

2013

Saskatchewan Curriculum

English Language Arts

30



English Language Arts 30

ISBN 978-1-77107-050-8

1. Language arts (Secondary school) - Saskatchewan - Curricula. 2. Competency-based education - Saskatchewan. Saskatchewan. Ministry of Education.

All rights are reserved by the original copyright owners.

Table of Contents

Acknowledgements.....	v
Introduction	1
Core Curriculum	2
Broad Areas of Learning	2
Lifelong Learners	2
Sense of Self, Community, and Place.....	2
Engaged Citizens	2
Cross-curricular Competencies	3
Developing Thinking.....	3
Developing Identity and Interdependence.....	3
Developing Literacies	3
Developing Social Responsibility.....	4
K-12 Aim and Goals of English Language Arts	4
Why Study English Language Arts?	6
An Effective English Language Arts Program	7
Provides Meaningful Contexts that Address “Big Ideas” and Questions for Deeper Understanding	9
Focuses on Grade-specific Outcomes.....	19
Focuses on Language	23
Uses Critical and Powerful Learning Strategies.....	26
Includes a Range of Texts	34
Encourages Inquiry, Social Responsibility and Personal Agency, and Self-reflection.....	37
Outcomes and Indicators A30	40
Outcomes and Indicators B30	53
Assessment and Evaluation of Student Learning	66
Reporting Student Progress	75
Connections with Other Areas of Study	76
Glossary	77
References.....	80
Feedback Form	83

Acknowledgements

The Ministry of Education wishes to acknowledge the professional contributions and advice given by the following members of the Secondary Level English Language Arts Reference Committee in the development of this curriculum.

Geraldine Balzer
Department of Curriculum Studies
College of Education
University of Saskatchewan
Saskatoon, Saskatchewan

Heather Meek
Department of English
Faculty of Arts
University of Regina
Regina, Saskatchewan

Michelle Batiuk
Saskatchewan Teachers' Federation
North East School Division No. 200
Melfort, Saskatchewan

Rebecca Miller
Saskatchewan Teachers' Federation
Prairie Spirit School Division No. 206
Rosthern, Saskatchewan

Joanne Beach
Saskatchewan Teachers' Federation
Prairie Valley School Division No. 208
Balgonie, Saskatchewan

Valerie Mulholland
University of Regina
Faculty of Education
Regina, Saskatchewan

Janet Dube
Student Representative
Greenall School
Balgonie, Saskatchewan

Michael Rothwell
Student Representative
Balfour Collegiate
Regina, Saskatchewan

Carmen Holota
Saskatchewan Teachers' Federation
Regina School Division No. 4
Regina, Saskatchewan

Leslie Tivas
Saskatchewan Teachers' Federation
Good Spirit School Division No. 204
Esterhazy, Saskatchewan

Bob Turner
Saskatchewan Teachers' Federation
St. Paul's Roman Catholic School Division No. 20
Saskatoon, Saskatchewan

The Ministry of Education also wishes to thank many others who contributed to the development of this curriculum:

- First Nations teachers
- university faculty members
- other educators and reviewers.

This curriculum is based on the Western and Northern Canadian Protocol (WNCP) *The Common Curriculum Framework for English Language Arts (Kindergarten to Grade 12)* (1998).

Introduction

English language arts (ELA) is a Required Area of Study in Saskatchewan's Core Curriculum. The purpose of this curriculum is to outline the provincial requirements for English Language Arts 30.

Credit Allocations and Time Allotment

The Saskatchewan Ministry of Education has established a provincial policy for the number of credits and the amount of time that must be allocated to language arts instruction at each grade level. Students are required to have a minimum of 24 credits, at least five of which shall be 30 level credits, in order to graduate. One credit is equivalent to 100 hours of classroom instruction. Of the 24 credits, five must be language arts credits at the following grade levels:

English Language Arts Credits		
Grade 10	Grade 11	Grade 12
2 (ELA A10; ELA B10)	1 (ELA 20)	2 (ELA A30; ELA B30)

Students at the Secondary Level also have the option of one or more elective English language arts courses. Separate curriculum documents have been prepared by the Ministry of Education for each of these elective courses.

Curriculum Content

This curriculum provides the intended learning outcomes that ELA 30 students are expected to achieve in English language arts by the end of the year. Indicators are included to provide the breadth and depth of what students should know, understand, and be able to do in order to achieve the outcomes.

The learning experiences planned for students will support student achievement of the provincial Goals of Education by attending to the Broad Areas of Learning for Saskatchewan and the Cross-curricular Competencies described on the following pages.

The English language arts curriculum provides:

- direction for supporting student achievement of the Broad Areas of Learning and the Cross-curricular Competencies
- the K-12 aim and goals for English language arts in Saskatchewan
- the characteristics of an effective English language arts program
- English Language Arts 30 outcomes and indicators
- sample assessment and evaluation criteria for determining student growth and achievement in relation to the outcomes in English language arts
- connections with other areas of study.

Additional support resources will be available online.

Core Curriculum

Core Curriculum is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its components and initiatives, Core Curriculum supports student achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to *Core Curriculum: Principles, Time Allocations, and Credit Policy* found on the Saskatchewan Ministry of Education website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Ministry of Education website for policy and foundation documents.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. K-12 English language arts contributes to the Goals of Education through helping students achieve knowledge, skills, and attitudes related to the following:

Related to the following Goals of Education:

- *Basic Skills*
- *Lifelong Learning*
- *Positive Lifestyle*

Related to the following Goals of Education:

- *Understanding and Relating to Others*
- *Self-Concept Development*
- *Spiritual Development*

Related to the following Goals of Education:

- *Career and Consumer Decisions*
- *Membership in Society*
- *Growing with Change*

Lifelong Learners

Students who are engaged in constructing and applying English language arts knowledge naturally build a positive disposition towards learning. Throughout their study of English language arts, students gain understandings, skills, and strategies to become more competent and confident language users.

Sense of Self, Community, and Place

To learn English language arts, students need not only to use the English language but also to interact with each other. Through English language arts, students learn about themselves, others, and the world. Students use language to define who they are and to explore who they might become. They use language to interact and to respond effectively with others and to build community.

Engaged Citizens

In English language arts, students learn how language enables them to make a difference in their personal, peer, family, and community lives. Language gives them a sense of agency and an ability to make a difference in their community and the world in which they live.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understandings, values, skills, and processes which are considered important for learning in all areas of study. These competencies are reflective of the Common Essential Learnings and are intended to be addressed in each area of study at each grade level.

Developing Thinking

Learners construct knowledge to make sense of the world around them. They develop understanding by building on what is already known. This key competency concerns the ability to make sense of information, experiences, and ideas through thinking contextually, critically, and creatively. The philosophy of learning in English language arts is inquiry-based, and students use their language and thinking skills to explore a range of topics, issues, and themes.

Developing Identity and Interdependence

The ability to act autonomously in an interdependent world requires an awareness of the natural environment, of social and cultural expectations, and of the possibilities for individual and group accomplishments. It assumes the possession of a positive self-concept and the ability to live in harmony with others and with the natural and constructed worlds. Achieving this competency requires understanding, valuing, and caring for oneself; understanding, valuing, and respecting human diversity and human rights and responsibilities; and understanding and valuing social, economic, and environmental interdependence and sustainability. English language arts requires students to explore ideas and issues of identity, social responsibility, diversity, sustainability, and personal agency.

Developing Literacies

Literacies provide many ways, including the use of various language systems and media, to interpret the world and express understanding of it. Literacies involve the evolution of interrelated skills, strategies, and understandings that facilitate an individual's ability to participate fully and equitably in a variety of roles and contexts – school, home, and local and global communities. To achieve this competency requires developing skills, strategies, and understandings related to various literacies in order to explore and interpret the world and communicate meaning. English language arts requires students to use different literacies, including language literacy, effectively and contextually to represent ideas and understanding in multiple, flexible ways.

K-12 Goals for Developing Thinking:

- *thinking and learning contextually*
- *thinking and learning creatively*
- *thinking and learning critically*

K-12 Goals for Developing Identity and Interdependence:

- *understanding, valuing, and caring for oneself*
- *understanding, valuing, and caring for others*
- *understanding and valuing social, economic, and environmental interdependence and sustainability*

K-12 Goals for Developing Literacies:

- *constructing knowledge related to various literacies*
- *exploring and interpreting the world through various literacies*
- *expressing understanding and communicating meaning using various literacies*

K-12 Goals for Developing Social Responsibility:

- *using moral reasoning*
- *engaging in communitarian thinking and dialogue*
- *taking action*

Developing Social Responsibility

Social responsibility is how people positively contribute to their physical, social, and cultural environments. It requires the ability to participate with others in accomplishing shared or common goals. This competency is achieved through using moral reasoning processes, engaging in communitarian thinking and dialogue, and taking action to contribute to learners' physical, social, and cultural environments. In English language arts, students explore social responsibility and work toward common goals to improve the lives of others and the natural and constructed worlds.

K-12 Aim and Goals of English Language Arts

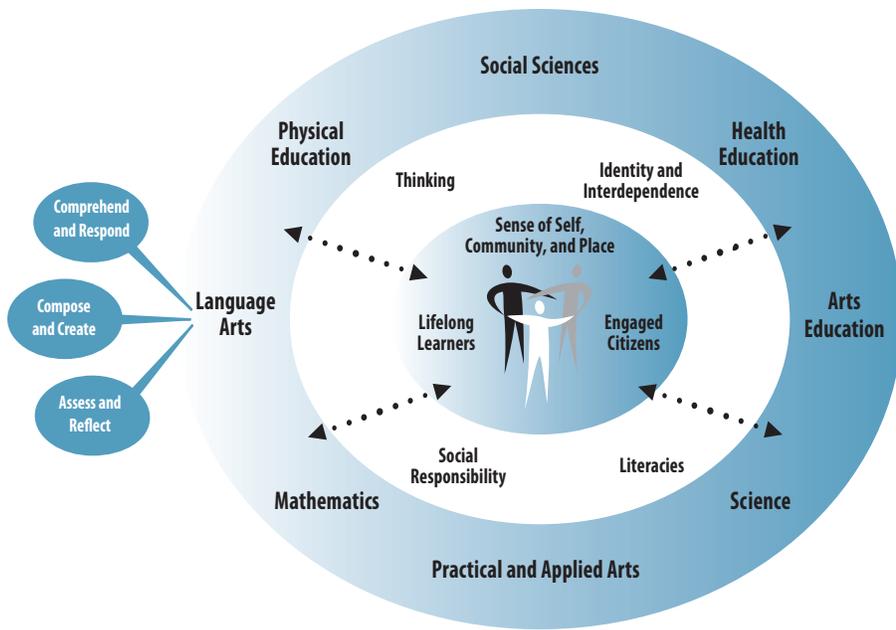
The K-12 aim of the Saskatchewan English language arts curricula is to help students understand and appreciate language, and to use it confidently and competently in a variety of situations for learning, communication, work, life, and personal satisfaction.

The K-12 goals are broad statements identifying what students are expected to know, understand, and be able to do upon completion of study in a particular subject (e.g., English language arts). The K-12 goals of the Saskatchewan English language arts curricula are to:

Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a variety of contemporary and traditional grade-appropriate texts in a variety of forms (oral, print, and other texts) from First Nations, Métis, and other cultures for a variety of purposes including for learning, interest, and enjoyment.

Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

Assess and Reflect (AR). Students will extend their abilities to assess their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.



Questions Derived from the Aim and Goals

The questions in this section focus on the long-term abilities associated with the overall aim and K-12 goals for the English language arts program. They recur in and give an overall focus to all instruction, assessment, and evaluation in English language arts.

Comprehend and Respond (CR):

- What is this text saying? Explicitly? Implicitly?
- How was the text created?
- What forms and conventions are used?
- In what context and for what purpose was the text created?
- What is my interpretation of the text?
- What evidence do I have to support this interpretation?
- What does this text have to say about identity, social responsibility, and personal agency (making a difference)?
- Whose voices are represented and whose are not?
- Why are viewing, listening, and reading important?

Compose and Create (CC):

- What do I know, and how can I express that?
- How can I best express these ideas for this audience and purpose?
- What forms can I use? What are the conventions of those forms?
- How can I communicate most clearly and effectively?
- Do my messages demonstrate a deep understanding of the subject matter?

Language literacy is the foundation to a lifelong learning process that empowers individuals to draw on the gifts of mind, body, heart, and spirit toward the fulfillment of personal, family, and community responsibilities.

Language literacy involves a continuum of interrelated skills, practices, and learnings that contribute to the development of an individual's ability to understand, communicate, and participate in a variety of roles (e.g., parent, citizen, and worker) and settings (e.g., in the home, at work, in education, and in the community). These include listening and speaking, reading and writing, viewing and representing. (Saskatchewan Literacy Commission, 2004, p. 1)

- Are my compositions and presentations well-crafted, fully developed, coherent, and appropriate to my purpose and audience?
- To what extent is the voice, pen, or screen “mightier than the sword”?

Assess and Reflect (AR):

- Why are effective language usage and effective communication important?
- What are the characteristics of effective viewers, listeners, readers, representers, speakers, and writers? What do they do, feel, look like, or sound like?
- What are my teacher’s and my personal expectations for viewing, listening, reading, speaking, writing, and other forms of representing?
- What are my personal goals for becoming a more effective viewer, listener, reader, representer, speaker, and writer? How will I achieve them?

Why Study English Language Arts?

English language arts is the study of the English language, its texts, and communication skills and strategies.

As a defining characteristic of human beings, language is the base for learning, thinking, and communicating. To participate successfully in the workplace, in world affairs, and in life, individuals must be effective in visual, oral, and written communication; be able to think deeply and critically; and use language for a variety of purposes. English language arts provides the opportunity for students to become effective communicators, learners, and thinkers through developing their skills as viewers, listeners, readers, and representers (including speakers and writers).

By comprehending through viewing, listening, and reading and by responding to a range of texts, both literary and informational, students learn about ideas, information, and what it is like to be a human being.

Through composing, creating, and using oral, written, and other forms of representation, students learn to communicate more clearly and powerfully. They develop the language skills to shape thoughts and to communicate the worth of these thoughts.

Through assessing and reflecting on how language works (the elements, forms, conventions, and use of language), students learn to make appropriate language choices and to apply them for effect in a range of contexts, both in school and beyond. Students learn the power of language in their own lives, in their communities, and in the world.

Language is the medium of most learning. Learning to understand and apply language in various texts and forms allows students to participate fully and effectively in all areas of study, in the workplace, and in life.

An Effective English Language Arts Program

An English language arts program is effective when it is purposeful, dynamic, fulfilling, and authentic. This curriculum invites and challenges educators to think about education, schooling, and English language arts as it might be, rather than the way they might have known it to be in the past. How can English language arts be more purposeful, dynamic, fulfilling, and authentic? How can it help students become competent, confident users of the English language and, at the same time, become knowledgeable about themselves, their community, and the world as a whole in a deep and meaningful way? How can it help students find fulfillment, be socially responsible, and act in ways that will make their community and world better places? How can it help students become effective self-directed, self-regulated, strategic, and collaborative learners to meet the demands of personal, social, work, and global life in the 21st century?

“When a learner makes connections and learning takes place, it is because of focused teaching....” (Fullan, Hill, & Crévola, 2006, p. 34).

Focused teaching requires:

- a detailed map of what is expected that students will know, understand, and be able to do, clearly stated in outcomes and associated indicators
- a detailed knowledge of how best to teach to these learning outcomes in the classroom, including explicit teaching strategies and methods and classroom routines
- a set of powerful and aligned assessment and evaluation tools tied to the outcomes

(Fullan, Hill, & Crévola, 2006, pp. 36-37).

This curriculum is designed to be the starting point for the detailed map, knowledge, and assessment and evaluation tools that teachers must know and understand in order to help students learn effectively through English language arts. It is the starting point that will allow English language arts teachers “to develop and deepen students’ understanding of important ideas and processes in the disciplines equipping them to transfer their learning in meaningful and effective ways, and cultivating lifelong habits of mind” (Wiggins & McTighe, 2007, p. 13).

What ELA Is	What ELA Is Not
Using visual, multimedia, oral, and written communication competently, appropriately, and effectively for a range of purposes	Using only print resources with a fictional emphasis for a limited range of purposes (usually isolated to a school task)
Recognizing the central role of language in communicating, thinking, and learning	Letting “literature” drive the program
Setting meaningful and relevant contexts for teaching and learning including connections to students’ experiences, knowledge, and personal and cultural identities	Giving isolated language activities and using unrelated texts
Helping students know what and why they are learning and doing something (i.e., outcomes, indicators, and exemplars)	Having only teacher awareness of the outcomes and not sharing outcomes with students
Teaching and learning for “deep understanding” (using compelling questions, creating a climate of inquiry)	Asking and answering solely teacher-directed questions
Making meaning of ideas or information received (when viewing, listening, and reading)	Answering knowledge/comprehension questions, individually, after reading print texts
Creating meaning for themselves and others (when speaking, writing, and using other forms of representing)	Using limited forms of communication, usually writing
Using culturally responsive critical, creative, and metacognitive processes to make sense of ideas, information, and experiences	Accessing and accepting isolated information at face value
Creating, critiquing, and applying knowledge, understanding, and wisdom, not just “having” them	Collecting information that has no practical application in real life
Participating in, contributing to, and making connections with the world beyond the classroom	Not considering the implications of issues within the broader community
Promoting critical reflection and questioning that challenge assumptions, stereotypes, and biases	Perpetuating a Eurocentric worldview as superior
Using a variety of strategies (e.g., before, during, and after) depending upon the task	Following only teacher-directed skills and strategies, and spending time on isolated skill and drill activities
Understanding how language works (e.g., discourse, registers, sociolinguistic features and functions, cues and conventions) and using purposefully “grammatical” conventions for purpose and effect	Learning “grammar” for “grammar’s” sake
Engaging in inquiry learning	Doing a project or, if time permits, a series of activities to bring closure
Recognizing and respecting a range of worldviews	Not thinking critically about whose worldview is presented
Using assessment and evaluation to guide and improve learning and providing opportunities to reflect, monitor, self-assess, and set targets for learning	Not reflecting on or analyzing own progress
Demonstrating learning in many ways	Avoiding accountability for own learning
Reflecting on own learning and literacy	Assuming that the responsibility for learning and literacy lies with the teacher
Developing the disposition for lifelong learning	Setting short-term goals for learning (e.g., “Is it on the test?”)
Using contemporary technologies to learn and to document understanding	Using limited or inappropriate technology for technology’s sake

Through a “deep” understanding of this curriculum (Fullan, Hill, & Crévola, 2006) and knowing when to use effective instructional, assessment, and classroom management strategies based on sound research (Marzano, 2007), English language arts teachers can help all students become competent and confident language users.

An Effective English Language Arts Program:

- provides meaningful contexts that address “big ideas” and questions for deeper understanding
- focuses on grade-specific outcomes to achieve the K-12 aim and goals of the program
- focuses on language and helps students understand how it works
- teaches students through powerful cognitive and communication strategies
- includes a range of texts (visual, oral, print, and other forms)
- encourages student inquiry, social responsibility and personal agency, and self-reflection

Provides Meaningful Contexts that Address “Big Ideas” and Questions for Deeper Understanding

An effective ELA program provides **meaningful contexts** for students to learn about language. The English language arts program is designed for students to extend their language skills and strategies and become competent and confident users of all six language arts strands through many opportunities to view, listen, read, speak, write, and use other forms of representation in meaningful contexts.

If students are to become lifelong learners, develop a sense of self and connection to others, become engaged citizens, develop the Cross-curricular Competencies, and achieve the outcomes for English language arts, students require meaningful, authentic contexts for learning. To achieve these ends, students need many opportunities to explore questions and concerns about themselves and about the world.

The proposed course units on the following page explore human dimensions relative to important understandings, issues, and insights into human nature, value and belief systems, the social condition, the natural and constructed worlds, technology, and the history of humanity. They provide opportunities for students to view, listen, read, speak, write, and use other forms of representing. The units provide a focus for language learning and give students an opportunity to explore “**big ideas**” (i.e., overarching understandings) that have enduring values beyond the classroom.

Teachers of English Language Arts 30 should plan a minimum of **two units/modules**. Units can be used to explore, define, and explain the “big ideas” and can include some element of inquiry. The emphasis on inquiry in units invites students to “find out” answers to class questions about the theme or topic, and to use the inquiry process to guide the activities in the unit.

Through the inquiry or research process, students satisfy their natural curiosity and develop skills and strategies for lifelong learning.

(Western Canadian Protocol for Collaboration in Basic Education, 1998, p. 33)

Suggested Course Units/Modules for English Language Arts A30

Unit I—Canadian Perspectives: Distinct and Rich (Define the Individual, Negotiate the Community; Celebrate the Glorious, Acknowledge the Scandalous; Shift Centres, Blur Margins; Understand Beliefs, Initiate Action)

Before and throughout our nationhood, Canada's diversity has been a source of pride and pain, strength and struggle. The wealth of worldviews represented in Canada challenges us, individually and collectively, to define ourselves not just as individuals, but as a nation unique among other nations. Though we live in different regions, work at different endeavours, and experience different customs, lifestyles, and ways of knowing, we strive to live together to honour all the voices and perspectives that make this country great. Through our literature - in all its forms - we explore the issues that influence Canadian culture and Canadian identity. What does it mean to be Canadian? What sort of people are we? How do we express and convey our identity as a people? What are our values, and how do we demonstrate them within and beyond our borders? How do our visual, oral, print, and multimedia texts reveal what it means to be Canadian? How does diversity benefit Canada and Canadians?

Unit II—Canadian Landscapes: Diverse and Dynamic (Natural and Constructed; Psychological and Physical; Historical and Contemporary; Personal and Societal)

Canada boasts a vast and varied landscape that inspires awe within and beyond its borders. Its geography, climate, resources, and seasons shape both the people who live here and the nation itself. The importance of place and its influence cannot be underestimated. Indeed, our history, art, and literature reflect the prominent role of the land in people's relationships and interactions. The landscape, however, is not singular. Indeed, the Canadian landscapes are many: natural and constructed; psychological and physical; historical and contemporary; social and personal. In this unit, we explore how these landscapes are revealed through the texts of our peoples. How has this vast land shaped individuals, cultural groups, and nations of people within Canada? How do the landscapes in which we live influence our thinking, our ways of being, and our interactions with others? How and why is the understanding of landscape changing?

Suggested Course Units/Modules for English Language Arts A31

Unit I—Canadian Perspectives: Distinct and Rich (Define the Individual, Negotiate the Community; Celebrate the Glorious, Acknowledge the Scandalous; Shift Centres, Blur Margins; Understand Beliefs, Initiate Action)

Unit II—Canadian Landscapes: Diverse and Dynamic (Natural and Constructed; Psychological and Physical; Historical and Contemporary; Personal and Societal)

Suggested Course Units/Modules for English Language Arts B30

Unit I—The Search for Self (Sense of Self; Ideals; Joy and Inspiration; Doubt and Fear)

The discovery of self is a most profound discovery. On the path to this discovery, we develop our understanding of who we are, what it means to be human, and the purpose of our lives. We find meaning and fulfillment as we explore these concepts. Through powerful texts, both literary and informational, we examine the human condition - the great and the ghastly, the generosity and the greed, the good and the corrupt, the dignity and the disgrace, the truth and the deception - and the nature of the human mind and heart. Individually and collectively, we search for answers and strive to realize our hopes and dreams despite self-doubt and fear. In this unit, students consider who they are, how they relate to others, how they develop their individual identity, what kind of identity they wish to create for themselves throughout life, and how they respond to joys, inspiration, doubts, and fears.

Unit II—The Social Experience (Dealing with Universal Issues; Ambition, Power, and the Common Good; Social Criticism; Addressing the Issues)

Every person is part of the larger society and is shaped by and responsible to it. Historically and currently, people have strived to create a better society that attends to the individual as well as to the collective good. Human endeavour, history, and literature attest to the ongoing challenge of achieving balance between individual and societal concerns, rights, and responsibilities; between individual aspirations and societal needs; between personal ambition and the common good; between individual beliefs and societal values. This ongoing challenge manifests itself in conformity and rebellion, causes and crusades. In this unit, students examine, critique, and interrogate the society in which they live and consider the actions students can take to create the kind of society in which they would like to live.

Suggested Course Units/Modules for English Language Arts B 31

Unit I—The Search for Self (Sense of Self; Ideals; Joy and Inspiration; Doubt and Fear)

Unit II—The Social Experience (Dealing with Universal Issues; Ambition, Power, and the Common Good; Social Criticism; Addressing the Issues)

Planning Units of Study in an Effective English Language Arts Program

Units of Study	Essential Aspects
Units provide meaningful contexts and foci for students to explore the topics and texts that are important to young people everywhere. Units in English language arts allow students not only to learn how language works in meaningful situations but also to develop the disposition for learning for life, a sense of self and connection to others, and, as engaged citizens, a capacity to make a difference in the larger community.	Questions for deeper understanding address the ideas and issues students need to think about throughout the unit.
	Strategies empower students to explore and express their thoughts, ideas, feelings, and experiences as well as to inquire and learn to use the English language and its conventions. Oral, written, and other texts explore the issues and provide opportunities to apply viewing, listening, reading, speaking, writing, and other representing knowledge and skills.
	Individual as well as co-operative projects invite inquiry and bring closure and personal agency to student explorations (e.g., developing a campaign to make people aware of injustice).

Planning with a Focus on the Outcomes

After teachers have attained a thorough understanding of the intent of the outcomes, teachers can begin planning to ensure that the outcomes, assessment, and activities are aligned. The following three phases of planning provide teachers with a planning framework.

Phases of Planning	Reflective Questions
1. Identify outcomes and big ideas	<p>What are the big ideas that students will be exploring?</p> <p>What key concepts, understandings, and processes do students need to construct in this area of study?</p> <p>What questions will engage students in exploring the big ideas?</p> <p>What learning context(s) will enable students to attain these outcomes in a meaningful, authentic way?</p>
2. Identify evidence of learning	<p>What am I looking for and what might I observe when students have achieved the outcomes?</p> <p>What assessments for learning will help determine students' needs?</p> <p>What assessments as learning will support students' analysis of learning?</p> <p>What assessments will I use during the learning process?</p> <p>What assessments of learning will I use to determine the extent to which students have achieved the outcomes?</p>
3. Create units, lessons, and activities	<p>Which instructional strategies will be most useful and support students in achieving the outcomes?</p> <p>How will I sequence the activities and lessons to help students achieve the outcomes?</p> <p>How will I adjust plans if assessments during the learning process indicate undesired or unpredicted results?</p> <p>What range of resources might best support students in achieving the outcomes?</p> <p>How will I adapt instructional materials, methods, and/or the learning environment to ensure all students achieve the outcomes?</p>

In outcomes-based education, outcomes are not adapted. Rather, teachers are responsible for adapting instructional materials, methods, and environment in order to assist all students in demonstrating achievement of the outcomes.

Unit Planning Template

Phase One: Begin With the End in Mind

Unit One or Unit Two (circle one):

Big Ideas:

Language Arts Goals

Comprehend and Respond

Compose and Create

Assess and Reflect

Note: Students will also develop their abilities to use and learn about the appropriate before, during, and after strategies (pages 27 to 34), AND the pragmatic, textual, syntactic, semantic/lexical/morphological, graphophonic, and other language and communication cues and conventions (pages 24 to 25).

Outcomes for This Unit from Each Goal: (Circle the verbs or skills and strategies; underline the nouns or understandings)

In this unit, students **need to know**:

(What concepts do students need to know from the nouns? What key knowledge will students acquire as a result of these outcomes?) (Nouns)

In this unit, students will be **able to do**:

(What should students be able to do as a result of these outcomes?) (Verbs)

Phase Two: Assessment Evidence

Formative Assessment and Evaluation (Through what authentic performance tasks will students demonstrate the desired understandings, skills, and strategies?)

Summative Assessment and Evaluation (How will student achievement of outcomes be formally “graded”?)

Phase Three: Learning Plan

1. How will you introduce your students to the unit? How will you help them understand what they are learning and why they are learning it?
2. How will you diagnose students’ readiness levels and background knowledge at the beginning of the unit? How will you adjust your unit activities based on this information?
3. How will you engage (“hook”) students’ interest at the beginning of the unit and at the beginning of key lesson segments? How will you maintain students’ interest throughout the unit?
4. In what sequence will you implement Phase Two assessment and evaluation tasks and activities? How will you prepare students for each of them?
5. How will you introduce and help students to revisit the unit’s questions for deeper understanding?
6. How will you help students acquire new knowledge and skills? How will you intervene and coach students in need, or extend and deepen the learning for students who can handle it?
7. How will you coach students to move from initial acquisition of knowledge and skills toward construction of meaning and understanding?
8. How will students be helped to develop growing levels of guided and independent transfer of knowledge?
9. What closure activities (e.g., reflections, self-evaluations, projects) will you include in the unit?

Reflections

Effective Questions for Deeper Understanding:

- *Cause genuine and relevant inquiry into the key ideas and core content*
- *Provide for thoughtful, lively discussion, sustained inquiry, and new understanding as well as more questions*
- *Require students to consider alternatives, weigh evidence, support ideas, and justify answers*
- *Stimulate vital, ongoing rethinking of ideas, assumptions, or prior lessons*
- *Spark meaningful connections with prior learning, personal experiences, and ways of knowing*
- *Naturally recur, creating opportunities for transfer to other situations and subjects.*

(Adapted from Wiggins & McTighe, 2005, p. 110)

“Big Ideas” and Questions for Deeper Understanding

Questions for deeper understanding are used to initiate and guide inquiry and give students direction for developing deep understandings about a topic or issue under study. It is essential to develop questions that are evoked by student interests and have potential for rich and deep learning.

The process of constructing compelling questions can help students grasp the important disciplinary or transdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions will lead to more specific questions that can provide a framework, purpose, and direction for the learning activities in a lesson, or series of lessons, and help students connect what they are learning to their experiences and life beyond school.

Effective questions in English language arts are the key to initiating and guiding students’ investigations and critical thinking, problem solving, and reflection on students’ learning. Questions such as the following are examples of questions that will move students’ inquiry towards deeper understanding:

- What contributions have Canadian individuals made to the character of the Canadian community?
- How have Canada’s historical landscapes influenced its contemporary landscapes?
- Who and what are we?
- What is the nature of ambition and power?

Effective questioning is essential for teaching and student learning, and should be an integral part of planning in English language arts. Questioning should also be used to encourage students to reflect on the inquiry process, to develop further questions, and to document and assess their own learning.

Suggested Units and Questions for Deeper Understanding in English Language Arts A30

Unit		Possible Questions for Deeper Understanding
<p>English Language Arts A30</p> <p>Unit I: Canadian Perspectives: Distinct and Rich* (Define the Individual, Negotiate the Community; Celebrate the Glorious, Acknowledge the Scandalous; Shift Centres, Blur Margins; Understand Beliefs, Initiate Action)</p> <p>*First Nations, Métis, Saskatchewan, and Canadian texts only</p>	<p>Define the Individual, Negotiate the Community</p>	<p>What does it mean to be Canadian and what is our Canadian identity? Is being Canadian an individual or a community enterprise? What is the relationship between the individual and the community in Canada? How do individuals shape a community and the country, and how do the community and the country shape their citizens?</p> <p>What contributions have Canadian individuals (e.g., famous and not-so-famous; First Nations, Métis, Inuit, long-time Canadians, new Canadians) made to the character of the Canadian community? To the global community?</p> <p>How do Canadians navigate their local, regional, national, and global communities?</p>
	<p>Celebrate the Glorious, Acknowledge the Scandalous</p>	<p>Why is it important for Canadians to recognize, historically and currently, both the glorious and the scandalous aspects of Canadian life? How is glory defined and celebrated by Canadians? How is scandal defined and responded to by Canadians?</p> <p>What Canadian scandals have longevity and why? Why is acknowledgement of the scandalous difficult yet necessary?</p> <p>What is the basis of Canadian national pride? What is Canada's international image in the global community?</p>
	<p>Shift Centres, Blur Margins</p>	<p>How can we ensure that all perspectives and voices in Canada are seen, listened to, read, and celebrated?</p> <p>What perspectives have been dominant or privileged in Canada? Why? What perspectives have been and are marginalized? Why?</p> <p>Why is equitable representation of voices and all perspectives important for every Canadian and for Canada?</p> <p>How are the multicultural perspectives in Canada captured and represented by its artists and authors?</p>
	<p>Understand Beliefs, Initiate Action</p>	<p>How can Canadians and their communities with varying and divergent beliefs act ethically, cooperatively, and respectfully?</p> <p>How can the individual or collective beliefs of Canadians influence Canada's actions?</p> <p>Do Canadian citizens share collective principles that define them as Canadians?</p> <p>How do Canadians facilitate understanding of one another's beliefs?</p>

<p>English Language Arts A30</p> <p>Unit II: Canadian Landscapes: Diverse and Dynamic* (Natural and Constructed; Psychological and Physical; Historical and Contemporary; Personal and Societal)</p> <p>*First Nations, Métis, Saskatchewan, and Canadian texts only</p>	<p>Natural and Constructed</p>	<p>What are Canadians’ attitudes to and concerns about the natural and constructed (e.g., political, virtual, linguistic) landscapes in which they live, and how do they express and act upon those attitudes and concerns?</p> <p>How have Canada’s natural and constructed landscapes influenced Canadians?</p> <p>How have natural and constructed landscapes deeply influenced Canadian artists, speakers, and authors and their texts?</p> <p>How has your region’s landscape been represented in Canadian texts—visual, oral, print, and multimedia? Why is it important to have one’s physical–natural and constructed–landscapes represented in the texts one encounters?</p>
	<p>Psychological and Physical</p>	<p>How does Canada’s physical landscape influence Canadians’ relationships and interactions with self and each other?</p> <p>How are the landscapes of mind and heart as important as the physical landscapes of Canada?</p> <p>What is revealed about the psychological landscapes of Canadians in visual, oral, print, and multimedia texts?</p> <p>How has the representation of the physical landscape changed throughout Canada’s history? What do the changes reveal about the Canadian psyche?</p>
	<p>Historical and Contemporary</p>	<p>How have Canada’s historical landscapes influenced its contemporary landscapes?</p> <p>What are similarities and differences between historical and contemporary landscapes? What factors account for these similarities and differences?</p> <p>How have historical and contemporary First Nations, Métis, and Inuit landscapes shaped our national landscape? What landscapes do the First Nations, Métis, and Inuit peoples, authors, and artists present?</p> <p>How do we honour the histories of the many peoples who live in Canada while we forge landscapes that are contemporary and emerging?</p>
	<p>Personal and Societal</p>	<p>What is the relationship between the individual and the state in Canada? What is the role of the state in Canada? Where does the ultimate power reside in Canada—in the individual or in the society?</p> <p>What societal issues concern Canadians? How have societal issues changed over the course of our nationhood?</p> <p>How do Canadians balance the personal landscape with the societal landscape? How do we balance self-preservation with concern for others?</p>

Suggested Units and Questions for Deeper Understanding in English Language Arts B30

Unit	Possible Questions for Deeper Understanding	
<p>English Language Arts B30</p> <p>Unit I: The Search for Self *(Sense of Self; Ideals; Joy and Inspiration; Doubt and Fear)</p> <p>*International, including indigenous, texts only</p>	<p>Sense of Self</p>	<p>Who and what are we?</p> <p>What does it mean to be a human being? What is human nature?</p> <p>Do we see ourselves the same way that others see us? How does being the member of a particular group affect our identity and sense of self?</p> <p>What is our purpose for being?</p>
	<p>Ideals</p>	<p>Are there universal ideals for which we all strive?</p> <p>How ought human beings to behave? Is desirable behaviour the same in all cultures? In all communities?</p> <p>What is admirable? What is not so admirable? Does everyone agree?</p> <p>Why do our actions sometimes fall short of our ideals?</p>
	<p>Joy and Inspiration</p>	<p>What brings us joy and inspiration in life?</p> <p>What do optimistic and pessimistic mean? How do they apply to one's view of life?</p> <p>What is the "good life"? Is it the same for everyone?</p> <p>What is a happy life? What is the meaning and nature of happiness? Does happiness mean different things to different people? How might we achieve happiness in life? How might we find personal fulfillment?</p>
	<p>Doubt and Fear</p>	<p>What doubts and fears do we have?</p> <p>What special challenges do doubts and fears bring to an individual? What are ways of overcoming doubts and fears? How can having doubts and fears be an advantage?</p> <p>How do people react to tragedy or loss in their lives? What strategies do people use to deal with tragedy and loss? How do people respond to or deal with despair? What are people's sources of strength? How can strength and healing arise out of tragedy and loss?</p> <p>Is it natural to feel anger and hatred sometimes? Why? How do we navigate and deal with those emotions?</p>

<p>English Language Arts B30</p> <p>Unit II: The Social Experience* (Dealing with Universal Issues; Ambition, Power, and the Common Good; Social Criticism; Addressing the Issues)</p> <p>*International, including indigenous, texts only</p>	<p>Dealing with Universal Issues</p>	<p>What is “truth” and what is “justice”?</p> <p>How do we define “truth”? What are important truths in life? How do we find truth?</p> <p>How do we tell right from wrong? What challenges result from varying views of “right” and “wrong”? What are the rights of all?</p> <p>How do we define “justice”? Why is justice often hard to achieve? Is justice fair? Infallible? Why does justice sometimes “sting”? How do we remedy injustice? Are there situations in which it is more just to treat people differently than to treat them the same?</p>
	<p>Ambition, Power, and the Common Good</p>	<p>What is the nature of ambition and power?</p> <p>What gives a person status? Is status achieved the same way in all societies? Within a society? Why is status important?</p> <p>How do ambition and power drive us? How do they challenge us? How do individuals acquire real and perceived power? How do people enact power? How are power and privilege aligned? How does lack of power or imbalance in power affect individuals, groups, and societies?</p> <p>What is meant by “the common good”? Who decides what the common good is? Is the common good best for every individual in a society? How do we attend to the common good while respecting individual goals and values?</p>
	<p>Social Criticism</p>	<p>What is social criticism?</p> <p>What is the purpose of social criticism?</p> <p>What is conformity? What is resistance? What is meant by “the status quo”? What is rebellion? Do different people define these differently? How are conformity, resistance, and rebellion manifested differently in different societies?</p> <p>Why do some individuals or groups challenge the system while others abide by it? What is political protest? How do societies treat resistance? Is resistance risky? Why or why not?</p>
	<p>Addressing the Issues</p>	<p>How can we make the world a better place?</p> <p>Do all people tackle causes in their lifetimes? Why or why not? What causes might your generation undertake?</p> <p>What do people do when faced with a decision between advancing a cause and doing what they believe is right?</p> <p>Are there situations in which individuals might challenge authority? What are some responsible ways of challenging authority?</p>

Focuses on Grade-specific Outcomes

An effective English language arts program focuses on grade-specific curricular outcomes. Curricular **outcomes** describe what students will learn in a particular discipline over a specific time frame (e.g., ELA 30). Outcomes specify the skills, knowledge, and attitudes that students are expected to know, understand, and be able to demonstrate. Therefore, all curriculum outcomes are required.

Critical Characteristics of Outcomes and Indicators

Outcomes:

- focus on what students will learn rather than what teachers will teach
- specify the skills, strategies, abilities, and understandings students are expected to understand, know, and be able to demonstrate but do not identify the activity (i.e., how students will achieve the outcome)
- are observable, assessable, and attainable
- are grade and subject-specific
- are **supported** by indicators that provide the breadth and depth of expectations
- are written using action-based verbs
- identify the most important **understandings** and **abilities** to be developed in the specific grade level
- guide course, unit, and lesson planning.

Indicators:

- are **representative** signposts of what students might do to show what they understand, know, and/or are able to do in order to achieve an outcome
- are some **examples** of ways that students might be asked to demonstrate achievement of an outcome
- serve as **examples** of the type of evidence that teachers would accept to determine the extent to which students have achieved the desired learning results
- provide the intent of the outcome
- define the level and types of knowledge intended by the outcome
- are **not** a checklist or prioritized list of instructional activities or prescribed assessment items.

Note: Additional and/or alternative indicators may be developed that are responsive to students' interests, lives, and prior learning, but the indicators must be reflective of and consistent with the outcome and with the breadth and depth that is defined by the given indicators.

English Language Arts A30 Goals and Outcomes Overview

Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a variety of contemporary and traditional grade-appropriate texts in a variety of forms (oral, print, and other media) from First Nations, Métis, and other cultures for a variety of purposes including for learning, interest, and enjoyment.

CR A 30.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, and Canadian texts that address:

- identity (e.g., Define the Individual, Negotiate the Community)
- social responsibility (e.g., Shift Centres, Blur Margins), and
- social action (agency) (e.g., Understand Beliefs, Initiate Action).

CR A 30.2 View and evaluate critically information and ideas obtained from First Nations, Métis, Saskatchewan, and Canadian visual and multimedia texts including an advertisement, news broadcast, poster, and film.

CR A 30.3 Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate literary and informational texts created by First Nations, Métis, Saskatchewan, and Canadian speakers and authors from various communities.

CR A 30.4 Read, demonstrate comprehension of, and apply knowledge from grade-appropriate informational (including editorials, reviews, and articles) and literary (including fiction, script, poetry, and non-fiction) texts from First Nations, Métis, Saskatchewan, and Canadian authors as a basis for understanding self and the multiplicity of voices and perspectives that make up Canadian culture.

Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

CC A 30.1 Create a range of visual, multimedia, oral, and written texts that explore:

- identity (e.g., Define the Individual, Negotiate the Community)
- social responsibility (e.g., Shift Centres, Blur Margins), and
- social action (agency) (e.g., Understand Beliefs, Initiate Action).

CC A 30.2 Create and present visual and multimedia representations including using photographs to explain a range of contemporary course-related perspectives or landscapes.

CC A 30.3 Present and express a range of ideas and information in formal (including a panel presentation and a business or community meeting) and informal (including discussions and collaborative work) situations for differing audiences and purposes.

CC A 30.4 Create a variety of informational (including an inquiry/research paper and an editorial) and literary (including a real or invented narrative and a literary criticism essay) texts that are appropriate to a variety of audiences and purposes including informing, persuading, and entertaining.

Assess and Reflect (AR). Students will extend their abilities to assess and reflect on their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

AR A 30.1 Assess own work for precision, clarity, and artistry.

AR A 30.2 Reflect on personal growth and successes in language learning and consider the role and importance of language learning when developing personal goals and plans as a self-directed, curious, self-appraising, and open-minded learner.

English Language Arts B30 Goals and Outcomes Overview

Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a variety of contemporary and traditional grade-appropriate texts in a variety of forms (oral, print, and other media) from First Nations, Métis, and other cultures for a variety of purposes including for learning, interest, and enjoyment.

CR B 30.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate international, including indigenous, texts that address:

- identity (e.g., Sense of Self)
- social responsibility (e.g., Social Criticism), and
- social action (agency) (e.g., Addressing the Issues).

CR B 30.2 View, comprehend, and evaluate critically a variety of visual and multimedia texts by international, including indigenous, artists and authors from various cultural communities, and identify how the texts address beliefs, values, and power.

CR B 30.3 Listen to and comprehend grade-appropriate informational and literary texts created by international, including indigenous, speakers and authors, and analyze the perspectives, biases, beliefs, values, identities, and power presented in each text.

CR B 30.4 Read and demonstrate comprehension of a range of contemporary and classical grade-appropriate informational (including position papers, magazine and newspaper articles, and electronic communications) and literary (including drama, novels, poetry, short stories, essays, biographies, and autobiographies) texts from various international, including indigenous, cultures and analyze the philosophical, ethical, and social influences that have shaped information, issues, characters, plots, and themes.

Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

CC B 30.1 Create a range of visual, multimedia, oral, and written texts that explore:

- identity (e.g., Sense of Self)
- social responsibility (e.g., Social Criticism), and
- social action (agency) (e.g., Addressing the Issues).

CC B 30.2 Create a visual or multimedia presentation that suits the topic, purpose, and audience; teaches others about a global social issue; and persuades them to act on the issue in a responsible manner.

CC B 30.3 Create and defend an informed critical response to a global issue in formal (including a workshop presentation, a debate, and an oral reading of poetry or a prose passage related to the issue) and informal (including discussion and collaborative group work) situations.

CC B 30.4 Compose and create narrative, descriptive, expository, and persuasive writings that include a position paper, a comparative essay, a letter of inquiry, a critique of an author's style, and a short story or essay that uses parody, satire, and/or irony.

Assess and Reflect (AR). Students will extend their abilities to assess and reflect on their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

AR B 30.1 Assess own and others' work for precision, clarity, and artistry.

AR B 30.2 Reflect on and assess understanding of self as a self-directed, self-appraising, and strategic learner.

Speaking, Writing, and Other Forms of Representing for Secondary Level ELA

	ELA A10	ELA B10	ELA 20	ELA A30	ELA B30
Speaking	Groupwork Prepared talk on a familiar topic Oral reading of prose or poetry Retelling of a narrative or recounting an experience or event	Groupwork Prepared talk on a researched issue Oral reading of prose or poetry Explanation and defence of personal point of view	Groupwork An interview Introducing and thanking a speaker Dramatic reading	Groupwork Panel presentation (findings from inquiry) Business or community meeting	Groupwork Workshop presentation Debate Oral reading of poetry or a prose passage
Informational Writing	Observation report/eye-witness account Inquiry, research, or technical report	Biographical profile Problem-solution essay Business letter	Essay of explanation (e.g., a process, instructions) Letter of application and résumé Essay of argument/persuasion	Inquiry/research paper Editorial	Position paper (convincing argument) Comparative essay Letter of inquiry
Literary Writing	Historical persona Essay A review	Fictionalized journal entries Short script	Essay of reflection (personal essay) Analysis of a literary text	Real or invented narrative Literary criticism essay	Story or essay using parody, satire, and/or irony Critique of an author's style
Other Forms of Representing	Visual or multimedia presentation explaining key ideas and events (actual or based on text studied) through an appropriate combination of charts, diagrams, pictures, sounds, models, drama, and print	Visual or multimedia presentation supporting researched talk using either digital or other presentation tools	Visual or multimedia presentation of an interview with a literary character using dramatization or role play	Visual or multimedia presentation on a contemporary Canadian perspective or landscape using photographs	Visual or multimedia presentation persuading audience to act on an issue using presentation techniques most appropriate to audience and purpose
Experimenting	Memorandum Legend Poetry	Letter of complaint Obituary Brochure	Articles Radio dramatization or documentary Blog post or web content	Minutes of meeting Chapter of novel Short story	Proposal Script Letter (advocating change)

Focuses on Language

Language and language study are at the centre of the Secondary Level English language arts program. The study of the English language arts (viewing, listening, reading, speaking, writing, and other forms of representing) and of the elements and conventions associated with each language cueing system (i.e., pragmatic, textual, syntactic, semantic/lexical/morphological, graphophonic, and other) enables students to understand and appreciate language and to use it in a variety of situations for communication, for learning, and for personal satisfaction.

An effective English language arts program that develops students' facility with language provides students with opportunities to:

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

Language study is an integral part of an English language arts program. Students in each grade are expected to understand the concepts related to the language cues and conventions. As students view, listen, read, represent, speak, and write in various ways, they are expected to apply the concepts to construct and communicate meaning in their English language arts program and in their daily communication.

Good language and literacy skills lay the foundation for social, academic, economic, personal, and national success.

(Jamieson & Tremblay, 2005, p.1)

Language Cues and Conventions English Language Arts A30 (ELA A30)

Language Cues and Conventions	Comprehend and Respond When viewing, listening, or reading, ELA A30 students will:	Compose and Create When speaking, writing, and using other forms of representing, ELA A30 students will:
<p>Pragmatic</p> <p>Pragmatics is the study of how people choose what and how to communicate from a range of possibilities available in the language and how the receiver will be affected by these choices.</p>	<p>Recognize and explain how different purposes and audiences for a text have affected the style and tone of communication used and how an individual dialect(s) varies according to geography and community.</p>	<p>Use language, language register, style, and tone appropriate to the subject, audience, purpose, and situation.</p>
<p>Textual</p> <p>Ideas and information are organized in visual, oral, written, and other formats. Textual cues and conventions include the form or structure and elements of a text.</p>	<p>Recognize and explain how texts have been structured so that the progression of ideas is logical and effective. Identify the characteristics/text features of informational and literary texts, and explain how the features help communicate meaning; identify a variety of elements of style in texts, and explain how the elements help communicate meaning and enhance the effectiveness of the texts.</p>	<p>Use the features and conventions of different text types (e.g., informational and literary) to ensure that oral, written, and other texts are unified, coherent, and emphatic; structure texts so that the progression of ideas is logical and effective.</p>
<p>Syntactical</p> <p>Syntax is the predictable structure of a sentence and the ways words are combined to form phrases, clauses, and sentences. Syntax includes classes of words (e.g., verbs) and their functions (e.g., subjects).</p>	<p>Recognize and comprehend how texts use sentence variety as an important component of style including length (e.g., short/long), structure (e.g., simple, compound, complex, compound-complex), purpose (e.g., declarative, interrogative, exclamatory, imperative), and order (e.g., loose, periodic, parallel, balanced, inverted).</p>	<p>Use clear, concise, varied, and forceful (emphatic) sentences and appropriate punctuation in visual, oral, written, and multimedia communication; apply appropriate punctuation to clarify message of print communications. (Average spoken sentence length--11.7 words; written sentence length--13 words.)</p>
<p>Semantic/Lexical/Morphological</p> <p>The lexicon of a language includes all the words or vocabulary of that language that are used or understood by a particular person or groups.</p>	<p>Recognize and comprehend words that have been selected for their shade of meaning and impact (e.g., connotation, persuasion, image, allusion, symbolism).</p>	<p>Use appropriate words to achieve particular purpose and effect in visual, oral, multimedia, and written communication; avoid euphemisms, inappropriate and overtaxed metaphors, jargon, wordiness, redundancy, triteness, clichés, and overused words. Recognize that Canadian English is marked by certain word choices.</p>
<p>Graphophonic</p> <p>Graphophonics is the study of the relationships between the symbols and sounds of a language and includes letter or sound relationships and patterns.</p>	<p>Recognize and comprehend words chosen for their Canadian usage and spelling (including variant endings in -ize, -ization, -our, -re, single l and e for digraphs). Recognize sound patterns including rhyme, rhythm, meter, alliteration, consonance, assonance, sibilance, and repetition.</p>	<p>Use Canadian English and spelling; apply Canadian spelling conventions for familiar and new vocabulary; enunciate clearly; pronounce, carefully and correctly, words with proper emphasis; apply capitalization to clarify intended meaning.</p>
<p>Other Cues and Conventions</p> <p>Other cues and conventions are also found in communication acts. These include such elements as graphics, layout, colour, sound, movement, font choices, and handwriting.</p>	<p>Recognize and explain how placement, visibility, design, and legibility enhance the appeal and affect the impact and artistry of a message.</p>	<p>Use graphics, visuals, dramatizations, sound, models, multimedia, and digital technology to enhance the impact of presentations.</p>

Language Cues and Conventions English Language Arts B30 (ELA B30)

Language Cues and Conventions	Comprehend and Respond When viewing, listening, or reading, ELA B30 students will:	Compose and Create When speaking, writing, and using other forms of representing, ELA B30 students will:
<p>Pragmatic</p> <p>Pragmatics is the study of how people choose what and how to communicate from a range of possibilities available in the language and how the receiver will be affected by these choices.</p>	<p>Recognize and comprehend how communication registers and styles are influenced by their geographical, social, and historical contexts; that the English language is influenced by geography and tradition; and is constantly evolving. Develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.</p>	<p>Use appropriate language register including formal; recognize and avoid “abusages” (e.g., nowheres, anyways, hisself, this here, did good); establish a distinctive voice, skillfully modifying language and tone to suit the form, audience, and purpose for communicating.</p>
<p>Textual</p> <p>Ideas and information are organized in visual, oral, written, and other formats. Textual cues and conventions include the form or structure and elements of a text.</p>	<p>Recognize and comprehend the distinctive features, techniques, and conventions of different contemporary and traditional texts from Western and non-Western traditions.</p>	<p>Organize visual, oral, print, and multimedia communication texts in a coherent and unified whole that is appropriate to topic, audience, and purpose.</p>
<p>Syntactical</p> <p>Syntax is the predictable structure of a sentence and the ways words are combined to form phrases, clauses, and sentences. Syntax includes classes of words (e.g., verbs) and their functions (e.g., subjects).</p>	<p>Recognize and comprehend how sentences have been structured to communicate messages and achieve a satisfying stylistic effect in keeping with an intended purpose and audience.</p>	<p>Use purposeful and satisfying sentence patterns and punctuation for a variety of purposes including emphasis or other rhetorical effects; recognize and avoid sentence fragments, run-on sentences, misplaced qualifiers, misused pronouns, unnecessary verb tense shifts or point of view shifts, subject-verb disagreement, double negatives, and non-parallelism in formal communication.</p> <p>(Average spoken sentence length--11.7 words; written sentence length--13 words.)</p>
<p>Semantic/Lexical/ Morphological</p> <p>The lexicon of a language includes all the words or vocabulary of that language that is used or understood by a particular person or groups.</p>	<p>Recognize and comprehend the emotional appeal and social implications of words chosen to achieve a desired effect within a culture; know the meanings of the common Greek and Latin prefixes, suffixes, and roots in the English language; recognize the colourful and varied history of English words; comprehend analogies.</p>	<p>Choose and use correctly “proper words in proper places” (e.g., affect/effect, allusion/illusion, canvas/canvass, cast/caste) to achieve the intended tone and style for both subject matter and audience.</p>
<p>Graphophonic</p> <p>Graphophonics is the study of the relationships between the symbols and sounds of a language and includes letter or sound relationships and patterns.</p>	<p>Recognize and comprehend that different geographical regions pronounce English words differently (e.g., “aunt”) and note the effect of voice production factors including articulation, pronunciation, tone, volume, pitch, pause, stress, and juncture.</p>	<p>Respect and use the spelling preferences of different audiences and organizations; recognize that letters are usually the reason for errors--through inversion, omission, doubling, addition or substitution--of frequently misspelled words (e.g., abhor, all right, arctic, census, coherence, discernible).</p>
<p>Other Cues and Conventions</p> <p>Other cues and conventions are also found in communication acts. These include such elements as graphics, layout, colour, sound, movement, font choices, and handwriting.</p>	<p>Identify and analyze the characteristics and artistry of effective presentations from Western and non-Western traditions including the forms, elements of style and organization, performance techniques, and use of audio-visual aids.</p>	<p>Use the appropriate form, language, and presentation techniques (including audio-visual aids) to communicate a message for a specific purpose and audience.</p>

Uses Critical and Powerful Learning Strategies

An effective ELA program teaches students how to use critical and powerful learning strategies. In order to achieve the English language arts outcomes, students need to learn and use a range of language skills and strategies. Effective language arts teachers employ a range of instructional approaches to help students move from teacher-supported and guided lessons to independent learning. This requires varied instructional methods and strategies to help students learn these language skills and strategies. Teachers model and discuss key procedural and metacognitive strategies for language learning and thinking. Students need to learn how to select and to use strategies before, during, and after viewing, listening, reading, speaking, writing, and other representing activities.

If students are to be successful in English language arts, they need to learn and use thinking and learning skills and strategies on their own. In order to help students gain control over a repertoire of key skills and strategies, the skills and strategies need to be explicitly taught and practised using a model such as the following:

- Introduce and explain the purpose of the skill or strategy.
- Demonstrate and model its use.
- Provide guided practice for students to apply the skill or strategy with feedback.
- Allow students to apply the skill or strategy independently and in teams.
- Reflect regularly on the appropriate uses of the skills or strategies and their effectiveness.
- Assess the students' ability to transfer the repertoire of skills or strategies with less and less teacher prompting over time

(Wiggins & McTighe, 2007, pp. 97-98).

Important Cognitive Strategies for Comprehending and Responding (CR) Goal

Learning Phase (Before): Strategies Learners Can Use as They Prepare to Comprehend and Respond to a Visual, Multimedia, Oral, or Print Text

Strategy	Prompts
Tap, Activate, and Build Prior Knowledge	I already know that This reminds me of This relates to
Ask Questions	I want to know I wonder if I want to answer these questions
Preview Text	Title Illustrations/Diagrams Textual Cues and Features Summaries Table of Contents Headings and Subheadings Graphic Organizers
Anticipate Message and Author's/Presenter's Intent	I think that I will learn I think that the author/presenter will say The title of this text makes me think of This text will likely present The information about the speaker/writer/presenter suggests
Predict What Text Will Be About	Because of the title, I think Because of the picture(s)/visual(s), I think Because of the text and features, I think I wonder if
Set Purpose	I am listening to, reading, viewing this to I want to know if I think that I will learn I want to answer these questions

Learning Phase (During): Strategies Learners Can Use as They Comprehend and Respond to a Visual, Multimedia, Oral, or Print Text

Strategy	Prompts
Connect and Construct Meaning	This reminds me of I experienced this once when I can relate to this because
Note Key Ideas and What Supports Them	The important ideas in what I viewed, listened to, or read are Here's why (supporting ideas) I think the author/presenter is really trying to make us think
Construct Mental Images	I can picture In my mind I see, hear, smell, taste, feel If this were a movie
Make, Confirm, and Adjust Predictions	I think I suppose If ..., then
Make, Confirm, Adjust Inferences and Draw Conclusions	Based on the clues in this text, I think the author/character felt/thought I see why My thinking changed when I viewed, listened to, read
Ask Questions and Self-monitor Comprehension	Does this make sense? I need to re-view, listen again, or re-read this part because I know that I am on the right track because
Pragmatic Cues (audience, purpose, situation)	The purpose of this text is to This text represents ... point of view.
Textual Cues (genre and form)	The author's/presenter's view of the world is The author/presenter chose to use ... genre/form. The author/presenter organized the ideas in a list, sequence, compare/contrast, cause/effect, problem/solution, concept/definition, goal/action/outcome format The author/presenter probably chose this genre/form because
Syntactic Cues (sentence)	The key idea of this sentence is The author/presenter used this word order to convey this particular meaning or emphasis of This pronoun refers to
Semantic/Lexical Cues (word)	An important or key word in this passage is Because of its context clues, ... probably means Because of its prefix, suffix, root, ... probably means
Graphophonic Cues (sound-symbol)	... is pronounced is spelled
Other Cues	The author/presenter used these features (e.g., graphs, charts) to help us understand this text
Adjust Rate and/or Strategy	I need to skim this part to learn I need to scan this part to find I need to read this part carefully to learn

The “during” phase of listening, reading, and viewing cannot be treated as “assign and evaluate.” Students should not be told to simply listen, read, or view and then be asked questions in the after phases to determine if students have comprehended a text. In order to comprehend a text, most students need the strategies in the “during” phase to be explicitly modelled and taught.

Learning Phase (After): Strategies Learners Can Use after They Comprehend and Respond to a Visual, Multimedia, Oral, or Print Text

Strategy	Prompts
Recall, Paraphrase, Summarize, and Synthesize	<p>So the point is</p> <p>This text was about</p> <p>The main idea is</p> <p>I learned</p> <p>A conclusion that I am drawing is....</p> <p>The overall message was</p> <p>I need to re-view, listen again, re-read the part where</p>
Reflect and Interpret (identify new knowledge or insight)	<p>A question that I have is</p> <p>This is important and relevant because</p> <p>I wonder if</p> <p>What I learned was</p> <p>I want to know more about</p>
Evaluate	<p>I like/do not like ... because</p> <p>This could be more effective if</p> <p>I would add or delete</p> <p>The most important message is</p> <p>The teaching in this is</p> <p>This is accurate/realistic/artistic because</p> <p>This was successful because</p>
Analyze Craft and Technique	<p>A "golden" line for me is</p> <p>This word/phrase/sentence/part stands out for me because</p> <p>I like how the presenter/author uses ... to show</p> <p>The thing that I could relate to the most was ... because</p>
Respond Personally (giving support from text)	<p>My first reaction was</p> <p>I thought</p> <p>I felt</p> <p>I enjoyed</p> <p>This reminds me of</p> <p>A similar story to this is</p>
View Again, Listen Again, Read Again, and Represent, Speak, and Write to Deepen Understanding and Pleasure	<p>I could deepen my understanding and pleasure by re-viewing, listening again, re-reading ...</p> <p>I could share my thoughts and insights with others by:</p> <ul style="list-style-type: none"> • Representing (e.g., creating a tableau, a graphic organizer, a storyboard) • Speaking (e.g., discussing, giving a dramatic reading, role playing) • Writing (e.g., a script, a narrative, a poem).

Additional Strategies for Comprehending and Responding

Viewing:

Think Alouds (Davey, 1983)
View, Pause, Predict, and Think Aloud
Collaborative Viewing Guide (Wood, 1994)
Directed Viewing-Thinking Activity (DVTA)
Picture Walk (Richards & Anderson, 2003)
Viewing Guides

Listening:

TQLR (Tune In, Questions, Listen, and Review) (SRA, 2000)
ACTION (Attention, Concentrate, Think, Interpret, Organize, and Note) (Sebranek & Kemper, 1995)
Listen-Think-Pair-Share (McTighe & Lyman, 1992)
Listen-Draw-Pair-Share (McConnell, 1992)
DLTA (Directed Listening-Thinking Activity) (Stauffer, 1975)
LAPS (Listen, Ask, Picture, and Summarize) Strategy (Matchullis & Mueller, 1996)
Listening Guides

Reading:

Anticipation/Reaction Guide (Herber, 1978; Readance, Bean, & Baldwin, 1989)
KWL, K-W-L Plus (Carr & Ogle, 1987)
Preview/Connect/Predict (Robb, 2006)
List/Group/Categorize (Robb, 2006)
SMART (Self-monitoring Approach to Reading and Thinking) (Vaughan & Estes, 1986)
Read SMART (Buehl, 2001)
B-D-A (Before, During, and After) Strategy (Laverick, 2002)
Directed Reading-Thinking Activity (DRTA) (Stauffer, 1975)
Reciprocal Reading (Palincsar & Brown, 1986)
ReQuest (Manzo, 1969; Vacca & Vacca, 1999)
Easy as 1, 2, 3 (Moore in Olson, 2003)
QtA (Question the Author) (Beck, McKeown, Hamilton, & Kucan, 1997)
QARs (Question Answer Relationship) (Raphael, 1986)
GIST (Generating Interactions between Schemata and Texts) (Cunningham, 1982)
Mapping It Out (Hoyt, 2000)
Double Journal Entries
Justifying My Opinions (Hoyt, 2000)
Open-mind Portraits (Tompkins, 2004)
Coding the Text (Harvey & Goudvis, 2000)
Think Alouds (Davey, 1983)
REAP (Read, Encode, Annotate, and Ponder) (Eanet & Manzo, 1976)
Reading Guides
SQ3R (Survey, Question, Read, Recite, and Review) (Robinson, 1961)
SEARCH (Scan, Examine, Act, Review, Connect, and Hunt)
Discussion Circles
Grand Conversations (Eeds & Wells, 1989)
Literature Circles (Daniels, 1994)
Reader's Workshop

Important Cognitive Strategies for Composing and Creating (CC) Goal

Learning Phase (Before): Strategies Learners Can Use as They Prepare to Compose and Create a Visual, Multimedia, Oral, or Print Text

Strategy	Prompts
Consider Prompts (e.g., RAFTS variables) or Find a Topic and Activate Prior Knowledge	<p>About what am I speaking, writing, or using other forms of representation?</p> <p>What do I know about this topic?</p> <p>What message do I want to communicate?</p> <p>What questions need to be answered?</p> <p>What is my role or point of view?</p> <p>What do proficient speakers, writers, and other representers do to create quality texts?</p>
Consider Purpose and Audience	<p>For whom am I representing, speaking, or writing?</p> <p>What do I know about my audience (e.g., age, interests, needs, gender, background)?</p> <p>Why am I speaking, writing, or using other forms of representation?</p> <p>What is my purpose (e.g., convince, persuade, defend)?</p> <p>What am I trying to do in this communication?</p> <p>Should I use a formal or informal stance?</p>
Consider and Generate Specific Ideas and Information that Might be Included	<p>What do I know and need to know about the topic?</p> <p>What types of information (e.g., data, anecdotes, visuals) will appeal to my selected audiences and serve my purpose?</p> <p>What are the specific ideas that I need to include?</p> <p>What points need to be made?</p> <p>Where will I find missing or additional information?</p>
Consider and Choose/Adapt a Possible Form	<p>What form will appeal to my selected audiences and best serve my purpose?</p> <p>What form will engage my audience?</p> <p>What shape will that form take?</p> <p>How could the ideas and information be organized?</p>
Collect and Focus Ideas and Information	<p>What do I need to find out and discover?</p> <p>Where can I find reference materials?</p> <p>With whom do I talk?</p> <p>Is my topic sufficiently focused?</p> <p>What is the key message?</p> <p>Where is the best information found for this message?</p>
Plan and Organize Ideas for Drafting (mapping and authoring)	<p>What plan do I have?</p> <p>How will I begin?</p> <p>How will I make this interesting?</p> <p>How will I end?</p> <p>How will I arrange my ideas to make sense?</p>
Consider Qualities of Effective Communication and the Language to Use	<p>What are the key ideas for this message?</p> <p>What is the best way to organize this message?</p> <p>What is the best and most appropriate language to use?</p> <p>What register and tone are appropriate?</p> <p>What is the best way to present this message?</p>

Learning Phase (During): Strategies Learners Can Use as They Compose and Create a Visual, Multimedia, Oral, or Print Text

Strategy	Prompts
Create Draft(s) and Experiment with Possible Product(s)	What ways can I start? What do I need to add, expand, modify, change, condense, delete, or rearrange in my next draft? Is this the best approach for the chosen topic?
Pragmatic Cues (audience, purpose, situation) Textual Cues (genre and form) Syntactic Cues (sentence) Semantic/Lexical Cues (word) Graphophonic Cues (sound-symbol) Other Cues	For whom am I communicating this and for what purpose? What register and tone is appropriate? What form should this take? How should I arrange my ideas and sequence and connect them? Are all new paragraphs clearly identified? Are my sentences clear? Complete? Interesting? Varied? Correct? Did I use punctuation effectively and accurately to clarify meaning? Did I choose the right words? Did I use the words correctly? Did I spell each word correctly? Did I use capitalization to clarify meaning? How can I make this more interesting? More effective? More vivid? Are my accompanying visuals or multimedia choices appropriate? Did I use legible handwriting or appropriate fonts, formatting, or props?
Confer with Others	How do my peers and others respond to my drafts? What suggestions for improvement do others have? What do I need to add or change to create a quality text? Do others have suggested ideas and sources of information that I can include?
Reflect, Clarify, Self-monitor, Self-correct, and Use a Variety of “Fix-up” Strategies	Does this mean what I want it to mean? How clear is the meaning? What are the strengths and what areas need improvement in this piece? What should I now add, change, delete, or rearrange?
Experiment with Communication Features and Techniques	How well do the communication variables (e.g., content, organization, purpose, audience, context) work together? How can I use different features to communicate my ideas more clearly and more effectively?

Learning Phase (After): Strategies Learners Can Use after They Compose and Create a Visual, Multimedia, Oral, or Print Text

Strategy	Prompts
Revise for Content and Meaning (adding, deleting, substituting, and rethinking)	<p>Have I included everything I want to say? Do I need to add other information? Are there enough details? Do I need to remove anything? Is the writing interesting?</p> <p>Does the writing achieve the purpose? Are there unrelated ideas that distract the viewer, listener, or reader?</p>
Revise for Organization (reordering)	<p>Do I have an introduction?</p> <p>Is the main idea clearly developed and supported?</p> <p>Is the order clear?</p> <p>Are the ideas and details arranged in an effective order?</p> <p>Are the connections between ideas and sentences clear?</p> <p>Do I have a good ending?</p>
Revise for Sentence Structure and Flow	<p>Are the sentences clear and complete?</p> <p>Do the sentences read smoothly?</p> <p>Is the sentence structure varied?</p> <p>Do the subjects and verbs agree?</p>
Revise for Word Choice, Spelling, and Usage	<p>Does the language fit the audience and purpose?</p> <p>Have I used the best, most effective words?</p> <p>Have I used any words too many times?</p> <p>Have I left out any words?</p> <p>Are the words spelled correctly?</p>
Proofread and Review for Mechanics and Appearance (Punctuation and Capitalization)	<p>Did I proofread for capitalization and punctuation?</p> <p>Is it audible?</p> <p>Is the polished draft legible?</p> <p>Is the layout clear?</p>
Confer with Peers, Teacher, or Others	<p>What is the part that I like best?</p> <p>Does it say what I want it to say?</p> <p>Does it have a clear form?</p> <p>Does it make sense? Is it interesting?</p> <p>Does it prompt the intended reaction?</p> <p>Is it clear and easy to understand? Is it appropriate for my purpose and audience?</p> <p>How can it be improved?</p> <p>What could I do next?</p>
Polish, Practise, and Decide How the Work will be Shared and/or Published	<p>What do quality speaking, writing, and other forms of representing look and sound like?</p> <p>Is the presentation ready?</p> <p>In what context (situation) will the viewers, listeners, or readers engage with the text?</p> <p>How will this context affect its presentation?</p>
Share Final Product, Reflect and Consider Feedback, and Celebrate Learning	<p>What is the viewers', listeners', or readers' response?</p> <p>What worked well?</p> <p>What would I try next time?</p> <p>What lessons have I learned from this experience?</p> <p>How do I find opportunities to celebrate my achievements?</p>

Additional Strategies for Composing and Creating

Representing:

Discuss/Brainstorm/Web

Asking the 5Ws + H (who, what, where, when, why, and how)

Representing Task Sheet

Talking Drawings (Wood, 1994)

Sketch to Stretch (Harste, Short, & Burke, 1988)

Read/View/Listen, Talk, Act, Draw, Write (Cox, 1999)

Speaking:

Talking Circle

Think, Pair, Share/Square (McTighe & Lyman, 1992)

Instructional Conversations (Goldenberg, 1993)

TAPS (Total Group, Alone, Partner, and Small Group) (Gregory & Chapman, 2002)

Grouptalk (Whipple, 1975; Moffett & Wagner, 1992)

Writing:

Discuss/Brainstorm/Web

Think-Pair-Share-Write (Robb, 2006)

Asking the 5Ws and H (who, what, where, when, why, and how)

Writing Frames

RAFTS (Adler & Vendeventer, 1989)

Fast Writes (Robb, 2006)

Authors' Circle (Graves & Hansen, 1983)

Passes (Perrin, 1992)

Guided, Layered Revision (Forney, 1999)

Writing Workshop (Calkins, 1994)

Includes a Range of Texts

In order for students to achieve the outcomes stated in this curriculum, students need to have access to a wide range of high-quality learning resources in oral, visual, multimedia, print, and electronic formats. *English Language Arts: Core Learning Resources 30* identifies resources to support the English language arts program and student achievement of the learning outcomes designated for this grade level. A listing of additional resources that have been evaluated for curriculum fit are also available on the Ministry of Education website. An effective English language arts program:

- provides learning resources that help students achieve the curriculum outcomes
- balances a variety of formats including print, non-print, human, electronic, and virtual resources
- offers resources that are current, relevant, credible, and representative of many viewpoints
- offers resources that reflect the perspectives, cultures, and ways of knowing of Saskatchewan's First Nations and Métis peoples and other indigenous peoples of the world
- presents the cultural, literary, and artistic heritages of societies, past and present
- responds to students' interests and supports independent viewing, listening, reading, and inquiry
- fosters opportunities for inquiry learning.

Students must view, listen to, and read a range of literary and informational texts. **Literary texts** (e.g., novels, plays, poetry, short stories, feature films) use language in “aesthetic, imaginative, and engaging ways to entertain and move, reflect and express emotions, and shape and explore cultural values and identity” (Queensland Studies Authority, page 18). **Informational texts** (e.g., reports, essays, feature articles, editorials, documentary films, websites, texts of work, family, and community life) use language to “transact and negotiate relationships, goods, and services, report on people, things, events, and issues, and to explain, analyze, argue, persuade, and give opinions” (Queensland Studies Authority, page 18).

Examples of Text Types	
Viewing (Visual Texts)	
Literary Texts	Films (dramas, science fiction, westerns), live presentations, role plays, stage plays, comics, graphic novels, art, picture books
Informational Texts	Television news stories and programs (e.g., documentaries, nature shows, special interest shows), advertising, websites, photographs, graphics, charts, tables, flowcharts, logos, displays, illustrations, posters, advertisements, magazines, newspapers, TV programs, games, labels, signs, posters, billboards, maps, collages, simulations
Listening (Oral Texts) (Spoken Word)	
Literary Texts	Traditional First Nations narratives, choral speaking, drama for an audience, formal speeches, improvisations, informal debates, oral recordings, Reader’s Theatre, role plays, oral readings, music, storytelling, plays
Informational Texts	Announcements, conversations, discussions, radio commentaries, committees, conferences, directions, discussion groups, interest talks, podcasts, interviews, jigsaws, meetings, presentations, reports, telephone requests, book talks
Reading (Print Texts)	
Literary Texts	Poems (including free verse, songs, haikus, odes, sonnets, elegies, ballads, epics, soliloquies), plays, monologues and dialogues, film and television scripts, traditional First Nations narratives, short stories, novels, reminiscences, formal essays, personal essays, anecdotes, biographies, autobiographies, legends, profiles, memoirs
Informational Texts	Magazines or newspaper articles, reports, reviews, websites, e-zines, text messages, blogs, social networking sites, e-mails, letters, memos, charts, tables, labels, instructions, directories, manuals, guidebooks, timetables, recipes, promotional leaflets, brochures, catalogues, CVs/ résumés, proposals, position papers, research papers, editorials, surveys, newsletters, press releases, agendas, users’ manuals, summaries, letters (business, application, friendly), reviews (film, video game, website)

Minimum Guide for Resource Selection

Note: A teacher-guided study (TGS) refers to a selection that is studied in some detail for a specific purpose and involves explicit instruction. An independent study (IS) refers to a selection intended for application of previously learned strategies and/or for personal enjoyment.

For instructional, assessment, and evaluation purposes, teachers should choose resources and selections from the respective listings of English language arts core and additional resources (including the Secondary Level bibliographies) or alternative resources that have not been suggested at other grade levels and that pose comparable challenges for the students.

Course	Texts					
ELA A30	Literary Texts					
	Short Stories 3 (TGS) 2 (IS)	Essays 3 (TGS) 2 (IS)	Poems 5 (TGS) 5 (IS)	Plays 1 (TGS) 1 (IS)	Full-length Nonfiction and Novel 1 (TGS) 1 (IS)	Other Media
	Informational Texts					
	Posters Brochures	Magazine and Newspaper Articles	Podcasts Websites	Public Service Announcements Social Commentary	Documentaries Television and Radio News Broadcasts	Other Media
ELA B30	Literary Texts					
	Short Stories 3 (TGS) 2 (IS)	Essays 3(TGS) 2 (IS)	Poems 5 (TGS) 5 (IS)	Plays 1(TGS)* 1 (IS)	Full-length Nonfiction and Novel 1 (TGS) 1 (IS)	Other Media
	Informational Texts					
	Posters Brochures	Magazine and Newspaper Articles	Podcasts Websites	Public Service Announcements Social Commentary	Documentaries Television and Radio News Broadcasts	Other Media

* Must be Shakespeare (*Hamlet*; *King Lear*; *Much Ado About Nothing*; *Othello*).

Encourages Inquiry, Social Responsibility and Personal Agency, and Self-reflection

An effective English language arts program provides opportunities for inquiry, personal agency, and self-reflection.

Inquiry learning provides students with opportunities to build knowledge, abilities, and inquiring habits of mind that lead to deeper understanding of the world and human experience. The inquiry process focuses on the development of compelling questions, formulated by teachers and students, to motivate and guide inquiries into topics, problems, and issues related to curriculum content and outcomes.

Inquiry is more than a simple instructional strategy. It is a philosophical approach to teaching and learning, grounded in constructivist research and methods, which engages students in investigations that lead to disciplinary and transdisciplinary understanding. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests, and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding. Students who are engaged in inquiry:

- construct deep knowledge and deep understanding rather than passively receiving information
- are directly involved and engaged in the discovery of new knowledge
- encounter alternative perspectives and differing ideas that transform prior knowledge and experience into deep understandings
- transfer new knowledge and skills to new circumstances
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills

(Adapted from Kuhlthau & Todd, 2007).

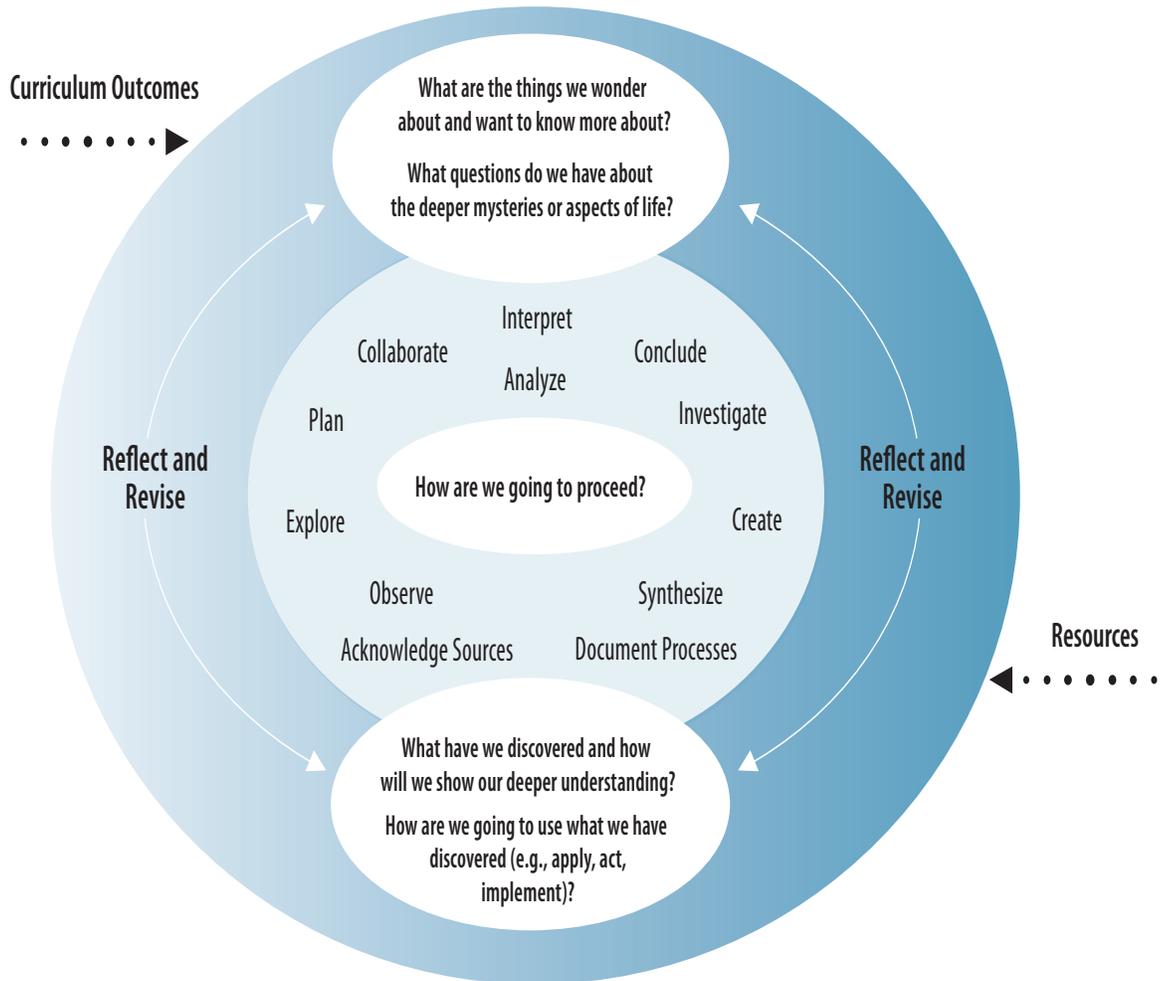
Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights, and co-construction of new knowledge. The graphic on the following page represents various phases of this cyclical inquiry process.

Inquiry prompts and motivates students to investigate topics within meaningful contexts. The inquiry process is not linear or lock-step, but is flexible and recursive. As students become more comfortable with the process, experienced inquirers will move back and forth among various phases as new questions arise.

Inquiry is a philosophical stance rather than a set of strategies, activities, or a particular teaching method. As such, inquiry promotes intentional and thoughtful learning for teachers and children.

(Mills & Donnelly, 2001, p. xviii)

Constructing Understanding Through Inquiry



Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, apply critical and creative thinking, take risks, create, develop conclusions, document and reflect on learning, and generate new questions for further inquiry.

Teachers and students can begin their inquiry at one or more curriculum entry points; however, the process may evolve into transdisciplinary integrated learning opportunities, as reflective of the holistic nature of our lives and interdependent global environment.

An important part of any inquiry process is students' reflections on their learning and the documentation needed to assess the learning and make it visible to students. Student documentation of the inquiry process in English language arts may take the form of reflective journals, essays, notes, drafts, three-dimensional models, works of art, photographs, and video footage.

Social responsibility and personal agency (acting to make something better) encourage students to extend their learning beyond the classroom into the local, national, and international community. Social responsibility and personal agency invite students to consider how individuals or groups can shape the future in a positive way or address an issue, question, challenge, or problem that is important. Each unit at each grade level in English language arts offers opportunities to challenge students to consider what particular local, national, or global issues, questions, challenges, or problems are important and what students might do to make their community or the world a better place.

Social responsibility and personal agency challenge students to address the important or compelling questions for deeper understanding posed in a unit. In any English language arts unit, teachers and students can plan and create a project for personal agency.

Self-reflection helps students take ownership for their own learning and become more self-directed and self-confident. The Assess and Reflect goal in English language arts expects students to consider what they know and have learned, the progress and achievements they have made, and the goals they need to set to improve. Using tools such as learning logs, journals and diaries, discussion, questionnaires, reflective writing, and portfolios, students can reflect on their learning both as a team and as individuals. Through self-reflection, they can determine their current and future learning needs and set goals for growth. Using Bloom's taxonomy of questioning, teachers can help students become self-reflective and self-directed:

- What did I do? (Remember/Knowledge)
- What knowledge, skills, and strategies did I use to complete the task? (Understand/Comprehension)
- What steps did I take to achieve this? (Application)
- What challenges or problems did I encounter and how did I address these? (Analysis)
- What are my strengths and what would I like to learn more about or further develop my skills and strategies in? (Evaluation)
- How have I used this new knowledge and these new skills and strategies? (Create)

Personal Agency Can Help Students

- *Become complex thinkers by encouraging them to synthesize their learning and apply it to their community, country, and/or international world.*
- *Become more aware of the interconnectedness of all things and the reciprocal relationships between themselves and their local and international community.*
- *Become more independent by using the language skills and strategies that students are learning in ELA beyond the classroom.*
- *Become more motivated by choosing individual or group projects related to each unit.*
- *Become contributors to their community and the world beyond that community.*
- *Become more collaborative and respectful as they work with others to address the questions, issues, and problems considered in the unit.*
- *Become agents of change.*
- *Become socially responsible.*

Outcomes and Indicators A30

Canadian Voices (First Nations, Métis, Saskatchewan, and Canadian texts only)

Focus: Communicating with Purpose, Correctness, Originality, and Logical Reasoning

Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a variety of contemporary and traditional grade-appropriate texts in a variety of forms (oral, print, and other media) from First Nations, Métis, and other cultures for a variety of purposes including for learning, interest, and enjoyment.

Outcomes

CR A 30.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, and Canadian texts that address:

- **identity (e.g., Define the Individual, Negotiate the Community)**
- **social responsibility (e.g., Shift Centres, Blur Margins), and**
- **social action (agency) (e.g., Understand Beliefs, Initiate Action).**

Indicators

- Explore topics and contemporary and traditional visual, oral, multimedia (including digital) and written First Nations, Métis, Saskatchewan, and Canadian texts that present different viewpoints and perspectives including those that reflect the diversity of Canada and its citizens' diverse personal identities, worldviews, and backgrounds (e.g., community, culture, values, spirituality, socio-economic status, language, ability, age, gender, appearance).
- Analyze and respond to a variety of First Nations, Métis, Saskatchewan, and Canadian texts representative of various time periods and of the diverse cultures and regions of Canada in order to extend understanding of the ideas, themes, and issues explored in the texts.
- Analyze First Nations, Métis, Saskatchewan, and Canadian texts to identify particular perspectives presented, and the forms and stylistic means used to communicate those perspectives.
- Analyze how historical, regional, cultural, political, and social contexts and events influence the presentation and interpretation of ideas, issues, and themes in First Nations, Métis, Saskatchewan, and Canadian texts.
- Identify connections between personal experiences and prior knowledge of language and texts to develop interpretations of a variety of First Nations, Métis, Saskatchewan, and Canadian texts.
- Respond personally and critically to perspectives and styles of a variety of First Nations, Métis, Saskatchewan, and Canadian texts and explain how the study of those texts enhances understanding of self, others, and Canadian identity.
- Analyze ways in which language and texts reflect and influence the values and behaviours of people and diverse communities.

Outcomes

CR A 30.1 continued

CR A 30.2 View and evaluate critically information and ideas obtained from First Nations, Métis, Saskatchewan, and Canadian visual and multimedia texts including an advertisement, news broadcast, poster, and film.

Indicators

- h. Identify the various elements of style used in First Nations, Métis, Saskatchewan, and Canadian texts, and explain how the elements help communicate meaning and enhance the effectiveness of the texts.
 - i. Explain how First Nations, Métis, Saskatchewan, and Canadian texts raise awareness about a variety of regional issues, ideas, cultures, events, and people, and promote social and personal change.
- a. View and respond to grade-appropriate visual and multimedia texts created by First Nations, Métis, Saskatchewan, and Canadian artists and authors from various cultural communities.
 - b. Select deliberately and use effectively a variety of before (page 27), during (page 28), and after (page 29) strategies to construct and confirm meaning when viewing texts.
 - c. Use language cues and conventions (page 24) of a variety of informational and literary texts to construct and confirm meaning when viewing.
 - d. Demonstrate critical viewing behaviours:
 - Determine what the text is representing
 - Identify and analyze how the text was constructed
 - Identify the purposes, intended audiences, messages, points of view, and techniques of the text
 - Infer the assumptions, interests, beliefs, and values embedded in the text, and the credibility and purpose of the author
 - Identify and analyze speaker's, artist's, or author's tone, attitude, and bias
 - Analyze how the text uses argument, images, placement, editing, and/or music for effect and impact
 - Evaluate and critique the persuasive techniques including emotion and propaganda.
 - e. Evaluate critically information (i.e., whose voice is heard, whose is not) obtained from viewing a visual or multimedia text.
 - f. Explain and evaluate the effectiveness of persuasive strategies and techniques in a range of visual and multimedia texts.
 - g. Infer point of view and biases explicit in visual and multimedia texts.
 - h. Analyze, compare, and critique different visual and multimedia presentations of the same ideas, information, or issues.

Outcomes

CR A 30.2 continued

CR A 30.3 Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate literary and informational texts created by First Nations, Métis, Saskatchewan, and Canadian speakers and authors from various communities.

Indicators

- i. Assess the accuracy and balance of information presented in visual and multimedia texts.
- a. Listen to, respond to, and interpret oral texts created by First Nations, Métis, Saskatchewan, and Canadian speakers and authors from various cultural communities.
- b. Select deliberately and use effectively a variety of before (page 27), during (page 28), and after (page 29) strategies to construct and confirm meaning when listening to texts.
- c. Use language cues and conventions (page 24) of a variety of informational and literary texts to construct and confirm meaning when listening.
- d. Demonstrate critical listening behaviours:
 - Concentrate, focus, and attend
 - Filter distractions and recognize factors that interfere with effective listening, including personal biases
 - Identify the thesis of a speech and determine the essential elements that develop the thesis
 - Recognize speaker's values, perspective, biases, and tone
 - Analyze explicit and implicit messages/concepts, viewpoints, theme, and tone
 - Recognize overall plan or organization including transitional expressions
 - Distinguish between emotional appeal and reasoned argument
 - Evaluate and verify facts and arguments
 - Identify logical fallacies in oral arguments
 - Identify key allusions and symbols
 - Use effective note making strategies and a variety of written or graphic forms to organize and share ideas acquired from what was listened to
 - Prepare and ask relevant questions, and respond appropriately
 - Analyze the overall effectiveness of the presentation.
- e. Outline and summarize an oral presentation.
- f. Demonstrate proficiency in reflective, critical, empathetic, and appreciative listening.

Outcomes

CR A 30.3 continued

CR A 30.4 Read, demonstrate comprehension of, and apply knowledge from grade-appropriate informational (including editorials, reviews, and articles) and literary (including fiction, script, poetry, and non-fiction) texts from First Nations, Métis, Saskatchewan, and Canadian authors as a basis for understanding self and the multiplicity of voices and perspectives that make up Canadian culture.

Indicators

- g. Compare and contrast interpretations of oral texts with the interpretations of others and research points of contention.
 - h. Provide appropriate feedback in a variety of situations including discussions and informative, persuasive, and artistic presentations.
-
- a. Read, comprehend, and respond to informational and literary texts by First Nations, Métis, Saskatchewan, and Canadian authors, and explain how the texts represent our Canadian literary and cultural heritage.
 - b. Select deliberately and use effectively a variety of before (page 28), during (page 29), and after (page 30) strategies to construct and confirm meaning when reading texts.
 - c. Use language cues and conventions (page 24) of a variety of informational and literary texts to construct and confirm meaning when reading.
 - d. Demonstrate critical reading behaviours to analyze meanings, ideas, language, and literary quality in a range of contemporary and historical texts:
 - Establish a purpose for reading such as to learn, interpret, and enjoy
 - Skim, scan, and read closely
 - Identify and analyze explicit and implicit messages, viewpoints, and concepts
 - Analyze the ways in which a text's organizational structure and elements support or confound its purpose
 - Relate understanding of a range of texts to personal experience, purposes, audience, and other texts
 - Evaluate accuracy (e.g., differentiate fact from opinion), credibility, logic, and usefulness of ideas and information presented
 - Differentiate between literal and figurative statements
 - Recognize and comprehend symbols and allusions
 - Test ideas and values presented in texts
 - Use note making and outlining to enhance understanding of texts.
 - e. Recognize and evaluate major literary forms and techniques and how the forms are shaped into an artistic unit.

Outcomes**CR A 30.4 continued****Indicators**

- f. Identify the elements of the authors' styles and the methods by which they are achieved.
- g. Paraphrase the main ideas, events, or themes in a variety of sophisticated literary and informational texts, along with supportive evidence.
- h. Develop coherent and plausible interpretations of a variety of sophisticated print texts.
- i. Support a position, interpretation, or response by citing specific details, features, and ideas from what was read.
- j. Demonstrate an appreciation of the power and beauty of language, past and present, in print texts.

Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

Outcomes

CC A 30.1 Create a range of visual, multimedia, oral, and written texts that explore:

- **identity (e.g., Define the Individual, Negotiate the Community),**
- **social responsibility (e.g., Shift Centres, Blur Margins), and**
- **social action (agency) (e.g., Understand Beliefs, Initiate Action).**

Indicators

- a. Create a range of visual, oral, multimedia, and written texts that include the following:
 - A clear thesis or main idea
 - Details that logically and effectively support the thesis or main idea
 - Style, voice, format, and organizational pattern appropriate to purpose and audience
 - Unity, coherence, and emphasis
 - A plausible and effective conclusion.
- b. Develop independently an inquiry project relating to a particular topic or issue with reference to purpose and audience and employing a variety of research tools and resources:
 - Consider own and others' expertise to explore breadth and depth of knowledge and focus inquiry or research based on parameters of task
 - Formulate inquiry or research questions, and refine them through reflection and discussion of topic, purpose, and context
 - Consider whether thesis claim is personally relevant, interesting, and meaningful; relevant and meaningful to the audience; aligned with purpose and goals; logical; and can be supported
 - Develop and select from a repertoire of inquiry strategies, and adjust plan according to needs (audience, purpose, context)
 - Evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and perspective or focus
 - Use a variety of digital and informational resources (e.g., human, libraries, databases, networks, video) to gather, evaluate, and synthesize information and perspectives to create and communicate knowledge to achieve purpose and suit audience
 - Evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources

Outcomes

CC A 30.1 continued

CC A 30.2 Create and present visual and multimedia representations including using photographs to explain a range of contemporary course-related perspectives or landscapes.

Indicators

- Evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias
 - Organize and reorganize information and ideas to clarify thinking and to achieve desired effect
 - Incorporate, strategically, source material in a variety of ways including directly quoting, paraphrasing, summarizing, and using ellipses and brackets, and document sources accurately.
- a. Prepare and present visual and multimedia presentations:
- Exhibit logical structures appropriate to audience, purpose, and context
 - Develop a central focus and craft strong messages
 - Organize ideas in logical and appropriate sequences
 - Include smooth transitions
 - Use a variety of forms and technologies such as sound, photographs, and models
 - Understand how ideas are communicated through elements of design such as colour, shape, line, and texture
 - Provide logical and convincing conclusions.
- b. Select, use, and evaluate deliberately a wide variety of before (page 31), during (page 32), and after (page 33) strategies to communicate meaning when representing.
- c. Apply accurately and effectively the language cues and conventions (page 24) to construct and communicate meaning when representing.
- d. Prepare a visual or multimedia presentation on a contemporary Canadian landscape or perspective:
- Develop a presentation that is appropriate to the subject, audience, and purpose, including informing, persuading, and entertaining
 - Focus on main points of presentation and include only details that strongly support main points
 - Use question, fact, anecdote, or visual aids to get audience's attention
 - Sequence visuals in best possible order and support them with sound, maps, charts, objects, or other visual and auditory aids

Outcomes

CC A 30.2 continued

CC A 30.3 Present and express a range of ideas and information in formal (including a panel presentation and a business or community meeting) and informal (including discussions and collaborative work) situations for differing audiences and purposes.

Indicators

- Conclude by restating main points in a memorable way
 - Use posture, gestures, and facial expressions to send the same message as visuals and words.
 - e. Communicate thoughts, ideas, and feelings using two or more media.
 - f. Present information on a topic in a planned and focused group session using a variety of audio-visual aids.
 - g. Use a variety of technologies to facilitate and enhance representation including computer software and multimedia technology.
 - h. Describe and evaluate alternative approaches to presentations for specific audiences and purposes.
 - i. Experiment with a variety of text forms (e.g., video documentary) and techniques (e.g., dissolve, fade).
-
- a. Function both as a group member and a group leader and demonstrate effective group interaction skills and strategies:
 - Demonstrate commitment and flexibility in a group and to the team's and project's goals
 - Monitor own and others' contributions
 - Build on others' strengths to achieve group goals by collaborating and consulting effectively with others in completing communications tasks
 - Assume responsibility for roles in teams
 - Represent and promote respect for contributions of other team members
 - Apply a variety of strategies including formal decision-making techniques and consensus-building skills to solve problems and achieve group goals.
 - b. Select, use, and evaluate deliberately a wide variety of before (page 31), during (page 32), and after (page 33) strategies to communicate meaning when speaking.
 - c. Apply accurately and effectively the language cues and conventions (page 24) to construct and communicate meaning when speaking.
 - d. Create and present oral presentations:
 - Employ and exhibit a logical structure appropriate to the context, audience, and purpose

Outcomes

CC A 30.3 continued

Indicators

- Group related ideas and maintain a consistent focus
 - Include smooth transitions
 - Support judgements with sound evidence and well-chosen details
 - Make skillful use of rhetorical devices
 - Provide coherent conclusions
 - Employ appropriate eye contact, speaking rate, volume, enunciation, inflection, and gestures to communicate ideas.
- e. Prepare and participate in a panel presentation (findings from an inquiry) (e.g., dialects in Canada):
- Determine what a knowledgeable, skilled individual or expert might know
 - Organize group effectively
 - Give an effective introduction (chairperson or moderator introduce the topic, the members of the panel, the aspect of the topic each panel member will address, and the overall thesis of the panel presentation)
 - Present, as a panelist, own section in a clear and logical manner by defining or explaining necessary terms, presenting ideas in logical order, and using and explaining examples
 - Connect different sections
 - Show thorough knowledge of topic
 - Present an effective conclusion.
- f. Attend a formal meeting, note aspects of formal procedure, organize, and participate in a business or community meeting:
- Practise the rules and procedures that govern business or community meetings
 - Present purpose of meeting clearly, and as an individual member present one part of the background analysis of a problem (e.g., history of problem, effects of problem, causes of problem, importance of problem, evolution of problem)
 - Prepare an agenda that lists the order of business (e.g., call to order, minutes of previous meeting, discussion on unfinished business, reports, new business, adjournment)
 - Present one part of the background analysis and bring ideas and voices to the discussion as well as own solution to the group problem

Outcomes

CC A 30.3 continued

CC A 30.4 Create a variety of informational (including an inquiry/research paper and an editorial) and literary (including a real or invented narrative and a literary criticism essay) texts that are appropriate to a variety of audiences and purposes including informing, persuading, and entertaining.

Indicators

- Participate in bringing items forward for discussion and decision (carried, defeated, tabled)
 - Follow formal procedures (e.g., Robert’s Rules of Order) and acknowledge role of chairperson (leads meeting, sees that everyone has an opportunity to speak, takes the votes, and ensures that minutes are recorded).
- g. Demonstrate a willingness to explore diverse perspectives to develop and modify viewpoints.
- h. Assess the value, limitations, and ethical issues associated with collaborative work.
- i. Interact purposefully, confidently, and ethically in a variety of interpersonal and electronic school and community contexts.
- j. Recognize and adjust oral presentation elements effectively (i.e., articulation, pronunciation, volume, tempo, pitch, stress, gestures, eye contact, facial expression, and poise) in keeping with purpose, audience needs, and individual cultural and linguistic background.
- a. Create a variety of written communications using various elements of discourse (e.g., purpose, speaker, audience, form), in narrative, expository, persuasive, informative, and/or descriptive texts:
- Choose focus to address audience needs, stated purpose, and context
 - Develop a thesis statement
 - Create an organizing structure appropriate to purpose, audience, and context
 - Include relevant information and exclude extraneous information
 - Provide facts and details, describe or analyze subject, explain benefits or limitations, compare or contrast, or provide graphics or illustrations
 - Clarify and defend positions with relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning
 - Use a variety of rhetorical devices to support assertions (e.g., appeal to logic through reasoning, case study, and analogy)
 - Anticipate potential misunderstandings, problems, or mistakes that might arise for audience

Outcomes

CC A 30.4 continued

Indicators

- Use appropriate format and structure drafts using standard forms and predictable structures such as headings, white space, and graphics
 - Provide a coherent conclusion.
- b. Select, use, and evaluate deliberately a wide variety of before (page 31), during (page 32), and after (page 33) strategies to communicate meaning when writing.
- c. Apply accurately and effectively the language cues and conventions (page 24) to construct and communicate meaning when writing.
- d. Prepare and write an inquiry/research paper (approximately 1,500 words in length, 5-6 pages typed, double-spaced):
- Focus on an important topic that interests self and emphasizes a specific part about the topic
 - Size up the topic and include important details, facts, ideas, quotations, statistics, and other data
 - Use primary and secondary sources that have been judged for their accuracy, completeness, currency, and biases
 - Cite sources and avoid plagiarism
 - Introduce the topic, get the reader's attention, and present the thesis statement
 - Explain why the topic is important
 - Arrange ideas so the reader can follow
 - Include sources and a works-cited page and title page
 - Conclude in a logical and interesting way, leaving the reader with something to think about.
- e. Write an editorial:
- Focus on a current issue or topic
 - Identify the purpose (e.g., criticize, condemn, advise, commend, congratulate)
 - Develop a thesis statement that clearly defines the issue and attends to the purpose
 - Conduct research to collect evidence and to provide examples
 - Craft an introduction that states the writer's view and captures the audience's attention

Outcomes

CC A 30.4 continued

Indicators

- Use evidence and ethical, logical arguments to support the thesis statement and purpose, and to persuade the audience
 - Construct an effective conclusion related to the purpose and thesis statement.
- f. Write a real or invented narrative:
- Introduce the character(s), the setting, and the conflict in the beginning
 - Build suspense through the rising action to a high or turning point
 - Resolve the conflict and create a satisfactory or reasonable conclusion in the ending
 - Focus on what character(s) does, and “show” what the person does (instead of “tell”) and how he or she does it
 - Show character through dialogue, thoughts, and action
 - Use external and internal dialogue
 - Use action verbs.
- g. Write a literary analysis and critical evaluation (print, film, new media) essay:
- Read to find out what the author said, how the writer was affected, what important issues the text made the writer think about, and what was enjoyed about it
 - Read the text again to analyze how the author achieved these effects (what forms and techniques were used) and how successful the text was
 - Respond to key questions (e.g., What was the author’s purpose? How was it achieved? What were your reactions?)
 - Use the text as evidence.
- h. Experiment with and explore a variety of written text forms (e.g., chapter of a novel, short story, minutes of a meeting) and techniques (such as satire, tone, mood) and explain their appeal.

Assess and Reflect (AR). Students will extend their abilities to assess and reflect on their own language skills, discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

Outcomes

AR A 30.1 Assess own work for precision, clarity, and artistry.

AR A 30.2 Reflect on personal growth and successes in language learning and consider the role and importance of language learning when developing personal goals and plans as a self-directed, curious, self-appraising, and open-minded learner.

Indicators

- a. Review and analyze own work (e.g., for content, organization, delivery, audience response, style).
- b. Identify a variety of skills and strategies in viewing, listening, reading, representing, speaking, writing; and explain how the skills and strategies improve communication.
- c. Identify appropriate steps to take to improve comprehension and communication skills.
- d. Select a variety of products that most clearly reflect own growth and competencies as a communicator, and explain the reasons for the choices.
- e. Assess the effect of new understandings and strategies on self and others.

Outcomes and Indicators B30

Global Perspectives (international, including indigenous, texts only)

Focus: Communicating with Purpose, Correctness, Originality, and Logical Reasoning

Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a variety of contemporary and traditional grade-appropriate texts in a variety of forms (oral, print, and other media) from First Nations, Métis, and other cultures for a variety of purposes including for learning, interest, and enjoyment.

Outcomes

CR B 30.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate international, including indigenous, texts that address:

- identity (e.g., Sense of Self)
- social responsibility (e.g., Social Criticism), and
- social action (agency) (e.g., Addressing the Issues).

Indicators

- a. Explore topics and contemporary and traditional visual, oral, written, and multimedia (including digital) texts that present different viewpoints and perspectives on issues related to identity, diverse personal identities, worldviews, and backgrounds (e.g., culture, socio-economic status, ability, age, gender, language).
- b. View, listen to, read, and respond to a variety of historical and contemporary literary and informational (including business and technological communication) texts by authors from a variety of cultures, backgrounds, and time periods.
- c. Make connections between the ideas in texts and personal knowledge, experiences, and insights; between other texts; and between texts and the world.
- d. Consider how historical, cultural, political, and social contexts influence the presentation of ideas, themes, and issues in texts.
- e. Analyze texts in terms of messages, ideas, information, universal questions, themes, and issues; provide evidence from the texts to support analysis.
- f. Explain how informational and literary texts contribute to an understanding of human nature and of self, and raise awareness about a range of topics, ideas, cultures, events, people, and issues.
- g. Identify ways in which informational and literary texts might promote social and personal change.
- h. Demonstrate appreciation for a variety of texts.

Outcomes

CR B 30.2 View, comprehend, and evaluate critically a variety of visual and multimedia texts by international, including indigenous, artists and authors from various cultural communities, and identify how the texts address beliefs, values, and power.

Indicators

- a. View, respond to, and interpret visual and multimedia texts created by artists and authors from various cultural communities including indigenous peoples.
- b. Select deliberately and use effectively a variety of before (page 27), during (page 28), and after (page 29) strategies to construct and confirm meaning when viewing texts.
- c. Use language cues and conventions (page 25) from a variety of informational and literary texts to construct and confirm meaning when viewing.
- d. Demonstrate critical viewing behaviours to evaluate how effectively information, ideas, issues, and opinions are communicated in visual and multimedia texts and whether the texts achieve their intended purpose:
 - Determine what the text is representing
 - Identify and analyze how the text was constructed
 - Identify and analyze the artist's/author's intent
 - Identify the intended audiences and points of view in the text
 - Determine the historical context of the text and its impact on the text
 - Identify and explain the overt and implied messages conveyed
 - Infer the assumptions, interests, beliefs, and values embedded in the text and the credibility and purpose of the author
 - Identify and analyze artist's/author's tone, attitude, and bias
 - Analyze how the text uses argument, images, placement, and/or music for effect and impact
 - Evaluate and critique the persuasive techniques including emotion and propaganda.
- e. Explain how visual and multimedia texts are created to suit particular purposes and audiences.
- f. Explain why the same visual or multimedia texts might prompt different responses from different audiences.
- g. Identify characteristics, conventions, and/or techniques used in a variety of media forms, and explain how they shape content, convey meaning, and influence their audience(s).
- h. Identify the perspectives and/or biases evident in visual and multimedia texts and comment on questions the texts may raise about beliefs, values, and power.

Outcomes

CR B 30.2 continued

CR B 30.3 Listen to and comprehend grade-appropriate informational and literary texts created by international, including indigenous, speakers and authors, and analyze the perspectives, biases, beliefs, values, identities, and power presented in each text.

Indicators

- i. Identify the aesthetic effects of media presentations and evaluate the techniques used to create them.
- a. Listen to and develop interpretations of oral and multimedia texts created by international speakers and authors from various cultural communities.
- b. Select deliberately and use effectively a variety of before (page 27), during (page 28), and after (page 29) strategies to construct and confirm meaning when listening to texts.
- c. Use language cues and conventions (page 25) of a variety of informational and literary texts to construct and confirm meaning when listening.
- d. Adopt and demonstrate critical listening behaviours to analyze the overall effectiveness of oral presentations:
 - Focus attention on the speaker’s message
 - Filter distractions and recognize factors that interfere with effective listening, including personal biases
 - Identify the thesis of a speech and determine the essential elements that support it
 - Analyze explicit and implicit messages/concepts, viewpoints, values, theme, and tone
 - Recognize overall plan or organization including transitional expressions
 - Distinguish between emotional appeal and reasoned argument
 - Evaluate and verify facts and arguments, and identify fallacies in oral arguments
 - Identify key allusions and symbols
 - Use effective note making strategies and a variety of written or graphic forms to organize and share ideas acquired from what was listened to
 - Identify and analyze the effect of artistic elements (e.g., imagery, language, character development) within texts.
- e. Identify the purpose of a variety of listening tasks and set goals for specific tasks (e.g., comprehension, collaboration, facilitation, persuasion, mediation, empathy, evaluation).
- f. Use evidence from the texts to support interpretations.

Outcomes

CR B 30.3 continued

CR B 30.4 Read and demonstrate comprehension of a range of contemporary and classical grade-appropriate informational (including position papers, magazine and newspaper articles, and electronic communications) and literary (including drama, novels, poetry, short stories, essays, biographies, and autobiographies) texts from various international, including indigenous, cultures and analyze the philosophical, ethical, and social influences that have shaped information, issues, characters, plots, and themes.

Indicators

- g. Identify and analyze the perspectives and/or biases evident in oral texts.
 - h. Listen to, discuss, interpret, and evaluate spoken texts in terms of their structure and their social, cultural, political, and historical contexts.
 - i. Analyze historically significant speeches (e.g., Gettysburg Address, Mandela's Hope and Glory, Churchill's speeches) to find rhetorical devices and features that make them memorable.
 - j. Describe and analyze potential sources of bias in oral presentations including those that attempt to persuade.
- a. Read and interpret a range of literary and informational texts written by international authors including indigenous authors.
 - b. Select deliberately and use effectively a variety of before (page 27), during (page 28), and after (page 29) strategies to construct and confirm meaning when reading texts.
 - c. Use language cues and conventions (page 25) of a variety of informational and literary texts to construct and confirm meaning when reading.
 - d. Demonstrate critical reading behaviours to analyze meanings, ideas, language, and literary quality in a range of contemporary and historical texts:
 - Establish a purpose for reading such as to learn, interpret, and enjoy
 - Skim, scan, and read closely
 - Identify the main ideas and supporting details of informational texts
 - Identify and analyze explicit and implicit messages, viewpoints, and concepts
 - Analyze the ways in which a text's organizational structure and elements support or confound its purpose
 - Identify and analyze persuasive techniques
 - Evaluate the accuracy (e.g., differentiate fact from opinion) and usefulness of information presented
 - Differentiate between literal and figurative statements and recognize satire, parody, and irony
 - Interpret allusions and symbols and symbolic patterns in literary texts
 - Test ideas and values.

Outcomes**CR B 30.4 continued****Indicators**

- e. Use knowledge from texts as a basis to understanding self and society by using literary texts for understanding individual and social issues.
- f. Read historical and contemporary literary and informational texts to understand, appreciate, and respond to international and global perspectives.
- g. Contrast major text forms and characteristics of major literary periods in world history.
- h. Interpret, evaluate, and discuss a range of texts, identifying their language and literary qualities and considering the personal, social, cultural, political, and historical contexts in which the texts were created.
- i. Read silently with comprehension for a sustained period of time.
- j. Use note making and outlining to better understand texts.

Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.

Outcomes

CC B 30.1 Create a range of visual, multimedia, oral, and written texts that explore:

- **identity (e.g., Sense of Self)**
- **social responsibility (e.g., Social Criticism), and**
- **social action (agency) (e.g., Addressing the Issues).**

Indicators

- a. Develop and articulate defensible positions on individual, community, national, and world issues.
- b. Demonstrate originality and inventiveness in work.
- c. Critique the effectiveness of a piece of satire as a commentary on current events.
- d. Use spoken, written, and other forms of representing to achieve specific purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).
- e. Research a global social issue and develop a problem scenario and position paper to teach others about this issue:
 - Consider own and others' expertise and knowledge to explore breadth and depth of knowledge and focus inquiry or research based on parameters of task
 - Formulate inquiry or research questions and refine them through reflection and discussion of topic, purpose, and context
 - Develop and select from a repertoire of inquiry strategies, and adjust plan according to needs (audience, purpose, context, topic parameters, time available)
 - Evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and perspective or focus
 - Identify and examine diverse information sources relevant to particular inquiry or research needs
 - Evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources for inquiry or research
 - Synthesize information, ideas, and perspectives from a variety of sources to solve problems, answer questions, and seek solutions; document sources accurately
 - Evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias
 - Access information efficiently and effectively, evaluate information critically and competently, and use information accurately and creatively for the issue

Outcomes

CC B 30.1 continued

CC B 30.2 Create a visual or multimedia presentation that suits the topic, purpose, and audience; teaches others about a global social issue; and persuades them to act on the issue in a responsible manner.

Indicators

- Use technology as a tool to research, organize, evaluate, and communicate information, and demonstrate a fundamental understanding of the ethical and legal issues surrounding the access and use of information.
- a. Prepare and present visual and multimedia presentations:
 - Exhibit logical structures appropriate to audience, purpose, and context
 - Have a central foci and strong messages
 - Organize ideas in logical and appropriate sequences
 - Include smooth transitions
 - Use a variety of forms and technologies such as sound, photographs, models and understand how ideas are communicated through elements of design (e.g., colour, shape, line, texture, placement) and principles of design (e.g., proximity, alignment, repetition, and contrast)
 - Provide logical and convincing conclusions.
 - b. Select, use, and evaluate deliberately a wide variety of before (page 31), during (page 32), and after (page 33) strategies to communicate meaning when representing.
 - c. Apply accurately and effectively the language cues and conventions (page 25) to construct and communicate meaning when representing.
 - d. Create and present a visual or multimedia presentation persuading an audience to act on an issue using presentation techniques most appropriate to audience and purpose:
 - Identify and establish that a problem exists (e.g., crime in a community)
 - Analyze the problem (e.g., what are the causes?)
 - Provide possible solutions (What has been tried? What has not been tried?)
 - Select a solution (What's best? What are possible future obstacles?)
 - Persuade audience to implement solution
 - Use digital presentation tools or other media to highlight the problem and point to possible solutions.

Outcomes

CC B 30.2 continued

CC B30.3 Create and defend an informed critical response to a global issue in formal (including a workshop presentation, a debate, and an oral reading of poetry or a prose passage related to the issue) and informal (including discussion and collaborative group work) situations.

Indicators

- e. Select a media form to suit the topic, purpose, and audience for a visual or multimedia text, and explain why it is an appropriate choice.
 - f. Identify a variety of conventions and/or techniques appropriate to a visual or multimedia form, and explain how these will help communicate specific aspects of intended meaning.
 - g. Use appropriately a variety of audio-visual aids to support and enhance oral presentations and to engage an audience.
 - h. Use a visual as a basis for creating an analysis of recurrent themes and variations in a piece of text.
 - i. Analyze how media messages are constructed, for what purposes, and using which tools, characteristics, and conventions.
- a. Function both as a group member and a group leader, and demonstrate effective group interaction skills and strategies:
 - Demonstrate commitment and flexibility in a group
 - Monitor own and others' contributions
 - Build on others' strengths to achieve group goals
 - Collaborate and consult effectively with others in completing communications tasks
 - Represent and promote respect for contributions of other team members
 - Apply a variety of strategies including formal decision-making techniques and consensus-building skills to solve problems and achieve group goals
 - Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
 - Assume shared responsibility (including roles) for collaborative work
 - Demonstrate ability and commitment to work effectively with diverse teams
 - Work effectively in a climate of ambiguity and changing priorities.
 - b. Select, use, and evaluate deliberately a wide variety of before (page 31), during (page 32), and after (page 33) strategies to communicate meaning when speaking.
 - c. Apply accurately and effectively the language cues and conventions (page 25) to construct and communicate meaning when speaking.

Outcomes

CC B 30.3 continued

Indicators

- d. Create and present oral presentations:
- Communicate orally in a clear, coherent manner, using a structure and style appropriate for a variety of purposes, subject matters, and intended audiences
 - Employ a logical structure appropriate to the context, audience, and purpose
 - Group related ideas and maintain a consistent focus
 - Include smooth transitions
 - Support judgements with sound evidence and well-chosen details
 - Make skillful use of rhetorical devices
 - Provide engaging introductions and coherent conclusions
 - Identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them appropriately and with sensitivity to audience needs and cultural differences
 - Identify a variety of non-verbal cues, including facial expression, gestures, and eye contact, and use them appropriately to help convey meaning and sensitivity to audience needs and cultural differences
 - Recognize and adjust oral presentation elements (i.e., articulation, pronunciations, volume, tempo, pitch, stress, gestures, eye contact, facial expression, and poise) in keeping with purpose, audience needs, and individual cultural and linguistic background.
- e. Plan and lead a workshop/seminar presentation:
- Define topic, goals, and specific objectives for workshop
 - Determine who the participants will be and what their knowledge of the topic is
 - Determine the appropriate subject matter, format, presentation method, and venue that will best meet workshop objectives
 - Introduce the group members to self and each other
 - Outline the objectives and agenda
 - Provide relevant and practical information (speaker gives address) and resources (e.g., handouts)
 - Select and use appropriate technology

Outcomes

CC B 30.3 continued

Indicators

- Plan for and encourage active participation, and allow for skill acquisition, problem solving, and small group discussion
 - Summarize session and feedback.
- f. Prepare and participate in a debate (structured argumentation) on an international issue:
- Focus on a defensible position
 - Participate on the affirmative team or the opposing or negative team
 - Engage in necessary research and demonstrate understanding of topic and related concepts
 - Defend or attack given proposition
 - Demonstrate organization and forethought
 - Adhere to procedural and parliamentary rules
 - Make relevant, well-researched, and accurate statements in a clear and concise manner without too much reliance on notes
 - Respond with rebuttal statements that are appropriate and that demonstrate comprehension and understanding of the opposing positions.
- g. Demonstrate an understanding of a variety of interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to and respect for cultural differences.
- a. Create a variety of written communications using various elements of discourse (e.g., purpose, speaker, audience, form) in narrative, expository, persuasive, informative, and/or descriptive texts:
- Address audience needs, stated purpose, and context
 - Develop a thesis statement
 - Create an organizing structure appropriate to purpose, audience, and context
 - Include relevant information and exclude extraneous information
 - Provide facts and details, describe or analyze subject, explain benefits or limitations, compare or contrast, or provide graphics or illustrations
 - Clarify and defend positions with relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning

CC B 30.4 Compose and create narrative, descriptive, expository, and persuasive writings that include a position paper, a comparative essay, a letter of inquiry, a critique of an author's style, and a short story or essay that uses parody, satire, and/or irony.

Outcomes

CC B 30.4 continued

Indicators

- Use a variety of rhetorical devices to support assertions (e.g., appeal to logic through reasoning, case study, and analogy)
 - Anticipate potential misunderstanding, problems, or mistakes that might arise for audience
 - Structure drafts using standard forms and predictable structures (e.g., headings, white space, and graphics) and customary formats (including proper salutations, closing, and signature when writing a letter)
 - Provide a coherent conclusion.
- b. Select, use, and evaluate deliberately a wide variety of before (page 31), during (page 32), and after (page 33) strategies to communicate meaning when writing.
- c. Apply accurately and effectively the language cues and conventions (page 25) to construct and communicate meaning when writing.
- d. Write a position paper (convincing argument):
- Address an issue the writer feels strongly about
 - Introduce topic and state position in beginning
 - Support writer's position with the most important facts, details, and logical reasons arranged in a coherent and convincing order
 - Defend position against an important objection
 - End with a strong restatement of the writer's position
 - Defend position well and compel reader to act
 - Create confidence in position through a clear and strong voice
 - Use inclusive and respectful language
 - Use "fair" words and qualifiers
 - Ensure all parts work together to build a thoughtful convincing position.
- e. Write a comparative essay:
- Reveal new insights about topic because of the comparison
 - Capture reader's attention and provide details that lead up to thesis or focus statement in a well-developed introduction
 - Discuss each topic point by point in the body
 - Sum up, reflect on, or comment on the comparison in a coherent, convincing conclusion.

Outcomes

CC B 30.4 continued

Indicators

- f. Write a letter of inquiry (or request):
- Explain adequately what the inquiry is about and what the reader is to do in response to the letter (e.g., advice; information from a government agency; information on a product or service; copy of an official document; request for credit; application materials; estimates or bids)
 - Make letter courteous and clear
 - State who the writer is and give status or position
 - State what the inquiry is about and explain specifically what the recipient should do
 - Include the necessary details (e.g., date information is needed, services, etc.)
 - Thank the recipient for his/her time
 - Follow a standard letter format.
- g. Write a story or essay using parody, satire, and/or irony:
- Choose one scene from a print text
 - Use a tone that seems straightforward but leads the reader to know that the real intention is to criticize or ridicule and, in the end, illuminate a problem.
 - Use exaggeration and/or understatement.
- h. Write a critique of an author's style:
- Consider purpose and intended audience
 - Address author's treatment of subject (specific, concrete, direct, general, abstract, philosophical)
 - Analyze form chosen to express ideas: tone (e.g., informal, conversational, professional critical, satirical, amused, encouraging, pensive); point of view (e.g., first person or third person); arrangement and organization of ideas; sentence structures; diction (e.g., formal or informal; colloquial or technical); images and symbols; use of rhetorical devices; other distinctive mannerisms
 - Identify the writer's overall, distinctive approach or "style."
- i. Experiment with different forms and formats (e.g., proposal, script, letter to government officials advocating change) and techniques, and explain their appeal.

Assess and Reflect (AR). Students will extend their abilities to assess and reflect on their own language skills; discuss the skills of effective viewers, listeners, readers, representers, speakers, and writers; and set goals for future improvement.

Outcomes

AR B 30.1 Assess own and others' work for precision, clarity, and artistry.

AR B 30.2 Reflect on and assess understanding of self as a self-directed, self-appraising, and strategic learner.

Indicators

- a. Review and analyze own and others' work for content, organization, delivery, audience response, and style.
- b. Identify a variety of skills and strategies in viewing, listening, reading, representing, speaking, and writing; and explain how the skills and strategies improve communication.
- c. Identify appropriate steps and implement plans to improve comprehension and communication skills.
- d. Select a range of products that clearly reflect own growth as a communicator, and explain the reasons for choices.
- e. Assess the effect of new understandings and strategies on self and others.

Assessment and Evaluation of Student Learning

Assessment and evaluation require thoughtful planning and implementation to support the learning process and to inform teaching. All assessment and evaluation of student achievement must be based on the outcomes in the provincial curriculum.

Assessment involves the systematic collection of information about student learning with respect to:

- achievement of provincial curricula outcomes
- effectiveness of teaching strategies employed
- student self-reflection on learning.

Evaluation compares assessment information against criteria based on curriculum outcomes for the purpose of communicating to students, teachers, parents/caregivers, and others about student progress and to make informed decisions about the teaching and learning process. Reporting of student achievement must be based on the achievement of curriculum goals and outcomes.

There are three interrelated purposes of assessment. Each type of assessment, systematically implemented, contributes to an overall picture of an individual student's achievement.

Assessment for learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and:

- is teacher-driven for student, teacher, and parent use
- occurs throughout the teaching and learning process, using a variety of tools
- engages teachers in providing differentiated instruction, feedback to students to enhance their learning, and information to parents in support of learning.

Assessment as learning actively involves student reflection on learning and monitoring her/his own progress and:

- supports students in critically analyzing learning related to curricular outcomes
- is student-driven with teacher guidance
- occurs throughout the learning process.

Assessment of learning involves teachers' use of evidence of student learning to make judgements about student achievement and:

- provides opportunity to report evidence of achievement related to curricular outcomes

-
- occurs at the end of a learning cycle using a variety of tools
 - provides the foundation for discussions on placement or promotion.

The following pages show a sample holistic and analytic rubric for assessment and evaluation of the Comprehending and Responding, Composing and Creating, and Assessing and Reflecting goals for English language arts.

Sample ELA 30 Rubric – Comprehend and Respond

Comprehend and Respond (Viewing, Listening, and Reading)					
Level 6	Level 5	Level 4	Level 3	Level 2	Level 1
Holistic					
Comprehension and Response Overall					
Comprehends almost all of what is viewed, listened to, and read, and demonstrates a significant recall and thorough and insightful understanding of ideas, information, concepts, and/or themes.	Comprehends almost all of what is viewed, listened to, and read, and demonstrates a good recall and clear understanding of ideas, information, concepts, and/or themes.	Comprehends most of what is viewed, listened to, and read, and demonstrates an adequate recall and an adequate understanding of ideas, information, concepts, and/or themes.	Comprehends the basic ideas of what is viewed, listened to, and read, and demonstrates only limited recall and a general understanding of ideas, information, and/or themes.	Comprehends some of what is viewed, listened to, and read, and demonstrates an inadequate recall or limited understanding of ideas, information, concepts, and/or themes.	Comprehends little or nothing of what is viewed, listened to, and read, and demonstrates little or no recall or understanding of ideas, information, concepts, and/or themes.
Analytic Features					
Comprehends Key Ideas and Supporting Details Presented in Text (both the explicit and implicit)					
Identifies the overall message, key ideas and their supporting details, and can explain the relationship between the explicit and implicit messages in visual, multimedia, oral, and printed texts.	Identifies the overall message, key ideas and their supporting details, and can explain the explicit and implicit messages in visual, multimedia, oral, and printed texts.	Identifies most of the key ideas and their supporting details, and can identify explicit and some of the implicit messages in visual, multimedia, oral, and printed texts.	Identifies some of the key explicit ideas and some of the key supporting details, but has difficulty identifying the implicit messages in visual, multimedia, oral, and printed texts.	Identifies a few of the explicit main ideas and a few supporting details, but cannot identify the implicit messages in visual, multimedia, oral, and printed texts.	Identifies neither the explicit nor implicit messages in visual, multimedia, oral, and printed texts.
Recognizes Organization and Techniques Employed in Text (Cues and Conventions)					
Explains in a thorough and insightful way how ideas are organized and how key conventions and elements/ techniques achieve a particular effect in visual, multimedia, oral, and print texts.	Explains in a clear and thoughtful way how ideas are organized and how key conventions and elements/ techniques achieve a particular effect in visual, multimedia, oral, and print texts.	Explains in a straightforward and logical way how ideas are organized and how key conventions and elements/ techniques achieve particular effects in visual, multimedia, oral, and print texts.	Explains in a simple and general way how ideas are organized, and identifies how only some of the conventions and elements/ techniques are used for effect in visual, multimedia, oral, and print texts.	Explains in a vague and limited way how ideas are organized, and has limited understanding of how conventions and elements/ techniques are used for effect in visual, multimedia, oral, and print texts.	Explains with difficulty how ideas are organized, and does not recognize how conventions and elements/ techniques are used for effect in visual, multimedia, oral, and print texts.

Comprehend and Respond (Viewing, Listening, and Reading) continued

Responds to Text Providing Support from Text to Justify Response

Provides an insightful interpretation and response to visual, multimedia, oral, and print texts, and provides an insightful analysis and strong evidence in supporting response.	Provides a thoughtful interpretation and response to visual, multimedia, oral, and print texts, and provides thoughtful analysis and reasonable evidence in supporting response.	Provides an adequate interpretation and response in a generalized way to visual, multimedia, oral, and print texts, and provides some analysis and relatively apparent evidence in supporting response.	Provides a general interpretation and response to visual, multimedia, oral, and print texts, and provides surface analysis and limited or obvious evidence in supporting response.	Provides a simplistic and limited interpretation and response to visual, multimedia, oral, and print texts, and provides limited analysis and little evidence in supporting response.	Provides an inadequate interpretation and response to visual, multimedia, oral, and print texts, and provides minimal or irrelevant analysis and lacks evidence or chooses inappropriate evidence in supporting response.
--	--	---	--	---	---

Knows and Uses Strategies to Construct Meaning in Text

Demonstrates a strong understanding of a broad repertoire of appropriate strategies required to construct meaning (before, during, and after) in visual, multimedia, oral, and print texts.	Demonstrates a good understanding of a repertoire of strategies, and consistently uses most of the strategies needed to construct meaning (before, during, and after) in visual, multimedia, oral, and print texts.	Demonstrates a satisfactory understanding of and uses with relative ease the important strategies needed to construct meaning (before, during, and after) in visual, multimedia, oral, and print texts.	Demonstrates a general knowledge of and uses to varying degrees (some well and others less well) the strategies needed to construct meaning (before, during, and after) in visual, multimedia, oral, and print texts.	Demonstrates limited knowledge of and uses in a limited way only a few of the strategies needed to construct meaning (before, during, and after) in visual, multimedia, oral, and print texts.	Demonstrates little or no knowledge of and makes little or no use of the strategies needed to construct meaning (before, during, and after) in visual, multimedia, oral, and print texts.
---	---	---	---	--	---

Comprehend and Respond (Viewing, Listening, and Reading)

Reflects on and Assesses Comprehending and Responding Behaviours

Assess and Reflect (Goal 3)

<p>Executes task-relevant strategies before, during, and after a viewing, listening, or reading task; monitors use of strategies; and explains which strategies are being used and why these strategies are being used; models strategies for others.</p>	<p>Feels confident using task-relevant strategies before, during, and after a viewing, listening, or reading task in a variety of situations; utilizes a repertoire of strategies; and switches easily from one to another as determined by needs; can provide a reason for strategy chosen.</p>	<p>Demonstrates an awareness of a range of task-relevant strategies before, during, and after viewing, listening, or reading; senses when there is a comprehension breakdown, and makes an effort to correct.</p>	<p>Is able to use, with practice and teacher support, some important before, during, and after viewing, listening, or reading strategies.</p>	<p>Is able to use a few key before, during, and after viewing, listening, and reading strategies with teacher direction, but does not always benefit from the strategies or apply them to new tasks.</p>	<p>Requires repeated modelling of before, during, and after viewing, listening, and reading strategies, and requires continuous coaching on when and how to use them.</p>
<p>Identifies own strengths and learning targets; explains what to do when comprehending and responding; explains own strategies for improvement.</p>	<p>Identifies own strengths and possible learning targets; uses strategies and aspects of the process spontaneously and can explain why.</p>	<p>Uses a repertoire of strategies, but may have difficulty explaining precisely the strategies to others.</p>	<p>Understands the task and the necessary strategies, but does not always deploy the strategies when they are needed; may not alternate or change strategies smoothly to have comprehension but can do so with support; may not demonstrate well-developed responding behaviours.</p>	<p>Struggles to determine own needs and to select appropriate strategies; experiences comprehension problems that may hinder responding behaviours.</p>	<p>Requires continuous coaching and prompting to determine own learning targets.</p>

ELA 30 Rubric – Compose and Create

Compose and Create (Representing, Speaking, and Writing)					
Level 6	Level 5	Level 4	Level 3	Level 2	Level 1
Holistic					
Composition and Presentation Overall					
<p>The visual, multimedia, oral, or written text is original and insightful.</p> <p>Text is well-crafted, fully developed, and appropriate to purpose and audience.</p> <p>Planning is evident, and the text or presentation comes together as a coherent whole.</p> <p>The student demonstrates confident control of the language elements of composition and presentation.</p> <p>The few errors in mechanics are likely the result of risk-taking.</p>	<p>The visual, multimedia, oral, or written text is clear and thoughtful.</p> <p>Text is fully developed and appropriate to purpose and audience.</p> <p>Planning is evident, and the text seems complete.</p> <p>The student effectively controls the language elements and techniques.</p> <p>The few mechanical errors do not impede communication.</p>	<p>The visual, multimedia, oral, or written text is logical and straightforward.</p> <p>Text is adequately developed, appropriate to purpose, and shows some awareness of audience.</p> <p>Planning identifies main ideas.</p> <p>The student demonstrates control over the language elements and techniques.</p> <p>Minor errors, though noticeable, do not impede audience understanding.</p>	<p>The visual, multimedia, oral, or written text is satisfactory but unrefined.</p> <p>Text is understandable but uneven in its development. Text maintains the purpose on a basic level, but may not show awareness of audience.</p> <p>Planning shows an awareness of purpose.</p> <p>The student shows a basic control over the language elements and techniques.</p> <p>Some errors in mechanics may impede understanding.</p>	<p>The visual, multimedia, oral, or written text is limited and over-generalized.</p> <p>Text demonstrates uneven/uncertain control over the language elements relative to the purpose. Text may not show awareness of audience.</p> <p>Less than adequate planning results in inconsistent development.</p> <p>The student shows some control over the language elements and techniques, but attempts at variety result in awkwardness and/or obscured meaning.</p> <p>Frequent mechanical errors impede understanding.</p>	<p>The visual, multimedia, oral, or written text is unfocused and unclear.</p> <p>Text is difficult to follow. The purpose is unclear, and/or the subject may be off topic.</p> <p>Evidence of planning is absent.</p> <p>The student shows an uncertain grasp of the basic language elements relative to purpose. Sentences are incomplete, run-on, or simple in structure.</p> <p>Frequent mechanical and structural errors impede understanding.</p>

Compose and Create (Representing, Speaking, and Writing) continued

Analytic Features

Message Content and Ideas

<p>The message is original and insightful.</p> <p>It has a well-defined central focus in keeping with audience and purpose. It demonstrates a deep understanding of the subject matter. Supporting details are engaging, relevant, and appropriate for the intended message.</p>	<p>The message is clear and thoughtful.</p> <p>It has a clear focus, shows a clear awareness of audience, and demonstrates a logical understanding of subject matter. Supporting details are relevant and appropriate for the intended message.</p>	<p>The message is clear and straightforward.</p> <p>It has a recognizable focus and an awareness of audience. It demonstrates a clear understanding of the subject matter. Most ideas are correct. Supporting details are appropriate for the intended message.</p>	<p>The message is apparent but unrefined.</p> <p>It has a limited focus and some awareness of audience. It demonstrates a basic or uneven understanding of the subject matter. Some of the ideas are correct. Supporting details are adequate for the intended message.</p>	<p>The message is limited and over-generalized.</p> <p>It has an unclear focus and shows little awareness of audience. Ideas are poorly developed; they are often rambling and superficial. Supporting details are vague, inappropriate, or incorrect in relation to the intended message.</p>	<p>The message is unclear and unfocused.</p> <p>It lacks focus and shows no awareness of audience. Ideas may be elementary or unclear. Few supporting details are included. Details provided may be incorrect.</p>
--	---	---	---	--	--

Organization and Coherence

<p>The text shows thoughtful and coherent organization and development.</p> <p>The text reflects careful and considered planning. All ideas are coherently sequenced and fully developed. Transitions are used to create effective connections. The introduction clearly states the direction of the text. The conclusion thoughtfully and effectively captures key ideas to complete the text.</p>	<p>The text shows sufficient and logical organization and development.</p> <p>The text is sufficiently and logically planned. Key ideas are clearly developed and sequenced, and logically developed. Transitions clearly show connections. The introduction provides a direction for the text and attempts to capture the interest of the audience. The conclusion captures key ideas and completes the text.</p>	<p>The text shows predictable and straightforward organization and development.</p> <p>The text is planned and sufficient ideas are presented coherently and in an order that conveys a clear message. Transitions are used to show connections. The introduction identifies the topic or main idea. The conclusion simply and predictably ends the text.</p>	<p>The text shows acceptable but unrefined organization and development.</p> <p>The text shows some evidence of planning. The central idea is not sufficiently or logically developed. Transitions do not always clearly show basic connections between ideas, but the structure moves the viewer, listener, reader through the text without confusion. The introduction is recognizable but minimal. The conclusion is recognizable but not clearly related to key ideas in text.</p>	<p>The text shows limited and fragmented organization and development.</p> <p>The text shows little evidence of planning. Main idea or focus is unclear and poorly supported. There are few transitions. The structure fails to move audience through the text without some confusion. The introduction is vague or unrelated to body; the conclusion is vague or does not relate to key ideas from text.</p>	<p>The text shows poor, unclear, and unfocused organization and development.</p> <p>The text does not show evidence of planning. It is difficult to determine main ideas or method of development. Details are unclear or unrelated. There is little evidence of any transitions. It is difficult to follow reasoning. The introduction is ineffective or non-existent. The conclusion is ineffective or non-existent.</p>
---	--	---	--	---	--

Compose and Create (Representing, Speaking, and Writing) continued

Knows and Uses Strategies to Compose and Create New Texts (Compositions)

Demonstrates understanding of and effectively controls the appropriate strategies required to communicate meaning (before, during, and after) when creating visual, multimedia, oral, and print texts.	Demonstrates understanding of and consistently uses the appropriate strategies required to communicate meaning (before, during, and after) when creating visual, multimedia, oral, and print texts.	Demonstrates understanding of and uses with relative ease the important strategies needed to communicate meaning (before, during, and after) when creating visual, multimedia, oral, and print texts.	Demonstrates some knowledge of and uses the basic strategies needed to communicate meaning (before, during, and after) when creating visual, multimedia, oral, and print texts.	Demonstrates limited knowledge of and uses only some of the strategies needed to communicate meaning (before, during, and after) when creating visual, multimedia, oral, and print texts.	Demonstrates inadequate or no knowledge of and makes little or no use of the strategies needed to communicate meaning (before, during, and after) when creating visual, multimedia, oral, and print texts.
--	---	---	---	---	--

Language Choices and Conventions (including Style) (Cues and Conventions)

<p>The language is purposefully well chosen and well used.</p> <p>The language register used is appropriate to audience and purpose. Tone and voice consistently maintain interest. A definite point of view is evident. Syntax is varied and polished. Word choices show style and efficiency. Standard usage is employed. Exceptions to standard usage are used for stylistic effect. The text adheres to accepted standards of spelling, punctuation, and capitalization. Any errors are a result of risk taking.</p>	<p>The language is clear, thoughtful, and appropriate.</p> <p>Appropriate language register is used. Tone and voice maintain interest. A clear point of view is employed. Syntax is varied and effective. Most sentences are correct. Word choice is appropriate. Standard usage is employed. Spelling, punctuation, and capitalization are substantially correct.</p>	<p>The language is straightforward, and appropriate.</p> <p>Appropriate language register is used. Tone and voice are clear but not imaginative or engaging. A generally recognizable point of view is maintained. Syntax is correct with little variety in length or structure. Common sentence constructions are correct. Words are conventional but somewhat generalized. Usage, spelling, punctuation, and capitalization are generally correct. Ideas are clear despite any mechanical errors.</p>	<p>The language is acceptable but unsophisticated.</p> <p>Appropriate language register is used. Tone and voice are evident but not imaginative or engaging. Point of view is evident but not consistently maintained. Syntax is generally correct with little variety in length and structure. Common and simple sentence constructions/ patterns are correct. Words are sometimes elementary or vague. Some errors are made in paragraphing, layout, usage, spelling, capitalization, and punctuation.</p>	<p>The language is acceptable but not appropriate for purpose or audience.</p> <p>Language register may not be appropriate for audience or purpose. Tone and voice are evident but unclear and unimaginative. Point of view may shift in confusing ways. Uncomplicated sentence structures are usually clear, but attempts at more complicated structures result in awkwardness and/or obscured meaning. Word choice is often vague, overused, or incorrect. Some errors in paragraphing, layout, usage, spelling, punctuation, and capitalization make the message difficult to understand.</p>	<p>The language is unclear, inappropriate, or immature.</p> <p>Language register is inappropriate for audience or purpose. Tone and voice are not established or clear. Point of view is not evident or unclear. Syntactical and mechanical errors make the message difficult to understand. Sentences are incomplete, run-on, or simple in structure. Word choice is immature. Words are vague, overused, or incorrect. Errors in usage are frequent. Many errors in paragraphing, layout, usage, spelling, punctuation, and capitalization are evident.</p>
--	--	---	--	--	---

Reflection on and Personal Assessment of Composing and Creating Behaviours

Assess and Reflect (Goal 3)

<p>Executes task-relevant strategies before, during, and after a representing, speaking, or writing task; monitors use of strategies; explains which strategies are being used and why; models strategies for others.</p>	<p>Feels confident using task-relevant strategies before, during, and after a representing, speaking, or writing task in a variety of situations; utilizes a repertoire of strategies spontaneously.</p>	<p>Demonstrates an awareness of a range of task-relevant strategies before, during, and after representing, speaking, or writing activity; uses only some strategies appropriately or with confidence and independence.</p>	<p>Is able to use, with practice and teacher support, some important before, during, and after representing, speaking, or writing tasks.</p>	<p>Is able to use only a few key before, during, and after representing, speaking, or writing strategies without teacher direction, but may seldom benefit from the strategies or apply them to new tasks.</p>	<p>Requires repeated modelling of before, during, and after representing, speaking, or writing strategies, and requires continuous coaching on when and how to use them; lacks independence and strategies to carry out task.</p>
<p>Identifies own strengths and learning targets; explains what to do when composing and creating; explains own strategies for improvement.</p>	<p>Identifies own strengths and possible learning targets; uses strategies and aspects of the creative process after careful reflection.</p>	<p>Understands the task and the key strategies needed to complete the task successfully; has strengths but not assurance.</p>	<p>Understands the task and the necessary strategies, but does not always deploy the strategies when they are needed; is developing strengths.</p>	<p>Struggles to determine own needs; demonstrates few strengths.</p>	<p>Requires ongoing coaching and prompting to identify learning targets.</p>

Reporting Student Progress

Effective language arts programs employ appropriate assessment, evaluation, and reporting processes. In English language arts, assessment and evaluation should:

- reflect the three K-12 goals of English language arts and the grade-level learning outcomes associated with each goal
- focus on what students have learned and can do
- be congruent with instruction and based on meaningful tasks
- be based on appropriate criteria that students know and understand
- inform students and parents in a clear, accurate, and practical way.

In addition to newsletters, folders, and portfolios, report cards and parent-student-teacher interviews are part of school communication with parents. Although report card formats vary, there should be space for feedback on the K-12 English language arts goals and strands.

How teachers determine grades, marks, or comments should be based on the grade-specific outcomes and reflect the knowledge, process, and product evaluations used throughout the reporting period.

Connections with Other Areas of Study

There are many possibilities for connecting English Language Arts 30 learning with the learning occurring in other subject areas. When making such connections, however, teachers must be cautious not to lose the integrity of the learning in any of the subjects. Making connections between subject areas gives students experience with transferring knowledge, skills, and strategies and provides rich contexts in which students are able to initiate, make sense of, and extend their learnings. When students and teachers make connections between subject areas, the possibilities for transdisciplinary inquiries and deeper understanding arise.

All areas of study require students to apply their skills and strategies for viewing, listening, and reading (Comprehend and Respond Goal). All areas of study share a common interest in students developing their abilities to communicate their learning through speaking, writing, and other forms of representing (Compose and Create Goal). All areas of study require students to develop their abilities to reflect upon their knowledge, skills, and strategies (Assess and Reflect Goal). Students should have many opportunities in each area of study to apply authentically what they are learning in English Language Arts.

By identifying a common focus, topic, or theme to use as an organizer, the outcomes from more than one subject area can be achieved and students can make connections. Integrated, interdisciplinary instruction in a thematic, inquiry, author/genre, or interdisciplinary unit, however, must be more than just a series of activities. An integrated unit must facilitate students' learning of the related disciplines and their understanding of the conceptual connections. The unit must address each individual subject area's outcomes and ensure that the integrity of each outcome from each area of study is maintained. If deep understanding is to occur, the unit cannot be based on superficial or arbitrarily connected activities (Brophy & Alleman, 1991). The outcomes and activities of one area of study must not be obscured by the outcomes or activities of another area of study (Education Review Office, 1996, p. 13).

Glossary

Agency is action producing an effect or change; agency involves the ability to act and to make choices.

Convention is an accepted practice or agreed-upon rule in spoken, written, or other representational language.

Cueing Systems are sets of cues or clues built into the structure or patterns of language and communication texts.

Discourse is a continuous stretch of communication longer than a sentence.

Genre is an identifiable category used to classify texts, usually by form, technique, or content (e.g., novel, non-fiction book).

Grade-appropriate Texts are oral, visual, multimedia (including electronic), and print texts designated as being appropriate for shared, guided, and independent viewing, listening, and reading at a specific grade level. These texts are intended to reflect curriculum outcomes at different levels of difficulty, in different genres, and from different cultural and social perspectives.

Gradual Release of Responsibility (Scaffolding) is instructional support that moves students in stages from a high level of teacher support to independent practice.

Graphic Organizer is a visual means by which the relationships between and among ideas are portrayed (e.g., a Venn diagram, a concept map).

Graphophonic Cues and Conventions refer to the sounds of speech (phonology) and how these sounds are organized in patterns, pronounced, and graphically represented (spelled).

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. Indicators represent the breadth and the depth of the outcome. The list provided in the curriculum is not an exhaustive list. Teachers may develop additional and/or alternative indicators but those teacher-developed indicators must be reflective of and consistent with the breadth and depth that is defined by the given indicators.

Indigenous refers to the people (and their ancestors) who are considered to be the original inhabitants of a geographical area, prior to the arrival of other inhabitants (e.g., settlers, explorers). For the purposes of the ELA B30 curriculum, indigenous will refer to those original inhabitants of regions other than Canada.

Inquiry involves students in some type of “research” on a specific topic, problem, or issue for learning and action. Inquiry is a way of opening up spaces for students’ interests and involving students in as many different aspects of a topic, problem, or issue as students can find.

Language Literacy, in a contemporary view, is broader and more demanding than the traditional definitions that were limited to the ability to read and write. Literacy now includes the capacity to accomplish a wide range of viewing, listening, reading, representing, speaking, writing, and other language tasks associated with everyday life. It is multimodal in that meaning can be represented and communicated through multiple channels – linguistic (including print), visual, audio, and multimedia (including digital media).

Listening is attending to and getting meaning from what is listened to using cognitive processing including associating ideas, organizing, imagining, and appreciating what is heard; the receptive form of oral language.

Metacognition is the ability to think about and reflect on one’s own thinking and learning processes.

Multimedia Texts are texts that use a combination of two or more media (i.e., audio, images, video, animation, graphics, print text, digital applications). Multimedia texts can encompass interactive texts and complex interactive simulations.

Other Cues and Conventions associated with effective communication include handwriting, font choices, graphics, illustrations, layout, and additional enhancements such as colour, sound, and movement.

Outcome is a statement of what students are expected to know, understand, and be able to do by the end of a course in a particular area of study at a particular grade level. Outcomes are not optional.

Portfolio Assessment is a compilation of evidence collected over time of a student's learning. It demonstrates the student's efforts, progress, and achievement. A portfolio can be cumulative, working/developmental, or showcase in nature.

Pragmatic Cues and Conventions refer to the style of language that is used in a given context and take into consideration the communication purpose, situation, and audience. The pragmatic cueing system is often considered to be the social aspect of language.

Questions for Deeper Understanding are questions that are thought-provoking, probe a matter of considerable importance, and require movement beyond present understanding and studying. They often lead to other questions posed by students.

Reading is an interactive-constructive process in which readers comprehend, interpret, and respond to print text using the cues and conventions of that text.

Register (language) is a socially defined variety of language such as conversational, informal, formal, frozen, or slang.

Representing is conveying information or expressing oneself using verbal or written means as well as non-verbal, visual means such as drawings, models, graphics, photography, dramatizations, videos, or physical performances.

Rubrics offer criteria that describe student performance at various levels of proficiency. Rubrics provide guidelines for judging quality and make expectations explicit. Holistic (yield a single score or rating) and analytic (yield feedback on specific dimensions or features) rubrics can be used to judge the degree, understanding, or proficiency revealed through students' products or presentations.

Semantic, Lexical, and Morphological Cues and Conventions refer to the meaning and structure of words.

Skill is an acquired ability to perform well and proficiently.

Speaking is the act of communicating through oral language. It is the act of transmitting and exchanging information, ideas, and experiences using oral language in formal and informal situations. Speech is the expressive form of oral language.

Strand is one of the core elements of an integrated English language arts program. The six language strands identified in this curriculum are viewing, listening, reading, representing, speaking, and writing.

Strategy is a systematic plan for solving a problem or executing a task.

Syntactical Cues and Conventions refer to the structure (word order) and parts of sentences, and the rules that govern the sentences (e.g., subject-verb agreement).

Text is any form of communication, whether oral, written, visual, or multimedia (including digital media), that constitutes a coherent, identifiable unit or artefact (e.g., poem, poster, conversation, model) with a definable communicative function. It refers to printed communications in their varied forms; oral communicating, including conversations, speeches, dramatizations; and visual communications such as illustrations, videos, and computer displays.

Textual Cues and Conventions refer to the type or kind of text and the features that are associated with its organization.

Theme is an overarching idea, question, or topic that provides a focus and frame for learning in the unit. The theme acts as a unifying concept through which all the content, skills, strategies, materials, and actions for both teachers and students can be organized.

Unit (an instructional unit) is a focused and organized block of time that helps students through a variety of experiences, lessons, and texts. It is planned to help students achieve a set of outcomes for an area of study. A unit is built around a theme or topic; includes a range of oral, visual, multimedia (including electronic), and print texts; and is built around questions for deeper understanding and issues that students want to learn more about through research.

Viewing is attending to and getting meaning from communication conveyed by visual representation including pictures, signs, videos, charts, drawings, diagrams, sculptures, mime, tableaux, drama/dances, and performances.

Writing is a recursive process of recording language graphically by hand or other means to explore and communicate ideas, information, and experiences; the writing process consists of many aspects including planning, drafting, revising, and publishing.

References

- Adler, R. R. & Vendevert, J. J. (1989). *Writing together: A peer-editing approach to composition*. Dubuque, IA: Kendall/Hunt.
- Beck, I. L., McKeown, M. G., Hamilton, R. L., & Kucan, L. (1997). *Questioning the author: An approach for enhancing student engagement with text*. Newark, DE: International Reading Association.
- Brophy, J. & Alleman, J. (1991). A caveat: Curriculum integration isn't always a good idea. *Educational Leadership*, 49, 66.
- Buehl, D. (2001). *Classroom strategies for interactive learning* (2nd ed.). Newark, DE: International Reading Association.
- Calkins, L. M. (1994). *The art of teaching writing* (2nd ed.). Portsmouth, NH: Heinemann.
- Carr, E. M. & Ogle, D. (1987). K-W-L plus: A strategy for comprehension and summarization. *Journal of Reading*, 30, 626-631.
- Cox, C. (1999). *Teaching language arts: A student- and response-centered classroom*. Boston, MA: Allyn & Bacon.
- Cunningham, J. (1982). Generating interactions between schemata and text. In J. Niles & L. Harris (Eds.). *Thirty-first yearbook of the national reading conference*, 42-47. Washington, DC: National Reading Conference.
- Daniels, H. (1994). *Literature circles: Voice and choice in the student-centered classroom*. York, ME: Stenhouse.
- Davey, B. (1983). Think aloud – modeling the cognitive process of reading comprehension. *Journal of Reading*, 27, 44-47.
- Eanet, M. & Manzo, A. (1976). R.E.A.P. – A strategy for improving reading/writing study skills. *Journal of Reading*, 19, 647-652.
- Education Review Office. (1996). *Science in schools – Implementing the 1995 science curriculum* (5). Wellington: Crown Copyright.
- Eeds, M. & Wells, D. (1989). Grand conversations: An exploration of meaning construction in literary study groups. *Research in the Teaching of English*, 23, 4-29.
- Forney, M. (1999). *The writing menu: Ensuring success for every student*. Gainesville, FL: Maupin House Publishing.
- Fullan, M., Hill, P., & Crévola, C. (2006). *Breakthrough*. Thousand Oaks, CA: Corwin Press.
- Goldenberg, C. (1993). Instruction conversations: Promoting comprehension through discussion. *The Reading Teacher*, 46, 316-326.
- Graves, D. & Hansen, J. (1983). The author's chair. *Language Arts*, 60, 176-183.
- Gregory, G. H. & Chapman, C. (2002). *Differentiated instructional strategies: One size doesn't fit all*. Thousand Oaks, CA: Corwin Press, Inc.
- Harste, J. C., Short, K. B., & Burke, C. L. (1988). *Creating classrooms for authors: The reading-writing connection*. Portsmouth, NH: Heinemann.

-
- Harvey, S. & Goudvis, A. (2000). *Strategies that work: Teaching comprehension to enhance understanding*. York, ME: Stenhouse.
- Herber, H. (1978). *Teaching reading in content areas* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.
- Hoyt, L. (2000). *Snapshots: Literacy minilessons up close*. Portsmouth, NH: Heinemann.
- Jamieson, D. G. & Tremblay, R.E. (2005). *Newsletter*. Ottawa, ON: Canadian Language and Literacy Research Network.
- Kuhlthau, C. C. & Todd, R. J. (2007). *Guided inquiry: A framework for learning through school libraries in 21st century schools*. Retrieved January 28, 2008, from Rutgers University, Center for International Scholarship in School Libraries Website: http://cissl.scils.rutgers.edu/guided_inquiry/constructivist_learning.html.
- Laverick, C. (2002). B-D-A strategy: Reinventing the wheel can be a good thing. *Journal of Adolescent and Adult Literacy*, 46, 144-149.
- Manzo, A. V. (1969). The reQuest procedure. *Journal of Reading*, 11, 123-126.
- Marzano, R. J. (2007). *The art and science of teaching: A comprehensive framework for effective instruction*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Matchullis, L. & Mueller, B. (1996). *Success for all learners: A handbook on differentiating instruction, a resource for kindergarten to senior 4*. Winnipeg, MB: Manitoba Education and Training.
- McConnell, S. (1992). Talking drawings: A strategy for assisting learners. *Journal of Reading*, 36, 260-269.
- McTighe, J. & Lyman, F. T. (1992). Mind tools for matters of the mind. In A. Costa, J. Bellanca, & R. Fogarty (Eds.). *If minds matter: A foreword to the future*, 2, 71-90. Palantine, IL: IRI/Skylight Pub.
- Mills, H. & Donnelly, A. (2001). *From the ground up: Creating a culture of inquiry*. Portsmouth, NH: Heinemann Educational Books, Ltd.
- Moffett, J. & Wagner, B. (1992). *Student-centered language arts and reading, K-12: A handbook for teachers*. Boston, MA: Houghton Mifflin Co.
- Olson, C. B. (2003). *The reading/writing connection: Strategies for teaching and learning in the secondary classroom*. Boston, MA: Allyn & Bacon.
- Palincsar, A. S. & Brown, A. L. (1986). Interactive teaching to promote independent learning from text. *The Reading Teacher*, 39, 771-777.
- Perrin, T. (1992). Unleashing your creativity: Become a better, more productive writer. In J. Barker-Sandbrook, (ed.). *Essays: Patterns and perspectives*. Toronto, ON: Oxford University Press.
- Queensland Studies Authority (2009). *English learning area*. Brisbane, AUS: the State of Queensland.
- Raphael, T. (1986). Teaching question answer relationships, revisited. *The Reading Teacher*, 39, 516-522.
- Readance, J., Bean T., & Baldwin, R. (1989). *Content area reading: An integrated approach* (3rd ed.). Dubuque, IA: Kendall/Hunt.
- Richards, J. C. & Anderson, N. A. (2003). What do I see? What do I think? What do I wonder? (STW): A visual literacy strategy to help emergent readers focus on storybook illustrations. *The Reading Teacher*, 56, 442-444.

-
- Robb, L. (2006). *Teaching reading*. New York, NY: Scholastic Inc.
- Robinson, F. (1961). *Effective study*. New York, NY: Harper & Row.
- Saskatchewan Ministry of Education. (2009). *Core Curriculum: Principles, time allocations, and credit policy*. Regina, SK: Government of Saskatchewan.
- Saskatchewan Literacy Commission. (2004). *A Provincial literacy for Saskatchewan*. Regina, SK: Government of Saskatchewan.
- Science Research Associates. (2000). *"TQLR," SRA reading laboratory, level 3*. Chicago, IL: Science Research Associates, Inc.
- Sebranek, P. & Kemper, D. (1995). *Sourcebook 8000*. Burlington, WI: Write Source Education Publishing House.
- Stauffer, R. (1975). *Directing the reading-thinking process*. New York, NY: Harper & Row.
- Tompkins, G. E. (2004). *50 literacy strategies step by step* (2nd ed.). Upper Saddle River, NJ: Pearson Education.
- Vacca, R. T. & Vacca, J. L. (1999). *Content area reading: Literacy and learning across the curriculum*. New York, NY: Addison-Wesley Education Publishers Inc.
- Vaughan, J. & Estes, T. (1986). *Reading and reasoning beyond the primary grades*. Boston, MA: Allyn & Bacon.
- Western Canadian Protocol for Collaboration in Basic Education. (1998). *The common curriculum framework for English language arts, kindergarten to grade 12*. Winnipeg, MB: The Crown in right of Governments of Alberta, British Columbia, Manitoba, Northwest Territories, Saskatchewan, and Yukon Territory.
- Whipple, B. (1975). *Dynamics of discussion: Group talk*. Belmont, MA: Porthole Press.
- Wiggins, G. & McTighe, J. (2005). *Understanding by design* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.
- Wiggins, G. & McTighe, J. (2007). *Schooling by design: Mission, action, and achievement*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Wood, K. D. (1994). *Practical strategies for improving instruction*. Columbus, OH: National Middle School Association.

Feedback Form

The Ministry of Education welcomes your response to this curriculum and invites you to complete and return this feedback form.

English Language Arts 30 Curriculum

1. Please indicate your role in the learning community:

- parent teacher resource teacher
 guidance counsellor school administrator school board trustee
 teacher librarian school community council member
 other _____

What was your purpose for looking at or using this curriculum?

2. a) Please indicate which format(s) of the curriculum you used:

- print
 online

b) Please indicate which format(s) of the curriculum you prefer:

- print
 online

3. Please respond to each of the following statements by circling the applicable number.

The curriculum content is:	Strongly Agree	Agree	Disagree	Strongly Disagree
appropriate for its intended purpose	1	2	3	4
suitable for your use	1	2	3	4
clear and well organized	1	2	3	4
visually appealing	1	2	3	4
informative	1	2	3	4

4. Explain which aspects you found to be:

Most useful:

Least useful:

5. Additional comments:

6. Optional:

Name: _____

School: _____

Phone: _____ Fax: _____

Thank you for taking the time to provide this valuable feedback.

Please return the completed feedback form to:

Executive Director
Student Achievement and Supports Branch
Ministry of Education
2220 College Avenue
Regina SK S4P 4V9
Fax: 306-787-2223