustrations may form part of their portfolio.

**General Curriculum Outcomes for Writing 2203**

This course is organized around three general curriculum outcomes that provide a general frame of reference for the specific curriculum outcomes that will guide unit and lesson planning. As a result of experiences in Writing 2203, students who successfully complete the course will be able to

- write, both independently and collaboratively, for a variety of audiences and purposes
- integrate information, using a variety of strategies, resources, and technologies to create original text
- write effectively, clearly, and precisely.

**Specific Curriculum Outcomes for Writing 2203**

The specific curriculum outcomes for Writing 2203 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 by teachers should be balanced to provide a range of writing experiences addressing each outcome. Suggestions for teaching and learning are exactly that—suggestions. The intent is to provide teachers with a range of ideas from which effective instructional practices can be developed. 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 write, both independently and collaboratively, for a variety of audiences and purposes

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
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<tbody>
<tr>
<td><strong>By the end of Writing 2203 students will be expected to</strong></td>
<td><strong>Appropriate learning experiences would involve students in</strong></td>
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<tr>
<td>1.1 use writing and other ways of representing with confidence and imagination to reflect on, explain, and describe their own experiences, thoughts, ideas, and learning</td>
<td>• articulating how they feel and what they think about a text or an issue</td>
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<tr>
<td>1.2 demonstrate understanding of the interrelationships of content, genre, and style from experimenting with various forms of expression and various genres</td>
<td>• providing both personal and critical responses to literature and other texts they have read or viewed</td>
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<tr>
<td>1.3 select appropriate form, style, language, and content for the specific audience and purpose</td>
<td>• writing letters to friends about texts read or viewed or issues arising out of their lives</td>
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<tr>
<td>1.4 judge the worth of ideas and the propriety of their use for various audiences and purposes</td>
<td>• keeping journals to monitor and reflect on their learning</td>
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<td>1.5 enhance their critical and creative thinking strategies through peer and self-assessment, and through pre and post writing</td>
<td>• writing dramatic monologues, scripts, verse, and combinations of forms</td>
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<td>• writing letters of support, complaint, or inquiry to newspapers and organizations</td>
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<td>• writing factual accounts, maintaining logical sequence</td>
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<td>• writing reviews of dramatic or musical performances</td>
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<td>• designing a flier for an organization or advertisements for specific products or services</td>
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<td>• writing a story, tale, myth or ballad, song, rap, etc.</td>
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<td>• writing collaborative stories</td>
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<td>• producing a class or school newspaper</td>
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<td>• producing a parody and modelling, e.g., group develops and presents a parody of popular songs or well known melodies</td>
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<td>• developing synopses</td>
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<td>• developing how-to's and process analysis</td>
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<td>• writing journalistic accounts of events</td>
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<td>• writing and reading poetry to music</td>
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<td>• writing for intimate others - family, loved ones</td>
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<td>• producing précis and paraphrasings</td>
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<td>• writing letters or diaries in character</td>
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<td>• extending or writing new endings for familiar stories or for peer stories</td>
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<td></td>
<td>• producing cross-curricular writing</td>
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<td>• writing for school assemblies and other functions within the school community</td>
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Conflicts in life as presented in the literature studied at senior high can provide a strong basis for collaborative writing. The cross curricular opportunities are strong, as are opportunities for oral presentations in this course.
1. Students will be expected to write, both independently and collaboratively, for a variety of audiences and purposes

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<tr>
<th>Suggestions for Assessment</th>
<th>Notes/Vignettes</th>
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<tr>
<td><strong>Teachers should consider</strong></td>
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<td>• the volume and range of journal entries, attempted drafts (Much of the student's best and most creative effort may not go beyond first or incomplete draft(s). This is a valuable tool, particularly if used as a basis for the development of skills and style.)</td>
<td>Students should have rubrics and checklists at their disposal before assigned pieces are attempted. Teachers should familiarize students with the expectations defined by rubrics.</td>
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<tr>
<td>• group and individual assignments with set criteria for transactional, expressive and poetic writing (Checklists and rubrics are appropriate. See sample in Appendix 6.)</td>
<td>Students must have a range of writing experiences and should be actively included in planning of their portfolios.</td>
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<tr>
<td>• writing in various genre with criteria for appropriate language, forms, and style</td>
<td>Collaborative pieces should have an individual component in the assessment process to ensure a balanced effort in the collaborative process.</td>
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<td>• criteria for audience and purpose that can be applied to a variety of student-created texts in conjunction with other specific criteria</td>
<td>Teachers should encourage publication on the Internet, exchanges with classes in other schools, competitive writing, etc.</td>
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<tr>
<td>• the quality of work, particularly as a process but not as an end product</td>
<td>Literary magazines (e.g., Scholastic's Literary Cavalcade) often provide great models.</td>
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<td>• student organization of writing portfolios and maintenance of writing records</td>
<td>Peer and self-assessment are invaluable in developing the critical and analytic skills of writers, and in developing students' self-confidence as writers and as thinkers about writing.</td>
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<tr>
<td>• student contribution to group work</td>
<td>Peer evaluation should be constructive, with the teacher establishing modelling and evaluative parameters. Reviews should go to the teacher before being returned to the writer and names of evaluators removed to ensure the integrity of the assignment.</td>
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</table>

**Appropriate assessment instruments would include**

| • peer assessment forms as an appropriate means of providing quality feedback | Collaborative writing competitions are easily constructed in the classroom. An opening sentence of a narrative is presented to groups. Each member is required to contribute two sentences twice to the story. The class votes on best story. |
| • checklists and rubrics for self-assessment (Students develop critical thinking skills about the writing process and themselves as writers through self-assessment. Periodic self-assessment will allow students to reflect on their writing in a structured manner, using specific criteria.) | |
| • rubrics and checklists, provided or developed within the context of the writing experience | |
2. Students will be expected to use writing to integrate information, using a variety of strategies, resources, and technologies to create original text

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<tr>
<th>Outcomes</th>
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<tbody>
<tr>
<td>By the end of Writing 2203 students will be expected to</td>
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<tr>
<td>2.1 gather appropriate information and ideas through reading, viewing, speaking, and listening</td>
<td>• use notes to generate and record questions, ideas, and information</td>
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<tr>
<td>2.2 analyse, summarize, and synthesize chosen information</td>
<td>• organize details and information that they have read/viewed, using a variety of written or graphic forms</td>
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<td>2.3 integrate chosen information into a new text and, where necessary, give appropriate credit to sources used</td>
<td>• examine, compare, and contrast opposing information or opinions in texts</td>
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<td>2.4 use other ways of representing to enhance writing</td>
<td>• use a computer database to record, compare, and organize information</td>
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<td>• collate information from a variety of sources and share information with peers</td>
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<td>• express, in their own words, ideas and information they have read, viewed, or heard</td>
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<td>• question the sources of information to determine the validity and reliability of the information</td>
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<td>• summarize and paraphrase larger texts</td>
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<td>• give credit within their own text to the source of their information</td>
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<td>• question special guest writers from the community or elsewhere</td>
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<td>• during the drafting stages, direct their own small scripts or perform each other’s scripts</td>
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<td>• undertake effective discussion through brainstorming, planning sessions, word webbing, etc.</td>
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<td>• practise effective strategies for organizing ideas, undertaking research, and organizing data</td>
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<td>• learn and use appropriate bibliographical formatting</td>
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<td>• undertake interviews</td>
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<td>• enhance writing through use of illustrations, video, music, etc.</td>
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<td>• identify and integrate resources in the community (experts, libraries, graveyards, museums, elders)</td>
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<td>• integrate technology in presentations</td>
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2. Students will be expected to use writing to integrate information, using a variety of strategies, resources, and technologies

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<td><strong>Teachers should</strong></td>
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<tr>
<td>• define criteria for the evaluation of the research process and the extent to which students have adhered to the defined criteria.</td>
<td>Many students at Level I and Level II still require practice with paraphrase and précis. When addressing this form of precise writing, start small. Use pieces that have appeal for the students. “For paraphrase as an initiator, I use maxims that have been restated in more complex language. The students enjoy trying to condense the expression in terms they know. Even starting with word examples - moving from definition to word - helps weaker writers.” (A Level I Teacher)</td>
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<tr>
<td>• establish criteria for final draft and assign values through rubrics and checklists.</td>
<td>Plagiarism can be a problem. Methods to avoid plagiarism and in providing appropriate credit for the ideas of others must be emphasized. Teachers should define a bibliographical style but indicate to students there are other methods. Emphasis should be on following a prescribed method as opposed to accepting one method as absolute.</td>
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<td>• assess oral presentations with specific checklists (The audience members may be assessed on listening, the ideas presented, and the extent to which their comments reflect understanding of ideas.)</td>
<td>Not all students in this course will be able to write effectively. For weaker writers smaller research assignments given more frequently may take the place of the longer research assignment. In group activities, these smaller assignments may contribute to the larger group process.</td>
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<tr>
<td>• define parameters for participation, presentation, and intended outcomes of collaborative/team assignments</td>
<td>Group skills are an important component of the collaborative writing process. Effective group skills may need to be taught and modelled.</td>
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<tr>
<td>• assess skills of groups and individuals based on pre-defined criteria (This also includes peer and self-assessment activities.)</td>
<td>Students should be required to use a variety of resources in the development of research-based writing. This fosters interview and research skills beyond the parameters of the school.</td>
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<td>• assess the effective use of technology and other supports (visual and audio) with a view to its use in complementing and enhancing the writing (Pre-defined expectations should accompany this assessment as some students may be limited in their access to technology and other supports.)</td>
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3. Students will be expected to write effectively, clearly, and precisely.

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<td><strong>By the end of Writing 2203 students will be expected to</strong></td>
<td><strong>Teachers may wish to</strong></td>
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<tr>
<td>3.1 organize thoughts and information into structures appropriate to the writing genre (e.g., effective sentences, paragraphs, multi-paragraph compositions, verse/stanza, dialogue)</td>
<td>• explain established rubrics and clearly state expectations for the application of these rubrics</td>
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<td>3.2 revise writing to improve clarity and style, use peer and teacher response and technologies such as word processing programs to manipulate text</td>
<td>• encourage experimentation with standard written forms</td>
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<tr>
<td>3.3 edit writing to eliminate errors in mechanics, spelling, punctuation, grammar and usage, so that the conventions of written language are used consistently in final products</td>
<td>• require students to submit drafts with some final copies to encourage effective editing and restructuring</td>
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<td>3.4 use technologies to construct and share their writing</td>
<td>• present characteristics of coherent and unified writing as a basis for effective student writing</td>
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<td>• use writing conferences to teach grammar and form. (Notetaking in conferences is recommended.)</td>
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<td>• have students write or talk about themselves as writers (e.g., have students choose best and worst pieces and explain inclusion or exclusion for final portfolio)</td>
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<td>• have students reflect on their own writing by responding to questions about their writing or about specific aspects of their writing (e.g., method of opening, use of language, effective grammatical structures, etc.)</td>
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<td>• encourage brainstorming as a pre-writing process</td>
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<td>• create sample banks of models, practices and suggestions related to specific devices essential to effective writing: grammatical structures, transitional devices, openings and conclusions, language use, topic sentences, thesis statement, paragraphing, etc.</td>
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<td></td>
<td>• encourage the use of technology as a tool to enhance writing</td>
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<tr>
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<td>• teach appropriate use of writing resources such as dictionaries, thesauri, libraries, etc.</td>
</tr>
<tr>
<td></td>
<td>• have students write their “worst” poem and critique it (We learn from the “bad” as well as the “good”.)</td>
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<td></td>
<td>• encourage students to present their writing in various public contexts [(e.g., a community club speak-off; provincial and/or national competitions (see Appendix 1))]</td>
</tr>
</tbody>
</table>
3. Students will be expected to write effectively, clearly, and precisely.

Suggestions for Assessment

All criteria for evaluation should be defined or generated as pre-activity exercises.

**Teachers should**

- use clearly stated criteria for effective writing. The use of rubrics and checklists is recommended.
- prescribe pieces reflecting basic characteristics of a particular writing genre, using those characteristics as the basis for evaluation.
- use revising, editing, and proofreading as a method of assessing student writing for precision. Students should submit drafts with final copy to provide a basis for assessment.
- assess student ability to emulate a specific writing model or to incorporate stylistic or grammatical structures that have been specifically stated.
- assess students' ability to provide coherent and unified writing based on identifiable criteria established within the teaching of the course.

**Students should**

- assess their own effective use of pre-determined and prescribed writing skills throughout the writing process and in their finished work.
- assess the extent to which they incorporate teacher and peer suggestions presented during the writing conference.
- have opportunities to assess other students' writing using rubrics and checklists.

Notes/Vignettes

It is important to avoid an ever-structured approach to the teaching of grammar, punctuation, and structure. These are best taught within the context of the student's writing.

Teaching technology is not the responsibility of the writing teacher. Technology as a supplement to writing is a student's responsibility.

The following list was compiled by the Writing Centre, Memorial University of Newfoundland, 1998, based on the writing needs of undergraduate students who sought assistance with their written expression:

**Higher-Order Concerns**

(listed in order of occurrence)

- Poor organization of ideas (in completed text)
- Difficulty in creating strong and usable thesis statements
- Difficulty in creating an introductory paragraph
- Wordiness and redundancy
- Difficulty in creating topic sentences and in properly structuring paragraphs
- Tendency to limit literary analysis to plot-summation
- Lack of ability in using transitional words, phrases, and sentences
- Difficulty in creating an effective conclusion
- Lack of experience with source citation
- Tendency to present quotations and examples without analyzing/discussing them
- Difficulty in integrating quotations
- Failure to provide evidence to support claims

**Lower-Order Concerns**

(listed in order of occurrence)

- Run-ons, comma splices, and fragmented sentences
- Problems with punctuation in general
- Problems with comma usage
- Problems with verb tense consistency/appropriate choice of verb tense
Program Design and Components

The Process of Writing

Writing is a complex process that involves thinking and composing, the use of standard written formats, and the use of the conventions of language. The process of writing is the experience of working with language, generating ideas, drafting, editing, and producing (and possibly publishing) work; the product of writing is the actual piece of student text. Certain basic assumptions are inherent in such a composite view of writing. Students should be provided opportunities to generate ideas, draft texts, revise their drafts in response to constructive feedback, proofread and edit their work, and publish or otherwise display certain polished products. Teaching and learning activities in Writing 2203 stress both process and product.

A primary purpose of the generating and drafting stages of writing is for students to explore their personal and vicarious experiences through words, thereby discovering themselves and finding increased significance in their lives. Effective student writing grows from investigation into the thoughts, beliefs, emotions, conflicts and observations that make up human nature. The self is often the door to effective writing, but only the entrance. Students need opportunities to discuss so as to heighten the quality of their experiences, reveal the potential of their ideas, and their ability to communicate these ideas effectively.

Momentum is important as students produce a first draft and focus their attention on the development of meaning and the flow of thought. During this phase, teachers can assist students who have difficulty getting started and keeping the writing moving. Teacher support is important. For the most part, however, writing is a solitary experience; the writer selects the ideas generated from pre-writing experiences, arranges them, and puts them down on paper.

Drafts are often rough and inaccurate. Revising brings clarity and focus. Revising involves

• moving ideas around
• adding information
• taking out redundant material
• considering paragraph structure
• considering clarity, economy, vigor and grace of diction
While revising, students should attend to one or two things at a time, not everything at once. Revising can be done in many ways. Students can examine their writing in relation to specific questions and guidelines. They can work individually or in small groups and the teacher can conduct a revision conference with a student or a group of students. Teaching key concepts will often be necessary during this phase, as the need occurs. Students can be asked to do the following revising activities:

- Write another opening or topic sentence and compare it to the original.
- Decide what is the mood or tone of their writing. Note the words that produce the mood or tone. Change other words to help add to the mood or tone.
- Choose some of the shorter sentences and rewrite them, adding more details by answering these questions: When? Why? How?
- Incorporate transitional words and phrases between sentences, paragraphs, and sections of text to increase textual coherence.
- Rewrite some of their sentences by adding an opening word or phrase that answers one of these questions: Where? When?
- Form groups and have them take turns reading their paragraphs aloud while the other group members listen. Make constructive comments on one another’s work.

Revising and editing are not mutually exclusive. During revision, some editing may occur.

However, editing and proofreading usually come after much revising has taken place. Editing is the process of checking a draft to make sure that such things as the following are correct:

- spelling
- capitalization
- punctuation
- spacing
- paragraph indentations
- grammar
- usage

Editing is a set of skills that can be taught and modeled and reinforced throughout the course. Teaching one or two skills at a time within the context of the students’ writing is recommended. The teacher can demonstrate the process and then encourage individual and/or group editing. Editing checklists can be useful.
Publication involves the sharing of works with an audience, sometimes beyond the classroom. An audience may encompass reader, listener, or viewer. A performance of a student-written play, a reading of a student’s poetry, a broadcast of a student’s radio or television script, and the release in print of the student’s work are all forms of publication. Formal sharing in the classroom demands that students appreciate, edit, and constructively criticize fellow students’ works.

Where possible, teachers should encourage their students to share parts or all of their writing portfolios with students in another class or school. After preparation, for example, one or more students could read the writing aloud to a small group of students. Group discussion could follow and one student could prepare a written response that could include:

- a general response directed at the writing as a whole and not at its parts, and telling the writer what the listener thought or felt
- comments on one or two things the writer has accomplished
- comments on one area in which the writer could improve (if necessary or appropriate)
- a closing with a positive comment

The students’ goal for a portion of their writing should be to reach a “real” audience. The greatest effect that the goal of publication has on the students is motivational. It is not a new theory that students with meaningful goals are more motivated, more disciplined, and more enthusiastic than those who lack such a goal. Students must be encouraged to become an integral part of the publishing community of writers. The Internet offers great opportunities for students to share their work with a broader or more distant audience. School and district level publications are also significantly positive forums. Within the provincial community, contact could be established with, for example, the Writers’ Alliance of Newfoundland and Labrador and some student writing could be submitted for possible publication in “Tickle Ace” magazine. (Other possibilities are listed in Appendix 1.)

Students should be encouraged to use any and all technology available to them as they draft, redraft, refine and publish their work. Not every work, however, should be published—the course should allow for private as well as public writing. Publication can be regarded as a reward for struggling with a piece of writing until it is polished, until it says exactly what the author wishes to say.
Consequently, students should not be forced to publish their works. Those students who want their privacy respected could write some of their work for themselves or for assessment purposes. Not every piece of writing needs to be read by others. Some works may be too personal to risk criticism. These are for the author’s eyes alone. The value of these works lies in the author’s exploration and discovery of the self through writing.

Course Components

Three main writing modes represent categories of writing: expressive, transactional and poetic. There are different forms within each writing mode. These different forms of writing are used for different purposes to address different audiences. They are identified by the purpose and audience for which they are intended and by the visual and textual form in which they are presented. While it is recognized that written products do not always fall neatly into one mode, the expressive, transactional, and poetic modes provide a frame for organizing a balanced writing program.

Essentially, the purpose for writing varies for each format. The audience is the reader (or viewer) who will interpret the text based on its content, its format, and the clarity and focus of its meaning. Knowing the audience makes for stronger, more effective writing. It affects how the writer chooses words, writes sentences, selects drawings and illustrations to include, and chooses the final form in which to share the information. Audience selection focuses the writer early on to make decisions about the text form and the writing process.

Textual features and their unique combinations help identify writing form. Visual features may include the three-line form of the haiku, the question-and-answer form of an interview script, or the use of graphics in a poster. Textual features may include, for example, the use of abbreviations and contractions in friendly letters and postcards, dialogue in stories, and the written conventions of drama.

Students need to learn how to construct many kinds of texts. Strategies learned for writing one type of text do not necessarily work with all texts. While fictional narratives differ from poems and information texts, there are also differences within the types. Teachers need to help students understand how the process varies...
with changes in material, purpose and context by providing opportunities for students to experience a variety of writing situations. It is important to help students

- activate prior knowledge or gather new information before they write
- formulate the kinds of questions they should be asking themselves before, as well as during, their writing process
- maintain a log or journal where they may jot down important questions they have concerning any aspect of their writing
- create diagrams or maps that reflect understanding and show interrelationships among ideas and information they are constructing
- develop and monitor the writing strategies that are effective for them

(Appendix 2 provides an overview of writing and representing modes and formats.)

Writing Modes for Writing 2203

Transactional Writing

Transactional writing requires clear, logical thinking by the students both before and during their writing. Within the transactional section of this course, there should be opportunity for students to focus on expository writing generally and argumentative and persuasive writing in particular.

Expository writing, especially argumentative writing, relies upon certain basic components:

- A clear topic sentence or thesis statement, that clearly and effectively focuses the audience on the topic of issue.
- Support of evidence in the form of
  - facts, statistics, and personal investigation (pieces of information that can be verified)
  - opinions backed up by definitions of terms and examples or illustrations
  - authoritative statements and quotations (opinions stated by qualified people)
- A reasoned discussion or clear argument that is carefully thought out, methodically researched, meticulously examined, and strongly supported. Reasoned discussion is the kind of thinking that shows the writer (student) at his/her best - careful, exact, truthful.
With most expository writing, the student should know what it is he or she is trying to prove or demonstrate. While the focus may change through the writing process, the student should have some idea of what the conclusion will be in order to arrive at that conclusion. The point must be kept in mind at all times, and the easiest way to do so is to state the point as a thesis statement or topic sentence at the beginning of a paragraph or essay. This would ordinarily be a simple sentence that clearly states the point of his argument. (Example: a balanced diet is essential to good health). A thesis statement is clear, understandable, and feasible to develop. A simple procedure would be for the student to

- back up the argument with as much and as many kinds of evidence as possible
- cite usual examples to clearly illustrate the point
- show that the opposing view is faulty or unreasonable
- draw the conclusion from the evidence and at the same time make sure that he/she does not conclude more than the evidence warrants

Expository writing includes journalism—short articles on the school environment, the community environment, and personalities; columns on people (both individuals and groups), sports, arts, politics, and humor; and editorials or essays. Such writing calls for

- the use of details
- alertness to the scene
- reporting on action
- realistic dialogue and quotations
- a focus on people’s thoughts and feelings

Argumentation is assertion supported by proof. It is a reasoned discussion involving a conclusion drawn from evidence. It seeks to convince the listener or reader that you, the writer or speaker, are right about your subject. Persuasion seeks to cause somebody to do what you want the person to do. It is a step beyond argumentation because you not only convince the person about your thesis, you also want him/her to act. The basic elements of argumentation apply - thesis statement, evidence and support, and methods of reasoning. With these elements, honest persuasion uses emphatic language, appeals to emotions, facts and authorities, and uses effective strategies while considering both
yourself as the writer and others as your readers. The persuasive writer pushes without making people feel shoved, avoids name calling and uncritical praise, and avoids irrelevant associations. Students will be expected to develop transactional texts such as

- paragraphs, summaries, briefs
- editorials, letters to the editor, columns, articles
- essays, campaign speeches, sermons
- record reviews
- T.V. ads
- Web pages

Poetic writing is profoundly emotive and is often intended to be appreciated as a work of art. Descriptive and figurative language devices are often used. Such writing addresses the imagination and the play with language. Students need to consider the following as they produce poetic texts:

**Narrative Texts**

As students develop narrative texts, they will require assistance and modeling in areas such as

- openings and conclusions
- use of summaries
- focus on specific action
- use of description to introduce a scene
- sound devices, rhythm, and movement
- how to build a scene
- how to handle conflicts, values, and theme
- how to create characters
  - their appearance
  - their actions and interactions (showing rather than telling)
  - what is important to them (revealing basic attitudes)
  - what they are called (naming characters)
- how to build a setting, including space, details, distance
- how to create mood and tone, style and structure
- how to work with literary devices such as foreshadowing and flashback, irony and symbolism
Poetry Texts
As students write poems, songs and the like, they will require assistance and modeling in areas such as the following:

- Control of words. While an extensive vocabulary is by no means essential (some of the best writing features simple words), an awareness of the scope of language is an asset to expression.
- Structure. A basic knowledge of form, and a sense of rhythm and the flow of words, is indispensable to the writer of poetry.
- Content. Aspiring poets should realize that they can feed their imagination through the active use of their senses and feelings. This is largely an acquired skill - one that can be nurtured through practice and experience.
- Power of Concentration. Development of the poetic eye demands that close attention be paid to the writer's environment.
- Mood of the Moment. Inspiration can come at any time (notebook should be close at hand).
- Desire to Write. Successful writing, in terms of personal satisfaction, depends on the willingness of student writers to try, and on their determination to try again.

Drama Texts
Students who decide to write script will also require models and instruction in areas such as the following:

- Script writing, including
  - storyline. Conflict plus possible consequences equals suspense.
  - characterization, which must be believable. The dramatist must know all his/her characters (static and dynamic) thoroughly—their economic situations, likes and dislikes, habits, beliefs, and physical appearances.
  - dialogue - dialogue must move the play forward, promote the action, and further define the characters.
- Stage directions, including
  - setting
  - visual effects
  - sound effects
  - movement of actors
  - tone of voices
Expressive Writing

Writing 2203 offers students an opportunity to explore writing as a means of personal expression and as a method of communication. The language of expressive writing is often spontaneous. The audience is less important than what the writer has to say.

Students in Writing 2203 should be encouraged to keep a journal in which they write about their feelings, thoughts, opinions, experiences, observations, imaginings, and dreams. As well, students should include sketches, doodles, cartoons, ads, photos, and newspaper clippings. Journal writing allows students to explore thoughts and ideas, and experiment with language. Journal writing builds confidence and students will often take ideas from the journal to develop into public writing. (A more detailed discussion of Journal Writing is found in Appendix 5.)

As well, students should be given opportunities to write friendly letters as opposed to the more formal, structured letter to the editor or business letter.

Writing Conferences

Writing conferences are conversations between the teacher and the student-writer or between students. They can occur at any point in the writing task and fulfill a number of functions. The writing conference is one of the best forms of feedback the teacher can provide to encourage growth in students' writing. Appendix 4 provides an outline of questions and approaches that can be used when engaging in writing conferences with students.

Student Portfolios

Writing portfolios provide a space for students to store their writing throughout the various stages of development. They are a simple way for students to organize their work and allow them to keep track of several pieces of work. Portfolios, commercially produced or student-made, could contain

- first drafts, writing in the process of being revised, and some completed pieces
- guidelines and checklists that help students focus on specific tasks at different stages of the writing process
- computer disks
- illustrations
- a record of writing completed (see Appendix 3)
- materials that are a potential source of ideas for future writing
- notes from writing conferences for future reference
Students learn to write effectively from learning about language in the context of their own writing, through interacting with the people around them, from listening to others read their writing, and from their own reading. Aspects of language such as punctuation, mechanics, spelling, vocabulary, dictionary use, usage and grammar will make their constant demands on the linguistic skills and knowledge of the students. Thus, the teacher makes a continual diagnosis in these areas. On the basis of such information and needs, the teacher provides the necessary directions, instructions, practice, encouragement, expectations, and editing opportunities.

The term *conventions* refers to such aspects of language as grammar and usage, diction, and spelling. Manuscript form (heading, margins, title), abbreviations and use of numbers, capitalization and punctuation, and bibliographic materials also fall under the conventions of language. Different modes of writing (poetic, transactional, and expressive) have particular conventions. Writing samples will reveal what students know, and what they do not know or are ready to learn about writing and about the conventions of the language. From such samples, the students' level of independence and confidence can be determined, especially when several pieces of writing are assessed. (One piece of writing from students will seldom give an accurate picture of writing skills. The content and difficulty of a piece of writing can affect students' proficiency.)

When teachers observe students' writing and monitor their language performance over a period of time, they can note those students who, for example:

- need help forming contractions, other punctuation and capitalization
- use sentence fragments and need help organizing their thoughts into sentences.
- know how sentences are constructed and have an understanding of the use of parts of speech within sentences.
- need help with organizing, categorizing, and sequencing ideas for paragraphs.

Teachers can then make decisions about what aspects of language conventions to teach. They must also consider when and how to use the particular strategies so as to help students develop the skills needed to communicate effectively as writers. The following suggestions are offered:
• Try to work on the selected concept in the context of students’ own writing.

• Introduce grammatical terminology as it is needed, teaching as much by example as by explanation. Students can become aware of different sentence structures and patterns (question, command, statement, and exclamation) through exposure and practice with writing. Use grammatical terminology naturally and frequently in discussions about writing, students’ own writing and the writing of published authors. For example, a compliment can be given to a student for her effective use of verbs to enhance the suspense in her story, or for her use of adjectives and adverbs which created vivid images of a description of a particular place.

• Use appropriate literature as models. For example, poems, novels and other descriptive language texts provide great opportunities for examining the functions and importance of adjectives and adverbs.

• Use dictionaries, and published handbooks, and specially-prepared and personalized checklists.

• Use demonstrations and lessons (spontaneous and planned) with groups of students or the whole class whenever opportunities arise.

• Provide opportunities for students to use word processing programs with spell checkers, electronic spelling dictionaries, and computer graphics.

• Use a writing conference to teach individual students while they are at the editing stage of the writing process. In such cases, let the focus for the conference be on one or two identified skills.

In cases where there is a great deal to edit, the teacher may choose to select one or two types of errors to work on at a given point in time. The teacher can model how to fix an error in a paragraph or two. Then the student can find and fix similar errors in the remainder of the text. It is important for students to track their most common errors and the steps taken to eliminate them.
Integrating Technology

A variety of technologies offers tremendous opportunities to create, manipulate, and publish texts. Such technologies include audio and video recordings, broadcasts, staged events, still images and projections, computer-based media, data and information systems, interactive telecommunications systems, curriculum software, and of course, print publications. Technology can support learning in Writing 2203 in many ways:

• Students can develop ideas, plan projects, track the results of changes in their thinking and writing, and develop dynamic, detailed products, using technology designed for representation and integration.

• Students can access documents integrating print text, images, graphs, video and sound using hypertext and hypermedia, software, commercial CD-ROMs and Web sites on the World Wide Web.

• Students can access information and ideas through texts (including music, voice, images, graphics, video, tables, graphs, and print text) and citations of texts through Internet library access, digital libraries and databases on the World Wide Web, or on commercial CD-ROMs.

• Students can create, edit and publish their writing using word processing, outlining, desktop publishing and presentation software, and Web site development software.

• Students can share information, ideas, interests and concerns with others through e-mail and through Internet conferencing software, Internet relay chat servers and groups, student-created hypertext and hypermedia environments, and shared document preparation software.

• Students can shape the creative expression of their ideas, feelings, insights and understanding using: composing/editing technology, interactive hypermedia, and multimedia composition technology.
Course Requirements

Students will enter the course with varying skill levels and will proceed at rates consistent with individual abilities and interests. Therefore, Writing 2203 is not a course that lends itself well to minimum and maximum numbers of projects. It is expected, however, that each student in Writing 2203 will prepare a portfolio with products in all three writing modes: expressive, transactional, and poetic. It is also expected each student will take a minimum of nine pieces* of writing to a polished stage for inclusion in his/her portfolio. (Students can use a record chart such as the one found in Appendix 3.) Students should be encouraged to use other ways of representing meaning in addition to, or as an enhancement of, their writing. This can include such products as visual representations, multimedia and technological productions, video or film - drama, documentary, storyboards, sound/voice presentation - radio interviews, photo-essays, and photo narratives. The chart on the following page may help the teacher and students frame their portfolios:

* This number can be open to negotiation if a student is crafting a substantially long piece of writing.
### Writing Modes

<table>
<thead>
<tr>
<th>Writing Modes</th>
<th>Draft Work</th>
<th>Polished Products (for Portfolio)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expressive</strong></td>
<td>Weekly entries, initiated by both teacher and student, that become springboards to other forms of writing or a means of documenting their experiences and learning.</td>
<td>Examples of reflective journal writing (and possible writing such as friendly letters), produced on a regular basis, throughout the course. (Quality and quantity will be determined through consultation.)</td>
</tr>
<tr>
<td><strong>Transactional</strong></td>
<td>A variety of transactional writing that allows the student to experiment with a range of forms for a variety of purposes and audiences.</td>
<td>A minimum of five pieces of transactional text, representing a variety of purposes. One product must include evidence of research.*</td>
</tr>
<tr>
<td><strong>Poetic</strong></td>
<td>A variety of poetic writing that allows the student to experiment with a range of poetic forms (verse, script, narrative) and exercise his/her imagination.</td>
<td>A minimum of four pieces of poetic writing representing both verse and narrative prose.**</td>
</tr>
</tbody>
</table>

* The topic for the research essay should be negotiated between student and teacher with consideration of the students’ research requirements in other courses. A paper of approximately 1000-1500 words would be an appropriate length. Teachers can use the information provided the Research Process section in *Atlantic Canada English Language Arts Curriculum Guide, Grades 10-12 Overview*. Other transactional writing could include
  - reports
  - summaries
  - surveys/questionnaires
  - instructions
  - interviews
  - business letters
  - letters to the editor
  - advertisements
  - essays (opinion, persuasive)
  - Web pages

** Students’ poetic writing could include
  - free form poems
  - rhyme verses
  - formula poems
  - narratives/stories
  - scripts/dialogue
Assessing, Evaluating, and Reporting

Introduction

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

The Foundation for the Atlantic Canada English Language Arts Curriculum (1996) provides a comprehensive overview of assessment techniques pertinent to English language arts. Teachers are encouraged to read the section entitled “Assessing and Evaluating Student Learning”, pp. 46-53. It is also important to revisit Atlantic Canada English Language Arts Curriculum, Grades 10-12 Overview (2000). Assessments undertaken in Writing 2203 should allow students a variety of opportunities to demonstrate achievement of the specific curriculum outcomes for the course. The following pages outline key components of the student assessment, evaluation, and reporting processes.

Student Portfolio

Writing portfolios are a purposeful selection of student work that tell the story of the student’s efforts, progress, and achievement with writing. The portfolio is an important component of assessment and evaluation. Students should participate in decisions about the contents of their writing portfolio and in developing the criteria by which their writing will be evaluated.

Each student’s writing portfolio should include a selection of work samples that show development across a variety of forms and evidence of reflection. Such writing portfolios can become an invaluable source of information for students to monitor their own writing development. They provide the teacher and parents with concrete examples of writing experiences, and real evidence regarding the nature of the learning that has occurred. For these reasons, the student writing portfolio will form an essential component of the Writing 2203 student’s assessment and evaluation.
Components of Student Evaluation

Students should know from the outset what evaluative procedures and criteria will be used. They should be informed of the scope of the entire course, the minimum expectations, and the options available. The following points should be considered as the teacher and students work out their evaluation scheme:

- quantity of writing and quality of content as demonstrated through the portfolio
- journal writing
- self-assessment
- student-teacher conferences
- attempts at publication

Quantity of Writing and Quality of Content

Teachers need not grade every piece of writing completed by students. The main task of teachers is to encourage students to raise their standard of writing and self-confidence. Thus, instead of focusing on marks and grades during the daily teaching, it would be better to concentrate on talking about the effectiveness of the papers in relation to the students’ writing variables and concerns, especially audience and purpose. The teacher’s task is to help students improve a piece of writing, perhaps even to the stage of making it available to one of a great many audiences (other teachers, parents, newspapers, clubs, organizations, relatives, employers, MHAs, MPs, stores, school boards, firms, English magazines, and other students). Once a paper is ready for its intended audience a check mark to indicate completion would be sufficient. Quantity needs to be considered by the teacher and discussed by students and teacher. In any event, students should keep a running tally sheet of their output to help the teacher in the evaluation task and to serve as a source of motivation.

A “quality” grade can be given at each reporting period (or at some other pre-determined times) when students are expected to hand in the pieces of writing that they consider their best. A grade can be assigned according to pre-determined standards. Students should be provided with information about standards at the beginning of the term so that they know what is considered to be excellent performance, acceptable performance, and so on. (Sample rubrics for both process and demand writing are provided in Appendix 6.)

Journal Writing

Journal writing should be assigned value not only in its role as a springboard for other forms of writing, but as a record of reflecting and growth as an end in itself. Teachers should spot-check, skim
or thoroughly read student journals as often as it is possible, depending on the purpose and nature of the entries, and provide individual feedback, questions and topics that promote reflection. Journal writing is often an enjoyable experience. However, students should not see it as a place where 'anything goes', a simple log of daily events, for example, but should be gently pushed to reflect deeply on their own experiences and on texts presented in class. Periodically throughout the year students should be asked to prepare their journals for evaluation. Evaluation should be based on quality and quantity of thought. It should not be concerned with mechanical correctness in writing but rather a conceptual 'correctness'. What is said is more important than any conventional form of saying it. In terms of style, young writers should be urged toward simplicity, earnestness, and truth. As further evidence of the journal's importance in the writing course, students should also be asked to include samples of their best journal writing for evaluation.

**Student Self-Assessment**

Periodically, the teacher should hand out self-assessment forms that ask the following types of questions:

- List the writings done to date. What did you learn by doing these writings? What strengths have you developed?
- What areas require more work?
- What ideas have you explored as potential future writing material?
- What do you consider your best work to date? Why?

**Individual Student-Teacher Conferences**

Student-teacher conferences can be formal or informal but should be frequent. Honest and specific criticism is crucial during the conference. The teacher needs to point out specific strengths and weaknesses in a constructive, encouraging manner so that the student has direction for future writing.

**Publication**

Section 3 of this Curriculum Guide states that “students must be encouraged to become an integral part of the publishing community of writers.” Teachers should, therefore, assign summative values when students involve themselves in the following or similar activities:

- writing competitions
- writing for a class magazine, school newspaper, or community newspaper
• reading or performing a dramatic work in co-operation with other English courses, particularly Theatre Arts 2205
• publishing writing
• reading poetry to groups

Reporting Student Progress

At several points throughout the course, teachers will undoubtedly have to report students' progress in the form of a letter or numerical grade to the school administration and to parents. For the purposes of evaluating and reporting, teachers should examine the contents of each student's portfolio and all other information gathered on the student. Each student's writing can be graded on quantity and quality. Students' journals can be evaluated holistically. Students' ability to apply strategies and their demonstrated levels of commitment to crafting pieces of writing may also be considered.

It is important to remember that the most significant aspect of reporting is the discussion with others concerned with the student's progress (e.g., the student, parents/caregivers, principal, other teachers, counsellor, consultant). Therefore, the written comments arising out of evaluation and the collaborative examination of the student's portfolio become critical components of the reporting process. Such reporting also serves as a motivating force for a student to make the effort required to enhance the quality of texts produced.

Recommended minimum requirements for student portfolios are as follows:

<table>
<thead>
<tr>
<th>Writing Modes</th>
<th>Course Portfolio</th>
<th>For Evaluation</th>
<th>Suggested Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expressive</td>
<td>Weekly reflection/entries (teacher sets parameters regarding frequency and length)</td>
<td>Quality + Quantity</td>
<td>20%</td>
</tr>
<tr>
<td>Transactional</td>
<td>8 - 12 drafts</td>
<td>5-8 final products</td>
<td>40%</td>
</tr>
<tr>
<td>Poetic</td>
<td>8 - 12 drafts</td>
<td>5-8 final products</td>
<td>40%</td>
</tr>
</tbody>
</table>
Learning Resources

Teacher Resources


Student Resources

Handbook:


Various forms of technology (see page 28) can assist students as they research information, and create and refine their work.
Appendices
Appendix 1: Sample Writing Contests

Teachers could write to the following for information on eligibility requirements and deadline dates:

NCTE Achievement Awards in Writing
National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801

Scholastic Writing Awards
Scholastic Inc.
730 Broadway
New York, NY 10003

Fiction Contest
“Seventeen” Magazine
850 Third Avenue
New York, NY 10022

Teenage Fiction Contest
“Teenage Magazine”
217 Jackson Street
P.O. Box 948
Lowell, MA 01853

Arts and Letters Committee
Cultural Affairs Division
P.O. Box 1854
St. John’s, NF
A1C 5P9

Commonwealth Essay Competition
Royal Commonwealth Society
18 Northumberland Avenue
London, WC2N 5BJ
United Kingdom

Royal Canadian Legion, Remembrance Day Poetry and Essay Contest

Annual Canada Day Ideas Contest
Appendix 2: Writing Modes and Forms

There are three main writing modes and many different writing forms. The purpose and intended audience will often dictate the choice of both.

<table>
<thead>
<tr>
<th>Modes of Writing</th>
<th>Sample Writing Formats</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expressive</strong></td>
<td></td>
</tr>
<tr>
<td>The language is often colloquial and spontaneous. The writer is expressing personal desires, feelings, and opinions. The audience is less important than what the writer thinks and believes. Connections are made between personal experiences and the ideas or issues emerging from what is read, viewed and heard. Expressive writing may be thought of as</td>
<td></td>
</tr>
<tr>
<td>• written speech</td>
<td>diaries</td>
</tr>
<tr>
<td>• personal feelings, opinions, experiences</td>
<td>journals</td>
</tr>
<tr>
<td>• first person writing</td>
<td>response logs</td>
</tr>
<tr>
<td>• first drafts of some writing</td>
<td>some friendly letters</td>
</tr>
<tr>
<td><strong>Transactional</strong></td>
<td></td>
</tr>
<tr>
<td>The writing is done to record and convey information accurately. Some standard forms and specialized vocabulary may be necessary. It constitutes much writing in many subject areas. Transactional writing includes</td>
<td></td>
</tr>
<tr>
<td>• writing to &quot;get things done&quot;</td>
<td>reports</td>
</tr>
<tr>
<td>• writing directions, messages</td>
<td>reviews</td>
</tr>
<tr>
<td>• organizing and conveying information</td>
<td>letters (especially business)</td>
</tr>
<tr>
<td>• organizing factual information</td>
<td>directions/instruction</td>
</tr>
<tr>
<td>• reporting, explaining, surveying</td>
<td>biography</td>
</tr>
<tr>
<td>• persuading</td>
<td>advertisements</td>
</tr>
<tr>
<td>• writing with precision and clarity</td>
<td>commercials</td>
</tr>
<tr>
<td><strong>Poetic</strong></td>
<td></td>
</tr>
<tr>
<td>Poetic language expresses the feelings of the writer who is concerned about the impact it will have on the audience. Descriptive and figurative language devices are used. It addresses the creative imagination, the &quot;self&quot;, and a &quot;play&quot; with language.</td>
<td></td>
</tr>
<tr>
<td>stories</td>
<td></td>
</tr>
<tr>
<td>poems/songs</td>
<td></td>
</tr>
<tr>
<td>scripts</td>
<td></td>
</tr>
<tr>
<td>narrative/descriptive essays</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 3: Sample Writing Record

<table>
<thead>
<tr>
<th>Formats</th>
<th>Products</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expressive Mode</strong></td>
<td>Date and/or titles:</td>
</tr>
<tr>
<td>Journal</td>
<td></td>
</tr>
<tr>
<td>Friendly Letter</td>
<td></td>
</tr>
<tr>
<td>Other:</td>
<td></td>
</tr>
<tr>
<td><strong>Transactional Mode</strong></td>
<td>Date and/or titles:</td>
</tr>
<tr>
<td>Reports/Summaries</td>
<td></td>
</tr>
<tr>
<td>Survey/Questionnaire</td>
<td></td>
</tr>
<tr>
<td>Instructions</td>
<td></td>
</tr>
<tr>
<td>Interview</td>
<td></td>
</tr>
<tr>
<td>Business Letter</td>
<td></td>
</tr>
<tr>
<td>Letter to the Editor</td>
<td></td>
</tr>
<tr>
<td>Advertisement</td>
<td></td>
</tr>
<tr>
<td>Argumentative/Persuasive Essay</td>
<td></td>
</tr>
<tr>
<td>Research Report</td>
<td></td>
</tr>
<tr>
<td>Web Page</td>
<td></td>
</tr>
<tr>
<td>Other:</td>
<td></td>
</tr>
<tr>
<td><strong>Poetic Mode</strong></td>
<td>Date and/or titles:</td>
</tr>
<tr>
<td>Free Form Poems</td>
<td></td>
</tr>
<tr>
<td>Rhyme Verse</td>
<td></td>
</tr>
<tr>
<td>Formula Poems</td>
<td></td>
</tr>
<tr>
<td>Songs</td>
<td></td>
</tr>
<tr>
<td>Narratives/Stories</td>
<td></td>
</tr>
<tr>
<td>Script</td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td></td>
</tr>
<tr>
<td>Other:</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 4: Writing Conferences

Writing conferences are conversations between the teacher and the student-writer or between students. They can occur at any point in the writing task and fulfill a number of functions. The following pages outline various questions and approaches that can be used during writing conferences with students: (none of these types of conferences are mutually exclusive, that is, two or three of these types of conferences can happen at once.)

Content Conference

The purpose of a content conference is to help the student develop ideas. When the conference is completed, the student will be able to return to the writing with many new ideas. The teacher can listen to the student talk about and read the work. The teacher may question the student in order to help him or her elaborate on the topic and to develop the details.

Questions could include the following:

- What is the most important thing you are trying to say? How can you build on it?
- Tell me more about it.
- Do you have enough information to answer your own questions? What parts do you need?
- What can you do to show how these people spoke, so you can really hear their voices?
- What do you think you will do next?

Process Conference

A process conference can occur after a student has completed a draft of work. The purpose is to help the student become aware of how he or she functions as a writer. This discussion is not about process in the abstract; it is about the student's own experiences in writing. Such conversation helps the student to become aware of the processes, to gain greater control of the processes, and eventually to use them independently. Questions could include the following:

- How did you go about writing this?
- Why did you stop writing at this point?
- What problems did you have?
- How did you find your topic?
- Why did you add information here?
- What might you do next?
Revision Conference

Revision literally means "seeing again." The student is helped to rethink the writing. Revision is a complex activity that is difficult for many students. It develops slowly over an extended period of time. Revision strategies are somewhat incremental in their effect and are therefore best introduced a few at a time. In a revision conference, the teacher helps the student to achieve a greater correlation between what he or she wants to say and the words written on the page. A revision conference could focus on:

- moving ideas around
- adding information
- taking out redundant material
- considering paragraph structure
- considering sentences
- considering the impact of words

Questions and suggestions could include the following:
- Write another opening sentence and compare it with the original.
- Decide what the mood of your writing is. What words produce this mood? Can you change other words to help add to this mood?
- Why did you use this word? What impression are you conveying?
- What are some other ways you might end your story?
- Choose two of your shorter sentences in the paragraph and combine them using any one of the following words: because, as, since, while, if, before, after.
- How can you make your meaning clearer?

Editing Conference

An editing conference can occur after the student has written and revised a piece of writing and wishes to present it for others to read. Suggestions include the following:

- Build upon the strengths of the writer. Help the student to become aware of what is accomplished.
- Build confidence.
- Use editing/proofreading checklists to guide discussion.

Selecting one paragraph, show the student one or two problems that recur throughout the piece, and how to fix them. Then encourage the student to work on further instances of these problems elsewhere in the piece, thereby monitoring his/her success.
Evaluating Conference

An evaluation conference could begin with the teacher and the student discussing the contents of the writing folder in order to determine what progress is being made. For some conferences the student will choose the pieces of writing to submit for evaluation. Questions could include the following:

• How do you feel about this writing?
• What did you learn about writing?
• What was the hardest part of writing this piece?
• What changes will you make in your next piece of writing?

Guidelines for Writing Conferences

The following techniques may assist teachers:

• All aspects of writing need not be covered during every conference. Be aware of the student's writing strengths and weaknesses. Be selective based on the needs of your students. Focus on no more than two areas of difficulty at a time.
• Keep conferences brief and focused.
• Allow time for the student to ask (and respond to) questions, clarify ideas, and think about the writing. Show interest in what the student is trying to express. Dedicate the conference time to sharing.
• Try to have the student know what to do when the conference is over—to consider choices and alternatives.
• Develop an effective record-keeping system.
Appendix 5: Journal Writing

I want to write, but more than that, 
I want to bring out all kinds of things 
That lie buried in my heart. 
- Anne Frank, The Diary of a Young Girl

Journal writing is expressive, personal writing in the first person about ideas that the writer perceives to be important and draws connections from the whole of the writer's frame of reference. Students in Writing 2203 will be expected to keep a journal in which they write their feelings, thoughts, opinions, experiences, observations, imaginings, memories, and dreams. Journal writing should serve a variety of purposes for the student of writing: a form of self-exploration and path to self-knowledge, a forum for experimenting with language, a tool for generating and clarifying thought, a record of the student's development as thinker and writer, and a source for future work, the pre-writing in the writing process. In their journals students should be encouraged to include sketches, doodles, mementos, artwork, cartoons, photos, ads, and newspaper and magazine articles, in addition to the ideas, quotes, songs and poetry of other writers and thinkers, as inspiration and prompts for their own reflections.

How can I know what I think 
Until I see what I say? 
- E.M. Forster

The more you have thought and written 
On a given theme, the more you can 
Still write. Thought breeds thought. 
It grows under your hands. 
- H.D. Thoreau

Valuing a personal process like journal writing in education reflects dramatic and fundamental change in learning theory, in notions of thinking, and in the purpose of writing. It represents the shift toward process-based teaching. Knowledge is viewed as generated by students themselves through personal engagement with a subject, through their own doing and thinking. Learning is primarily thinking and language is an active force in the
way we constitute reality, in the way we think. We do not want students to be superficial observers, but mindful, perceptive individuals who are involved in what they write. Journals should therefore ask students not to merely record what they see, read, experience, remember and dream, but encourage them to observe the essence, to create personal meaning, to make connections, to think. Students should come to understand the journal as a sort of laboratory where they experiment and discover so they know what they have to say.

Freedom of expression in a journal liberates the urge to write. The more you translate experience into language the better you become at it; it becomes natural and spontaneous. Thoreau's very first journal entry was a simple statement about his feelings of solitude. From it sprang more than two million words contained in forty-seven volumes. At an early age Thoreau had learned the importance of writing for clarifying ideas. By writing daily, he said, a person could keep things straight in his own mind and be able to move on to new ideas after having carefully looked over the old ones. The reader of Thoreau's journals therefore has a view of the writer's development as writer and thinker.

Journals then, are not only places where students record all that is important as they live it, but places to note that their perception of what is important changes, to make connections between the past and the present. They are, perhaps, the only places where students may record their continuously evolving sense of themselves as thinkers and writers. Unlike other forms of writing which are snapshots of the writer's perceptions at a particular time and place, journals are a true reflection of the writer's life as a work in progress.

Journal writing can help writers break through psychological blocks and induce creativity. Students should come to see their journal as a seedbed for germinating ideas which will later grow into other forms of more formal writing. Once they have accumulated a store of raw material they should be encouraged, as Virginia Woolf was, to find 'diamonds in the dust heap', to pick and sort through the bin of odds and ends of thinking and daily life to find something that shines, and then to take it out and polish it up in the form of a poem, story, personal essay or a piece of writing for which they don't have a label.

1See, in particular, The Artist's Way, by Julia Cameron, and A Journal Workshop, by Ira Progoff.
As with other genres of writing, it is important to provide students with examples and models of journals. Through exposure to the journals of other writers - Anne Frank, Virginia Woolf, Thoreau, Kathleen Winter, for example - students can come to see deeply subjective forms of writing as valuable and the journal as an important genre of literature.
Appendix 6: Provincial Rubrics for Assessing Demand and Process Writing

Holistic Scoring Rubric (for demand writing)

Level

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.

3  The writing is clear and focussed 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.
Level

2 The writing lacks clarity but has a discernible 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 moves 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 structures 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, are 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.

Level 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.

Level 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.

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 it 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.

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.

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.

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 affect.

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 are 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 7: Writing 2203 Suggested Yearly Plan

Unit 1 - Personal Writing

Section 1 Myself as writer
Lesson 1 My life as a writer
Lesson 2 My personal inventory
Lesson 3 Writing for myself

Section 2: Friendly Letter
Lesson 1 Talking to someone in your journal
Lesson 2 Friendly letter
Lesson 3 Voice, style, and level of formality

Section 3: Personal Poem
Lesson 1 My life: stages and memorable incidents
Lesson 2 Personal poem
Lesson 3 Sentence types

Section 4: Personal Narrative
Lesson 1 Personal narrative: an autobiographical incident
Lesson 2 Show not tell
Lesson 3 Creating your narrative
Lesson 4 Revising and editing your narrative
Lesson 5 Proofreading: correcting sentence problems

Unit 2 - Finding Your Voice

Section 1: Description
Lesson 1 Paint With Words
Lesson 2 Creating your description
Lesson 3 Revising your Descriptive Essay
Lesson 4 Descriptive Poem
Lesson 5 Revising your poem: eliminating wordiness

Section 2: Expressing your opinions
Lesson 1 Selecting issues or ideas to respond to
Lesson 2 Expressing your ideas and opinions
Lesson 3 Proofreading: punctuation

Section 3: Argumentation
Lesson 1 Thesis statements
Lesson 2 Contributing to a forum: voicing your opinion
Lesson 3 Types of evidence
Lesson 4 Logical fallacies
Lesson 5 Letter to the editor
Section 4: Essay Structure
Lesson 1  Unity, openings, and closings
Lesson 2  Paragraph development and topic sentences
Lesson 3  Coherence

Section 5: Argumentative Essay
Lesson 1  Selecting an issue and finding information
Lesson 2  Pros and Cons: Structuring your case
Lesson 3  Making an effective case
Lesson 4  Editing: Sentence variety and parallel structure

Section 6: On the Lighter Side: Humorous Writing
Lesson 1  The humorous approach
Lesson 2  Playing with words: nonsense verse and word fun

Unit 3 - Research Process

Section 1: Research Process Overview and Planning
Lesson 1  Research Process Overview & Choosing a topic
Lesson 2  Narrowing your topic and asking questions
Lesson 3  Prewriting, tentative thesis, and preliminary outline

Section 2: Finding Information and Evaluating Sources
Lesson 1  Finding information
Lesson 2  Evaluating sources

Section 3: Recording, Documenting, and Organizing your Information
Lesson 1  Recording information: note making & listing sources
  Part 1 - note making
  Part 2 - listing sources
Lesson 2  Citing your sources and avoiding plagiarism
  Part 1 - citing your sources
  Part 2 - avoiding plagiarism
  Part 3 - integrating quotes and ideas from sources
Lesson 3  Paraphrase and précis
Lesson 4  Organizing your information and methods of development

Section 4: Writing your essay
Lesson 1  First draft
Lesson 2  Revising the content
Lesson 3  Revising the structure
Lesson 4  Editing: interesting sentences, effective word choices, and style
Lesson 5  Final draft: proofreading and publishing
Unit 4 - Short Stories

Section 1: The World of Stories
Lesson 1  Finding story ideas in newspapers
Lesson 2  Starting points: elements of the short story
Lesson 3  Begin with a character
Lesson 4  Types of stories
Lesson 5  Point of View

Section 2: Bringing Stories to Life
Lesson 1  Conflict and dramatic issue
Lesson 2  Setting and atmosphere
Lesson 3  Dialogue
Lesson 4  Revising and editing

Section 3: Structure, Meaning, and Beyond
Lesson 1  Issues, themes, and realistic fiction
Lesson 2  Openings and endings
Lesson 3  Making connections: flashbacks, foreshadowing, suspense, and symbolism
Lesson 4  Writing for pictures

Unit 5 - Persuasion

Section 1: Propaganda and Advertising
Lesson 1  Persuasion: personal uses, propaganda, and advertising
Lesson 2  Connotation: emotional meanings of words
Lesson 3  Creating an advertisement

Section 2: Calls to Action and Publicity
Lesson 1  Advocacy groups and Amnesty International
Lesson 2  Writing an action letter
Lesson 3  Publicity: P.S.A.'s, press releases, and posters
Lesson 4  Writing persuasive letters: winning support, fundraising, and selling

Section 3: Job Search and Application
Lesson 1  Job search
Lesson 2  Resume
Lesson 3  Cover letter
Lesson 4  Interview
Lesson 5  Personal statement

Unit 6 - Poetry

Section 1: From the Concrete to the Abstract
Lesson 1  The eyes of the poet
Lesson 2  Revising your poem
Lesson 3  The poet as photographer
Lesson 4  Responding to our world
**Section 2: Poetry About People**
Lesson 1  People that interest you  
Lesson 2  Character poem  
Lesson 3  Retelling a story in a poem  
Lesson 4  Experiencing a poem  

**Section 3: Music and Form in Poetry**
Lesson 1  Sound in poetry  
Lesson 2  Rhythm  
Lesson 3  Form: playing with patterns in poetry and song  
Lesson 4  Presenting a poem in a different medium  

**Unit 7 - Journalism**

**Section 1: Journalism**
Lesson 1  World of journalism  
Lesson 2  Writing the news story and the feature story  
Lesson 3  Creating a school newspaper  
Lesson 4  Editorials and columns  

**Unit 8 - Drama**

**Section 1: From Monologues to One-act Plays**
Lesson 1  Monologues  
Lesson 2  Dialogues  
Lesson 3  Creating drama in one act plays  
Lesson 4  From page to stage, radio, and screen
Appendix 8: Sample Research Process Guide

Section 1 - Research Process: Overview and Planning

Lesson 1: Research process overview and finding a topic

Short critical essays can be based on information from your own reading, discussion, notes, etc. However, some critical essays require more extensive research. These essays frequently involve persuasive writing intended to convince someone to accept your point of view. It involves collecting information, selecting appropriate information and organizing those ideas to support a thesis statement.

There are several stages involved in writing a research paper:

- Stage One: Choosing and Limiting Your Topic
- Stage Two: Making a Tentative Thesis Statement
- Stage Three: Retrieving Sources of Information
- Stage Four: Making a Tentative Outline
- Stage Five: Reading and Organizing Notes
- Stage Six: Writing a First Draft
- Stage Seven: Revising and Editing
- Stage Eight: Publishing or Presenting the Final Draft
- Stage Nine: Preparing References

Brainstorm ideas or issues that you would like to know more about. You can also use your journal entries as a source for choosing a research topic.

Lesson 2: Narrowing Your Topic and Asking Questions

Create a web to explore what you know about your general topic, problem or issue. (Resource Lines 9/10, Webbing, p. 285). Choose one area of your web and express your topic in the form of question - Who? What? When? Where? Why? How? Should? Determine and state what your major research question will be. This will become the basis for your thesis statement. Complete a KWL chart related to your research question. What do I know? What do I want to know? How will I find it? Resources I can check. What I have learned.

Section 2 - Finding Information, Evaluating Sources, and Making a Tentative Outline

Lesson 1: Finding Information

Spending some time researching your topic. List five potential resources with which you could start (i.e., Internet, books, encyclopedias, magazines, etc.). Use these resources to see what information is available. Take a trip to the public library to seek additional information.
Lesson 2: Evaluating Sources
This is very important, especially with the Internet being used so widely. Anyone can publish information on the Internet and some of it may not be relevant or true. Some questions to help judge research information:

- relevance: does the information relate to your research topic and questions?
- currency: is the information up to date?
- accuracy: is the information true? Check the information against other sources
- reliability: can you trust the supplier of the information? What is the author’s education? What other books has he/she written? Make sure the author is an expert in the field. What organization is behind the web site? What are the organization’s objectives?
- objectivity: What is the author’s purpose for writing? Make sure you choose information from authors who present all sides of an issue fairly.

Lesson 3: Making a Tentative Outline
At this stage of your research project, you begin to place the information you have found in order by creating a preliminary topic or subject outline. At this point we will look at some examples of what the outline should look like. As your research progresses, you will obviously have to revise your outline with your increasing knowledge about your subject. An outline is necessary since it gives your research essay form and direction. It also prevents you from straying on to other subjects.

Section 3 - Recording, Documenting, and Organizing Information

Lesson 1: Recording Information, Note Taking and Listing Resources
Make source cards. Write one note card for each source that you decide to use. Each time you take notes from the same source use an index number. Source cards make it easier to take notes and create the reference list for your report. You will see examples of different types of source cards - books, periodicals, encyclopedia articles, interviews, Internet sources. At the top of each note card, briefly name the piece of information in a word or phrase. Identify the source of the information, use an author’s or the editor’s last name or a key word from the title. Include the page number where the information is located. This will make it easier to credit your sources later.

Lesson 2: Citing Sources and Avoiding Plagiarisms
It is very important that you give honest and complete credit to any sources you’ve used for ideas or information. You can acknowledge your sources in three ways:

- by providing sources within the text of your research paper.
- by providing footnotes at the bottom or pages in your report.
- by including a complete bibliography at the end of your report.

There are different ways of correctly acknowledging the resources you use. There can be differences in the way you organize and punctuate acknowledgments. You need to acknowledge sources when:

- you are using someone else’s idea, including when you are paraphrasing.
- when you are quoting someone directly.
- when a reader might question the accuracy of the information, such as statistics.
You do not need to give an acknowledgment when you are expressing your own ideas or when the information is well known.

Plagiarism is using someone else’s words or ideas as if they were your own. It is illegal and can earn you a 0%. You can avoid plagiarism by putting any direct quotation within quotation marks and acknowledging the source, by rewording and rephrasing borrowed material and giving the source, and by acknowledging a source for any phrases or ideas that are not your own.

**Lesson 3: Summarizing, Paraphrasing, and Precis**

Except for passages you plan to quote directly, your notes should also be in your own words. Be sure to record names, dates, facts, and figures accurately. You can use abbreviations, but be sure to keep a master list in case you forget what the abbreviations mean.

1. Write summaries of general ideas and main points. You may condense a page into one or two sentences:

   In writing a precis:
   • skim material for overall meaning
   • read information throughly two or three times; pay attention to main point
   • look up in a dictionary any unknown words or terms
   • compose a thesis statement for your summary
   • look for evidence of a plan or development in the original
   • compose a topic sentence for each paragraph/section
   • omit all unnecessary words or phrases
   • omit or condense examples and descriptive passages, and reduce long explanations to bare facts
   • change direct quotations into reported speech and summarize any dialogue
   • compose a concluding sentence
   • ensure that your precis is coherent

2. Write paraphrases of key material. A paraphrase, or rewording, is more detailed than a summary.

3. Record each quotation on separate card. Copy quotations word for word and enclose them in quotation marks. Be sure to copy all punctuation accurately.

**Lesson 4: Organizing your Information and Finding a Structure for your Essay**

There are many ways to organize your notes, depending on whether you record them on paper or use a computer. In our case, since you are using cards you can organize your work in the following order:

• group all cards according to the information.
• go back to your original thesis statement. Revise if necessary until it reflects your main idea accurately. Make sure your statement is specific and unified.
• go back to your original outline. Now that you have grouped your information together, you may see ways to change your outline. You should finalize your outline at this point.
Section 4 - Writing Your Essay

Lesson 1: First Draft
The first draft like the final one should have an introduction, body, and conclusion. Try to use your own words as much as possible without too many direct quotes. You have two goals in mind - to arrange your ideas in the order presented in your outline and to develop each main idea that you introduce. Since you are using the computer, double space to leave room for insertions and corrections. Acknowledge the source of your information with in-text notes.

Lesson 2: Revising the Content
As you revise for content, consider the following:

• is my thesis statement fully developed?
• is my purpose clear?
• is each topic supported by detailed facts?
• have I defined all important terms?
• have I adequately answered my research questions?
• do my language and content suit my audience?

Lesson 3: Revising the Structure
As you revise for structure, consider the following:

• do I have an interesting introduction? Does it catch the reader’s attention?
• does my report state a clear thesis at the beginning and then develop it?
• does the body of the report present ideas and information in an organized way?
• does it follow the order presented in my outline?
• is there a strong ending to my report?
• do my ideas follow coherently?

Lesson 4: Editing
It is very important that your report be free of mistakes. Use the spell check and grammar check on the computer to check out mistakes.

After that, consider the following:

• have I spell-checked my work?
• have I checked for correct punctuation?
• have I checked for grammar such as subject-verb agreement, parallel structure, precise pronouns, pronoun-antecedent agreement, double negatives?
• did I write short sentences to replace ones that were too long and confusing?
• did I avoid short, choppy sentences?
• have I checked for run-on sentences and sentence fragments?
• did I replace general and unclear words with specific ones?
• did I avoid clichés?
• did I choose strong words that create impressions for my reader?
Peer Editing

Teacher-Student Conference

Lesson 5: Final Draft
Ensure that your research essay is in the correct format with proper spacing. Always give your paper a final reading before submitting it to the teacher. Prepare a detailed record of exactly where you found sources for your references. You will be presenting your research orally and may use any graphs, illustrations, videos or other visual material to aid in your presentation. You will also evaluate your classmates during their oral presentation. Again you will receive a checklist. Your written product will be graded on the rubric which you already have.

Learning Outcomes Addressed:
1.2 Understand the interrelationships of content, genre, and style from experimenting with various forms of expression and various genre.
1.3 Select appropriate form, style, language, and content for specific audience and purpose.
1.4 Judge the worth of ideas and the propriety of their use for various audiences and purposes.
1.5 Enhance their critical and creative thinking strategies through peer and self-assessment, and through pre- and post-writing.
2.1 Gather appropriate information and ideas through reading, viewing, speaking and listening.
2.2 Analyze, summarize and synthesize chosen information.
2.3 Integrate chosen information into a new text and, where necessary give appropriate credit to sources used.
2.4 Use other ways of representing to enhance writing.
3.1 Organize thoughts and information into structures appropriate to the writing genre.
3.2 Revise writing to improve clarity and style, use peer and teacher response and technologies such as word processing programs to manipulate text.
3.3 Edit writing to eliminate errors in mechanics, spelling, punctuation, grammar and usage, so that the conventions of written language are used consistently in final products.
3.4 Use technologies to construct and share their writing.