

2012

Saskatchewan Curriculum

# English Language Arts

# 20



English Language Arts 20

ISBN 978-1-77107-017-1

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

    Questions Derived from the Aim and Goals ..... 5

    Why Study English Language Arts? ..... 6

An Effective English Language Arts Program ..... 6

    Provides Meaningful Contexts that Address “Big Ideas” and Questions for Deeper Understanding ..... 9

    Focuses on Grade-specific Outcomes..... 13

English Language Arts 20 Goals and Outcomes Overview ..... 14

    Focuses on Language ..... 16

    Uses Critical and Powerful Learning Strategies ..... 18

    Includes a Range of Texts ..... 26

    Encourages Inquiry, Social Responsibility and Personal Agency, and Self-reflection..... 29

Outcomes and Indicators..... 32

Assessment and Evaluation of Student Learning ..... 47

Connections with Other Areas of Study ..... 56

Glossary ..... 57

References..... 60

Feedback Form ..... 63



---

## 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

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

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

Valerie Mulholland  
University of Regina  
Faculty of Education  
Regina, Saskatchewan

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

Michael Rothwell  
Student Representative  
Balfour Collegiate  
Regina, Saskatchewan

Janet Dube  
Student Representative  
Greenall School  
Balgonie, Saskatchewan

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

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

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

Heather Meek  
Department of English  
University of Regina  
Regina, 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 20.

## 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. One credit is equivalent to 100 hours of classroom instruction. Five language arts credits are required to graduate:

English Language Arts Credits		
Grade 10	Grade 11	Grade 12
2	1	2

Students at the Secondary Level also have the option of one or more elective English language arts courses.

## Curriculum Content

This curriculum provides the learning outcomes that English Language Arts 20 students are expected to achieve by the end of the course. 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 20 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 website at [www.education.gov.sk.ca/policy](http://www.education.gov.sk.ca/policy) for policy and foundation documents.

## Broad Areas of Learning

Three Broad Areas of Learning 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:

### 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 the English language arts, students learn about themselves, others, and the world. The 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 the English language arts, students learn how language enables them to make a difference in their personal, 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.

*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*



---

## 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 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:*

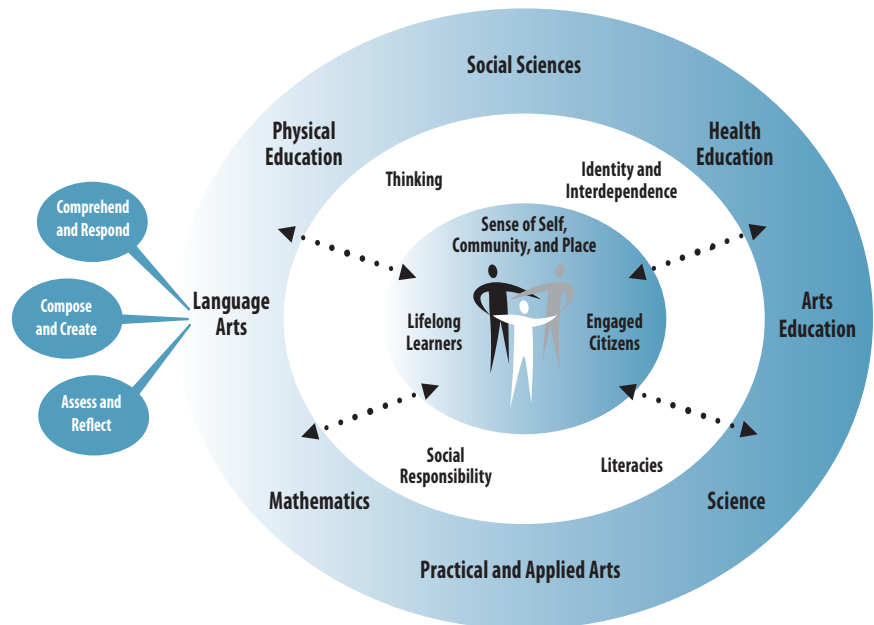
- *using moral reasoning*
- *engaging in communitarian thinking and dialogue*
- *taking action*

## 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 their 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?
- 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

---

*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 learnings include listening and speaking, reading and writing, viewing and representing. (Saskatchewan Literacy Commission, 2004, p. 1)*

viewing, listening, reading, speaking, writing, and other forms of representing?

- What are my personal goals for becoming a more effective viewer, listener, reader, presenter, 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 be able to 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, presenters, 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 that allow them to shape their 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, p. 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 to help students learn effectively through the 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 identity	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 them 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 world view 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 world views	Not thinking critically about whose world view is presented
Using assessment and evaluation to guide and improve learning, and provide opportunities to reflect, monitor, self-assess, and set targets for learning	Avoiding accountability for own learning
Demonstrating learning in many ways	Not reflecting on or analyzing own progress
Reflecting on own learning and literacy	Assuming that the responsibility for learning and literacy lies with the teacher
Developing the disposition to 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 (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, represent, speak, and write in meaningful contexts.

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

The proposed course units on page 11 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 20 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 questions that they have about the theme or topic and to use the inquiry process to guide their 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 ELA 20

**Starting Out – Beginning and Becoming** (The Past and the Present; Triumphs and Trials; Discovery and Disillusionment; Relationships with Family and Others; Celebrations and Rites of Passage)

As we journey on the road of life, we learn about ourselves, others, and the natural and constructed worlds. Childhood and youth lay the foundation for life, for learning and experiencing, for developing personal volition, for shaping identity and sense of self, and for health and well-being. The paths of childhood and youth are not the same for all, however. For some children and youth, it is a time of wonder, imagination, inquiry, discovery, play, experimentation, and innocence; for others, it is a time of neglect, abandonment, abuse, disillusionment, pain, exploitation, and innocence destroyed. Through relationships with the social, natural, and spiritual worlds, children and youth establish their identities among family members, caregivers, friends, peers, and others. Every culture celebrates or recognizes significant developments or rites of passage in children and adolescents; these milestones may be acknowledged formally or informally. Although the roles of, and attitudes about, children and youth have developed over time and varied across cultures, by examining the complex nature of childhood and youth, we have the opportunity to understand how childhood and youth contribute to who we are and who we would like to be.

**Moving Forward – Establishing and Realizing** (Turning Points and Transitions; Evolving Roles and Responsibilities; Opportunities and Obstacles; Risks and Rewards; Beliefs and Goals)

As the journey of life unfolds, young adults consider the many paths that they might forge and explore. Along the path are turning points and transitions that result in growth and transformation, new and altered roles, and different responsibilities (personal, family, academic, career, social). Adults, as they mature and age, confront the complexities of changing identities and expectations. The opportunities and obstacles encountered shape the realization of the present and the achievements of the future with dreams fulfilled, dreams deferred, and dreams denied. Defining fulfillment and wholeness and searching for them determine the risks that adults take for the rewards they seek and the gifts they receive; but every risk presents the possibility of either achievement or failure. Adulthood is not a destination; it is a dynamic reality that compels individuals to re-evaluate their beliefs, goals, and dreams on the road to self-discovery, self-awareness, and self-determination. As they journey and reconsider their values and aspirations, adults may veer from the path that they initially chose. In exploring a variety of texts, students are presented with opportunities to investigate the complexities and dynamics of adult experiences through fictional characters and historical and contemporary individuals. Examining these experiences allows us to identify and consider our dreams and goals, and to chart the course to reach our destinations.

### Suggested Course Units/Modules for ELA 21

**Starting Out – Beginning and Becoming** (Triumphs and Trials; Discovery and Disillusionment; Relationships with Family and Others)

**Moving Forward – Establishing and Realizing** (Turning Points and Transitions; Evolving Roles and Responsibilities; Opportunities and Obstacles)

### Units of Study

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.

### Essential Aspects

Questions for deeper understanding address the ideas and issues that 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, representing, speaking, and writing 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).



---

## “Big Ideas” and Questions for Deeper Understanding

Questions for deeper understanding are used to initiate and guide the inquiry and give students direction for developing deep understandings about a topic or issue under study. Developing questions that are evoked by student interests has the 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 their learning. The following examples of questions will move students’ inquiry towards deeper understanding:

- How do relationships with others (e.g., parents, Elders, siblings, grandparents, role models, mentors) affect the identity, values, and beliefs of children and adolescents?
- What ways of knowing, thinking, doing, and being do we develop as a result of our relationships in childhood and adolescence?
- What are contemporary expectations of adults? How do the roles and expectations of adults vary among cultures and through the various stages of adulthood?
- How do our values and beliefs determine the life paths that we may explore? What influences or necessitates the re-evaluation of our values and beliefs?

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

### *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 their ideas, and justify their 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)*

## Suggested Units and Questions for Deeper Understanding in Secondary Level English Language Arts

Unit	Possible Questions for Deeper Understanding
<p>English Language Arts 20 (Unit 1):</p> <p>Starting Out – Beginning and Becoming (possible sub-units include: The Past and the Present; Triumphs and Trials; Discovery and Disillusionment; Relationships with Family, Peers, and Others; Celebrations and Rites of Passage):</p>	<p>How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, and spiritually?</p> <p>What and how do play, a sense of wonder, imagination, and discovery contribute to the development of healthy children and youth? What are the benefits of developing imagination and a sense of wonder? How can a sense of wonder and imagination be fostered?</p> <p>How do societies and various cultures attend to the needs of their children and youth? How is caring for children and youth honoured? How do societies demonstrate their attitudes to children and adolescents? How do the treatment and expectations of children and adolescents vary throughout the world and across cultures?</p> <p>What can be done to ensure the safety and health of all our children and adolescents? Why is it beneficial and important to do so?</p> <p>How do relationships with others (e.g., parents, Elders, siblings, grandparents, role models, mentors) affect the identity, values, and beliefs of children and adolescents?</p> <p>How do children and youth perceive themselves and why? How do others perceive them? How do others' perceptions influence the identities that children and youth have of themselves?</p> <p>What ways of knowing, thinking, doing, and being have you developed as a result of your relationships in childhood and adolescence?</p> <p>How and why have the roles of children and youth changed over the years?</p> <p>What issues do children and youth face in the twenty-first century? How are the issues that children face today different from the issues experienced by children in previous generations?</p>
<p>English Language Arts 20 (Unit 2):</p> <p>Moving Forward – Establishing and Realizing (possible sub-units include: Turning Points and Transitions; Evolving Roles and Responsibilities; Opportunities and Obstacles; Risks and Rewards; Beliefs and Goals)</p>	<p>How do our relationships with others evolve and influence us as we mature and age? How can you prepare for the probability of having multiple roles throughout your adulthood (e.g., caregiver, employee/employer, partner)? How do people respond to and cope with multiple and changing roles throughout their lives (e.g., caregiver, employee/employer, partner, parent)?</p> <p>Are all the roles and the work associated with those roles valued or respected equally? How can you ensure that the work you do and the roles you play will be valued and respected equally?</p> <p>How and why will you prepare for your future?</p> <p>What are contemporary expectations of adults? How do the roles and expectations of adults vary among cultures and through the various stages of adulthood?</p> <p>How can we prepare for the roles and expectations that we have for ourselves and that others have for us?</p> <p>As we mature and age, what are our responsibilities to self and to others? How do these responsibilities change?</p> <p>What obstacles and opportunities do people experience in the transitions of adulthood?</p> <p>What does the concept of a balanced life mean? How and why do we plan to achieve balance in our lives? Is the quest for balance universal?</p> <p>How do our values and beliefs determine the paths of life that we may explore? What influences or necessitates the re-evaluation of our values and beliefs?</p> <p>What competing interests, dreams, and ambitions create tension and conflict for us and for others? What kinds of dreams are considered worthy? Who decides what dreams are worthwhile? How can we pursue our dreams and ambitions when others do not consider those dreams worthwhile? How do our dreams, goals, and ambitions influence the risks that we take?</p> <p>What are the achievements that we envision for ourselves? Why do we decide on and pursue those achievements? What influences the achievements we seek? What do individuals do to motivate themselves to succeed? How do we define success and achievement for ourselves? How do others define success and achievement?</p>

---

## Focuses on Grade-specific Outcomes

An effective English language arts program focuses on grade-specific curricula outcomes. Student learning **outcomes** describe what students will learn in a particular discipline over a specific time frame (e.g., ELA 20). They specify the skills, knowledge, and attitudes that students are expected to know, understand, and be able to demonstrate.

### 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 that students are expected to be able to demonstrate, but do not prescribe the activity
- 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 a representative list of what students might do to show that they know and/or are able to do to achieve an outcome
- represent the breadth and depth of the outcome.

Note: Additional and/or alternative indicators may be developed, but they must be reflective of and consistent with the breadth and depth that is defined by the given indicators.

---

## English Language Arts 20 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 20.1** View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency) (e.g., The Past and the Present).

**CR 20.2** View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.

**CR 20.3** Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts, including spoken instructions, and argumentative and persuasive speeches.

**CR 20.4** Read and demonstrate comprehension and appreciation of grade-appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international 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.

**CC 20.1** Create a range of visual, multimedia, oral, and written texts to explore:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency) (e.g., The Past and the Present).

**CC 20.2** Create visual or multimedia presentations using dramatization or role play, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.

**CC 20.3** Speak to present ideas and information appropriately in informal (including discussions and collaborative work) and formal (including an interview, a dramatic reading, and introducing and thanking a speaker) situations.

**CC 20.4** Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.

**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 20.1** Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.

**AR 20.2** Establish goals and plans for personal language learning based on self-assessment of achievements, needs, and interests.

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

	<b>ELA A10</b>	<b>ELA B10</b>	<b>ELA 20</b>	<b>ELA A30</b>	<b>ELA B30</b>
<b>Speaking</b>	Group work  Prepared talk on a familiar topic  Oral reading of prose or poetry  Retelling of a narrative or recounting an experience or event	Group work  Prepared talk on a researched issue  Oral reading of prose or poetry  Explanation and defence of a personal point of view	Group work  Interview  Introducing and thanking a speaker  Dramatic reading	Group work  Panel presentation (findings from inquiry)  Business or community meeting	Group work  Workshop presentation  Debate
<b>Informational Writing</b>	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 paper  Scholarship application and essay	Position paper (convincing argument)  Comparative essay  Letter of inquiry
<b>Literary Writing</b>	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	Short story or essay using parody, satire, and/or irony  Critique of an author's style
<b>Other Forms of Representing</b>	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 landscape using a photo essay	Visual or multimedia presentation persuading audience to act on an issue using presentation techniques most appropriate to audience and purpose
<b>Experimenting</b>	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 to an authority (e.g., MP, MLA, Chief, Mayor) advocating change

---

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

*(Jamieson & Tremblay, 2005, p. 1)*

## 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 them 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, representing, speaking, and writing 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 listen, speak, read, write, view, and represent, they are expected to apply the concepts to construct and communicate meaning in their English language arts program and in their daily communication.

## Language Cues and Conventions English Language Arts (ELA) 20

Language Cues and Convention	Comprehend and Respond When viewing, listening, and reading, ELA 20 students will:	Compose and Create When speaking, writing, and using other forms of representing, ELA 20 students will:
<p><b>Pragmatic</b></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 these choices affect the receiver.</p>	<p>Recognize how and when language is used to convey information and ideas easily and unambiguously, and when it is oversimplified, condescending, racist, or sexist.</p>	<p>Select and use language and language registers to build and maintain collaborative relationships and create and sustain an inclusive community. Select and use the conventional and formal registers when required, and avoid colloquialisms, slang, euphemisms, clichés, and “abusages” (e.g., Us students...”, “ain’t got no”, “them books”).</p>
<p><b>Textual</b></p> <p>Ideas and information are organized in 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 genres, formats, and organization patterns found in a range of oral, print, and other texts, and the various elements and techniques (e.g., fade or dissolve, point of view) used in these texts.</p>	<p>Create texts with clear and coherent organizational patterns including effective beginning, supporting middles, and smooth and logical conclusions.</p>
<p><b>Syntactical</b></p> <p>Syntax is the predictable structure of a sentence and the ways that words are combined to form phrases, clauses, and sentences. Syntax includes classes of words (e.g., verb, noun) and their functions (e.g., subject, object).</p>	<p>Recognize and comprehend how sentences are constructed to communicate ideas and/or feelings using basic patterns, expanding (e.g., using qualifiers), combining (i.e., co-ordination and subordination), parallelism and balance, and transformations (e.g., inversions, intentional fragments, and statements becoming questions).</p>	<p>Create and use clear and varied (e.g., short/long, statement/questions, commands/exclamations, loose/periodic/inverted/parallel/balanced, simple/compound/complex, front-shifted qualifiers) sentences that link ideas logically, and use the active voice and appropriate punctuation.</p> <p>Recognize and avoid using sentence fragments, run-on sentences, misplaced qualifiers, excessive co-ordination, and faulty subordination in formal communication. (Average spoken sentence length is 11 words; written sentence length is 11.7 words.)</p>
<p><b>Semantic/Lexical/Morphological</b></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 are loaded with meaning and significance (e.g., connotation, symbolism, imagery, allusion), and when they have emotional appeal.</p>	<p>Select and use words that are clear, fresh, economical, and alive (versus overworked such as clichés and the use of the “to be” verbs).</p>
<p><b>Graphophonic</b></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 the sound patterns in language including rhyme, rhythm, metre, alliteration, consonance, assonance, and repetition, and the role of word play in communication.</p>	<p>Know and apply Canadian spelling patterns and conventions for familiar and new vocabulary.</p>
<p><b>Other Cues and Conventions</b></p> <p>Other cues and conventions found in communication acts include elements such as graphics, layout, colour, sound, movement, font choices, and handwriting.</p>	<p>Identify and explain how graphics (e.g., charts, tables), visuals (e.g., photos, paintings), dramatizations (e.g., tableaux, improvisations), sound and movement (e.g., gestures, music), models (e.g., sculptures, mobiles, dioramas), and layout affect the appeal and understanding of a message.</p>	<p>Make oral, written, and other texts clear and visually appealing by choosing the appropriate font, borders, line spaces, colour, space, white space, and visuals that enhance (rather than distract from) the message.</p>



---

## Uses Critical and Powerful Learning Strategies

An effective ELA program teaches students how to use critical and powerful learning strategies. 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 that requires varied instructional methods and strategies to help them 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 use strategies before, during, and after viewing, listening, reading, representing, speaking, and writing.

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. To help students gain control over a repertoire of key skills and strategies, these need to be taught explicitly 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, p. 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, Digital, Oral, or Print Text

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

Strategy	Prompts
<b>Connect and Construct Meaning</b>	This reminds me of .... I experienced this once when .... I can relate to this because ....
<b>Note Key Ideas and What Supports Them</b>	The important ideas in what I view, listen to, or read are .... Here's why (supporting ideas) .... I think the author/presenter really is trying to make us think ....
<b>Construct Mental Images</b>	I can picture .... In my mind, I see, hear, smell, taste, feel .... If this were a movie, ....
<b>Make, Confirm, and Adjust Predictions</b>	I think .... I suppose .... If ..., then ....
<b>Make, Confirm, Adjust Inferences, and Draw Conclusions</b>	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 ....
<b>Ask Questions and Self-monitor Comprehension</b>	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 ....
<b>Pragmatic Cues (audience, purpose, situation)</b>  <b>Textual Cues (genre and form)</b>  <b>Syntactic Cues (sentence)</b>  <b>Semantic/Lexical Cues (word)</b>  <b>Graphophonic Cues (sound-symbol)</b> <b>Other Cues</b>	The purpose of this text is to .... This text represents ... point of view. 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 .... 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 .... An important or key word in this passage is .... Because of its context clues, ... probably means .... Because of its prefix, suffix, root, ... probably means .... ... is pronounced .... ... is spelled .... The author/presenter used these features (e.g., graphs, charts) to help us understand this text ....
<b>Adjust Rate and/or Strategy</b>	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 viewing, listening, and reading cannot be treated as simply “assign and evaluate.” Students should not be told simply to view, listen, or read, and then asked questions in the “after” phase to determine if they have comprehended a text. In the “during” phase, most students need the strategies to be modelled explicitly and taught explicitly.

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

Strategy	Prompts
<b>Recall, Paraphrase, Summarize, and Synthesize</b>	<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, and/or re-read the part where ....</p>
<b>Reflect and Interpret (identify new knowledge or insight)</b>	<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>
<b>Evaluate</b>	<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>
<b>Analyze Craft and Technique</b>	<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>
<b>Respond Personally (giving support from text)</b>	<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>
<b>View Again, Listen, Read, Represent, Speak, and Write to Deepen Understanding and Pleasure</b>	<p>I could deepen my understanding and pleasure by reviewing, listening again, and/or re-reading ...</p> <p>I could share my thoughts and insights with others by:</p> <ul style="list-style-type: none"> <li>• representing (e.g., creating a tableau, a graphic organizer, a storyboard)</li> <li>• speaking (e.g., discussing, giving a dramatic reading, role playing)</li> <li>• writing (e.g., a script, a narrative, a poem).</li> </ul>

---

## 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, Digital, Oral, or Print Text

Strategy	Prompts
<b>Consider Prompts (e.g., RAFTS variables) or Find a Topic and Activate Prior Knowledge</b>	<p>About what am I representing, speaking, or writing?</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 representers, speakers, or writers do to create quality texts?</p>
<b>Consider Purpose and Audience</b>	<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 representing?</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>
<b>Consider and Generate Specific Ideas and Information that Might be Included</b>	<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 selective audience 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>
<b>Consider and Choose/Adapt a Possible Form</b>	<p>What form will appeal to my selected audience 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>
<b>Collect and Focus Ideas and Information</b>	<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>
<b>Plan and Organize Ideas for Drafting (mapping and authoring)</b>	<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/conclude?</p> <p>How will I arrange my ideas to make sense?</p>
<b>Consider Qualities of Effective Communication and the Language to Use</b>	<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, Digital, Oral, or Print Text**

Strategy	Prompts
<b>Create Draft(s) and Experiment with Possible Product(s)</b>	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?
<b>Pragmatic Cues (audience, purpose, situation)</b>  <b>Textual Cues (genre and form)</b>  <b>Syntactic Cues (sentence)</b>  <b>Semantic/Lexical Cues (word)</b>  <b>Graphophonic Cues (sound-symbol)</b>  <b>Other Cues</b>	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 choose the right words? Did I use the words correctly?  Did I spell each word correctly? Did I use punctuation 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?
<b>Confer with Others</b>	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?
<b>Reflect, Clarify, Self-monitor, Self-correct, and Use a Variety of “Fix-up” Strategies</b>	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?
<b>Experiment with Communication Features and Techniques</b>	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, Digital, Oral, or Print Text

Strategy	Prompts
<b>Revise for Content and Meaning (adding, deleting, substituting, and rethinking)</b>	<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>
<b>Revise for Organization (reordering)</b>	<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/conclusion?</p>
<b>Revise for Sentence Structure and Flow</b>	<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>
<b>Revise for Word Choice, Spelling, and Usage</b>	<p>Does the language fit the audience and purpose?</p> <p>Have I used the best 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>
<b>Proofread and Review for Mechanics and Appearance (Punctuation and Capitalization)</b>	<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>
<b>Confer with Peers, Teacher, or Others</b>	<p>What is the part that I like best?</p> <p>Does it say what I wanted it to say?</p> <p>Does it have a clear form?</p> <p>Does it make sense? Is it interesting?</p> <p>Does it produce 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>
<b>Polish, Practise, and Decide How the Work will be Shared and/or Published</b>	<p>What do quality representing, speaking, and writing 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>
<b>Share Final Product, Reflect and Consider Feedback, and Celebrate Learning</b>	<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  
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

For students to achieve the outcomes stated in this curriculum, they 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 20* 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 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
- 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, p. 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 explain, analyze, argue, persuade, and give opinions” (Queensland Studies Authority, p. 18).

<b>Examples of Text Types</b>	
<b>Viewing (Visual Texts)</b>	
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
<b>Listening (Oral Texts) (Spoken Word)</b>	
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
<b>Reading (Print Texts)</b>	
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, emails, 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 English language arts core and additional resources or alternative resources that have not been suggested at other grade levels and that pose comparable challenge to the students.

Course	Texts							
ELA 20	<b>Literary Texts</b>							
	Short Stories	Essays	Poems	Plays	Full-length Non-fiction	Novel	Other Media	Oral Texts
	3 (TGS)	3 (TGS)	5 (TGS)	1 (TGS)	1 (TGS)	1 (TGS)		
	2 (IS)	2 (IS)	5 (IS)	1 (IS)	1 (IS)	1 (IS)		
	<b>Informational Texts</b>							
	Posters Brochures	Magazine and Newspaper Articles	Podcasts Websites	Public Service Announcements Social Commentary	Documentaries Television and Radio News Broadcasts	Other Media Advertising Blogs		Oral Texts

---

## 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)

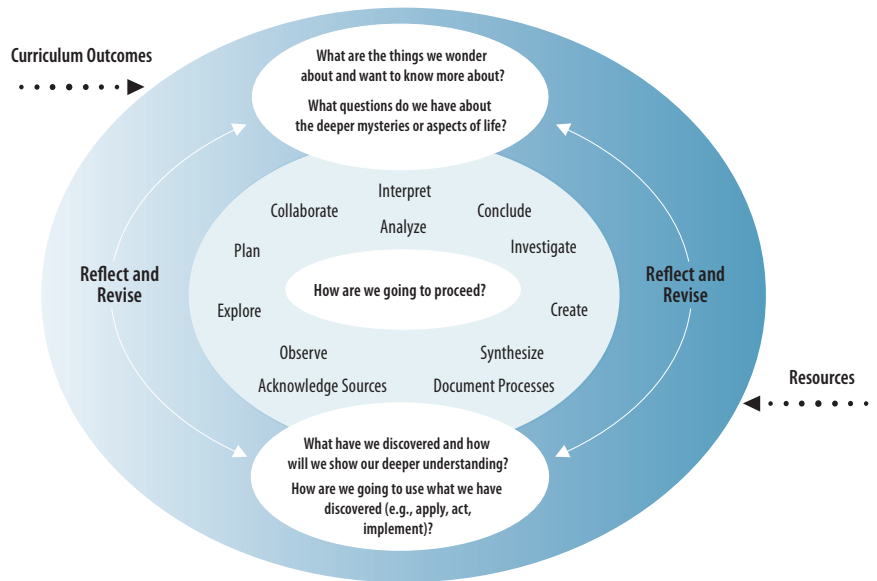
Inquiry learning is not a step-by-step process, but rather a cyclical one, with various phases of the process being revisited and rethought as a result of students' discoveries, insights, and co-construction of new knowledge. The graphic on the following page represents various phases of this cyclical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

Inquiry prompts and motivates students to investigate topics within meaningful contexts. The inquiry process is not linear or lock-step but flexible and recursive. As they 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



### 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.

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 them. 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 important issue, question, challenge, or problem. 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 they 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.

Student **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, blogs, questionnaires, reflective writing, and portfolios, students can reflect on their learning both as a team and as individuals. Through self-reflection, students 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? What do I want to further develop my skills and strategies in? (Evaluation)
- How have I used this new knowledge and these new skills and strategies? (Create)

---

## Outcomes and Indicators

### Focus: Communicating with Purpose, Correctness, Unity, Coherence, and Emphasis

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 20.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:**

- **identity (e.g., Relationships with Family and Others);**
- **social responsibility (e.g., Evolving Roles and Responsibilities); and**
- **social action (agency)(e.g., The Past and the Present).**

#### Indicators

- a. Examine topics and contemporary and traditional visual, oral, written, multimedia, and digital (including social media) First Nations, Métis, Saskatchewan, Canadian, and international texts that present different viewpoints and perspectives on issues related to identity, social responsibility, and social action (agency).
- b. View, listen to, and read First Nations, Métis, Saskatchewan, Canadian, and international texts that reflect diverse personal identities, world views, traditions, and backgrounds (e.g., appearance, culture, socio-economic status, ability, age, gender, language).
- c. Connect ideas, observations, opinions, and emotions to understand texts.
- d. Analyze, compare, and evaluate interpretations and viewpoints when responding to First Nations and Métis texts and themes.
- e. Make connections between personal experiences and prior knowledge of traditions, genres, and a variety of texts.
- f. Respond personally and critically to themes, values, and beliefs presented in a variety of First Nations and Métis texts.
- g. Identify ways that society and culture shape the content, forms, and language of texts, including digital texts.
- h. Explain ways that languages and texts reveal and shape understanding of human diversity.

---

## Outcomes

**CR 20.2 View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.**

## Indicators

- a. View, interpret, and demonstrate comprehension of grade-appropriate visual, multimedia, and digital texts that address identity, social responsibility, and social action (agency).
- b. Select, use, and evaluate critically a variety of before (page 19), during (page 20), and after (page 21) strategies to construct meaning when viewing.
- c. Uses language cues and conventions (page 17) of a variety of informational and literary texts to construct and confirm meaning when viewing.
- d. Demonstrate critical viewing behaviours including:
  - determining the message and purpose the text is representing
  - identifying and analyzing how the text was constructed (structure and process)
  - identifying and analyzing how digital text was constructed, including construction of navigation, division of content among pages in a site, the non-linear nature of the content, use of authored texts vs. message-based content, use of features
  - identifying the intended audiences and points of view in the text
  - identifying and analyzing the assumptions, interests, beliefs, and values embedded in the text, and the credibility, purpose, tone, attitude, and bias of the author
  - identifying and analyzing the speaker's tone, attitude, and bias
  - supporting opinions or responses to viewed texts
  - analyzing how the text uses argument, images, placement, editing, message-based commentary, testimonials, interactive elements, and music to create effect and emotion for effect and impact
  - evaluating and critiquing the persuasive techniques (e.g., emotion and propaganda)
  - recognizing how visual, audio, or design techniques (such as special effects, camera angle, interactive media, and music) carry or influence messages in various media.
- e. Evaluate critically information obtained from viewing an advertisement and identify the persuasive techniques in multimedia advertising including advertising on websites, in email, or in mobile content.

---

## Outcomes

### CR 20.2 continued

## Indicators

- f. Interpret and use information in maps, charts, graphs, timelines, table, and diagrams (including interactive texts).
- g. Evaluate the visual and other special effects used in television, radio, film, and the Internet for their ability to inform, persuade, and entertain (e.g., anecdote, expert witness, vivid details, testimony, humour).
- h. Examine the intersections and conflicts between the visual (e.g., media images, painting, film, video, graphic arts) and the verbal.
- i. Analyze the techniques used in, and the merits of, visual, multimedia, and digital texts in relation to given criteria.
- j. View, compare, and analyze different presentations of the same ideas and issues.
- k. Analyze how branding elements, navigation (main and secondary), page hierarchy, iconography, use of graphics and multimedia, advertising, inclusion of user-generated content, interactive elements of a variety of websites, and blogs achieve the creator's purpose.

## Outcomes

**CR 20.3 Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts, including spoken instructions, and argumentative and persuasive speeches.**

## Indicators

- a. Listen to and interpret a variety of grade-appropriate literary and informational texts created by First Nations, Métis, Saskatchewan, Canadian, and international authors from various cultural communities that address identity, social responsibility, and social action (agency).
- b. Select, use, and evaluate critically a variety of before (page 19), during (page 20), and after (page 21) strategies to construct meaning when listening.
- c. Use language cues and conventions (page 17) of a variety of informational and literary texts to construct and confirm meaning when listening.
- d. Demonstrate the First Nations, Métis (refer to Teaching Treaties in Classroom and/or school division Elder protocol policy), and other cultures' (consult multicultural organizations) protocols for listening.



---

## Outcomes

### CR 20.3 continued

## Indicators

- e. Demonstrate critical listening behaviours including:
- concentrating, focusing, and attending
  - filtering distractions, recognizing factors that interfere with effective listening (including personal biases), and demonstrating a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation of texts listened to
  - determining the thesis or main idea of a speech and identifying the supporting points
  - analyzing and evaluating explicit and implicit messages/ concepts, viewpoints, theme, and tone
  - recognizing the overall plan or organization including transitional expressions
  - summarizing, paraphrasing, and précising information presented orally by others
  - distinguishing fact from opinion
  - identifying and analyzing persuasive techniques
  - evaluating the speaker's intent, tone, position, persuasive techniques, and biases, and validity of ideas presented
  - identifying key allusions and symbols from a variety of cultures
  - using effective note-making strategies and a variety of written or graphic organizers or digital means to share ideas acquired from what was listened to
  - organizing and sharing ideas from what was listened to and responding personally, critical, and empathetically to the text
  - preparing and asking relevant questions, and responding appropriately after listening
  - analyzing the overall effectiveness of what was listened to.
- f. Follow spoken instructions to perform specific tasks, to answer questions, or to solve problems.
- g. Evaluate the speaker's qualifications to speak about a given subject.
- h. Identify the ways in which the structure and style of a speech support its purpose.
- i. Identify the types of persuasion used by the speaker, including logic (e.g., cause/effect, analogy), emotion, and authority of source.
- j. Analyze the techniques in and strengths and weaknesses of oral texts in relation to specific criteria.
- k. Listen to, analyze, and compare different oral presentations on the same ideas and issues.

---

## Outcomes

**CR 20.4 Read and demonstrate comprehension and appreciation of grade-appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.**

## Indicators

- a. Read, interpret, and summarize grade-appropriate literary and informational texts that address identity, social responsibility, and social action (agency) by First Nations, Métis, Saskatchewan, Canadian, and international authors from various cultural communities.
- b. Select, use, and evaluate critically a variety of before (page 19), during (page 20), and after (page 21) strategies to construct meaning when reading.
- c. Use language cues and conventions (page 17) of a variety of informational and literary texts to construct and confirm meaning when reading.
- d. Demonstrate critical reading behaviours including:
  - establishing a purpose for reading such as to learn, to interpret, and to enjoy
  - skimming, scanning, and reading closely
  - identifying the main ideas of informational text, determining the essential elements that elaborate on those ideas, and evaluating the texts for their clarity, simplicity, and coherence as well as appropriateness of graphics and visual appeal
  - identifying and analyzing explicit and implicit messages, viewpoints, and concepts
  - recognizing the use or abuse of rhetorical devices, ambiguity, contradictions, paradox, irony, incongruities, overstatement, and understatement in text, and explain their effect on the reader
  - identifying the ways in which a text's organizational structure and elements support or confound its purpose
  - relating understanding of a range of texts to personal experience, purposes, audience, and other texts
  - identifying and analyzing persuasive techniques
  - evaluating credibility, logic, truthfulness, trust, and validity
  - differentiating fact from opinion; differentiating between literal and figurative statements
  - testing own ideas, values, and opinions against those of characters in First Nations, Métis, Saskatchewan, Canadian, and international texts
  - recognizing and comprehending allusions and symbols (including iconography) from various cultures
  - constructing images based on text descriptions
  - discussing meanings, ideas, language, and literary quality in a range of First Nations, Métis, Saskatchewan, Canadian, and international contemporary and historical texts

---

## Outcomes

### CR 20.4 continued

## Indicators

- using note making and outlining to improve understanding of texts
  - paraphrasing and précising literary and informational texts.
- e. Follow instructions and procedures in informational texts to perform specific tasks, answer questions, or solve problems.
  - f. Read and demonstrate an understanding of the main ideas, events, or themes of a variety of increasingly complex literary and informational First Nations, Métis, Saskatchewan, Canadian, and international texts (including stories, novels, essays, scripts, poetry, research, procedures, websites, blogs, email, message boards); identify and assess the author's purpose, ideas, point of view, tone, techniques, and overall theme or message.
  - g. Identify the interrelationships (such as cause-and-effect) between and among ideas and concepts within the texts.
  - h. Read, analyze, and compare different points of view from First Nations, Métis, Saskatchewan, Canadian, and international print texts (literary and informational) about the same ideas, themes, and issues.
  - i. Analyze the setting, plot, themes, characterization (including moral dilemmas as revealed by characters' motivation and behaviour), and narration of classic and contemporary literary texts, and consider what the texts suggest about the historical period in which they were written.
  - j. Demonstrate knowledge of poetry (metre, rhyme scheme, rhythm, alliteration, and other conventions).
  - k. Identify how elements of plays (e.g., soliloquy, direction, dialogue) articulate a playwright's vision.

**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 20.1 Create a range of visual, multimedia, oral, and written texts to explore:**

- **identity (e.g., Relationships with Family and Others);**
- **social responsibility (e.g., Evolving Roles and Responsibilities); and**
- **social action (agency)(e.g., The Past and the Present).**

## Indicators

- a. Connect ideas, observations, opinions, and emotions to respond to and create texts.
- b. Create spoken, written, multimedia, and other representations that include:
  - a clear thesis
  - accurate, appropriate, and convincing details to support the thesis
  - a style, voice, and format that is audience and purpose appropriate
  - unity, coherence, and emphasis in a logical progression and with logical support for ideas/thesis
  - effective and clear organization patterns
  - a valid and justifiable conclusion.
- c. Write a research essay (approximately six to ten pages) building on primary and secondary sources that:
  - marshals evidence in support of a clear thesis statement and related claims
  - paraphrases and summarizes, with accuracy and fidelity, the range of arguments and supports or refutes the thesis
  - cites sources correctly and documents quotations, paraphrase, and other information using standard format.
- d. Conduct and present an extended inquiry/research based on a topic of the course that:
  - determines inquiry or research focus and parameters based on personal knowledge and others' expertise
  - formulates and revises questions to focus inquiry or research the topic and purpose
  - explores group knowledge and strengths to determine inquiry or research the topic, purpose, and procedures
  - develops, uses, and adapts an inquiry or research plan appropriate for content, audience, purpose, context, sources, and procedures
  - selects ideas and information from prior knowledge of the inquiry or research topic appropriate for audience, purpose, and personal perspective or focus

---

## Outcomes

### CC 20.1 continued

## Indicators

- identifies and discusses the purpose and usefulness of information sources relevant to the particular inquiry or research needs
  - evaluates how perspectives and biases influence the choice of information sources for inquiry or research
  - accesses information using a variety of tools, skills, and sources to accomplish a particular purpose
  - organizes and reorganizes information and ideas in a variety of ways (including digital) for different purposes and audiences
  - summarizes and records information, ideas, and perspectives from a variety of sources using a variety of means (e.g., digital); documents sources accurately
  - evaluates information for completeness, accuracy, currency, historical context, relevance, and balance of perspectives
  - explains self-knowledge acquired through inquiry and explains the insights gained; explains the importance of new understanding to self and others; assesses own inquiry and research skills
  - defines and narrows a problem or research topic
  - gathers relevant information from a variety of print and digital sources as well as from direct observation, interviews, and surveys
  - makes distinctions about the credibility, reliability, consistency, strengths, and limitations of resources, including information gathered from websites
  - plans, by taking notes, creating informal outlines, and researching, using a variety of means (e.g., digital)
  - connects, shapes, and clarifies ideas and understanding
  - selects and connects ideas from prior knowledge, observations, and experiences
  - identifies the need for additional information to supplement prior knowledge, observations, and experiences.
- e. Create a website (approximately six to ten pages) to inform and foster social action regarding a local issue that:
- includes a user-friendly navigation scheme with no dead-end pages
  - provides clear site identification through design elements
  - is in language and style appropriate for web content
  - incorporates appropriate original graphics and multimedia
  - is engaging and promotes positive user action.

---

## Outcomes

**CC 20.2 Create visual or multimedia presentations using dramatization or role-play, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.**

## Indicators

- a. Create and present visual and multimedia presentations that:
  - exhibit logical structures appropriate to audience, purpose, and context
  - have a central foci and strong messages
  - organize ideas in a logical and appropriate sequence
  - include smooth transitions
  - use a variety of forms and technologies such as sound, photographs, graphics, models, and understand how ideas are communicated through elements of design such as colour, shape, line, texture, and principles of design, including proximity, alignment, repetition, and contrast
  - provide logical and convincing conclusions.
- b. Select, use, and evaluate critically a variety of before (page 23), during (page 24), and after (page 25) strategies to construct and communicate meaning when representing.
- c. Understand and apply the language cues and conventions (page 17) to construct and communicate meaning when representing.
- d. Create and present a visual or multimedia presentation of an interview with a literary character (or author or historical or contemporary person) using dramatization or role-play:

### Interviewer:

- obtain pertinent information from interviewee
- prepare questions that explore the character and his/her conflicts
- ask relevant and open-ended questions
- reflect tactful wording.

### Role-play:

- analyze situations and character from a scene, event, or story
  - interview and stay in character
  - bring the literary character to life.
- e. Present information incorporating visual, audio-visual, and dramatic aids to engage the intended audience and achieve the purpose.
  - f. Use creative combinations of language, visuals, and sound in a variety of texts to convey content and achieve effect.

---

## Outcomes

### CC 20.2 continued

## Indicators

- g. Use appropriate formats and documentation to present information from a variety of sources.
- h. Enhance presentations with graphics, charts, diagrams, audio, models, dramatizations, or mnemonic devices (i.e., story bags).
- i. Apply and adapt the principles of composition that vary among cultures and traditions to create coherent media products that have effective images, text, graphics, music, and/or sound effects, and present a particular point of view on the topic using a particular medium (e.g., presentation software, video).
- j. Create a before and after representation or visual using photos, print text, and other forms of media.

## Outcomes

**CC 20.3 Speak to present ideas and information appropriately in informal (including discussions and collaborative work) and formal (including an interview, a dramatic reading, and introducing and thanking a speaker) situations.**

## Indicators

- a. Demonstrate flexibility in assuming a variety of group roles and take responsibility for tasks that achieve group goals including:
  - sticking to topic or focus and posing relevant questions
  - supporting ideas with examples and reasons
  - listening to the ideas of others and thinking about what they are saying
  - extracting essential information from others' input
  - building on the ideas of others and contributing relevant information and ideas in group discussions
  - getting the floor in respectful ways including the sharing circle
  - using questioning and paraphrasing to invite all group members into the discussion
  - defining individuals' roles and responsibilities and setting clear goals
  - acknowledging the ideas and contributions of individuals in the group
  - understanding the purpose of the team project and ground rules for decision making
  - maintaining independence of judgment and offering dissent courteously
  - selecting a leader/spokesperson when necessary
  - interacting purposefully, confidentially, and ethically in a variety of situations
  - evaluating and adjusting own roles to align with the group's purpose.

---

## Outcomes

### CC 20.3 continued

## Indicators

- b. Select, use, and evaluate critically a variety of before (page 23), during (page 24), and after (page 25) strategies to construct and communicate meaning when speaking.
- c. Understand and apply the language cues and conventions (page 17) to construct and communicate meaning when speaking.
- d. Prepare and present oral presentations that:
  - exhibit a structure appropriate to the context, audience, and purpose
  - group related ideas and maintain a consistent focus
  - include smooth transitions
  - support judgments with sound evidence and well-chosen details
  - make skillful use of rhetorical devices
  - provide a coherent conclusion
  - employ appropriate eye contact (cognizant of cultural variations and norms), speaking rate, volume, enunciation, inflection and gestures to communicate ideas effectively.
- e. Prepare and present an interview (real or imagined) with an important person from history (First Nations, Métis, Saskatchewan, Canadian, or international) that:
  - shows evidence of background research before the interview
  - includes evidence of pre-planning (including thoughtful questions) about how to begin the interview, the purpose, facts that will be used in middle, and what might be used to conclude the interview
  - asks open-ended questions that require more than yes/no answers
  - asks about the person's place in history, as well as his/her successes and failures
  - lets the character speak in his/her true voice.
- f. Introduce and thank a speaker and:
  - tell who was speaking and why
  - include a sketch of the speaker's life, activities, interests, and job/occupation as they relate to the speech topic
  - provide appropriate information in a clearly organized manner
  - mention particular talents or experiences that would be of interest to the audience



---

## Outcomes

### CC 20.3 continued

## Indicators

- turn to the speaker to invite him/her to the podium by repeating the speaker's name
  - establish goodwill toward the speaker
  - show sincerity and enthusiasm
  - use suitable language, clarity, tone, and volume, and maintain effective postures.
- g. Present a dramatic reading and:
- understand the text and prepare carefully
  - rehearse thoroughly
  - introduce the text by telling the title, the type of text, who wrote it, and when, as well as something about the life and times of the author
  - make a brief statement of the theme and why the text was chosen
  - bring the text to life and convey what the author intended to convey when the text was written
  - deliver with expression and vigour, using vocal interpretation and appropriate gestures, to make the meaning, feeling, or mood clear.
- h. Use oral language that is respectful and inclusive to help establish and maintain relationships within the classroom, to collaborate to get things done, and to value and support others.
- i. Adapt oral presentations and the discussion to best suit the audience and style.
- j. Demonstrate an understanding of, and appreciation for, the role of language in the organization and celebration of special events.
- k. Give spoken instruction to help others perform specific tasks.

## Outcomes

**CC 20.4 Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or a persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.**

## Indicators

- a. Create a variety of written communications using various elements of discourse (e.g., purpose, speaker, audience, form), in narrative, expository, persuasive, information, and/or descriptive texts that:
- address audience needs, the stated purpose, and context
  - provide an engaging introduction
  - develop a thesis
  - create an organizing structure appropriate to the purpose, audience, and context
  - include relevant information and exclude extraneous information

---

## Outcomes

### CC 20.4 continued

## Indicators

- provide facts and details, describing or analyzing the subject, explaining benefits or limitations, comparing or contrasting, or providing 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 misunderstanding, problems, or mistakes that might arise for the audience
  - create drafts using standard forms and predictable structures such as headings, white space, and graphics
  - adopt a customary format (including proper salutation, closing, and signature when writing a letter)
  - provide a coherent conclusion.
- b. Select, use, and evaluate critically a variety of before (page 23), during (page 24), and after (page 25) strategies to construct and communicate meaning when writing.
- c. Understand and apply the language cues and conventions (page 17) to construct and communicate meaning when writing.
- d. Write an essay of explanation (e.g., a process, instructions) that:
- is informative with a clear focus and specific details
  - demonstrates thorough understanding of the process of written work and presents the work in manageable steps (time order, numbered steps, and so on) and the correct order
  - begins with an introduction that interests the reader
  - includes thorough, detailed, clear information needed for the reader to understand; examples and explanations directly support focus
  - concludes logically
  - uses terms associated with the process accurately.
- e. Write a letter of application and accompanying résumé that :
- Letter:
- tailors letter to position or job and advertisement
  - analyzes what he/she has to offer
  - selects a standard letter format of one page
  - uses the name and title of the person doing the hiring in the inside address and salutation

---

## Outcomes

### CC 20.4 continued

## Indicators

- explains the purpose for writing and the position applied for in the first paragraph and lists two or three qualifications for this position
- elaborates on the qualifications listed in the opening paragraphs and adds evidence to support the claims of being qualified in the second paragraph
- describes additional qualifications or experiences to distinguish him/her from other possible candidates in the third paragraph
- closes by mentioning the enclosed résumé and expresses interest in an interview and availability
- signs letter
- does not repeat content of résumé
- reflects a confident, formal, but respectful tone.

### Résumé:

- invites the recipient to read because of a clean, visually appealing appearance
  - uses a format appropriate for the position or job
  - includes specific and necessary information (e.g., dates, names, organizations, schools, special achievements, or merits) and categories (e.g., name, address, and telephone number; a summary of work experience, with the most recent first; a summary of education in reverse chronological order; other skills, training, awards, and interests; and at least three references)
  - demonstrates knowledge of the organization and company, and targets the résumé to the specific position
  - presents most relevant accomplishments, qualifications, and strengths that help ensure he/she stands out from other candidates.
- f. Write an essay of argument/persuasion (or an editorial) that:
- states clearly a position about the current issue or problem
  - supports the position with reasons, is persuasive, and offers realistic solution
  - provides support and answers/addressed any objection
  - closes by restating the position, calling for action, or asking reader to get involved
  - ensures that facts are correct
  - uses a persuasive voice that balances facts and feelings
  - chooses inclusive and respectful language and qualifiers to strengthen position.

---

## Outcomes

### CC 20.4 continued

## Indicators

- g. Write an essay of reflection (personal essay)/personal commentary that:
  - expresses a unique view of some aspect of life that is important to the student
  - introduces the topic and gives a personal view
  - supports the writer's viewpoint
  - sums up the writer's viewpoint in a thoughtful way (e.g., the lesson that it teaches about life).
- h. Write an analysis of a literary text (e.g., analyze a theme, characters, and plot development) that:
  - identifies the text, author, and focus of the analysis
  - introduces (in the beginning of the text) and focuses on the elements (e.g., plot, character, theme) being analyzed
  - uses developing paragraphs to explain the elements using examples from the text
  - includes enough details to help readers understand the point being made
  - concludes by revisiting the focus of the analysis and summarizing it
  - shows a complete and careful analysis of the elements
  - ensures that all the parts work together to create an insightful essay.
- i. Experiment with and explore a variety of written text forms (e.g., articles, radio dramatization, radio documentary, blog posting) 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 20.1 Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.**

**AR 20.2 Establish goals and plans for personal language learning based on self-assessment of achievements, needs, and interests.**

## Indicators

- a. Develop goals and plans for improving personal language learning and use.
- b. Explain the importance (to self and others) of new understandings, skills, and strategies.
- c. Evaluate own contributions to the group process and seek support where needed.
- d. Consider alternative ways of reaching goals and implement plans to achieve personal goals.
- e. Celebrate special accomplishments.

---

## 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 outcomes.

Three interrelated purposes of assessment exist. 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 the student 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 an 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.

## English Language Arts 20 Rubric – Comprehend and Respond

<b>Comprehend and Respond (Viewing, Listening, and Reading)</b>					
<b>Level 6</b>	<b>Level 5</b>	<b>Level 4</b>	<b>Level 3</b>	<b>Level 2</b>	<b>Level 1</b>
<b>Holistic</b>					
<b>Comprehension and Response Overall</b>					
Comprehends almost all of what is viewed, listened to, and read, and demonstrates 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 good recall and clear understanding of ideas, information, concepts, and/or themes.	Comprehends most of what is viewed, listened to, and read, and demonstrates 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 limited recall and a general understanding of ideas, information, and/or themes.	Comprehends some of what is viewed, listened to, and read, and demonstrates 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.
<b>Analytic Features</b>					
<b>Comprehends Key Ideas and Supporting Details Presented in Text (both explicit and implicit)</b>					
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.
<b>Recognizes Organization and Techniques Employed in Text (Cues and Conventions)</b>					
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 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 and mastery 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 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; explains which strategies are being used and why; and 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 spontaneously and switches easily from one to another as determined by needs; can provide a reason for chosen strategy.</p>	<p>Demonstrates an awareness of a range of task-relevant strategies before, during, and after viewing, listening, or reading; senses a comprehension breakdown and makes an effort to correct it.</p>	<p>Is able to use, with practise 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 for comprehension but can do so with support; responding behaviours may not be as well developed.</p>	<p>Struggles to determine own needs and to select appropriate strategies; comprehension problems may hinder responding behaviours.</p>	<p>Requires continuous coaching and prompting to determine own learning targets.</p>

## English Language Arts 20 Rubric – Compose and Create

<b>Compose and Create (Representing, Speaking, and Writing)</b>					
Level 6	Level 5	Level 4	Level 3	Level 2	Level 1
<b>Holistic</b>					
<b>Composition and Presentation Overall</b>					
<p>The visual, multimedia, oral, or written composition is original and insightful.</p> <p>Product is well-crafted, fully developed, and appropriate to purpose and audience.</p> <p>Planning is evident and the composition or presentation comes together as a secure 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 composition is clear and thoughtful.</p> <p>Product is fully developed and appropriate to purpose and audience.</p> <p>Planning is evident and the composition 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 composition is logical and straightforward.</p> <p>Product 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 composition is satisfactory but unrefined.</p> <p>Product is understandable but uneven in its development. Product 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 of the errors in mechanics may impede understanding.</p>	<p>The visual, multimedia, oral, or written composition is limited and over-generalized.</p> <p>Product demonstrates uneven/uncertain control over the language elements relative to the purpose. Product 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 composition is unfocused and unclear.</p> <p>Product 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 composition shows an uncertain grasp of the basic language elements relative to the purpose. Sentences are incomplete, run-on, or simple in structure.</p> <p>Numerous 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, and 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 and 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 and 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, 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>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 captures key ideas thoughtfully and effectively to complete the text.</p>	<p>The text shows sufficient and logical organization and development.</p> <p>Text is sufficiently and logically planned. Key ideas are clearly developed and logically sequenced. 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>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 ends the text simply and predictably.</p>	<p>The text shows acceptable but unrefined organization and development.</p> <p>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, and 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>Text shows little evidence of planning. The main idea or focus is unclear and poorly supported, with few transitions. The structure fails to move the audience through the text without some confusion. The introduction is vague or unrelated to the 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>Text does not show evidence of planning. Determining main ideas or method of development is difficult. Details are unclear or unrelated, with little evidence of any transitions. Reasoning is difficult to follow. 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 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 with exceptions 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 evident but not imaginative or engaging. Point of view is not consistently maintained. Syntax generally 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 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 not be appropriate to audience or purpose. Uncomplicated sentence structures usually are clear, but attempts at more complicated structures result in awkwardness and/or obscured meaning. Word choice often is 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 may shift in a confusing ways. 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)**

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

---

## Connections with Other Areas of Study

Many opportunities exist for connecting English Language Arts 20 with the learning that occurs in other areas of study. 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 they 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 require students to apply their skills and strategies for viewing, listening, and reading (Comprehend and Respond Goal). All areas of study share the common interest of developing students' 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. 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 integrated, interdisciplinary instruction in a thematic, inquiry, author/genre, or interdisciplinary 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.

**Appreciation** refers to an understanding of the form, content, and qualities of a literary or informational text.

**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 of portraying the relationships between and among ideas (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 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.

**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 they can find.

**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.

**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).

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

**Multimedia texts** 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 often is 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, and 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; in ELA, a unit includes a range of oral, visual, multimedia (including digital), 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, computer, 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. & Vendeventer, 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](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 strategy 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 20 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: \_\_\_\_\_

Email: \_\_\_\_\_

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