

*Public District School Board Writing Partnership*

# Course Profile

**English**

Grade 9

Academic

• *for teachers by teachers*

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## Acknowledgments

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## Unit 2: Poetic Forms and Voices

**Time:** 15 hours

**Unit Developer(s)**

Linda May Bell

Laura Cannon-Sherlock

Larry Hincks

**Development Date:** June - July 1999

### Unit Description

Students read and study a variety of poetic forms and learn to identify different types of poems (i.e., lyric, expository, didactic, narrative, dramatic). Students apply appropriate strategies to read, understand, and interpret poetic texts. They learn to understand the value of auditory devices, figurative language, and form in creating powerful poetry. During this unit, students demonstrate their understanding of poetry by writing Response Journals, explications of poems, and original poetry; by participating in class activities; by presenting poems orally; by adapting a poem to a media form; and by creating a Poetry Anthology.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, Media Studies

**Overall Expectations:** LIV.01D, LIV.03D; WRV.01D, WRV.02D, WRV.03D, WRV.04D, WRV.05B; LGV.01D, LGV.02B; MDV.02D.

**Specific Expectations:** LI1.01D; LI1.03B, LI1.04D, LI1.05D, LI1.06D, LI1.07D, LI1.08D, LI3.01D, LI3.02D; WR1.02D, WR1.04D, WR2.01D, WR3.01D, WR4.01D, WR4.03D, WR4.04B, WR5.02B; LG1.01B, LG1.02B, LG1.04B, LG1.05D, LG1.07B, LG2.01D, LG2.02D, LG2.03D, LG2.04D; MD2.01D, MD2.03D.

### Activity Titles (Time + Sequence)

|            |                               |             |
|------------|-------------------------------|-------------|
| Activity 1 | Introduction: Poetic Licence  | 150 minutes |
| Activity 2 | The Poet's Voice              | 150 minutes |
| Activity 3 | Sensing The World             | 75 minutes  |
| Activity 4 | Sounding It Out               | 75 minutes  |
| Activity 5 | Poetry In the World Around Us | 150 minutes |
| Activity 6 | Reflections Of...             | 300 minutes |

### Unit Planning Notes

Provide poems and anthologies that reflect the diversity of student taste and the cultural diversity of the classroom. Invite students to bring in poetry that reflects their experiences, their cultures, and their histories. The teacher-librarian can provide a well-stocked poetry section in the library/school resource centre. Community resources are valuable assets as well. Find audiences for student writing in places such as magazines, newspapers, and web sites. Be cognizant of freedom of information guidelines and seek permission from both students and parents before sharing and/or posting students' work.

### Prior Knowledge Required

*The Ontario Curriculum, Grades 1-8, Language, 1997*

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## Teaching/Learning Strategies

Because students learn in a variety of ways, teachers are to accommodate various learning styles in their teaching. For the students in the academic course, approaches should be more abstract than concrete. Students are given the opportunity to work independently, with partners, in small groups, and with the whole class. There are to be a range of activities to provide students with optimal opportunities to develop their language skills. The practices of teacher lecture, Socratic lesson, and whole class discussion should be complemented with opportunities for brainstorming, experimenting, discussing, researching, writing, dramatizing, and designing. Utilize community resources whenever possible. In the English classroom, the use of Response Journals should play an important role in helping students to identify and develop their ideas for writing and discussion, and their awareness of their own learning. Within the teaching of each activity, continue to review and/or teach lessons focussed on specific writing and language expectations. The culminating activity of this unit is a Poetry Anthology created by each student, which is a reflection of their learning experiences.

## Assessment/Evaluation

Develop and utilise a full repertoire of evaluation tools and strategies: checklists, rubrics, exemplars, quizzes, anthologies, performance-based tasks, in order to measure the students' achievement of the course expectations. Diagnostic, formative, and summative evaluations are used to enhance student learning. Give students opportunities for peer evaluation and self-evaluation. Accommodations in assessment are necessary to ensure that the assessment accurately measures student learning. Accommodations are appropriate for exceptional pupils and students for whom English is a second language. Assessment tools and strategies should reflect a sensitivity to the cultural diversity within the English classroom.

## Resources

### Print

- Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6
- Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- Barry, J., ed. *Departures*. Scarborough: Nelson Canada, 1990. ISBN 0-17-603717-9
- Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1
- Blatchford, R., ed. *Poems 1: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5400-0
- Blatchford, R., ed. *Poems 2: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5401-9
- Blatchford, R., ed. *Poems from Other Centuries: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2585-X
- Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2587-6
- Blatchford, R., ed. *Poetry: 1900-1975: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1980. ISBN 0-5823-5149-9
- Blatchford, R., ed. *Squeeze Words Hard: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1998. ISBN 0-5820-5059-6

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- Bruchac, J. *New Voices from the Longhouse*. New York: Greenfield Review Press, 1989. ISBN 0-912678-68-2
- Cameron, B. *Poetry in Focus*. Toronto: Globe-Modern Curriculum Press, 1983. ISBN 0-88996-066-6
- Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7
- Dawe, R. *ResourceLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6
- Dolan, M., ed. *Just Talking About Ourselves: Voices of Our Youth*, Volumes 1 and 2. Penticton: Theytus Books, 1995. ISBN 0-919-441-62-9
- Dube, J. *Writing Sense 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-1445-X
- Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto: University of Toronto Press, 1998. ISBN 1-55071-055-9
- Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0
- George, J., ed. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3
- Gillanders, C., ed. *Theme and Image: An Anthology of Poetry, Book 1*. Don Mills: Addison Wesley Longman. ISBN 0-7730-2302-X
- Gillanders, C., ed. *Theme and Image: An Anthology of Poetry, Book 2*. Don Mills: Addison Wesley Longman. ISBN 0-7730-2651-7
- Hairston, M. *Researching Online*. Don Mills: Addison Wesley Longman, 1999. ISBN 0-321 05117-3
- Hairston, M. *Student Manual for Peer Evaluation*. Toronto: Addison Wesley, 1993. ISBN 0-673-55251-9
- Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2
- Hilker, D. *Transitions*. Toronto: Harcourt Brace Canada, 1995. ISBN 0-7747-0151-X
- Hirschfelder, A. and B. Singer, eds. *Rising Voices: Writings of Young Native Americans*. New York: Ballantine Books, 1993. ISBN 0-684-19207-1
- Ireland, R. *The Poet's Craft*. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1215-5
- Johnson, P.E. *Flint & Feather*. Halifax: Henson College. ISBN 0-919645-26-7
- Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2
- Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4
- Kooy, M. and J. Wells. *Reading Response Logs*. Markham: Pembroke Publishers. ISBN 1-55138-040-4
- Liffiton, L. and J. McAllister, eds. *Poetry Alive Reflections*. Mississauga: Copp Clark Pitman Ltd., 1993. ISBN 0-7730-5167-8
- Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4
- Littell, J. *Building English Skills: Grade 9 (Orange Level) Student Workbook*. Toronto: Irwin Publishing, 1983. ISBN 0-7725-5140-5
- Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson. ISBN 0-77-003211-7
- Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

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Perreault, J. and S. Vance, eds. *Writing the Circle: Native Women of Western Canada*. Edmonton: NeWest Publishers, Limited, 1999. ISBN 0-920897-88-6

Saliani, D. *Crossroads 9*. Toronto: Gage, 1999.

Sartor, J. *Write Poetry Now*. Hamilton: Tree House. Order #G-21

Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women*. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3

Smith, P., ed. *The Harcourt Writer's Handbook*. Toronto: Harcourt Brace, 1999. ISBN 03-922309-4

Solomon, A. *Eating Bitterness: Visions Beyond the Prison Wall*. Toronto: N C Press, Limited. ISBN 1-55021-084-X

Solomon, A. *Songs for the People: Teachings on the Natural Way*. Toronto: 1990. ISBN 1-55021-058-0

Toutant, A. *Endless Possibilities*. Toronto: Oxford University Press, 1998. ISBN 0-19-541364-4

Van Etten, J., ed. *Resource Reading List: An Annotated Bibliography of Recommended Works By and About Native Peoples*. Toronto: CASNP, 1996. ISBN 0-921425-03-1

Verall, C., ed. *All My Relations: Sharing Native Values Through The Arts*. Toronto: CASNP, 1988. ISBN 0-921425-02-3

Verrall, C. and P. McDowell, eds. *Resource Reading List 1990: Annotated Bibliography of Resources By and About Native People*. Toronto: CASNP, 1990. ISBN 0-921425-03-1

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Wood, N. *Spirit Walker*. New York: Doubleday, 1993. ISBN 0-385-30927-9

#### Video

*Artful Resonance: Theme in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-503

*Distant Voices: Myth, Symbolism and Allusion in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-502

*An Echo to the Sense: Prosody and Form in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-501

*The Sacred Words: The Elements of Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-497

*A Sense of Place: Setting and Character in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-498

*Seeing Anew: Rhetorical Figures in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-500

*Tools of the Trade: Words and Images in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-499

#### Web Sites

Aboriginal Links Site  
[http://johnco.com/native/\(A.LS\)](http://johnco.com/native/(A.LS))  
<http://bloorstreet.com/300block/aborl./AL>

Canadian Poetry Association  
<http://www.mirror.org/groups/cpa>

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English Literature

[www.lit.kobe-u.ac.jp/~hishika/2oc\\_poet](http://www.lit.kobe-u.ac.jp/~hishika/2oc_poet)

League of Canadian Poets

<http://www.poets.ca>

Patrick Martin's Web Page: The Poetry Resource

[www.pmpoetry.com/index](http://www.pmpoetry.com/index)

Poet's Corner

[www.geocities.com/Athens/Acropolis/2012poems](http://www.geocities.com/Athens/Acropolis/2012poems)

University of Toronto English Library

[http://utl.library.utoronto.ca/www/canpoetry/index\\_poet.htm](http://utl.library.utoronto.ca/www/canpoetry/index_poet.htm)

Writers' Federation of Nova Scotia

[www.chebucto/n.s.ca/Culture](http://www.chebucto/n.s.ca/Culture)

## **Activity 1: Introduction: Poetic Licence**

**Time:** 150 minutes

### **Description**

Students read and study a variety of poetic texts and learn to identify specific types of poems and poetic devices.

### **Strand(s) and Expectations**

**Strand(s):** Literature Studies and Reading, Writing, Language

#### **Overall Expectations:**

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.01D - use a variety of print and electronic sources to gather information and explore ideas for their written work;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as presenting for specific purpose and audience.

#### **Specific Expectations:**

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres, including novels, short stories, plays, poems, biographies, short essays, and articles from newspapers, magazines, and encyclopedias;

LI1.03B - describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;

LI1.06D - use specific evidence from a text to support opinions and judgements;

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

WR1.02D - locate and summarize information from print and electronic sources, including vertical files, periodicals, dictionaries, encyclopaedias, electronic news groups, e-mail messages, and electronic databases;

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LG1.01B - describe strategies used to expand vocabulary and provide evidence of other vocabulary-building activities; ❖

LG1.02B - identify and explain examples of slang, jargon, dialect, and colloquialism, as well as of standard Canadian English in literary texts in their own oral and written work;

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying key ideas and supporting details, distinguishing fact from opinion, asking clarifying questions, and following instructions;

LG2.02D - communicate in group discussions by sharing the duties of the group, speaking in turn, listening actively, taking notes, paraphrasing key points made by others, exchanging and challenging ideas and information, asking appropriate questions, reconsidering their own ideas and opinions, managing conflict, and respecting the opinions of others; ❖

LG2.03D - plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purpose;

LG2.04D - use specific examples, facial expressions, gestures, intonation, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

### Planning Notes

- Prepare a selection of poems which contains the requisite poetic devices (i.e., simile, metaphor, personification, imagery, onomatopoeia, oxymoron, alliteration, and symbol) and diverse forms (e.g., sonnet, limerick, rhyming couplet, free verse, lyric, haiku, shape, concrete, computer, quatrain, ballad, acrostic, dramatic monologue, parody, found, cinquain, graffiti, mural, advertisements/jingles). The poems should reflect the diversity of Ontario's students.
- Collect poems that contain examples of slang, jargon, dialect, and colloquialism, as well as standard Canadian English.
- Prepare a checklist by which to complete diagnostic assessment of the students' prior learning of poetic devices.
- Establish at the outset that the focus of this unit is to allow students to respond to, analyse, and write poetry with enjoyment.
- Contact community groups such as literary guilds, poets, public libraries, art galleries, and newspapers to use as resources for this unit if desired.
- Prepare an outline for an annotated glossary, either electronic or print.

### Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students have knowledge of, and are able to identify in a poem, the poetic devices mentioned above.
- Students are familiar with the expectations of group work.
- Students know the teacher's expectations for oral presentations.

### Teaching/Learning Strategies

1. Pose the question to students: What is poetry? The purpose of this introductory question is to help foster an understanding of poetry and to demystify the genre. The students may brainstorm in small groups, individually, or as a class. At any point in this unit, the teacher may wish to use excerpts from the movie *Dead Poets' Society* to elicit responses or act as a stimulus for ideas.
2. Use an inspirational quotation, or even a ridiculous one, about poetry to elicit additional responses, or to challenge any positive or negative bias students may have about poetry (e.g., "The ideal reader must be sensitive to words over their whole poetic range, and respond to poetry musically, emotionally, imaginatively." Katherine M. Wilson)

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3. The class explores the heightened language used in poetry. A useful tool would be a brief organizer contrasting literary, imaginative, and subjective language to scientific, factual, and objective language. Compare and contrast the language used in Alfred Lord Tennyson's poem "The Eagle": the original text [Source: *Themes On the Journey*], a cartoon version of the poem, and an encyclopaedia definition of eagle. The terms diction, denotation, and connotation may be introduced. Another example is a news article entitled "Man, 19, Dies in Cycle Accident", which is compared to an observer's feelings about the same event in the poem "5 p.m./July/the city" [Source: *Inside Poetry*].
  4. Emphasize the importance of words and their definitions. Explain strategies to help students expand their vocabularies, and use poems to illustrate slang, dialect, and colloquialism.
  5. The terms and definitions are reviewed with the students in a variety of ways. Any method leads to students having a complete glossary of poetic terms in their notebooks or on disk (e.g., the students could use definition cards posted around the room as reference guides throughout the unit and from which to complete their glossaries). Students are able to identify these terms as they are used in a poem as a form of diagnostic assessment.
  6. In a plenary session, consider why these devices are so commonly used in poetry. This session provides a framework for group discussion about individual poems and the effective use of the devices in each group's poems in Strategy 7.
  7. Review the expectations for group work with students and divide the class into groups of four to five. Distribute to the students the same package of poems which contain poetic devices and which reflect a variety of forms. Within each group, students explore and examine the poetic devices used in different teacher-assigned poems (not necessarily the whole package of poems/group). They can use overhead markers and acetates to highlight poetic devices and jot down margin notes about their poems and their ideas about the effective use of devices in the poem in preparation for a whole-class presentation. All students have read and become familiar with the poems in the package, although each group will be experts on only two to three poems.
  8. Students then present their discoveries and analyses to the class. Review expectations for oral presentations. Students are able to respond to each presentation and comment further on the effectiveness of the devices in each poem. Alternatively, the teacher may decide to use a Jigsaw format (with home groups and expert groups) for this activity, rather than whole class presentations.
  9. In their Response Journals, students also keep a record of their reactions to the poems they read throughout this unit, considering why they like or dislike a particular selection.
  10. Explain to students that the final activity for this unit will be a published personal anthology of poems and reflections on poems. Throughout the unit, students have opportunities to read selections of poetry and write their own poems as well, from which they will compile an anthology containing their own best, and favourite pieces by others. The anthology will include other pieces of writing as well, such as explications and responses.
  11. Each student is provided with a stimulus (e.g., news article, photo, artwork) as a springboard to writing a poem that may be included in a personal anthology. Students may choose any form they wish, but must use poetic devices appropriate to the form. Use of word processors and desktop publishing tools to complete this writing assignment would be beneficial, especially to give students access to different fonts, styles, and an electronic dictionary and thesaurus.

### **Assessment/Evaluation**

Diagnostic: assessment of students' prior learning of poetic devices

Formative: assessment of group co-operation (checklist)

Summative: assessment of group presentations (checklist) (LG2.02D) and students' glossaries (LG1.01B)

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## Resources

- Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6
- Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- Barry, J. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1
- Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7
- Diyanni, R., ed. *The McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6
- Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2
- Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4
- Liffiton, L. and J. McAllister. *Poetry Alive Reflections*. Mississauga: Copp Clark Pitman Ltd., 1993. ISBN 0-7730-5167-8
- Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4
- Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8
- Perreault, J. and S. Vance, eds. *Writing the Circle: Native Women of Western Canada*. Edmonton: NeWest Publishers, Limited, 1999. ISBN 0-920897-88-6
- Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7
- Wood, N. *Spirit Walker*. New York: Doubleday, 1993. ISBN 0-385-30927-9

## Accommodations

- Emphasize the development and understanding of vocabulary relevant to this unit and this activity for ESL students.
- Pair successful students as peer mentors with those needing remediation and consolidation of skills, and to assist with reading/writing tasks.
- Alter the mode of student presentation to accommodate students with physical disabilities, learning disabilities, and behavioural problems.
- Make audio cassette copies of poems available to visually impaired students.

## Activity 2: The Poet's Voice

**Time:** 150 minutes

### Description

Students understand the concept of poetic voice and the factors that dictate what voice a poet might use. Students also participate in a Reader's Theatre.

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## Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language

### Overall Expectations:

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

WRV.01D - use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.03D - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

### Specific Expectations:

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres, including novels, short stories, plays, poems, biographies, short essays, and articles from newspapers, magazines, and encyclopaedias;

LI1.05D - analyse information, ideas, and elements in texts to make inferences about meaning;

LI1.06D - use specific evidence from a text to support opinions and judgements;

LI1.08D - explain how the background of the author might influence the information and ideas in a text;

WR1.02D - locate and summarize information from print and electronic sources, including vertical files, periodicals, dictionaries, encyclopaedias, electronic news groups, e-mail messages, and electronic databases;

WR3.01D - use a unifying image, mood, or voice to structure descriptive paragraphs or poems; ❖

LG2.03D - plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purpose.

## Planning Notes

- The teacher and the students might invite guest poets, published or non-published, to speak to the class about poetic voice. Alternatively, the teacher could schedule time for students to have access to poetry on the Internet.
- In collaboration with the teacher-librarian, the teacher will locate resources to allow the students to research particular poets.
- The teacher and teacher-librarian prepare a selection of poet profiles and accompanying poems by those poets to be used as examples.

## Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Knowledge of the performance requirements of Reader's Theatre.
- Knowledge of the proper procedure for conducting research.

## Teaching/Learning Strategies

1. The teacher and students might invite a poet into the class to read a selection of poetry to debunk the myth that all poets are dead. The students within the school studying creative writing or who write poetry well would also be excellent guests for this activity. If a published poet is unavailable, there are web sites such as the Poets' League of Canada, which students may access for the purpose of

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dialogue with a poet. The students should be reminded not to disclose personal information while on the Internet. There are also several songs (e.g., “Goodnight, Saigon” by Billy Joel, who never served during the Vietnam War) or videos (e.g., NFB poets series) which demonstrate the concept of poetic voice/persona, as distinct from poet.

2. Students have the opportunity to ask the poet about the work, and the realization should be that some of the poet’s work is based on personal experience, while other poems are based on imagination. Point out that the voice the poet has used, even if it is first person, may not necessarily refer to the poet.
3. The teacher poses the question, How does assuming a role contribute to the point of view? In pairs or in groups, students will assume a persona and discuss the characteristics of this persona. Students write a dramatic monologue for that character. They need to brainstorm setting, circumstance, intent, conflict, mood, and the identity and characteristics of their passive listener.
4. Students rehearse and present their dramatic monologues as part of a Reader’s Theatre. A peer-assessment checklist for the group performance is developed by the students and the teacher.
5. Students may decide to revise and use these dramatic monologues as part of their personal poetry anthology for Activity 6.
6. Students examine how the voice of the poem is sometimes determined by the poet’s background. They read a selection of poems in conjunction with the poet profiles in the text to determine how poets’ backgrounds influence the ideas and information in their writing.
7. In preparation for Activity 6, students select a poet they find interesting and research information about the poet to understand what relevance that information provides for understanding “voice” in the poet’s work.

### **Assessment/Evaluation**

Formative: evaluation of group effort and interaction (checklist)

Summative: assessment of Reader’s Theatre (rubric) (WR3.01D)

### **Resources**

Barry, J. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999.

ISBN 0-13-012906-02

Bruchac, J. *New Voices from the Longhouse*. New York: Greenfield Review Press, 1989.

ISBN 0-912678-68-2

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995.

ISBN 0-13-435330-7

Dawe, R., et al. *ResourceLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Hairston, M. *Student Manual for Peer Evaluation*. Toronto: Addison Wesley, 1993. ISBN 0-673-55251-9

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Munger, Anderson and Benjamin. *Researching Online* (2nd Edition). Don Mills: Addison Wesley Longman, 1999. ISBN 0-321-02714-0

### **Accommodations**

- Augmentative communication devices might be used for students with communication exceptionalities.
- Use a variety of poems that reflect the cultural diversity of Ontario’s students.

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## Activity 3: Sensing the World

**Time:** 75 minutes

### Description

Students explore a selection of poems that employ powerful imagery and figurative language. Students demonstrate their understanding through a supported explication of a poem and their own writing.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language

#### Overall Expectations:

LIV.03D - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.03D - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, and unity;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience.

#### Specific Expectations:

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing; ❖

LI3.02D - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, foreshadowing, onomatopoeia, oxymoron, alliteration, and symbol to achieve particular effects in their writing; ❖

WR3.01D - use a unifying image, mood, or voice to structure descriptive paragraphs or poems;

WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work;

WR4.03D - make constructive suggestions to peers;

LG1.04B - select words and phrases appropriate to informal and formal styles to suit the purpose and intended audience of oral and written work;

LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech: nouns, verbs, adverbs, adjectives, conjunctions, prepositions, and interjections;
- simple, compound, and complex sentences;
- components of sentences: subject, predicate, object, subject complement, prepositional and participial phrases, main and subordinate clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice.

### Planning Notes

- Remind students to collect objects and visuals as possible stimuli for writing poetry and to select items appropriate for a classroom. The teacher and the students establish a list of criteria. These items are to be kept in the students' Writing Folders.
- Collect samples of poems that use imagery effectively and reflect the diversity of Ontario's students.
- This activity provides an excellent opportunity to explore the compact use of nouns, verbs, adverbs, and adjectives in poetry.
- Students use the definitions and examples of poetic devices from Activity 1 that were posted around the room or in their glossaries.

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## Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students know the poetic devices reviewed in Activity 1.
- Students know correct paragraph structure, replete with analysis and evidence.
- Students know how to offer constructive criticism of peers' work.

## Teaching/Learning Strategies

1. Provide a definition of the term “imagery” to be included in the students’ glossaries.
2. Students review the definitions of poetic devices from Activity 1, and discuss the effective use of such devices with a view to avoiding clichéd or hackneyed expressions. This review takes the form of a quiz.
3. Lead a discussion about the use of heightened language, reviewing diction, connotation, and denotation. Use poems, real estate listings, or a worksheet (e.g., a denotative versus a connotative description of a sport).
4. The teacher and students explore the use of vivid nouns and verbs, and then the use of evocative adjectives and adverbs. This knowledge enhances students' ability to write poetry.
5. Ask each student to choose an item from her/his Writing Folder. This item is used as a stimulus for the student’s writing.
6. The technique of free writing is introduced. This technique involves intense continuous writing for five to ten minutes without concern for errors or logic. Students describe their objects in vivid detail, appealing to the five senses without actually naming the item.
7. After writing, the items are placed at the front of the room and students exchange their writing with partners. Peers try to find the appropriate items based on the free writing descriptions.
8. Students then revise their free writing into a poetic form, with an emphasis on creating images using heightened language. Students may combine their poems by linking common themes and/or images.
9. Each student writes an explication (e.g., an analysis which promotes an understanding of form, style, and meaning) of the poem, explaining the use of diction and phrasing and stylistic devices to achieve particular effects in the writing. A sample explication could be provided as a model. Students submit these analyses for summative evaluation.
10. Students submit the final versions of their poems for formative evaluation. These poems may be included in the students’ personal anthologies in Activity 6.

## Assessment/Evaluation

Formative: quiz on poetic devices, poem (rubric)

Summative: analysis of a poem (LI3.01D) (L13.02D)

## Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999.

ISBN 0-17-618681-6

Blatchford, R., ed. *Squeeze Words Hard: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1998. ISBN 0-5820-5059-6

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Kirkland, G., and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

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Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4  
Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson.  
ISBN 0-77-003211-7

### **Accommodations**

- Provide assistance for students who are language impaired, or for whom written output is difficult using a scribe, a voice-activated word processing program, and/or spelling and grammar check programs.
- Have available, as exemplars or guides, finished products at different levels for students to use as models.
- Students who have difficulty with handwriting or time management might tape record their analyses.

### **Activity 4: Sounding It Out**

**Time:** 75 minutes

#### **Description**

Students explore a selection of poetry that contains auditory devices (e.g., alliteration, onomatopoeia, rhyme, and rhythm). Students prepare choral readings to demonstrate their understanding of the impact of sound and rhythm in a poem.

#### **Strand(s) and Expectations**

**Strand(s):** Literature Studies and Reading, Writing, Language, and Media Studies

#### **Overall Expectations:**

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

LIV.03D - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.02B - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.02D - use knowledge of a variety of media forms, purposes, audiences to create media works and describe their intended effect.

#### **Specific Expectations:**

LI1.03B - describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;

LI1.04D - locate explicit information and ideas in texts, to use in developing opinions and interpretations;

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

LI3.02D - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, foreshadowing, onomatopoeia, oxymoron, alliteration, and symbol, to achieve particular effects in their writing;

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WR2.01D - demonstrate an understanding of literary and informational forms, such as myths, poems, short stories, scripts, advertisements, formal letters, reviews, and supported opinion essays, by selecting and using forms of writing appropriate to different purposes and audiences;

LG2.01D - communicate orally in group discussion for different purposes, with a focus on identifying key ideas and supporting details, distinguishing fact from opinion, asking clarifying questions, and following instructions;

LG2.03D - plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purposes; ❖

MD2.01D - adapt a work of literature to another media form and determine what aspects have been strengthened and/or weakened by the adaptation.

### Planning Notes

- Prepare a collection of poems which utilize auditory devices, and which reflect the diversity of Ontario's students.

### Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students are able to identify auditory devices.
- Students know the process by which to prepare and rehearse a choral reading.

### Teaching/Learning Strategies

1. Present an oral reading of a poem that contains auditory devices (e.g., Wilfred Owen's "Dulce Et Decorum Est", Ken Norris's "[You are reading this too fast]", *Literature and Media 9*).
2. The class discusses what elements are evocative and gives reasons explaining why.
3. Students are told that they will be participating in a choral reading. The teacher introduces the technique of choral reading. In choral reading, a group expresses through sound what the poet has written down. Students must be aware of the skills used in speaking: knowing the meanings of words, emotional tone, pitch, pace, pause and phrasing, emphasis, articulation, pronunciation, enunciation, rate, volume, and variety in voice. One technique involves a choir speaking in unison, with solo speakers in groups of higher and lower voices. Another technique is antiphonal, where two groups alternate lines or stanzas, appropriate to the particular poem. There is also the cumulative technique, where one begins with a small number of voices, and line by line, increases the number of voices. This technique results in a swelling volume and depth.
4. In groups, students read different poems. They determine which auditory elements have been used and discuss why they are effective. They ascertain which auditory elements should be emphasized in preparation for the choral reading of the poem.
5. Students prepare, rehearse, and then perform their choral reading for their peers.
6. The students' oral poetry reading is shared with the class and an ensuing discussion focusses on the effective use of the oral tradition.
7. Extension: The students may select one of these poems and write an explication or a personal response. Students may use the poem and this piece of writing for their anthologies in Activity 6.
8. Extension: Students may wish to record their poems on audiotape, videotape, or compact disc and then determine what aspects have been strengthened or weakened by the adaptation.

### Assessment/Evaluation

Formative: group work process (checklist)

Summative: teacher evaluation of oral presentations (LG2.03D)

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## Resources

Blatchford, R., ed. *Poems 1: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5400-0

Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2587-6

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw-Hill Ryerson, 1995. ISBN 0-07-548620-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Kooy, M. and J. Wells. *Reading Response Logs*. Markham: Pembroke Publishers. ISBN 1-55138-040-4

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4

## Accommodations

Alter the mode of student presentation to accommodate students with physical disabilities, learning disabilities, and behavioural problems.

## Activity 5: Poetry In the World Around Us

**Time:** 150 minutes

### Description

Students become aware of the prevalence of various forms of poetry in the world around them. They continue an examination of stylistic devices begun earlier in this unit, and will subsequently be able to comment on the efficacy of these devices in the different forms.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, and Media Studies

#### Overall Expectations:

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.02D - use knowledge of a variety of media forms, purposes, and audiences to create media works and describe their intended effect.

#### Specific Expectations:

LI1.07D - explain how readers' different backgrounds might influence the way they understand and interpret a text;

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

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LI3.02D - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, foreshadowing, onomatopoeia, oxymoron, alliteration, and symbol to achieve particular effects in their writing;

WR2.01D - demonstrate an understanding of literary and informational forms, such as myths, poems, short stories, scripts, advertisements, formal letters, reviews, and supported opinion essays, by selecting and using forms of writing appropriate to different purposes and audiences; ❖

LG2.01D - communicate orally in group discussion for different purposes, with a focus on identifying key ideas and supporting details, distinguishing fact from opinion, asking clarifying questions, and following instructions;

LG2.03D - plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purpose;

MD2.03D - create media works appropriate to different audiences and explain why a particular design should appeal to a particular audience.

### Planning Notes

- The teacher acquires protest songs on audiotape or videotape with accompanying lyrics. Alternatively, the teacher invites students to bring in poetry that reflects their experiences, their cultures, and their histories.
- Remind students that all materials must be appropriate for the classroom.
- Additionally, the teacher and the students prepare a collection of advertisements, T-shirts, graffiti, greeting cards, and murals, which demonstrates the stylistic elements of poetry as they are discussed in this activity.

### Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students are familiar with writing personal responses.
- Students know how to complete a graphic organizer.
- Students know appropriate presentation techniques.

### Teaching/Learning Strategies

1. On the chalkboard/overhead/electronic LCD projector, write the quotation: “Poetry is all around us” and then pose the question to the students: Is this true or false?
2. In a plenary session, students brainstorm ways poetry is around us. As a coda to this brainstorming, discuss the following quotation: “Life is response to the world within and around us. Our responses are intellectual, emotional, behavioural, spiritual, and physical. Pure experience is a transitory awareness. It is all here and then gone...It lives only in our fading, evolving memory, unless we capture it in...words.” [James Barry].
3. The class listens to or watches a song/video. The teacher may wish to use protest music as a thematic basis for further exploration. Students appreciate that music lyrics, and thus poetry, are a form of expression that evokes strong emotional responses and is often linked to the intellect.
4. The teacher and class discuss the poetic techniques used in the song(s) and examine their effectiveness in communicating emotion and meaning. They explore the appeal of music lyrics as a form of communication that has lasted through the ages.
5. Discussion questions might include: Why do corporations/businesses often purchase the rights to music? What are the effects of the commercialization of music and celebrity endorsements of particular products?

6. Ask the students about the themes in “their” music: Is there an inherent commonality among teenagers across the generations? Discuss the ever-increasing proliferation of song “remakes” if desired. Are these themes worth writing about? Students should be made aware that the themes in music, like poetry, capture the range of human experience and must be captured in words before the experience fades.
7. The teacher or the students may provide a contemporary or historical music video with the lyrics. The students analyse why it is effective as a poem. “Poetry is man’s rebellion against being what he is.” [James Branch Cabell]. The teacher may decide to explore protest poetry by Wilfred Owen, “Dulce et Decorum Est”; Dylan Thomas, “Do Not Go Gentle Into that Good Night”; Langston Hughes, “I Too Am America”; songs of revolutions, such as French and American; 1950s Beat poetry; 1960s counterculture music. Some historical context needs to be provided for historical protest anthems. For their anthologies, students may wish to research and write a poem or song about an historical or contemporary issue. Remind students that material to be shared in the classroom must be appropriate to guidelines set out in unit planning.
8. Give the students a copy of a poem or song suitable for analysis. Students write a response in which they discuss the poetic techniques used and the effectiveness of each (i.e., theme, tone).
9. In groups, the students examine different forms of poetry in the world around us (i.e., greeting cards, advertisements, murals, graffiti.)
10. Using a graphic organizer, the students explore why each form is poetry and the intended audience of each:

| Stylistic Devices (i.e., simile, metaphor, symbol, diction, alliteration, onomatopoeia, rhythm, rhyme) | Form | Mood/ Emotional Response | What images are created and how? | What insight or truth emerges from the poem? | Voice | Audience | Why is the poem effective? |
|--|------|--------------------------|----------------------------------|--|-------|----------|----------------------------|
|  |      |                          |                                  |  |       |          |                            |

11. Each group presents its findings to the class in a brief oral presentation.
12. Students write their own form of poetry (e.g., greeting card, advertisement slogan or jingle) to parallel the forms explored in class. This writing may be included in Activity 6 anthology.
13. Extension: Students could create a poster or video based on their writing in Strategy 8 above.

### Assessment/Evaluation

Formative:

- teacher assessment of students’ Response Journals
- completion checklist for student poetry writing
- teacher assessment of student participation in class discussion

Summative:

- teacher evaluation of students’ group presentations
- completion checklist for graphic organizer (WR2.01D)

### Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6

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- Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- Barry, J., ed. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1
- Blatchford, R., ed. *Poems in My Earphone: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. 0-5822-25-85-X
- Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7
- Dolan, M., ed. *Just Talking About Ourselves: Voices of Our Youth, Volumes 1 and 2*. Penticton: Theytus Books, 1995. ISBN 0-919-441-62-9
- Dube, J. *Writing Sense 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-1445-X
- Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. 0-5820-8550-0
- Hirschfelder, A. and B. Singer, eds. *Rising Voices: Writings of Young Native Americans*. New York: Ballantine Books, 1993. ISBN 0-684-19207-1
- Kellow, B. and J. Krisak, ed. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2
- Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4
- Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4
- Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. St. John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8
- Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women*. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3
- Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

### **Accommodations**

- Provide a checklist of specific steps to follow for students with time management or sequencing problems.
- Provide assistance for students who are language impaired or for whom written output is difficult by providing a scribe, a voice-activated word processing program, and/or spelling and grammar check programs.
- Simplify the information by using visuals for those students who learn holistically or have difficulty organizing details.
- Talking books are available from the W. Ross MacDonald School for the Blind and local public libraries for those students who are sight impaired.

### **Activity 6: Reflections Of...**

**Time:** 300 minutes

### **Description**

Students apply the knowledge and skills they have learned about poetic language, form, and devices to prepare poetry anthologies. They present poems or selections of poems in an appropriate forum.

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## Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language

### Overall Expectations:

- LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;
- WRV. 01D - use a variety of print and electronic sources to gather information and explore ideas for their written work;
- WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;
- WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas, and opinions, accuracy, clarity, and unity;
- WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;
- LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;
- LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as presenting for specific purposes and audiences.

### Specific Expectations:

- LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres;
- WR1.02D - locate and summarize information from print and electronic sources, including vertical files, periodicals, dictionaries, encyclopaedias, electronic news groups, e-mail messages, and electronic data bases;
- WR1.04D - use the information and ideas generated by research to develop the content of the written work;
- WR2.01D - demonstrate an understanding of literary and informational forms, such as poems by selecting and using forms of writing appropriate to different purposes and audiences; ❖
- WR4.01D - revise drafts to ensure that ideas are adequately developed to achieve clarity and unity;
- WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work;
- WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience;
- LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
  - spelling: homophones and possessive pronouns and adjectives;
  - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
  - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, quotation marks, parentheses, ellipses;
- LG2.03D - plan and make oral presentations to a small group or the class selecting and using vocabulary and methods of delivery to suit audience and purpose.

### Planning Notes

- The teacher, teacher-librarian, and students co-ordinate the use of the library/resource centre and/or computer lab to assist with research.
- The teacher and students review Internet safety, particularly with respect to e-mail and chat rooms.

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- Collect samples of poetry anthologies that reflect the diversity of Ontario's students. The collection is to be comprised of student and class anthologies, as well as commercially published ones.
  - The teacher and the students create the evaluation criteria for this activity.
  - Collect samples of poems that use a diverse range of punctuation with varied effects.
  - Contact poetry associations, local poets, public libraries, art galleries, coffee houses, trustees, newspapers, or local publications to assist in this activity if desired.
  - The teacher and the students could explore opportunities for students to present their poetry in the school, in the board, or in the region; possibly in contests. The teacher should ensure the validity of contests.
  - Be cognizant of guidelines regarding freedom of information and consult both students and parents before posting and/or sharing students' work.

### **Prior Knowledge Required**

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Because this is the culminating activity of the unit, students know the information, concepts and techniques taught throughout Activities 1-5.
- Students know how to conduct research and use a variety of computer software programs.

### **Teaching/Learning Strategies**

1. As an introduction to this activity, distribute several samples of anthologies for the students to browse through.
2. Ask: What is the intent of an anthology? This question is posed to explore the purpose of an anthology and to examine how an anthology is designed and crafted.
3. In a plenary session, the teacher and the students brainstorm, and then create a list of criteria for students' anthologies. This list may comprise the total number of poems to be included, the number of student poems to be included, a table of contents, a foreword, explications, historical relevance, cultural relevance, background information on poets, a profile of the editor, graphics, and/or student responses.
4. Distribute these evaluation criteria for the anthology and the poetry presentation to the students.
5. Each student determines the focus of the anthology (i.e., thematic, cultural, historical).
6. Students use the library/resource centre or computer lab to research and collect a series of poems to be included in their anthologies. They use a variety of print and electronic resources to gather information and explore ideas for their written work as well as for their research. Students are reminded of Internet safety.
7. Some of the poems to be included in the anthologies will be the students' work. Therefore, to demonstrate their understanding of poetic forms, they use them appropriately in their writing. The students may use the poems they have written in Activities 1-5.
8. The teacher and students explore how punctuation is adapted for poetry and its effect on the reading of a poem.
9. Students write detailed explications of poems in their anthologies. In each of these explications, the students comment on the poet's background, the historical significance, the possible interpretations, the form, poetic devices, design techniques, tone, mood, and diction. Students also write responses for some of the poems in their anthologies.
10. Students seek suggestions for their work, and have the opportunity to revise and edit their work, either independently or collaboratively.
11. Students finalize their anthologies, ensuring they have included all the required elements. The students may choose to include additional elements.

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12. The teacher and the students review the expectations for oral presentations. Each student selects, prepares, and shares her/his best poem with the class.
  13. Students share their poetry in a suitable forum (i.e., coffee house, in-class poetry reading) and are given the opportunity to respond to each presentation.
  14. The teacher and the students display the poetry anthologies in the classroom, at a sharing forum, on a class web page, in a display case, local library, art gallery, or book shop. The students might share their poems with a local poet, trustees, or at a community poetry reading.
  15. Extension: A student may choose to present her/his anthology in a form other than a printed booklet. Other possible forms might include audiotape, videotape, compact disc, or computer presentation.

### Assessment/Evaluation

Formative: anthology (self-evaluation)

Summative: oral presentation of poem, anthology (rubric) (WR2.01D)

### Resources

Barlow-Kedves, A., ed. *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02

Barry, J. *Themes On a Journey*. Scarborough: Nelson Canada, 1989. ISBN 0-17-603089-1

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7

Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto, ON: University of Toronto Press, 1998. ISBN 1-55071-055-9

Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

Johnson, P.E. *Flint & Feather*. Halifax: Henson College. ISBN 0-919645-26-7

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999. ISBN 0-17-618701-4

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8

Munger, Anderson and Benjamin. *Researching Online* (2nd Edition). Don Mills: Addison Wesley Longman, 1999. ISBN 0-321-02714-0

Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women*. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7

Wood, N. *Spirit Walker*. New York: Doubleday, 1993. ISBN 0-385-30927-9

### Accommodations

- Provide samples of finished student anthologies as exemplars for students who have difficulty visualizing a final product.
- Place poetry on slides, on video, or in a display for students unable to participate in out-of-school activities.
- Use a variety of poems containing simplified language for ESL students.
- Provide a checklist of specific steps to follow for students who have difficulties with time management, item selection, organization, setting priorities, or self-evaluation.

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## Unit 3: Dramatic Forms and Voices

**Time:** 15 hours

### Unit Developer(s)

Joanne Bridgeman

Elizabeth Mick

Judy Stormes

Ann Varty

**Development Date:** June - July 1999

### Unit Overview

Students apply the skills learned in the preceding units to the analysis and study of drama. Students identify, analyse, and interpret the elements of dramatic structure, character and characterization, theme, setting, and stylistic features of drama, including movement and voice. Students understand the importance of the context (social, cultural, political) in which a literary work was created. Students use their knowledge and understanding of drama to reach a fuller understanding and appreciation of the writer's ability to integrate all the elements of drama to create a complex, stimulating, and satisfying work of literature. Students demonstrate their understanding by recording their thoughts, ideas, and feelings about the characters, conflicts, and themes of the work in a variety of personal and interactive responses; by writing and publishing a literary exposition; by rehearsing and performing a dramatic scene; and by creating and sharing a media work.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, and Media Studies

**Overall Expectations:** LIV.01D, LIV.02D, LIV.03B; WRV.01D, WRV.02D, WRV.03D, WRV.04D, WRV.05D; LGV.01D, LGV.02B; MDV.02D.

**Specific Expectations:** LI1.01D, LI1.02D, LI3.01D; WR1.01D, WR2.01D, WR3.03D, WR3.05D, WR4.01D, WR4.03D, WR5.02B, WR5.06D, WR5.07B, WR5.14B, WR5.15B, WR5.16B; LG1.01B, LG1.02B, LG1.04B, LG1.06B, LG1.07B, LG2.02D, LG2.04D, LG2.07D; MD2.01D, MD2.02D, MD2.03D.

### Activity Titles (Time + Sequence)

|            |                           |             |
|------------|---------------------------|-------------|
| Activity 1 | Setting the Stage         | 75 minutes  |
| Activity 2 | Reading Between the Lines | 75 minutes  |
| Activity 3 | Voice                     | 75 minutes  |
| Activity 4 | Movement and Language     | 75 minutes  |
| Activity 5 | Creating a Script         | 150 minutes |
| Activity 6 | Design                    | 150 minutes |
| Activity 7 | Performance               | 225 minutes |
| Activity 8 | Media Adaptations         | 75 minutes  |

### Unit Planning Notes

- Strive to select plays from a variety of cultures and traditions.
- Use Canadian materials when appropriate and possible.

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- Choose a play or plays for study and select scenes from the play that are appropriate to each of the activities.
  - Plan a tour of a stage or local theatre.
  - Plan for the class to view a stage production.
  - Arrange to have the class move to an open space for student performances.
  - Move classroom furniture to create a safe performance area.
  - Invite drama students into the class to demonstrate dramatic voice and movement.
  - Set classroom rules to ensure the safety of students.
  - Take measures to create a sense of trust and safety within the class. It is essential to student enjoyment and success in these activities.

### **Prior Knowledge Required**

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Knowledge acquired in Units 1 and 2: critical reading and writing, definitions of literary terms.

### **Teaching/Learning Strategies**

Students participate in these kinds of activities: improvisation, interpretative readings, data sheets, rôle cards, drama games, writing in rôle, writing scripts, and monologues, collaborative and co-operative learning, Reader's Theatre, translating story to script, use of computer graphics to design set, costumes, lighting, and blocking, guest speaker (actor, director, and/or writer), field trip to local theatre, and performance.

### **Assessment and Evaluation**

Formative: writing in rôle with a peer-editing process, teacher assessment of group dramatization  
 Summative: dramatic presentation of scene or scenes

### **Resources**

Beissel, H. *Cues and Entrances*. Toronto: Gage Educational Publishing Company, 1993.  
 ISBN 0-77151002-0

Boni, F., ed. *Rhubarb-O-Rama! Plays and Playwrights from the Rhubarb! Festival*. Winnipeg: Blizzard Publishing, 1998. ISBN 0-921368-78-X

Booth, D. and C. Lundy. *Interpretations: Learning Through Drama*. Toronto: Harcourt Brace, Canada, 1998. ISBN 0-7747-1210-4

Cavanagh, G. and G. van V. Trip, eds. *The Players: Book 2: An Anthology of Plays for Student Production in the Classroom*. Toronto: McClelland and Stewart Ltd., 1979. ISBN 0-7710-1941-6

Chekov, A. "The Brute", *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999.  
 ISBN 0-13-012906-02

Dawe, R., et al. "How to Read a Dramatic Script", *ResourceLines 9-10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-1-012906-02

Dawe, R., et al. "How to Stage Plays", *ResourceLines 9-10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-1-012906-02

Doolittle, J., ed. *Heroines*. Red Deer: Red Deer College Press, 1992. ISBN 0-88995-081-4

Gerrold, D. "The Trouble With Tribbles", *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999.  
 ISBN 0-13-012906-02

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- Gifford, T., ed. *The Play's the Thing For Original Television Dramas*. Toronto: MacMillan, 1976. ISBN 0-7705-1291-7
- Gilfond, H. "The Open Window", *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- Hicks, P. and A. Cairns. *Introducing Shakespeare*. Oxford University Press, 1996. ISBN 0-19-553654-1
- Kemp, D. *A Different Drummer*. Toronto: Oxford University Press, 1990. ISBN 0-7710-4518-2
- Ladousse, G.P. *Role Play Resource Book for Teachers*. Alan Marley, ed. Oxford: Oxford University Press, 1987. ISBN 0-19-437095-X
- Leckie, K. "Words on A Page", *Transitions*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2
- Lill, W. "The Fighting Days", *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- MacNeill, J. A. *Front Row, An Anthology of Plays*. Toronto: Nelson, 1984. ISBN 0-17-602054-3
- Maitlan, M. and I. Waldron, eds. *Twelfth Night*. Toronto: Harcourt Brace and Company, 1990. ISBN 0-7747-1365-9
- Moher, F. "Investigating the Model", *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6
- Moher, F. "Odd Jobs", *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6
- Neelands, J. and T. Good, eds. *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Cambridge: Cambridge University Press, 1990. ISBN 0-521-37635-1
- Parkin, A. and J. Stevens, eds. *Stage One: A Canadian Scenebook*. Toronto: Van Nostrand Reinhold Ltd., 1973. ISBN 0-442-26452-6
- Playwrights Canada Press Staff. *Singular Voices*. Toronto: Playwrights Canada Press, 1997. ISBN 0-88754-510-6
- Ravel, A., ed. *Canadian Mosaic*. Toronto: Simon and Pierre Publishing Company, 1995. ISBN 0-88924-264-X
- Richard-Amato, P. *Making It Happen. Interaction in the Second Language Classroom, From Theory to Practice*. London: Longman, 1988. ISBN 0-8013-0027-4-75692
- Saliani, D. *Midsummer Night's Dream: The Global Shakespeare Series*. Toronto: International/Thompson Publishing (Nelson), 1998. ISBN 0-17-606617-9
- Saliani, D, C. Ferguson and T. Scott. *The Tragedy of Romeo and Juliet With Related Readings: The Global Shakespeare Series*. Toronto: International/Thompson Publishing (Nelson), 1997. ISBN 0-17-606613-6
- Shakespeare, W. *Macbeth*. Toronto: Penguin Books Canada, 1999. ISBN 0-14-0711478-2
- Stevens, J. *Ten Canadian Plays*. Toronto: Dell Publishers, 1975. ISBN 0-440-95754-0
- Stott, ed. *Anthology of Drama & Poetry*. Toronto: Harcourt Brace and Company. ISBN 0-03-998644-6
- Swartz, L. *Dramathemes: A Practical Guide for Teaching Drama*. Markham: Pembroke, 1998. ISBN 0-921217-21-8
- Thompson, Judith. "I Am Yours", *Transitions*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2

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Vine, E. and W. Fairhead. *Remove The Blindfold, Book 2*. Toronto: Oxford University Press, 1987. ISBN 19-540523-4

## **Activity 1: Setting the Stage**

**Time:** 75 minutes

### **Description**

Students read a dramatic text and become familiar with the elements of drama, such as plot, subplot, character portrayal, conflict, dramatic structure, dramatic purpose, dialogue, and stage directions. Students read and study the scene or excerpt most appropriate for this activity.

### **Strand(s) and Expectations**

**Strand(s):** Literature Studies and Reading

#### **Overall Expectations:**

LIV.01D - read and demonstrate a variety of literary and informational texts, from contemporary and historical periods;

LIV.02D - demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and short essays;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience.

#### **Specific Expectations:**

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres, including novels, short stories, plays, poems, biographies, short essays, and articles from newspapers, magazines, and encyclopedias;

LI2.01D - use knowledge of elements of drama, such as plot and subplot, character portrayal, conflict, dramatic structure, dramatic purpose, dramatic irony, dialogue, and stage directions, to understand and interpret examples of the genre; ❖

WR5.06D - construct complete and correct compound and complex sentences, using the following sentence components as required: subject, predicate, object, subject complement; main and subordinate clauses; prepositional and participial phrases;

WR5.16B - adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue, and poetry;

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark; comma, dash, apostrophe, quotation marks, parentheses, ellipses.

### **Planning Notes**

- Review script-writing format.
- Identify the theme from a play that the class will be studying.

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- Have a master list of script-writing conventions prepared for reference during class discussion.
  - Identify participles in stage directions, as well as the punctuation and capitalization used in writing dialogue and scripts.
  - Identify the genre of the selected play and briefly describe this genre's particular qualities (i.e., comedy, tragedy, melodrama).
  - Be aware, when assigning the Response Journal entry, that not all students have prior, personal experience watching or participating in live theatre.

### **Prior Knowledge Required**

- Students know the elements and conventions of narrative literature.
- Students are familiar with collaborative and co-operative work habits.

### **Teaching/Learning Strategies**

1. Students see, read, or hear an excerpt from a play.
2. Students identify the initial conflict and predict the outcome/resolution.
3. Lead the class in an understanding of the elements of drama: plot, subplot, conflict, dialogue, character, stage directions, voice, and movement.
4. Review the conventions of standard Canadian English in conjunction with dialogue and script writing. Teach the participial phrase as it is commonly used in stage directions.
5. Students begin a glossary of dramatic terms to be completed during the unit.
6. Students write a Personal Response to their first experience with dramatic text in this course.
7. Extension: Students may write in their Response Journals about personal experiences with live theatre as a participant or an audience member.

### **Assessment/Evaluation**

Summative: a glossary of dramatic terms (L12.01D)

### **Resources**

Barlowe-Kedves, A. et al. *ResourceLines 9/10*. Toronto: Prentice Hall, 1999. ISBN 0-13-012922-4

Dawe, R., et al. "How to Read a Dramatic Script", *ResourceLines 9-10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-1-012906-02

Dawe, R., et al. "How to Stage Plays", *ResourceLines 9-10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-1-012906-02

Moher, F. "Investigating the Model", *Language and Writing 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618681-6

video clips of plays from CBC of Stratford Festival performances

### **Accommodations**

- Audiotapes could be provided for students with reading difficulties.
- Provide a student or mentor to scribe for students with physical impairments.
- The teacher and students should know the following information about improving enjoyment of live theatre for hearing-impaired audience members. An infra-red (Sennheizer) unit may be reserved at many theatres, and usually picked up at the manager's office. Without a working unit, a hearing-impaired student is unable to hear, especially a woman's voice, even with the powerful sound systems in most theatres.

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## Activity 2: Reading Between the Lines

**Time:** 75 minutes

### Description

Students recognize that what a character says is important, but what a character does not say can sometimes be just as important. Students continue to study the dramatic text, distinguishing between text and subtext, discerning how word choice and tone of a work can affect an interpretation. Students read or study the scene or excerpt most appropriate for this activity.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language

#### Overall Expectations:

LIV.02D - demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories and essays;

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience.

#### Specific Expectations:

LI1.02D - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and exploring human experiences and values; ❖

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

WR5.12B - use and spell homophones correctly;

LG1.01B - describe strategies used to expand vocabulary;

LG1.02B - identify and explain examples of slang, jargon, dialect, and colloquialism, as well as of standard Canadian English, in literary texts and in their own oral and written work.

### Planning Notes

- Be prepared to define and illustrate “subtext”, and the use of slang, jargon, dialect and colloquialism.
- Select an excerpt that reflects the major conflict of the play being studied. The students need a photocopied version, where permission exists, on which to make their notes.

### Prior Knowledge Required

- Students have knowledge of the conventions of script writing.

### Teaching/Learning Strategies

1. Define “subtext.” Subtext deals with the underlying attitude and emotions that provide reasons for the words and actions of a character. Give an example from the play being studied.
2. Students are given a sheet of carefully selected excerpts from the play that suggest and convey internal motivations.
3. Students write what the character is thinking when each line of the play is delivered and add this subtext under each line of dialogue in a coloured pen.
4. Define the word monologue and give an example.
5. Students use the coloured pen portions of the written material to create a monologue.

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6. Students add the words subtext, monologue, and dialogue to their glossary.
  7. Extension: Provide examples for students to explore the use of slang, jargon, dialect, colloquialism, and homophones. Students might write a scene utilizing homophones and act it out to denote the clear meaning of each sound-alike word to differentiate its meaning. Students are able to see the written word and see that its oral use could cause misunderstandings if not correctly spelled.

### **Assessment/Evaluation**

Summative: monologue completed in Response Journal (L11.02D)

### **Resources**

*Aboriginal Voices Magazine*. Toronto.

Association for Native Development in the Performing and Visual Arts. Toronto.

Ballah, Judy. *Drama in Perspective*. Toronto: Harcourt Brace, Canada, 1993. ISBN 0-7747-1416-6.

Barlow-Kedves, A. "Oral Pieces", *SightLines* 9. Toronto: Prentice Hall Canada, 1999. ISBN 0-13-012906-2.

Highway, T. *Dry Lips Oughta Move to Kapuskasing*. Calgary: Fifth House Publishers. ISBN 0-920079-55-5

Highway, T. *The Rez Sisters*. Calgary: Fifth House Publishers. ISBN 0-920079-44-X  
Native Earth Theatre Company. Toronto.

### Video

*Smoke Signals*.

### **Accommodations**

- The Response Journal entry could be recorded on tape.
- The narration may be read aloud to the student.
- Augmentative communication devices can be used for students with severe communication disabilities.

### **Activity 3: Voice**

**Time:** 75 minutes

### **Description**

Students use voice techniques to create and achieve a particular effect on a specified audience. Student achievement is evaluated using a rubric. Students read the scene or excerpt most appropriate for this activity.

### **Strand(s) and Expectations**

**Strand(s):** Writing, Language

#### **Overall Expectations:**

WRV.02D - identify the literary and informational forms suitable to various purposes and audiences and use the forms appropriately in their own writing;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, reporting/presenting, for specific purposes and audiences.

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### **Specific Expectations:**

WR2.01D - identify the purpose for each piece of writing;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work; ❖

LG2.03D - plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purpose.

### **Planning Notes**

- Prepare a presentation rubric.
- Have three sets of cue cards prepared: one with tongue twisters, a second with emotions, and a third with a specific type of audience.
- Select excerpts from the dramatic text in which sound, rhetorical devices, and rhythm are important devices.
- The teacher and/or students could invite members of the school or community theatre group to model voice exercises that show rhythm, repetition, and other vocal devices.

### **Prior Knowledge Required**

- Students understand the concept of preparing a presentation for a specific audience.
- Students have experience in working collaboratively in co-operative groups.
- Students have experience providing constructive criticism to other students.
- Students understand the concept of choral reading.

### **Teaching/Learning Strategies**

1. Put students into groups. Each group draws a card with a tongue twister (e.g. “Round and round the rugged rock the ragged rascal ran” or “Unique New York”) a card with an emotion (fear, compassion, sorrow), and a specific audience (children, seniors, teenagers).
2. In their small groups, students practise clear and correct presentation of the tongue twister while conveying the specified emotion. Group members provide constructive criticism for each member’s presentation by stating one positive point about the appropriateness of the delivery for the specified audience and one suggestion for improvement.
3. Students present a group reading of a scene or excerpt of a play from the dramatic text using devices of sound and voice: echo effects, rounds, loud and soft projection, extended initial sounds or vowel sounds, sounds coming from different locations, and solo sounds.
4. The presentations are evaluated using a rubric.
5. Volunteers might share their reading with other classes in the school as an extension.
6. Students write an entry in the Response Journals about their feelings when performing.

### **Assessment/Evaluation**

Formative: peer feed back in small group practice

Summative: rubric (LG1.04B)

### **Resources**

radio plays, taped readings of plays, radio announcers

### **Accommodations**

- Give students who suffer from extreme anxiety an opportunity to present to a smaller audience.
- Seat students with hearing impairments close to the presenters.
- Give students performance opportunities in school assemblies and local community events.

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- Take dialect and speech exceptionalities into consideration when evaluating voice presentations.

## **Activity 4: Movement and Language**

**Time:** 75 minutes

### **Description**

Students explore the connection between language and human movement. They learn the importance of body language, gesture, and movement in forming the interpretation of a drama text. Students examine the significance of gesture and historical period. Students read and study the scene or excerpt most appropriate for this activity.

### **Strand(s) and Expectations**

**Strand(s):** Language

#### **Overall Expectations:**

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

#### **Specific Expectations:**

LG2.04D - use specific examples, facial expressions, gestures, intonation, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations. ❖

### **Planning Notes**

- Plan strict time limits and organize groups carefully ahead of time.
- The teacher and/or the students bring to class a collection of props and/or costumes suitable to the play being studied.
- Arrange or create a performance area.
- Define the term blocking. Blocking is the placement or movement of actors on stage.

### **Prior Knowledge Required**

Students have the knowledge from Activities 1-3

### **Teaching/Learning Strategies**

1. The students say “mmm” in as many ways as they can. They accompany each sound with a gesture that assists their interpretation (“mmm” meaning tastes good and rubbing the stomach area or “mmm” meaning I have a headache and holding the head). From this activity, body language cues are recorded on the board, and students categorize the cues to create a note.
2. Each student selects an object that might be used or worn in the play being studied (e.g., a hat, horn-rimmed glasses, a dream catcher, a shawl). Students make a connection between the object and character. How did the character acquire the object? Why is the object important to the character? What will become of the object? What historical importance does the object have? How is the object used in the play?
3. In groups of three or four, students select a character from a dramatic text they are studying. Alternatively, the teacher assigns roles. Students fill in the chart provided (Chart 1) to prepare themselves to create movement for the character from point A to point B in the classroom.

Chart 1

|   |  |
|---|--|
| Who are you? (city, place, continent, country, age, sex, culture, time period)                                |  |
| What is happening in your country?  |  |
| Where are you or where are you going? Why are you going there?  |  |
| Where have you been recently? in the last month? in the last year?  |  |
| How are you feeling? Why are you feeling this way?  |  |
| Who is with you? How do you feel about the person you are with? If you are alone, how do you feel about that? |  |
| Do you like the place you are in? Why/Why not? What are you wearing (include footwear)?                       |  |
| What will you do next? Why?   |  |

4. When the chart is finished, each group practises a movement/walk/run for the chosen characters to perform in front of the class. The following questions/prompts might be written out on a flipchart or overhead for the students to consider as they create movements for their character: How might your character walk when in a hurry? angry? relaxed? How might your character greet someone? How might your character laugh? cry? sneeze? What might your character carry with him/her most of the time? How would this item be carried? What food item or beverage would your character eat or drink? How might your character consume these items? What item of clothing might your character wear a great deal?
5. Student groups perform their walks in front of the class. With the teacher leading, students fill out a copy of Chart 1 on the overhead, guessing at the age, setting, and mood of the walkers. The students may wish to reveal their intentions and compare these with the class chart. Each performing group receives three suggestions from the class volunteers to improve the impact of their walk on the audience. This information could be used to contribute to a character sketch or emphasize the importance of blocking.
6. In an “instant replay,” each student group is given a chance to repeat its walk, which is now evaluated by the teacher according to the performance rubric.
7. Students use their Response Journals to record and reflect the messages sent through human movement that an audience recognizes on stage.
8. Extension: Some students might enjoy adding music or sound effects to accompany the unique walks of their characters. The students could co-operate in a dance drama in which a group tells a story which is choreographed to music. Some techniques of the dance drama include: use of patterns and mirror images, use of strong versus weak forces, variety of pace, and variety of levels.

### Assessment/Evaluation

Formative: completion of the character charts

Summative: performance rubric (LG2.04D)

### Resources

Maley, A., ed. *Role Play Resource Books for Teachers*. Toronto: Oxford Press, 1987.

ISBN 01437095

Smith, B. *My Drama Journal*. Kitchener: Kitchener Printing, 1999.

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Viola, A. "I Want to Be Moved", *Theatre Machine II: A Resource Manual for Teaching Acting*. Denver: Pioneer Drama Service Inc., 1996.

Vine, E. and W. Fairhead. *Remove the Blindfold*. Toronto: Oxford University Press, 1987. ISBN 0-19-540521-8

### **Accommodations**

- Use a storyboard format to provide more structure for learning-disabled students. The student sketches "the action" in a series of frames showing each stage of the walk.
- Adapt roles to include ESL students or students with learning disabilities so their experiences in front of the class will be positive.

### **Activity 5: Creating a Script**

**Time:** 150 minutes

#### **Description**

Students create a script for a scene that adds to and extends the play currently being studied. This script is peer edited and evaluated according to a rubric. Students read or study the scene or excerpt most appropriate for this activity.

#### **Strand(s) and Expectations**

**Strand(s):** Writing, Language

##### **Overall Expectations:**

WRV.03D - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience.

##### **Specific Expectations:**

WR3.03D - use a single controlling idea and connecting words to structure a series of paragraphs;

WR5.14B - use a variety of resources to correct errors in spelling;

WR5.15B - use punctuation correctly, including period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, and ellipses;

WR5.16B - adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue, and poetry; ❖

LG1.02B - identify words borrowed from other languages and words and terms recently introduced to describe new ideas, inventions, and products, and explain their origins;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;

LG1.06B - recognize, describe, and correct sentence errors in oral and written language;

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LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark; comma, dash, apostrophe, quotation marks, parentheses, ellipses.

### **Planning Notes**

- Ensure that all students have a copy of the master list of script-writing conventions.
- Prepare a peer-editing checklist that emphasizes script-writing conventions.
- Either prepare, or develop with the class, a rubric to evaluate script writing.
- Inform students that scripts may be the basis of future set design and performance activities.

### **Prior Knowledge Required**

- Students have an understanding of collaborative and co-operative group work.
- Students have an understanding of script-writing conventions.
- Students have an understanding of the play presently being studied by the class.
- Students know how to write a character profile (character background, personality and answer such questions as: Who am I? Where am I? What am I doing? What do I want? Why do I want it?).

### **Teaching/Learning Strategies**

1. The students and teacher co-design a rubric for script writing using a drama text that they have studied as a model.
2. Students are arranged into groups of four.
3. Students create one script for a scene that could appear in the play currently being studied.
4. Students write two well-constructed paragraphs, using appropriate formal style, at the start of their script, one that outlines the plot of their “new” scene, and one that places it in the context of the play or historical period. The paragraphs are connected with effective connecting words as transitions.
5. Once groups have finished writing scripts, review print and digital spell check resources. Student groups then exchange scripts in order to peer edit using an editing checklist provided by the teacher. Special attention must be paid to script-writing conventions.
6. Students are given an opportunity to edit scripts after peer feedback.
7. Students hand in group scripts to be evaluated according to the rubric.

### **Assessment/Evaluation**

Formative: peer editing checklist, including unity of impression, originality, punctuation and correctness of subject-verb agreement.

Summative: Script-Writing Rubric (WR5.16B)

### **Resources**

George, J. and D. Stone. *On Common Ground*. Teacher’s Guide, Toronto: Oxford University Press, 1994. ISBN 0-19-541133-1

Hilker, D. and B. Duncan. *Transitions*. Toronto: Harcourt Brace and Co. Canada, 1995. ISBN 0-7747-0151-X

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## Accommodations

- Physically challenged students should be grouped with physically able students.
- Students with writing disabilities should have access to computers to prepare their scripts.
- Figurines could be used to model movement on stage for the kinesthetic learner.

## Activity 6: Design

**Time:** 150 minutes

### Description

Students create a diorama/model or sketch of a potential set design for a script while considering an intended audience. A diorama is a small three-dimensional picture or model presentation of a particular scene or event. Students also write a paragraph of rationale for the components of their set design considering the audience and the historical period. Students read and study the scene or excerpt most appropriate for this activity.

### Strand(s) and Expectations

**Strand(s):** Writing, Language, Media Studies

#### Overall Expectations:

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

MDV.02D – use knowledge of a variety of media forms, purposes, and audiences to create media works and describe their intended effect.

#### Specific Expectations:

WR5.07B - identify and correct sentence fragments, run-on sentences, and comma splices;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark; comma, dash, apostrophe, quotation marks, parentheses, ellipses;

MD2.03D – create media works appropriate to different audiences and explain why a particular design should appeal to a particular audience. ❖

### Planning Notes

- Ensure adequate creative materials and supplies are available for students to create set design.
- Invite representatives from the school or community drama groups as guest speakers on set design.
- Co-plan with the teacher-librarian to teach students the research process for selection of historical and cultural books or web sites.
- Emphasize the need to vary word choice and style when providing feedback to peers.
- Consult a design and technology specialist, from the school or the community, to guide students on elements of design and construction if desired.
- Use community resources such as representatives from local theatre workshops if desired.

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### **Prior Knowledge Required**

- Students have an understanding of the elements of set design such as colour, contrast, focus, placement of furniture, locations of exits, entrances, and levels of movement.
- Students are able to write a well-structured paragraph.
- Students have studied a portion of the play and know the intended audience.

### **Teaching/Learning Strategies**

1. Each student creates a set design that will be appropriate for a scene from the play he/she is studying.
2. Students have an opportunity to research the historical period and its events with assistance from the teacher-librarian.
3. Students provide critical feedback to a selected number of students. Feedback is delivered in a cohesive paragraph including two written positive comments and two written suggestions for improvement, referring to the criteria in the set design rubric. Evaluate set designs according to the rubric.
4. Extension: Students are provided with an opportunity to improve their set designs after the peer-feedback.

### **Assessment/Evaluation**

Formative: peer editing checklist completed for the feedback paragraph, constructive criticism provided by group members

Summative: rubric for set design (MD2.03D)

### **Resources**

Dawe, R. "Here's How Stageplays", *ResourceLines 9/10*. Scarborough: Prentice Hall, 1999. ISBN 0-13-0129224.

### **Accommodations**

- Pair visually challenged students with visually able students.
- Students with physical handicaps may describe the setting and rationale for their script into a tape recorder.

## **Activity 7: Performance**

**Time:** 225 minutes

### **Description**

Students perform a scene or excerpt from the play being studied, using the drama convention of Reader's Theatre. Students use this opportunity to present the script created in Activity 5. Students analyse their own and others' oral presentations to identify strengths and weaknesses, and plan ways to improve their performance.

### **Strand(s) and Expectations**

**Strand(s):** Writing, Language

#### **Overall Expectations:**

WRV.03D - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

LGV.01D - use a knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

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LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

### **Specific Expectations:**

WR3.01D - use a unifying image, mood, or voice to structure descriptive paragraphs or poems;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;

LG1.06B - recognize, describe, and correct sentence errors in oral and written language;

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark; comma, dash, apostrophe, quotation marks, parentheses, ellipses;

LG2.02D - communicate in group discussions by sharing the duties of the group, speaking in turn, listening actively, taking notes, paraphrasing key points made by others, exchanging and challenging ideas and information, asking appropriate questions, reconsidering their own ideas and opinions, managing conflict, and respecting the opinions of others;

LG2.07D - analyse their own and others' oral presentations to identify strengths and weaknesses, and plan ways to improve their performance. ❖

### **Planning Notes**

- Prepare a description of Reader's Theatre. Reader's Theatre allows the students to present the dialogue and narration of a play with minimal props and costumes and allows students to focus on facial expression, body language, tone, and meaning of what is being said. Students do not have to memorize lines. Reader's Theatre can also involve the adaptation of a work from prose to script.
- Review the elements of tableau: still image, focal point, facial expression, variety of levels, framing devices.
- Prepare a rehearsal schedule.
- The teacher and interested students will gather models of critiques and reviews from print and electronic sources.

### **Prior Knowledge Required**

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students understand the qualities of a good vocal presentation.

### **Teaching/Learning Strategies**

1. Students are organized, or organize themselves, into groups to take the roles of the characters in a scene.
2. Students read and study the scene concentrating on the following requirements: confident reading, clear speaking, appropriate facial expressions, and expressive body movements. Minimal costumes and props are optional.
3. Students decide how they will most effectively stage the reading of the script studied or written. Students create a tableau to conclude the performance. The tableau illustrates the main message of the script or the central issue of the scene. Tableau is a frozen group picture representing a dramatic action in a silent and motionless moment. Students assess their group's tableau using Tableau: Guideline for Self-Evaluation.

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4. Students print the message in block letters to be displayed by the actors as a closure to the tableau. The teacher might want to stop the play and have the student audience speculate on the message before the written message is revealed.
  5. Students select their choice of the most successful performance. Referring to the criteria on the performance rubric and using a model critique, students write a paragraph or a series assessing the performance.
  6. Extension: Students may write a review of a community or school drama production or dress rehearsal.

### **Assessment/Evaluation**

Formative: tableau: guideline for self-evaluation, group process checklist

Summative: critique/review rubric (LG2.07D), performance rubric

### **Resources**

Toutant, A. "Interpreting Plays" and "Reader's Theatre", *Endless Possibilities*. Toronto: Oxford University Press Canada, 1998. ISBN 19-5413644

Saliani, A. and N. Morine. "Present a Play", *Crossroads*. Toronto: Gage Educational Publishing Co., 1999. ISBN 07713-1324-0

Archer, L., C. Costello, and D. Harvey. "Making Presentations", *Reading and Writing for Success*. Toronto: Harcourt Brace, Canada, 1998. ISBN 0-7747-0197-8

### Web Site

Playwrights' Union of Canada

[www.puc.ca](http://www.puc.ca)

### **Accommodations**

- Students with extreme anxiety could videotape their performances so their performance is a positive experience.
- Peer mentors, community volunteers or parents could provide assistance to students who need more supervision or adult support with anxiety.

| <b>Performance Checklist</b>   |                               |  |  |  |  |
|--|-------------------------------|--|--|--|--|
|  | <b>Names of Group Members</b> |  |  |  |  |
| <b>EXPLORATION:</b>  |                               |  |  |  |  |
| Brainstorming  |                               |  |  |  |  |
| Group Harmony<br>(Students negotiated,<br>mediated, were<br>assertive, and coped<br>with change or<br>frustration) |                               |  |  |  |  |
| <b>INTERPRETATION:</b>   |                               |  |  |  |  |
| Participation in<br>rehearsal  |                               |  |  |  |  |
| Meaning Realized<br>(clear to audience)  |                               |  |  |  |  |
| <b>COMMUNICATION<br/>: (The Performance)</b>   |                               |  |  |  |  |
| Cues Memorized   |                               |  |  |  |  |
| Stayed in Character  |                               |  |  |  |  |
| Motivation Evident   |                               |  |  |  |  |
| Use of Movement  |                               |  |  |  |  |
| Use of Props or Set  |                               |  |  |  |  |
| Use of Sound or<br>Music   |                               |  |  |  |  |
| Use of Lighting  |                               |  |  |  |  |
| Voice Projection<br>(audible and clear)  |                               |  |  |  |  |
| Emotional<br>Concentration   |                               |  |  |  |  |
| Overall Impression   |                               |  |  |  |  |

ADDITIONAL COMMENTS:

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## Activity 8: Media Adaptations

**Time:** 75 minutes

### Description

Students create a media project. They select information from the play being studied and adapt and extend it to create a poster, playbill, program, advertisement, or flyer suitable for a selected audience.

### Strand(s) and Expectations

**Strand(s):** Writing, Language, Media Studies

#### Overall Expectations:

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

MDV.02D - use knowledge of a variety of media forms, purposes, and audiences to create media works.

#### Specific Expectations:

WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience;

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;

LG1.06B - recognize, describe, and correct sentence errors in oral and written language;

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: homophones and possessive pronouns and adjectives;
- capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
- punctuation: period, question mark, exclamation mark; comma, dash, apostrophe, quotation marks, parentheses, ellipses;

MD2.01D - adapt a work of literature for presentation in another media form;

MD2.02D - create media works for different purposes; ❖

MD2.03D - analyse the characteristics of different audiences and create media works designed specifically for them.

### Planning Notes

- Collaborate and co-plan with the teacher-librarian, computer studies teacher, and art department to deliver this activity.
- Collect examples of posters and flyers from local theatres and student productions.

### Prior Knowledge Required

- *The Ontario Curriculum, Grade 1-8, Language, 1997*
- Students are familiar with collaborative learning strategies.
- Students understand the concept of intended audience

### Teaching/Learning Strategies

1. In groups of three or four, students decide on a media product to advertise or support a play they have studied.

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2. Students select an audience from a list brainstormed by the class (i.e., children’s library group, high school class, adult theatregoers).
  3. Students choose words and style according to the purpose and audience they have identified.
  4. Students prepare their media product using the technology available in their schools (i.e., *WordPerfect Presentations/HyperStudio/CorelDRAW/MS Publisher/Adobe Pagemaker.*)
  5. Students exchange projects and use the Media Project Peer Evaluation.
  6. Students are given an opportunity to revise their work. Alternatively, students could write a paragraph suggesting several changes that they would make in response to the evaluation sheets that their peers have given to them.
  7. Extension: Students consider the following question in their groups: What changes would you make to this particular script/play to adapt it to a television script, movie, or radio play?

### **Assessment/Evaluation**

Formative: peer evaluation checklist

Summative: media project rubric (MD2.02D)

### **Resources**

Hilker, D. and S. Harper. “Creating a Visual Presentation”, *Elements of English 9*. Toronto: Harcourt Brace Canada Ltd., 1999. ISBN 07747-0755-2

### **Accommodations**

- Pair learning disabled students with assistants.
- Students with computer training could accompany students with no experience or training.

### Voice Presentation Rubric - Activity 4

|  | Level 1 | Level 2 | Level 3      | Level 4    |
|--|---------|---------|--------------|------------|
| Preparation  | limited | some    | considerable | thorough   |
| Audibility of Voice                                | limited | some    | considerable | consistent |
| Articulation and Clarity of Voice                  | limited | some    | considerable | consistent |
| Originality and Variety of Presentation Techniques | limited | some    | considerable | extensive  |
| Energy and Enthusiasm to Engage Audience           | limited | some    | considerable | consistent |
| Suitable Approach for Specified Audience           | limited | some    | considerable | complete   |

### Script Writing Rubric - Activity 5

| Criteria         | 1                   | 2                | 3                        | 4                     |
|------------------|---------------------|------------------|--------------------------|-----------------------|
| Punctuation      | many errors         | some errors      | few errors               | minimal errors        |
| Stage Directions | limited use         | some use         | considerable use         | extensive use         |
| Characterization | limited development | some development | considerable development | extensive development |
| Plot             | limited development | some development | considerable development | thorough development  |
| Narration        | limited use         | some use         | appropriate use          | extensive use         |

### Set Design Rubric - Activity 6

| Criteria                             | 1       | 2       | 3           | 4  |
|--------------------------------------|---------|---------|-------------|--|
| Placement of Furniture and Props     | limited | minimal | appropriate | appropriate placement with attention to detail |
| Placement of Entrances and Exits     | limited | some    | appropriate | appropriate placement with attention to detail |
| Attempt at Creating a Focal Point    | limited | some    | effective   | successful                                     |
| Use of Colour, Contrast and Lighting | limited | some    | effective   | thorough use with attention to detail          |

### Performance Rubric - Activity 4 and Critique/Review Rubric - Activity 7

| Criteria                          | 1       | 2    | 3            | 4          |
|-----------------------------------|---------|------|--------------|------------|
| Facial Expression                 | limited | some | appropriate  | dynamic    |
| Gestures                          | limited | some | appropriate  | dynamic    |
| Articulation and Clarity of Voice | limited | some | considerable | consistent |
| Display of Emotions               | limited | some | appropriate  | dynamic    |
| Use of Props                      | limited | some | appropriate  | consistent |

### Media Project Rubric - Activity 8

| Criteria                               | 1                           | 2                        | 3                                | 4                                  |
|--|-----------------------------|--------------------------|----------------------------------|------------------------------------|
| Communication of Information and Ideas | limited clarity and purpose | some clarity and purpose | considerable clarity and purpose | high degree of clarity and purpose |
| Creativity and Layout                  | few original ideas          | some original ideas      | several original ideas           | many original ideas                |
| Use of Relevant Material               | limited                     | some                     | considerable                     | thorough                           |

### Tableau: Guideline for Self-Evaluation (Activity 7)

#### A. Visual Interest

1. Is there a focal point/centre of interest?
2. Is there a variety of levels (low, mid, high)?

#### B. Meaning

1. Do facial expressions convey thoughts and feelings?
2. Are the relationships of characters clear and are their motivations implied?
3. Is the scene easily identified from the play?

#### C. Tension

1. Does the audience desire to know what happens next: a surprise, a conflict, a challenge, a time restraint?

### Checklist - Drama Performance

|   |   |   |   |   |
|---|---|---|---|---|
| Was the student punctual and committed to daily attendance?   | 1 | 2 | 3 | 4 |
| Did the student understand the task that was assigned?  | 1 | 2 | 3 | 4 |
| Was the student always aware of the purpose of the assignment and did he/she constantly encourage the others in the group to work towards the same purpose? | 1 | 2 | 3 | 4 |
| Was the student prepared to show initiative engaging in a number of approaches to the task? Was the student able to work co-operatively with others?        | 1 | 2 | 3 | 4 |
| Was the student's attitude towards the task positive?   | 1 | 2 | 3 | 4 |
| Was the student willing to concentrate and work hard?   | 1 | 2 | 3 | 4 |
| Did the student show leadership and appropriate task-and-maintenance-oriented roles in the group?   | 1 | 2 | 3 | 4 |
| Was the student sensitive and attentive to the needs and contributions of the others in the group?  | 1 | 2 | 3 | 4 |
| Was the student openly exploring ideas and receiving suggestions from his/her peers and from the teacher?   | 1 | 2 | 3 | 4 |
| Did the student evaluate fairly and constructively?   | 1 | 2 | 3 | 4 |

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## Unit 5: Finding Our Voices

**Time:** 25 hours

**Unit Developer(s)**

Linda May Bell

Kate Dodsworth

Les Harrison

Wilf Smyth

Philip Vousden

**Development Date:** May - July 1999

### Unit Description

Finding Our Voices is a culminating activity to practise the skills of narration, poetry, drama, media, and research. Students move beyond their immediate personal experiences to explore literature and media that reveal the stories, ideas, and opinions of other time periods or cultures. This unit could focus on the literature of a particular region or country, for example the Maritimes, the Caribbean, or Australia. It could explore a specific theme or motif, such as the role of the hero, or the outsider; or Aboriginal rights, or the First Nations people and their relationship with the land; or speaking out against injustice. Alternatively, this unit could be designed to develop an understanding of a genre: science fiction, mythology, or adventure. This particular course profile focuses on the theme of isolation, alienation, harassment, bullying, and social injustice. Students develop and record their thoughts, ideas, and feelings about significant issues in a variety of personal responses, as well as in exposition and creative works. By the end of the unit, students better understand themselves in a diverse society through cross-curricular and cross-cultural learning. They have reviewed the skills and knowledge from Units 1 - 4 and completed assignments that will be added to their Writing Folder. The best pieces from the Writing Folder are chosen, edited, polished, and published in their Portfolio, one of the culminating assessments for the course.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, Media Studies

**Overall Expectations:** LIV.01D, LIV.02D, LIV.03B; WRV.01D, WRV.02D, WRV.03D, WRV.04B, WRV.05D; LGV.01D, LGV.02B; MDV.01D, MDV.02D.

**Specific Expectations:** LI1.01D, LI1.02D, LI1.03B, LI1.04D, LI1.05D, LI1.06D, LI1.07D, LI1.08D, LI2.03D, LI3.01D, LI3.02D, LI3.03D; WR1.02D, WR1.03D, WR1.04D, WR2.01D, WR3.02D, WR3.03D, WR3.04D, WR3.05D, WR3.06D, WR4.01D, WR4.02B, WR4.03B, WR4.04B, WR5.01D, WR5.02B, WR5.03D, WR5.04B, WR5.05D, WR5.06D, WR5.07B, WR5.08B, WR5.09B, WR5.10B, WR5.11B, WR5.12B, WR5.13B, WR5.14B, WR5.15B, WR5.16B; LG1.03B, LG1.04B, LG1.05D, LG1.06B, LG1.07B, LG2.01D, LG2.03D, LG2.04D, LG2.05D, LG2.06D, LG2.07D; MD1.01B, MD1.02D, MD1.03D, MD1.04D, MD2.01D, MD2.02D, MD2.03D.

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### Activity Titles (Time + Sequence)

|            |                            |             |
|------------|----------------------------|-------------|
| Activity 1 | Feeling the Pressure       | 150 minutes |
| Activity 2 | Inner Voices               | 150 minutes |
| Activity 3 | Protest Around the World   | 150 minutes |
| Activity 4 | Shaping Your Thoughts      | 150 minutes |
| Activity 5 | I'm Unique!                | 150 minutes |
| Activity 6 | Is It Worth The Fight?     | 600 minutes |
| Activity 7 | The Culminating Assessment | 150 minutes |

### Unit Planning Notes

This unit provides opportunities for the students to practise the skills and knowledge acquired in Units 1-5. The overall theme connecting these activities is one of isolation, peer pressure, harassment, bullying, and finding oneself. The teacher collaborates with the teacher-librarian to gather resources on important individuals of the past and present from magazines, books, Internet sites, newspapers, and documentary films. The teacher may make use of community expertise: ethnocultural groups, librarians, police and firefighters, writers, theatre guilds, businesses, historical societies, religious leaders, and retired teachers. The teacher may draw on the expertise of the school board's Professional Support Staff: social workers, probation officers, child and youth care workers, attendance counsellors, speech and language pathologists, psychometrists, and public health care workers. The teacher creates a library of short videos about violence and peer pressure and related articles from newspapers and magazines. Students examine careers and research them with the assistance of the guidance department. Students have chosen a group novel to read on the theme and they have completed Reading Logs about it prior to the beginning of this unit. Students are aware that they may wish to pursue research on an author whom they have studied in the previous units.

### Prior Knowledge Required

This is a culminating unit. It is expected that students have mastered the skills taught in Units 1-4.

### Teaching/Learning Strategies

This is an integrated unit which reviews and uses many of the teaching and learning strategies of Units 1-4: critical viewing of video essays and documentaries, writing in rôle, interviews, debating, persuasive writing and opinion papers, essays, reports, presentations, novel study, reading magazines and newspapers, production of portfolio, self-evaluation and reflection, and it provides for a course evaluation.

### Assessment/Evaluation

Assessment samples are included for all four strands and include rubrics, checklists, peer evaluation, and self-evaluation. This unit focusses on the group novel study and the Culminating Assessment which can fulfill the 30% final course evaluation criteria.

### Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: Nelson, 1999. ISBN 0-17-618701-4  
Archer, L., C. Costello, and D. Harvey. *Reading and Writing for Success*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0197-8

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Armstrong, S. *Far and Wide: Essays From Canada*. Scarborough: ITP Nelson, 1994. ISBN 0-17-60475-0

Barlow-Kedves, A., et al. *SightLines*. Toronto: Prentice Hall, 1999. ISBN 0-13-012906-2

Barry, J. *Global Safari: Reflections in World Literature*. Toronto: Nelson, 1994. ISBN 0-17-603980-5

Bell, L. M., et al. *Independent Learning: Process to Product*. Toronto: OSSTF, 1989. ISBN 0-920930-43-3

Borovilos, J. *Breaking Free: A Cross Cultural Anthology*. Scarborough: Prentice-Hall, 1994. ISBN 0-13-307430-7

Dawe, R., et al. *ResourceLines 9/10*. Toronto: Prentice Hall, 1999. ISBN 0-13-0112922-4

Dube, J., et al. *Writing Sense 9*. Toronto: Harcourt Brace, 1999. ISBN 77471445-X

Dunphy, J. *On Your Marks: Exemplar Guide to Writing Assessment and Improvement*. Ottawa: Carleton Board of Education, 1995.

Hilker, D. and S. Harper. *Elements of English 9*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0575-2

Hilker, D., et al. *Transitions: Fiction, Poetry and Non-Fiction*. Toronto: Harcourt Brace, 1995. ISBN 0-7747-0151-X

Kirkland, G. and R. Davies. *Inside Stories I*. Toronto: Harcourt Brace, 1999. ISBN 77470581-7

Lottridge, C. and A. Dickie. *Mythic Voices: Reflections in Mythology*. Scarborough: Nelson, 1991. ISBN 0-17-603713-6

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson, 1999. ISBN 0-17-618701-4

MacNeill, J., ed. *Three-Way Mirror: Reflections in Fiction and Non-Fiction*. Scarborough: Nelson, 1989. ISBN 0-17-603093-X

Toutant, A. *Endless Possibilities*. Don Mills: Oxford, 1999. ISBN 19-54-173644

Walker, D. and L. Johnstone. "Movie Heroes and The Heroic Journey". Toronto: MSSB and York Region Board of Education.

### Guidance and Career Education

The Learning Partnership. *Take Our Kids To Work™: Teacher's Resource*. Toronto, 1997.

Misner, J. and S. Kearns. *Exploring Your Horizons: Career and Personal Planning*. Toronto: McGraw-Hill Ryerson, 1998.

Ontario Ministry of Education and Training. *Choices Into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools*. Toronto: Queen's Printer, 1999.

Ontario Ministry of Education and Training. *Individual Education Plan (IEP): A Resource Guide*. Toronto: Queen's Printer, 1998.

Ontario Ministry of Education and Training. *Stepping Up! Ontario's New Standards for High Schools*. Toronto: Queen's Printer, 1999.

### Web Sites

Aboriginal Links Sites

<http://johnco.com/native>

Aboriginal Links

<http://bloorstreet.com/300block/abor>

Aboriginal Youth Network

<http://ayn-o.ayn.ca>

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The Assembly of First Nations

<http://www.afn.ca>

Canadian Native Nations

<http://lindy4.fdl.cc.mn.us>

The Globe and Mail

<http://forum.theglobeandmail.com/globen>

Indian and Northern Affairs Canada

<http://www.inac.gc.ca>

Ontario Curriculum Clearinghouse (OCC) - approved textbooks listing

[www.curriculum.org](http://www.curriculum.org)

### Novels and Plays

Clarke, A. *There Are No Elders*. Toronto: Exile Editions, 1993. ISBN 1-55096-074-1

Collins, M. *To Kill a Mockingbird: A Unit Plan*. Berlin, MD: Teacher's Pet Publications, Incorporated, 1994. ISBN 1-58337-000-5

Halvorson, M. *Cowboys Don't Cry*. New York: Bantam, 1986. ISBN 0-440-91303-9

Hinton, S. *The Outsiders*. New York: Bantam, 1968. ISBN 0-440-96769-4

Koehn, I. Mischling, *Second Degree: My Childhood in Nazi Germany*. New York: Bantam Books, 1978 ISBN 0-688-80110-2

Lee, H. *To Kill a Mockingbird*. Philadelphia: Lippincott-Raven, 1999. ISBN 0-446-31078-6

Saunders, G. *Stormquest*. 1988 screenplay.

Scott, J. *To Kill a Mockingbird: A Student Response Journal*. Cheswold, DE: Prestwick House, 1998.

Steinbeck, J. *Of Mice and Men*. Old Tappan, NJ.: Macmillan, 1978. ISBN 0-14-004891-X

Ten Boom, C. *The Hiding Place*. New York: Bantam Books, 1971. ISBN 0-8007-9247-5

Watson, P. *To Kill a Mockingbird Literature Guide*. San Antonio: ECS Learning Systems, Incorporated, 1992. ISBN 1-58049-718-7

Wyndham, J. *The Chrysalids*. Toronto: Penguin Books Canada, Limited. ISBN 0-14-001308-3

## **Activity 1: Feeling the Pressure**

**Time:** 150 minutes

### **Description**

Given that Finding Our Voices is a culminating unit, it may well prove useful and economical to link Activities 1, 2, and 3 into a thematically-linked series of activities. In Activity 1, students produce an entry for a Grade 9 student handbook or an “alternative” handbook. This may be produced either as hard copy, as an entry on an electronic bulletin board, or both. This piece of writing itemizes personalized codes of conduct and attitudes toward others, which serves to counter the negative impact of alienation, loneliness, bullying, prejudice, harassment, and peer pressure.

### **Strand(s) and Expectations**

**Strand(s):** Literature Studies and Reading, Writing, Language, and Media Studies

#### **Overall Expectations**

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

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LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.04B - revise their written works independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity and unity;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

MDV.01D - use knowledge of the elements, intended audience, and production practices of a variety of media forms to analyse specific media works.

### **Specific Expectations**

LI1.02D - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and exploring human experiences and values;

LI1.05D - analyse information, ideas, and elements in texts to make inferences about meaning; ❖

LI3.03D - explain how authors and editors use design elements to help communicate ideas; ❖

WR4.01B - revise drafts to ensure that ideas are adequately developed with relevant supporting details and to achieve clarity and unity;

WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience;

WR5.03D - assess their facility with the writing process, documenting their use of different genres and forms in personal and assigned writing and identifying goals for writing improvement and growth; ❖

WR5.04B - edit and proofread their own and others' writing;

WR5.05D - use parts of speech correctly: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, interjections;

WR5.11B - use knowledge of a wide range of spelling patterns and rules to identify, analyse, and correct spelling errors;

LG1.05D - use the structures of standard Canadian English;

MD1.02D - identify how elements of media forms are used in a variety of media works and explain the effects of different treatments.

### **Planning Notes**

- Assemble a selection of informational, literary, electronic, and video texts on the subject of bullying, prejudice, alienation, harassment, and peer pressure.
- Assemble resources and policies on peer mediation and harassment from the guidance and business departments.
- Show students examples of school handbooks and other publications which advise or guide young people.
- Schedule meetings with school administration, school council, and/or students' council in order that specific requests regarding content may be considered.
- Book the computer lab and be prepared to provide instruction on how to scan photographic images into texts.

### **Prior Knowledge Required**

- *The Ontario Curriculum, Grades 1- 8, Language, 1997*

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- Students have been taught that particular target audiences require different levels of language and different tones depending upon purpose.

### Teaching/Learning Strategies

1. The teacher facilitates a discussion comparing what advice “official” handbooks give to students with what Grade 9 students would actually like to know, using current school handbooks, school policy documents, and/or board policy documents as examples. The class analyses the documents and discusses the inferences different people may make from policy documents. They analyse ways that design elements are used.
2. Through an understanding of the text examined in Activities 1-3, students draw up a list of Grade 9 concerns and prioritize them in order of perceived seriousness. These are drafted into a sample student handbook.
3. Using the writing process, students polish and revise their written work with a focus on clarity and conciseness.
4. Students edit and proofread the final draft, correctly using the grammar, spelling, and punctuation conventions of standard Canadian English.
5. The students select or create a photograph, or other appropriate visual image with which to illustrate their text.
6. Extension: The students could submit their student handbooks. These handbooks could be presented to the school administration, guidance department, students’ council, and/or school council.
7. Extension: Technical Writing: The teacher may choose to focus on technical writing by carrying out an exercise in “Process Description”. Technical writing is focussed more on an accurate, concise description of information making use of current terminology. A sample exercise could be to have students write a set of instructions for using spell check, grammar check, scanning a photograph, or formatting text. Technical writing uses short sentences and simple, clear, concise language. Good technical writing has the same meaning for all readers.

### Assessment/Evaluation

Formative: writing checklists; assembling relevant extracts from texts; selecting relevant materials

Summative: student-designed rubric to assess the handbook (LI1.05D) (LI3.03D) (WR5.03D)

### Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Nelson Publishing, 1999. ISBN 0-17-618681-6

Barlow-Kedvas, Alice, et al. *SightLines 9*. Scarborough: Prentice-Hall Publishing, 1999.

ISBN 0-13-012906-2

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice-Hall Publishing, 1999. ISBN 0-13-012922-4

Hilker, D. and S. Harper. *Elements of English*. Harcourt-Brace, 1999. ISBN 0-7747-0575-2

Hilker, D., B. Duncan, S. Harper, and A. Mozarowski. *Transitions*. Toronto: Harcourt Brace, 1995.

ISBN 0-7747-0151-X

Iveson, M. and S. Robinson. *What’s Fair*, Anthology and Magazine, from MultiSource. Scarborough: Prentice-Hall, 1993. ISBN 0-13-020256-8

### Accommodations

- Pair students for the construction of the final product.
- Proofread and edit early drafts for students with learning disabilities.
- Make assistance available from senior peer mentors or members of students’ council if desired.

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## Activity 2: Inner Voices

**Time:** 150 minutes

### Description

Having examined in selected texts or excerpts the role of the “outsider”, students write in rôle and explore the characters’ thoughts and feelings to demonstrate a sensitivity to point of view and an ability to use language appropriately to reflect purpose and audience. Students are encouraged to examine and write about their own thoughts and feelings on specific contemporary issues, which could include those issues raised in Activity 1.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, Media Studies

#### Overall Expectations:

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.01D - use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;

WRV.04B - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity and unity;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose of the audience;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.01D - use knowledge of the elements intended audience, and production practices of a variety of media forms;

MDV.02D - use knowledge of a variety of media forms, purposes, and audiences to create media works and describe their intended effect.

#### Specific Expectations:

LI1.02D - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and exploring human experiences and values;

LI1.04D - locate explicit information and ideas in texts, to use in developing opinions and interpretations;

LI1.07B - explain how readers’ backgrounds might influence the way they understand and interpret text;

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

WR1.04D - use the information and ideas generated by research to develop the content of written work; ❖

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WR2.01D - demonstrate an understanding of literary and informational forms, such as myths, poems, short stories, scripts, advertisements, formal letters, reviews, and supported opinion essays, by selecting and using forms of writing appropriate to different purposes and audiences;

WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work;

WR5.04B - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below; ❖

LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying key ideas and supporting details, distinguishing fact from opinion, asking clarifying questions, and following instructions;

LG2.04D - use specific examples, facial expressions, gestures, intonation, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

MD1.02D - identify how elements of media forms are used in a variety of media works and explain the effects of different treatments;

MD1.03D - compare and explain their own and their peers' reactions to a variety of media works;

MD2.02D - create media works for different purposes and explain how each has been designed to achieve its particular purpose;

MD2.03D - create media works appropriate to different audiences and explain why a particular design should appeal to a particular audience.

### **Planning Notes**

- Provide appropriate shorter texts to reflect the issue of alienation of the individual.
- Be prepared to organize small group discussion on a variety of issues.
- Encourage discussion of relevant, current examples in which individuals may be victims of prejudice, peer pressure, bullying, harassment, or injustice.

### **Prior Knowledge Required**

- *The Ontario Curriculum, Grades 1-8, Language, 1997*
- Review narratives presented in previous units with specific focus on alienation and/or discrimination if desired.

### **Teaching/Learning Strategies**

1. Initiate group discussion, providing students with an opportunity to identify the variety of hindering and helping roles within the group. Assign specific roles, including that of the outsider.
2. Students watch another group discussion and try to identify the roles of the participants.
3. Use a text (short story, article) to introduce the issue of alienation, peer pressure, harassment, bullying, or prejudice.
4. Students assume the role of a character in the text and design a series of diary entries which reflect the development of the character's thoughts and feelings.
5. Students use the writing process to write letters reflecting the points of view of both the aggressor and the victim in a specific and current context.
6. Extension: Students might design and promote a media campaign to explain the problem of alienation and prejudice, and to offer solutions to the problem.
7. Extension: Students might interview someone who has experienced prejudice or alienation. Perhaps a text victim could be chosen. Careful examination of interview questions and discussion about sensitivity to victim's feelings are necessary.

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## Assessment/Evaluation

Formative: checklist of completed activities

Summative:

- design of appropriate rubrics
- diary format: length, content (WR5.04B)
- product: media component (TV interview, poster, collage, board game)
- writing folder item(s) (WR1.04D)

## Resources

### Video

*The Wave* (shows high school students who become caught up in an experiment to promote a group identity); examples of alienation

### Print

materials from fiction and non-fiction sources; mythology; articles

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: International Thomson Publishing, 1999. ISBN 0-17-618681-6

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4

Hilker, D. and S. Harper. *Elements of English 9*. Toronto: Harcourt-Brace Company Canada Ltd., 1999. ISBN 0-7747-0575-2

### Community Resources

social agencies may have available speakers or relevant materials

## Accommodations

- Read the text to the class.
- Peer helpers might assist in the projects required.
- Students might audiotape or videotape the written component.

## Activity 3: Protest Around The World

**Time:** 150 minutes

### Description

Students continue to study the theme of peer pressure as this is reflected by the individual's position in a hostile environment. They read and listen to a short selection of poems and songs from various cultural and historical points of view in order to determine both what is being said and how it is being presented. Students write a short poem/song modelled on this experience.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, Media Studies

#### Overall Expectations:

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;

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WRV.04B - revise their written work, independently and collaboratively with a focus on support for ideas and opinions, accuracy, clarity and unity;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.02D - use knowledge of a variety of media forms, purposes, and audiences to create media works and describe their intended effect.

### **Specific Expectations:**

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres, including novels, short stories, plays, poems, biographies, short essays, and articles from newspapers, magazines, and encyclopedias;

LI1.04D - locate explicit information and ideas in texts, to use in developing opinions and interpretations;

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

LI3.02D - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, foreshadowing, onomatopoeia, oxymoron, alliteration, and symbol, to achieve particular effects in their writing;

WR2.01D - demonstrate an understanding of literary and informational forms, such as myths, poems, short stories, scripts, advertisements, formal letters, reviews, and supported opinion essays, by selecting and using forms of writing appropriate to different purposes and audiences; ❖

WR4.01D - revise drafts to ensure that ideas are adequately developed with relevant supporting details and to achieve clarity and unity;

LG2.02D - communicate in group discussions by sharing the duties of the group, speaking in turn, listening actively, taking notes, paraphrasing key points made by others, exchanging and challenging ideas and information, asking appropriate questions, reconsidering their own ideas and opinions, managing conflict, and respecting the opinions of others;

LG2.03D - plan and make oral presentations to a small group or the class, selecting and using vocabulary and methods of delivery to suit audience and purpose;

MD2.02D - create media works for different purposes and explain how each has been designed to achieve its particular purpose.

### **Planning Notes**

- Collect poems and songs on the chosen theme, which reflect various cultural and historical points of view.
- Prepare a rubric that can be used to assess the student's creative poem/song. This rubric may be developed co-operatively with the students.
- Ensure that thesauri, dictionaries, and other reference texts/handbooks are available for student use, as well as computers, if available.

### **Prior Knowledge Required**

- Students know the appropriate strategies to read, understand, and interpret poetic texts.
- Students know the value of sound devices, of figurative language, and of appeals to the senses in creating poetic texts.

### **Teaching/Learning Strategies**

1. Students read and/or listen to a selection of poems/songs on the theme.

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2. The teacher and students discuss the author's theme and/or point of view, and how it is presented poetically, for one of the selections.
  3. Students in small groups choose another of the poems/songs from the selection, analyse it in the same way as the previous selection, and present it to the class.
  4. Students create their own poem/song to be submitted.
  5. **Extension:** The students' poems may be read to the class or to groups within the class, and may be used as their poetic text in their portfolios.

### Assessment/Evaluation

Formative: graphic organizer/chart on poem/song studied as a class and on a poem/song studied in the small group

Summative: rubric for creative song/poem (WR2.01D)

### Resources

Aker, D. and D. Hodgkinson. *Language and Writing 9*. Toronto: International Thomson Publishing Nelson, 1999. ISBN 0-17-618681-6

Best Poems: *Poems For Young People*. Illinois: Jamestown Publishers. NTC/Contemporary Publishing Group, Inc., 1998. ISBN 0-89061-848-8

Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7.

Davies, R. and G. Kirkland. *Imagining (Connections 1)*. Toronto: Gage Publishing Limited, 1981. ISBN 0-7715-1158-2.

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4.

Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto: University of Toronto Press, 1998. ISBN 1-55071-055-9.

Hilker, D. and S. Harper. *Elements Of English 9*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0575-2

Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4.

Kirkland, G. and R. Davies. *Inside Poetry: Teacher's Guide*. Toronto: Harcourt Brace, 1986. ISBN 0-7747-1225-2.

Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8.

Simpson, A., ed. *What's Fair? Anthology. MultiSource*. Scarborough: Prentice-Hall Canada Inc., 1993. ISBN 0-13-020256-8

Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7.

### Accommodations

- Pair successful students as peer mentors to assist those needing remediation and consolidation of skills, and to assist with reading/writing tasks.
- A diagnostic check for knowledge and understanding of content and form would be appropriate for students for whom English is a second language or who are language impaired.
- Provide a variety of poems/songs at various degrees of complexity to accommodate exceptional students for whom English is not the first language.
- Make samples available as role models for students who have difficulty visualizing the final product.

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## Activity 4: Shaping Your Thoughts

**Time: 150 minutes**

### Description

Students have, throughout the course, been reading a variety of texts by a collection of authors which focusses on a particular region or country, specific culture, time in history, theme, or motif. Students have been researching the authors' backgrounds. In this activity, students study how the authors' backgrounds have influenced the information and ideas of their text and how the authors have used diction and phrasing to achieve particular effects in their writing. Each student studies how his/her own personal background influences the interpretation of text. Students prepare and present an oral report.

### Strand(s) and Expectations

**Strand(s):** Literature Studies and Reading, Writing, Language, Media Studies

#### Overall Expectations:

LIV.01D - read and demonstrate an understanding of a variety of informational texts from contemporary and historical periods;

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;

LGV.01D - use a knowledge of vocabulary and language conventions to speak, write and read competently using a level of language appropriate to the purpose of the audience;

LGV.02B - use listening techniques and oral communications skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.02D - use knowledge of a variety of media forms, purposes, and audiences to create media works and describe their intended effect.

#### Specific Expectations:

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres, including novels, short stories, plays, poems, biographies, short essays, and articles from newspapers, magazines, and encyclopedias;

LI1.04D - locate explicit information and ideas in texts, to use in developing opinions and interpretations; ❖

LI1.07D - explain how readers' different backgrounds might influence the way they understand and interpret a text; ❖

LI1.08D - explain how the background of the author might influence the information and ideas in a text; ❖

WR2.01D - demonstrate an understanding of literary and informational forms, such as myths, poems, short stories, scripts, advertisements, formal letters, reviews, and supported opinion essays, by selecting and using forms of writing appropriate to different purposes and audiences;

LG1.03B - identify words borrowed from other languages and words and terms recently introduced to describe new ideas, inventions, and products, and explain their origins; ❖

LG1.04B - select words and phrases appropriate to informal and formal styles, to suit the purpose and intended audience of oral and written work;

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LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying key ideas and supporting details, distinguishing fact from opinion, asking clarifying questions, and following instructions;

LG2.05D - practise with cue cards and relaxation exercises (and with visual aids and technology, if used) to ensure confident delivery in oral presentations; ❖

LG2.07D - analyse their own and others' oral presentations to identify strengths and weaknesses, and plan ways to improve their performance; ❖

MD2.02D - create media works for different purposes and explain how each has been designed to achieve its particular purpose.

### **Planning Notes**

- The students have been preparing a Reading Log and personal Response Journal on literature focussing on a particular region or country, specific culture, time in history, theme or motif. These may have been kept on computer disk.
- If resources are limited, ask students to share resources so that several students are reading the same literature.

### **Prior Knowledge Required**

- Students have acquired adequate research skills.
- Students have a knowledge of stylistic devices, diction, and phrasing.
- Students have oral presentation skills.

### **Teaching/Learning Strategies**

1. Students review their Reading Logs and personal Response Journals and choose one author as an example of a writer whose background has influenced his/her writing.
2. Students prepare a profile of the author, identifying examples from the text of the influence the author's background has had on his/her writing.
3. The teacher and students brainstorm methods of orally presenting the effects of the author's background on written text (interview, dramatic monologue).
4. The teacher and students brainstorm appropriate questions to ask an author in an interview or after a dramatic monologue.
5. The teacher and students produce a rubric to assess this oral presentation.
6. Students choose questions to answer in an interview or produce monologues in the role of their chosen authors.
7. Students work in pairs to practise their interviews or monologues receiving oral feedback on their presentations from their partners.
8. Students deliver an oral presentation in the role of their chosen authors.

### **Assessment/Evaluation**

Summative: teacher and students assess oral presentation using a rubric (LI1.04D) (LI1.07D) (LI1.08D) (LG1.03B) (LG2.05D) (LG2.07D)

### **Resources**

Armstrong, S. *Far and Wide: Essays from Canada*. Scarborough: ITP Nelson, 1994. ISBN 0-17-60457-0

Barry, J. *Global Safari: Reflections in World Literature*. Toronto: Nelson, 1994. ISBN 0-17-603980-5

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Barlowe-Kedves, A., et al. *ResourceLines 9/10*. Toronto: Prentice Hall, 1999 (In press)  
ISBN 0-13012922-4

Barlowe-Kedves, A., et al. *SightLines 9*. Toronto: Prentice Hall, 1999 (In press) ISBN 0-13012906-2

Borovilos, J. *Breaking Free: A Cross Cultural Anthology*. Scarborough: Prentice-Hall, 1994.  
ISBN 0-13-307430-7

Toutant, A. *Endless Possibilities*. Don Mills, Oxford, 1999. ISBN 19-54-173644

*Companions to Literature* - for author biographies

### **Accommodations**

- Talking books are available from the W. Ross McDonald School for the Blind and local public libraries for those who are sight-impaired or language-impaired.
- Exceptional students may ask peer mentors and other subject teachers to help select material to be read for Reading Logs.

### **Activity 5: I'm Unique**

**Time:** 150 minutes

#### **Description**

After having understood how an author's background influences his/her writing, the students reflect on the development of their personal and unique writing style as it reflects their personal backgrounds. In this activity, students focus not only on their background, but also on future expectations, giving consideration to their own Annual Education Plan, letter of intent from the opening of the course, writing folder contents, Response Journal entries, and goals for the future.

#### **Strand(s) and Expectations**

**Strand(s):** Writing and Language

##### **Overall Expectations:**

WRV.01D - use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.04B - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity and unity;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience.

##### **Specific Expectations:**

WR1.02D - locate and summarize information from print and electronic sources, including vertical files, periodicals, dictionaries, encyclopedias, electronic newsgroups, e-mail messages, and electronic databases; ❖

WR1.03D - group and label information and ideas; evaluate the relevance, accuracy, and completeness of the information and ideas; and discard irrelevant material; ❖

WR1.04D - use the information and ideas generated by research to develop the content of written work;

WR4.01B - revise drafts to ensure that ideas are adequately developed with relevant supporting details and to achieve clarity and unity;

- 
- WR5.04B - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation;
- LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
- parts of speech: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, interjections;
  - simple, compound, and complex sentences;
  - components of sentences: subject, predicate, object, subject complement, prepositional and participial phrases, main and subordinate clauses;
  - agreement between subject and verb, and between pronoun and antecedent;
  - consistency of verb tense and voice; ❖
- LG1.06B - recognize, describe, and correct sentence errors in oral and written language; ❖
- LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
- spelling: homophones and possessive pronouns and adjectives;
  - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
  - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, quotation marks, parentheses, ellipses. ❖

### Planning Notes

- Plan with guidance personnel access to guidance facilities and resources.
- Plan with library and media personnel access to Internet resources.
- Students have a copy of their most recent AEP, Letter of Intent, Writing Folder, and Response Journals.

### Prior Knowledge Required

- Students know the procedures for accessing career information.
- Students have the skills required for accessing and assessing Internet information.
- Students have a basic knowledge of computer skills.

### Teaching/Learning Strategies

1. Students prepare a personal profile or brief autobiography.
2. Students prepare personal Response Journal entries reflecting on their Grade 9 year, or review their letters of intent. For the protection of privacy, only the teacher edits this assignment.
3. In co-operation with guidance, librarian and media personnel, students research one or two possible future career interests.
4. Using the writing process, students prepare forewords for their Published Portfolios in the form of a poem, newspaper article, personal essay, or interview
5. **Extension:** In co-operation with guidance personnel and teacher advisor, students may draft their AEP for the next semester. For the protection of privacy, only the teacher or teacher advisor edits the AEP.

### Assessment/Evaluation

Formative:

- AEP
- Response Journals
- writing folder maintenance

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Summative: portfolio foreword (WR1.02D) (WR1.03D) (LG1.05D) (LG1.06B) (LG1.07B)

## Resources

The Learning Partnership. *Take Our Kids To Work: Teacher's Resource*. Toronto, 1997.

Misner, J. and S. Kearns. *Exploring Your Horizons: Career and Personal Planning*. Toronto: McGraw-Hill Ryerson, 1998. ISBN 0-07-551-392-7

Ontario Ministry of Education. *AEP Guideline*. Toronto: Queen's Printer, 1999.

## Accommodations

Exceptional students may seek assistance from Special Education personnel and their Teacher Advisor in preparing their AEP. This may be the appropriate time for students to review and have input into personal IEPs and to hold annual IPRC meetings.

## Activity 6: Is It Worth the Fight?

**Time:** 600 minutes

## Description

Students complete a group or class novel set of activities which allow for summative evaluation. This may include a test, group performance, individual performance, and/or final products from an individual and/or a group.

## Strand(s) and Expectations

**Strand(s):** Literature, Writing, Language, Media

### Overall Expectations:

LIV.01D - read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

LIV.02D - demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and short essays;

LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;

WRV.01D - use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.03D - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.04B - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity and unity;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.01D - use knowledge of the elements, intended audience, and production practices of a variety of media forms to analyse specific media works;

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MDV.02D - use knowledge of a variety of media form, purposes, and audiences to create media works and describe their intended effect.

**Specific Expectations:**

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a variety of genres, including novels, short stories, plays, poems, biographies, short essays, and articles from newspapers, magazines, and encyclopedias; ❖

LI1.02D - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and exploring human experiences and values;

LI1.03B - describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts;

LI1.04D - locate explicit information and ideas in texts, to use in developing opinions and interpretations;

LI1.06D - use specific evidence from a text to support opinions and judgements; ❖

LI2.03D - use knowledge of elements of short essays, such as introductions, thesis statements, topic sentences, supporting details, connecting words, and conclusions, to understand and interpret examples of the genre; ❖

LI3.01D - explain how authors use diction and phrasing to achieve particular effects in their writing;

LI3.02D - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, foreshadowing, onomatopoeia, oxymoron, alliteration, and symbol, to achieve particular effects in their writing;

WR1.02D - locate and summarize information from print and electronic sources, including vertical files, periodicals, dictionaries, encyclopedias, electronic newsgroups, e-mail messages, and electronic databases;

WR3.02D - use changes in time, place, speaker, or point of view to structure narrative paragraphs; ❖

WR3.03D - use a single controlling idea and connecting words to structure a series of paragraphs; ❖

WR3.04D - use key words from questions or prompts to organize ideas, information, and evidence in homework answers; ❖

WR3.05D - structure expository paragraphs using a topic sentence, supporting sentences to develop the topic, connecting words to link the sentences, and a concluding sentence; ❖

WR3.06D - provide an introduction, body, and conclusion in written reports and short essays;

WR4.01D - revise drafts to ensure that ideas are adequately developed with relevant supporting details and to achieve clarity and unity;

WR4.02B - revise drafts to ensure consistency in use of first or third person and use of an appropriate level of language; ❖

WR5.01D - identify sources of ideas, information, and quotations in writing and independent research projects; ❖

WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience; ❖

WR5.03D - assess their facility with the writing process, documenting their use of different genres and forms in personal and assigned writing and identifying goals for writing improvement and growth; ❖

WR5.04B - edit and proofread their own and others' writing;

WR5.11B - use knowledge of a wide range of spelling patterns and rules to identify, analyse, and correct spelling errors;

WR5.13B - use the apostrophe correctly when spelling contractions and possessives;

LG1.05D - use the structures of standard Canadian English;

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LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying key ideas and supporting details, distinguishing fact from opinion, asking clarifying questions, and following instructions; ❖

LG2.04D - use specific examples, facial expressions, gestures, intonation, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.06D - explain how oral communication skills can contribute to success in all curriculum areas and the world outside the school;

LG2.07D - analyse their own and others' oral presentations to identify strengths and weaknesses, and plan ways to improve their performance;

MD1.01B - demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works; ❖

MD1.03D - compare and explain their own and their peers' reactions to a variety of media works;

MD2.01D - adapt a work of literature to another media form and determine what aspects have been strengthened and/or weakened by the adaptation. ❖

### **Planning Notes**

- The teacher and the students have chosen their group novels early in the semester and they have set a deadline for the completion of reading the group novel prior to the beginning of this activity.
- Review appropriate reading and recording strategies for the group novel.
- Be aware that management skills are very important to this culminating evaluation process.

### **Prior Knowledge Required**

- group work skills
- peer and self-evaluation skills
- research skills
- presentation skills

### **Teaching/Learning Strategies**

1. Prior to the beginning of this activity, students have read their group novels and each student has developed a content test to administer to another group member. This ensures that each member of the group has completed the reading with understanding and can fully participate in the group discussion, project development, and presentation.
2. Students discuss and assess the reading strategies they used to complete this task.
3. The teacher and students brainstorm a number of activities that could be completed in the novel study. They come to an agreement of what constitutes a Level 3 product. Written items could be put into a magazine or newspaper format.

Narrative-related activities:

- write an interview with a main character;
- write a prequel or sequel chapter to the novel;
- research the author;
- explain what would be different if the gender of the characters were switched or the time period or setting were different;
- describe how the author's background influenced the theme and/or writing style;
- write a critique of the genre of this novel;
- compare this novel to another novel by the same author, in the same period or same genre;
- write a research report on a topic of interest from the novel.

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Poetry-related activities:

- find a poem which relates thematically with the novel and make a comparison;
- write a poem which relates thematically with the novel;
- locate poems written by the same author as the novel and relate how the poet's background is reflected in both genres.

Drama-related activities:

- design costumes for the main characters and explain why they are appropriate;
- create a dramatic scene of one of the events in the novel;
- write the script for a scene based on the novel.

Media-related activities:

- draw a map of the setting and explain its influence on the novel;
  - make a collage on the theme and write a personal response to accompany it;
  - design a board game, word search, crossword puzzle to show vocabulary development and utilization;
  - choose music appropriate to a film version of the novel and explain your choices;
  - research artwork associated with the time period of central theme of the novel and write an analysis of its influence or appropriateness;
  - write an editorial on the theme of the novel;
  - write a letter to the editor on the theme of the novel;
  - make a scrapbook or keepsake box for one of the characters;
  - compare and contrast the novel and the film version.
4. Consider various ways that the product could be presented to the class or to other groups - television talk show, skit, newspaper or magazine editorial meeting, video of scenes, and product.
  5. Students meet in groups in class each day for four days to complete the tasks with teacher supervision. The teacher monitors the group process.
  6. Students present their finished product in an educational and entertaining way to keep those who have not read the book intrigued as discussed in Strategy 4.
  7. Students take a scene from the novel and adapt it to another medium such as a radio play, a television show, or a computer game.
  8. Students analyse the effects of the different medium on the same story by writing a Personal Response on which medium they preferred and why.

### **Assessment/Evaluation**

Summative:

- group process checklist - teacher evaluation, peer evaluation, self evaluation (LG2.01D)
- content test results
- peer evaluation of usefulness and depth of content test developed
- product - teacher evaluation (LI1.01D) (LI1.06D) (LI2.03D) WR3.03D) (WR3.04D) (WR3.05D) (WR4.02D) (WR5.01D) (WR5.03D), (WR5.13B); group evaluation (WR5.03D); self-evaluation (WR5.02B)
- presentation - teacher evaluation, peer evaluation, self-evaluation (MD1.01B) (WR3.02D)
- personal response analysis of the change of medium (MD2.01D)

### **Resources**

groups of novels which focus on a genre, theme, or author

sample group novel products

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Ontario Ministry of Education and Training. *Communicating Student Learning: The Third Conference on Assessing, Testing and Reporting Achievement*. Toronto: MET, 1999.

### **Accommodations**

- For those students for whom time management is a problem, the teacher or a peer helper could assist with organization and a planning calendar. Some parts of the final product could be submitted in sections for evaluation.
- Additional time could be provided for exceptional pupils when they are writing an examination or completing the Portfolio.
- Peer tutors and other subject teachers could assist with the choice of the best pieces for the Portfolio. The tutors could also assist with editing, and support students during tests and examinations.
- Examination could be modified for those who are sight impaired.

### **Activity 7: Culminating Assessment**

**Time:** 150 minutes

#### **Description**

As the students have completed their self-evaluation, they can now review their own goals for improving their skills in English. Class time is provided for students to review their Writing Folder contents, to choose the best five pieces, to seek further peer editing and suggestions for inclusion, to revise their work, and to publish a Portfolio.

#### **Strand(s) and Expectations**

**Strand(s):** Writing, Language, Media Studies

##### **Overall Expectations:**

WRV.01D – use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity and unity;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose of the audience;

MDV.01D - use knowledge of the elements, intended audience, and production practices of a variety of media forms to analyse specific media works.

##### **Specific Expectations:**

WR1.03D - group and label information and ideas; evaluate the relevance, accuracy, and completeness of the information and ideas; and discard irrelevant material; ❖

WR4.01D - revise drafts to ensure that ideas are adequately developed with relevant supporting details and to achieve clarity and unity; ❖

WR4.03D - make constructive suggestions to peers; ❖

WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work; ❖

WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience; ❖

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WR5.03D - assess their facility with the writing process, documenting their use of different genres and forms in personal and assigned writing and identifying goals for writing improvement and growth;



WR5.04B - edit and proofread their own and others' writing; identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation; ❖

WR5.05D - use parts of speech correctly: nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions, and interjections; ❖

WR5.06D - construct complete and correct compound and complex sentences, using the following sentence components as required: subject, predicate, object, subject complement; main and subordinate clauses; prepositional and participial phrases; ❖

WR5.07B - identify and correct sentence fragments, run-on sentences, and comma splices; ❖

WR5.08B - make compound subjects agree with verbs in simple and compound sentences; ❖

WR5.09B - make pronouns agree with their antecedents in number and gender; ❖

WR5.10B - use consistent and appropriate verb tense and voice (i.e., active and passive) for clarity in narrative and expository writing; ❖

WR5.11B - use knowledge of a wide range of spelling patterns and rules to identify, analyse, and correct spelling errors; ❖

WR5.12B - use and spell homophones correctly; ❖

WR5.13B - use the apostrophe correctly when spelling contractions and possessives; ❖

WR5.14B - use a variety of resources to correct errors in spelling; ❖

WR5.15B - use punctuation correctly, including period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, and ellipses; ❖

LG1.06B - recognize, describe, and correct sentence errors in oral and written language; ❖

MD1.04D - identify factors that influence media production and distribution and explain the effect of these factors on specific media works. ❖

### **Planning Notes**

- The teacher and students are to have housekeeping arrangements to keep Writing Folders accessible, but secure.
- Provide exemplars of Portfolios.
- Encourage the students to utilize various word processing/desktop programs to publish their Portfolio.
- The teacher and students can collect various magazines, newspapers, and clip art to provide illustrations.
- The teacher gives the students advance notice that the Writing Folders are to be reviewed and five items from them are to be used in these two classes for peer editing and personal revision.
- Try to make word processing and desk top publishing programs available.
- Act as a mentor and publisher.
- Provide dictionaries and thesauri, both print and electronic.

### **Prior Knowledge Required**

- expectations of peer editing
- proofreading skills

### **Teaching/Learning Strategies**

1. Students review their Writing Folders and choose five items to be used in these two classes for peer editing and personal revision.

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2. Students take advantage of the exemplars, word processing, and desktop publishing programs available.
  3. Students seek a peer proofreader to assist with editing and polishing their best work.
  4. Students use the teacher as a mentor and potential publisher.
  5. Students use the teacher as a peer editor who will give valuable feedback and encouragement.
  6. Act as a proofreader if a peer editor is absent or there is a need for clarification of a suggested change or correction.
  7. Students publish their portfolio as a media work including text, graphics, and illustrations and will explain their choice of materials and style in their foreword or self-evaluation.

### **Assessment/Evaluation**

Summative:

- checklist on the quality and consistency of teacher and peer editing (WR5.04B)
- the teacher evaluates the quality, completeness, correctness and visual appeal of the published Portfolio based on a rubric designed in collaboration with the students (see Appendix 5A) (WR4.01D) (WR5.05D) (WR5.06D) (WR5.07B) (WR5.08B) (WR5.09B) (WR5.10B) (WR5.11B) (WR5.12B) (WR5.13B) (WR5.14B) (WR5.15B)
- students self-evaluate their Portfolios, using their Letter of Intent and their Writing (WR1.03D) (WR5.02B) (WR5.03D) (LG1.06B) (MD1.04D); Writing Folder Table of Contents to assess growth - rubric and foreword (WR4.04B)
- peers evaluate the student's choice of appropriate pieces, willingness to conference, ability to accept and implement suggested corrections (WR4.03D)

### **Resources**

desktop publishing and word processing programs

exemplars of Portfolios

Barton, J., A. Collins, C. Anderson, and K. Stenstedt. *Portfolio Assessment: A Handbook for Educators*. PUBNET, Ingram, 1996. ISBN 0-201-49387-X

Knight, M. E. and D. Gallaro. *Portfolio Assessment: Applications of Portfolio Analysis*. University Press of America, 1991. ISBN 0-8191-9415-8

Porter, C. and J. Cleland. *The Portfolio As a Learning Strategy*. Ingram, 1994. ISBN 0-86709-348-X  
*Portfolio Assessment: Getting Started*. PUBNET, 199. ISBN 0-590-49183-0

Seely, A. *Portfolio Assessment*. Teacher Created Materials, Incorporated. ISBN 1-55734-845-6

Tierney, R., M. Carter, and L. Desai. *Portfolio Assessment in the Reading-Writing Classroom*. Norwood, MA: Christopher Gordon Publishers, 1991.

### **Accommodations**

Assistance could be provided for students who are language-impaired or for whom written output is difficult by providing a scribe, voice-activated word-processing program, spelling and grammar checking programs.

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## Appendix 5A

### Assessment Rubric for Personal Published Portfolio Culminating Activity

| <b>Criteria</b>                   | <b>Level 1</b>   | <b>Level 2</b>                                      | <b>Level 3</b>   | <b>Level 4</b>  |
|-----------------------------------|--|---|--|---|
| Variety of writing samples        | - limited variety of samples                           | - some variety of samples                           | - considerable variety of samples                                | - outstanding variety of samples                              |
| Interesting publication style     | - simple collection of writing                         | - some attempt to publish with style                | - considerable organization and interesting style of publication | - high degree of organization and unique style of publication |
| Reflection on writing development | - limited reflection on writing development and growth | - some reflection on writing development and growth | - considerable reflection on writing development and growth      | - insightful reflection on writing and development and growth |
| Thematic approach                 | - little attempt to use a thematic approach            | - some attempt to use a thematic approach           | - effective use of a thematic approach                           | - exemplary use of a thematic approach                        |
| Evidence of writing improvement   | - little change in writing skills                      | - some improvement in writing skills                | - considerable improvement in writing skills                     | - outstanding improvement in writing skills                   |
| Followed instructions             | - followed instructions in a limited way               | - followed some instructions                        | - followed instructions competently                              | - exemplary portfolio   |