

# Canadian Literature 120

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## **Introduction**

The goal of the *Canadian Literature 120* curriculum is to promote an interest in important Canadian literature and other creative texts. The course is for students who have successfully completed Grade 10 English Language Arts, who demonstrate an interest in literature and deconstructing texts, and who wish to explore Canadian identity through a variety of literary texts worthy of study and appreciation.

### **Rationale**

Canada has been referred to as a mosaic, an idea which honours the contributions of the large number of cultural groups who have and continue to shape a national identity. The Aboriginal Peoples of Canada provide a legacy of oral storytelling as a means of maintaining traditional wisdom, these stories as well as the stories of those who have immigrated into Canada have contributed to the body of work which comprises a Canadian literary tradition. The Canadian value of embracing multiple world views encourages discussion and debate about distinct and definable qualities of Canadian literary texts. The study of Canadian literary texts offers opportunities to examine and appreciate a rich literary heritage featuring texts, written/created in or about a social, a political and/or a cultural time which provide a snapshot of a time and place in Canada.

Literary texts are a live tradition, not a fixed body of information about specific texts, authors, and terminology. The value of reading/viewing literature and other literary texts is the aesthetic experience itself—the satisfaction of the lived-through experience, the sense of pleasure in the medium of language, the complex interaction of emotion and intellect as the reader responds to the images, ideas and interpretations evoked by the text.

The ultimate goal of the course is to approach and examine texts in a way which will launch a life-long appreciation for Canadian writing/creation and for students to view themselves as contributors to and participants in the Canadian literary tradition.

### **Approaches to Teaching**

In recent years, significant research has indicated the effectiveness of a student-centred approach to learning that is often referred to as constructivist or inquiry-based. This approach refers to the concept that learners construct knowledge for themselves. “Each learner individually (and socially) constructs meaning as he or she learns” (Hein, 1991). The focus of teaching must be on the needs of the learner more than the subject or lesson being taught. As a result, the curriculum outcomes focus primarily on what the students are expected to learn rather than what the teacher is expected to teach.

The research that builds from the constructivist approach indicates significant success when “problem-based learning, group work, peer and cooperative learning, constructive listening, problem solving, and role plays” are used (Donovan, 2002). These approaches foster essential learning and lifelong skills.

A fundamental principle of this course is that students assume responsibility for their own learning through inquiry into an area of interest. This is a departure from the traditional approach to Canadian Literature. Prescribed texts are used to build a base from which students enter into the varied and vast world of Canadian-produced texts. Since this concept may be new to many students, teachers will use instructional time for the learning about the subject as well as to teach methods of organizing projects, brainstorming questions for inquiry, and directing students toward resources that support their pursuit of knowledge. Students should be encouraged to

find strategies to link their learning in this course to their studies in other courses, especially in English language arts, social studies, and fine arts.

Since this is a course that examines and critiques literary texts, teachers should model the use of appropriate terminology. A list can be found in Appendix F. Other helpful resources include sections of the Program Components in the High School English Language Arts Curriculum and the Grade 12 Reading and Writing Achievement Standards. Specific and general resources to support instruction are found at the following Portal Sites.

<https://portal.nbed.nb.ca/sites/CL120/default.aspx>

<https://portal.nbed.nb.ca/tr/lr/High%20School%20English%20Language%20A/Pages/default.aspx>  
[X](#)

### **Classroom Environment and Materials for Learning**


The atmosphere of the classroom is intended to be one of questioning, discussion, and inquiry. A workshop approach is suggested to ensure time and support for strategy use in reading and writing. As students are expected to complete a text of their own, teachers will need to develop a structure for ensuring a regular writing time (e.g., Quickwrites).

For reading, it is important that text choices for the high school audience are selected with sensitivity to the life experiences and value systems of the classroom, school, and local community. Materials should provoke thoughtful discussions, extend students' ability to recognize perspectives, biases, positions and tools of manipulation, and build independent skills to question and examine all texts.

There are many effective resources to challenge students in their thinking and stretch them to build and activate critical literacy skills. When sensitive issues are introduced there should be scaffolded opportunities for students to process and respond. Adequate time and support should be provided to examine, discuss, and debrief. As teachers are expected to maintain currency with course materials, they must make decisions yearly about text choices; guidelines for choosing texts can be found in Appendix D, but if there is uncertainty about the content of a text it is best to consult with colleagues and school administration.

Students enrolled in Canadian Literature 120 can access Canadian texts through collections from the school and through the local New Brunswick Public Library System. [Canadian Literary Centre](#) is part of the EBSCOHost platform purchased through EECD to augment school and classroom library collections. Locations and information about the New Brunswick Public Library System can be found at <http://www.gnb.ca/0003/index-e.asp>.

### **Intellectual Property**

Teachers should model and instruct appropriate [usage of copyrighted materials in Canada](#). Students must cite materials appropriately, and can use materials as per agreements from purchased licences (e.g., Worldbook and EBSCO). The Creative Commons Licencing symbol  and external websites have specific directions and students should learn to consult the Terms of Use. No matter, proper citation is required and [Canadian Copyright Laws](#) followed.

### **Universal Design for Learning**

The New Brunswick Department of Education and Early Childhood Development's definition of inclusion states that every child has the right to expect that ... his or her learning outcomes, instruction, assessment, interventions, accommodations, modifications, supports, adaptations, additional resources and learning environment will be designed to respect his or her learning style, needs and strengths.



Universal Design for Learning is a “framework for guiding educational practice that provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged. It also “...reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient.” (CAST, 2011).

In an effort to build on the established practice of differentiation in education, the Department of Education and Early Childhood Development supports *Universal Design for Learning* for all students. New Brunswick curricula are created with universal design for learning principles in mind. Outcomes are written so that students may access and represent their learning in a variety of ways, through a variety of modes. Three tenets of universal design inform the design of this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- **Multiple means of representation:** provide diverse learners options for acquiring information and knowledge
- **Multiple means of action and expression:** provide learners options for demonstrating what they know
- **Multiple means of engagement:** tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at <http://www.cast.org/> and in the appendices section of this document. As there is a heavy amount of reading in Canadian Literature, to support full participation, schools offering the course should ensure access to assistive technologies for students who benefit from listening to texts. Further, students should be encouraged to use technologies to support drafting the text they will publish as their contribution to Canadian literary texts. The genre of the final text is not limited to one format.

## **Time Allocation and Management**

This curriculum document is designed for 90 hours of class time. It is therefore seen as a semester-long program. With anticipated interruptions to this time, it is essential that teachers consider equal distribution of time for the study of units to support learning specific curriculum outcomes and time for students to develop the skills and knowledge to pursue their independent projects. From the beginning of the course, teachers should provide time for students to understand not only what they are learning, but why and how they are learning it. For example, students should be introduced early to the curriculum outcomes and these should act as a point of reference for the learning experiences. This attention to understanding the specific curriculum outcomes will increase the students ability to design their performance products for their independent projects. An integrated approach, combining time for the instructional suggestions in the units, with time to support students to understand the meaning of the outcomes and the design of inquiry questions will ensure the final portion of the course is rich and meaningful for all learners.

## **Assessment and Evaluation**

Assessment is the systematic gathering of information about what students know and are able to do. Student performance is assessed using the information collected during the evaluation process. Teachers use their professional skills, insight, knowledge, and specific criteria that they establish to make judgments about student performance in relation to learning outcomes. Students are also encouraged to monitor their own progress through goal-setting, co-constructing targets and self-assessment strategies. Research indicates that students benefit

most when assessment is regular and ongoing and is used in the promotion of learning (Stiggins, 2008). This is often referred to as [formative assessment](#). Assessment is more effective if it is ongoing, participatory, and [balanced](#) rather than reserved for the end of a period of learning to determine a mark (summative evaluation).

Rubrics are recommended to support summative evaluation of Canadian Literature 120. Sample rubrics are included in this document. Portfolios of work and the independent project and presentation are recommended for summative evaluations. A final examination may not be required. If an examination is given, attention to the following should guide the exam design: 20% literal (maximum), 40-60% interpretive and 20-60% evaluative questions.

Some examples of current assessment practices include:

### **Observations**

Checklists  
Demonstrations  
Learning Logs  
Reflective Journals

### **Conversations**

Conferences  
Questioning  
Responses to texts/activities  
Self and peer assessment

### **Products**

Portfolios  
Presentations  
Projects

## **Layout of the Document**

Expected learning is presented in a framework that includes the general and specific curriculum outcomes, including what students are expected to know and do as a result of this course. An overview of the suggested units is provided and within each unit, the following outline is followed:

- *Essential Questions* which drive the learning required for the course, but are open to discussion, debate and ongoing reflection.
- *Specific Outcomes* addressed in the unit are indicated.
- *Teaching and Learning Strategies* are suggested to reach the specific outcomes of the unit. These suggestions include resources recommended to teach and assess the learning outcomes.

## **Works Cited**

Hein, G. (1991). Constructivist learning theory. The Inquiry Institute. Retrieved online April 15, 2011 at <http://www.exploratorium.edu/IFI/resources/constructivistlearning.html>  
Stiggins, R. (2008) Assessment manifesto: A call for the development of balanced assessment systems. Assessment Training Institute. Portland, Oregon. [www.ets.org/ati](http://www.ets.org/ati)

## Curriculum Outcomes

The goals for student learning in *Canadian Literature 120* are organized in an outcome framework. The “big ideas” of the course are stated in three general curriculum outcomes, and each of these is further articulated in specific curriculum outcomes. The outcome statements identify what students will know and be able to do as a result of the teaching and learning in the course. Know and Do statements, directly following each specific outcome, will assist the teacher to assess the knowledge and skill level of students in order to target instruction and intervene appropriately to support achievement.

Suggested units of study follow the outcome framework. These include more detailed teaching and learning strategy suggestions. The tables below are intended to provide a broad overview of the scope of the learning. These outcomes should be introduced early and discussed often to clarify the learning targets.

G.C.O. 1.0 Students recognize and engage with a wide range of Canadian literary texts.		
	Students will know	Students will be able to
1.1 Students study a range of Canadian texts: including those that support their specific interests.	<ul style="list-style-type: none"> <li>Aspects to consider when determining if a text is Canadian (e.g., author’s heritage, themes: survival, nature, predominance of setting/place as a central characteristic).</li> <li>An understanding of text and the kind of texts within a range (poetry, film, short story, biography, etc.).</li> <li>What genres and topics appeal to them personally.</li> </ul>	<ul style="list-style-type: none"> <li>Research and debate what and how to determine if a text is Canadian.</li> <li>Log selections to demonstrate a range of text are being read/viewed</li> <li>Provide a thoughtful rationale for chosen texts.</li> <li>Read and discuss at least one class-chosen novel that is considered a seminal Canadian text.</li> </ul>
1.2 Students demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts.	<ul style="list-style-type: none"> <li>Awareness of Canadian geography and regional ideologies (e.g., Northern Canada, Prairies, West Coast, Atlantic Canada, Rockies, Central Canada, linguistic roots).</li> <li>Aware that considering background/history, social and cultural contexts brings depth to a text.</li> </ul>	<ul style="list-style-type: none"> <li>Determine regional clues (themes, dialect).</li> <li>Participate in discussion about Canadian and relevant world events, and determine “What do we know?” and “What do we need to know?”</li> <li>Research information to bring depth to individually selected texts.</li> </ul>

G.C.O. 2.0 Students respond personally and critically to a range of Canadian literary texts and express their own voices as creators of Canadian texts.		
	Students will know	Students will be able to
2.1 Students reflect on what their own responses reveal about their personal values and attitudes.	<ul style="list-style-type: none"> <li>• Texts impact how we view the world.</li> <li>• How to talk about their own values and attitudes.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize positions.</li> <li>• Explain how texts have influenced their personal values and attitudes.</li> </ul>
2.2 Students examine how Canadian texts work to reveal and produce values, identities, and positions.	<ul style="list-style-type: none"> <li>• Reality is constructed and texts influence how we think about the world.</li> <li>• Creators of text are influenced by their beliefs, values, attitudes, experiences, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Search for biases and analyze how creators' worldviews influence their text.</li> <li>• Draw conclusions about how a text could influence a person's position, identity, values, opinions.</li> <li>• Critique the impact of Canadian texts on their audience.</li> </ul>
2.3 Students describe, discuss, and evaluate significant characteristics of a variety of Canadian texts.	<ul style="list-style-type: none"> <li>• Common/recurring ideas/elements in Canadian texts (e.g., humour, location, dialects, cynicism, the underdog).</li> <li>• How texts are influenced by dominant ideologies.</li> </ul>	<ul style="list-style-type: none"> <li>• Examine a variety of texts.</li> <li>• Interpret creator/author perspective/point-of-view (e.g., time period, social class, ethnicity, gender roles, age).</li> </ul>
2.4 Students contribute their own voices to the body of Canadian texts.	<ul style="list-style-type: none"> <li>• Their voices, values, identity and positions are unique and important.</li> <li>• Their "truths" matter.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce at least one short original work, individually or in groups meeting Grade 12 Achievement Standards (See Appendix J).</li> </ul>

G.C.O. 3.0 Students demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literary texts.		
	Students will know	Students will be able to
3.1 Students identify recurring themes, values, and attitudes in texts.	<ul style="list-style-type: none"> <li>• Hold a concept of theme, value and attitude.</li> <li>• Hold a broad understanding of the term “text”.</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss themes, values and attitudes as they pertain to themselves and other points-of-view.</li> <li>• Identify patterns in literary texts which emerge as Canadian.</li> </ul>
3.2 Students examine the reasons for and effects of a particular world view.	<ul style="list-style-type: none"> <li>• Know that reading and viewing is a social practice that is influenced by the values, attitudes and beliefs of the cultural groups with which you identify.</li> <li>• Understand that opinion is influenced by personal biases.</li> <li>• Understand that all people have personal biases.</li> </ul>	<ul style="list-style-type: none"> <li>• Examine the notion of “truth”, in terms of whose truth.</li> <li>• Demonstrate respect for the world view of others.</li> <li>• Critique texts to determine the influence of world view.</li> <li>• Critique texts to explain how they influence world view.</li> </ul>
3.3 Students demonstrate an understanding of Canadian identity through the examination of character in Canadian literary texts.	<ul style="list-style-type: none"> <li>• How and why characters are influenced.</li> <li>• Recognize the elements of story.</li> <li>• A range of literary devices and their purposes.</li> </ul>	<ul style="list-style-type: none"> <li>• Enter into the lives of characters.</li> <li>• Identify motivations of characters.</li> <li>• Sympathize with or be critical of characters actions.</li> <li>• Relate findings to their growing concept of Canadian identity.</li> </ul>

## Suggested Units of Study

### The Power of Story

Students will be introduced to Canadian writers and literary texts through research and reading a selection of short prose. Students will consider how Canadian writers shape Canadian identity and will examine their own values, experiences, and perspectives through their responses to a variety of texts. The selection of short prose will include samples from areas suggested for independent projects and contemporary non-fiction works such as news articles, opinion pieces, documentaries, and editorials.

### Canadian Novel Study:

Students select a seminal Canadian novel to study as a class.

### Forces that Impact the Canadian Literary Landscape

Students examine time periods and issues of significance. This will include a review of a variety of texts with a view to understanding the time period or issue and how it impacts or is impacted by Canadian Literary Texts. This is an opportunity for students to learn how a culture or society views itself through its literature and will serve to broaden students understanding of the complexity of the notion of Canadian identity.

### Independent Project

Teachers will guide students to design inquiry questions and plan performance products which will demonstrate most of the curricular outcomes from each of the three General Curricular Outcomes. Presentations can be coordinated in small groups so the class enjoys a rich exposure to each topic. Instruction for the independent project design, independent research and preparation can be ongoing. In class time for independent project work will be approximately 2 weeks with 1 week for presentations. Students should be assessed on their learning from other student projects as well as the learning they demonstrate in their independent project.

### Suggested Areas of Choice for Independent Projects

**Canadian Children's Literature:** Children's literature as a genre offers an exceptional opportunity for the exploration of universal experiences that transcend culture, age and time. Through reading, response and analysis students explore the full diversity of Canadian Literary Texts such as regional alphabet books, young adult fiction, First Nations/Aboriginal writing, and urban and rural stories. Teachers should assist with the selection of appropriate non-fiction, poetry, picture books, songs and folk tales.

**New Brunswick Writers:** Students will research and locate New Brunswick authors and their works. They will examine these in light of their authors' attachment to the province's history, culture, society, politics or religion. This can include songs/music, film and television, poetry and drama as well as political writers who are writing about the province. This is an opportunity to learn about the book publishing/book selling industry in New Brunswick as well as film co ops, poetry magazines and local theatre as a few examples for exploration.

**Canadian Drama, Film and Television:** Students explore Canadian drama through an in-depth study of terminology, monologue, tableau, script reading and script writing. Students develop reflective and critical thinking skills as they analyze the function and significance of Canadian drama in a society in a local and national context.

**First Nations/ Aboriginal Literature:** Students will locate aboriginal texts and analyze their political and social influences during the time they were produced and during the time they were

depicting if the two are different. The student will analyze the effects of these works on the society at large and the culture from which they came.

**Poetry and Song:** Students examine the history, regions and diversity of their nation as represented through Canadian poetry and song. Students are given the opportunity to respond to and to analyze poetry throughout the unit as they work toward developing their poetic voice.

**Book and Film Awards:** Students will find the book and film awards for Canadian authors of all genres. They will learn what the criteria is for each award and who have been recipients. They will also look more closely at some of the choices and critically analyze the content to decide if they agree with the choice for this award.

Example Plan for Instruction See Appendix J for a more detailed exemplar planner			Writing	Reading
6 Weeks	Building Class Community and begin Unit 1: The Power of Canadian Stories	Introduce Outcomes. Students begin to think about the unit they will choose for their independent study.	Structures for reliable writing time to develop topics of interest (e.g., daily quick writes).  ↓  Students publish their own literary text in a genre of choice.	Students read, discuss, short texts and class novel. Students may also participate in book studies.  ↓
3 Weeks	Shared Novel Study	May be embedded in Unit 1 and Unit 2		
6 Weeks	Unit 2: Forces that Impact the Canadian Literary Landscape	Students learn about inquiry questions and plan their independent project.		
3 weeks	Students Work on Independent Projects	Teacher supports students to carry out independent project.		

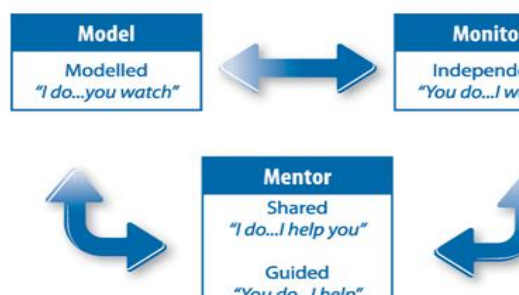
### Designing Connected Learning Experiences

Learning experiences in the units should be designed following these guiding principles, they:

- are relevant
- include assessment and use it to inform instruction
- occur in an environment that is participatory, interactive, collaborative, and inclusive
- encourage a sense of inquiry
- gradually release responsibility (Pearson and Gallagher, 1983)

A fundamental principle of this course is that students **assume responsibility for their own learning** in co-operation with the teacher.

#### Gradual Release of Responsibility



## Approach to Teaching: Inquiry-based Learning

### The Inquiry Approach and Essential Questions

Using inquiry to guide learning will develop critical thinking, problem solving, collaboration, and communication competencies. These are included within the competencies that have been identified as core learning that is expected of all New Brunswick graduates (see appendices). Students will gain a deeper understanding of the material and where it fits into their world by guiding their learning through essential questions.

Essential questions are considered to be:

- important questions that recur throughout one's life – they are broad, timeless, and they have no definitive answer. For example, "How well can fiction reveal truth?"
- key questions within a discipline – they point to the big ideas of a subject. For example, "What constitutes a Canadian novel?"
- questions required for learning core content – they make sense of important but complicated ideas, knowledge and skills. For example, "How do the best writers hook and hold their readers?"

Grant Wiggins, in the Authentic Education e-journal, articulates a question is essential when it:

1. causes genuine and relevant inquiry into the big ideas and core content;
2. provokes deep thought, lively discussion, sustained inquiry, and new understanding as well as more questions;
3. requires students to consider alternatives, weigh evidence, support their ideas, and justify their answers;
4. stimulates vital, ongoing rethinking of big ideas, assumptions, and prior lessons;
5. sparks meaningful connections with prior learning and personal experiences;
6. naturally recurs, creating opportunities for transfer to other situations and subjects;

(Source: <http://www.authenticeducation.org/bigideas/article.lasso?artId=53>)

The essential questions, related course work, and the units of study that comprise *Canadian Literature 120* will build a learning community, motivate students, and encourage pursuit of independent interests. Students will be encouraged and supported to develop and research essential questions and performance products will showcase the skills and knowledge the students are acquiring.

### Units of Study Guide Inquiry

As described above, two required and one chosen unit of study guide the inquiry in *Canadian Literary Texts 120*.

Each required unit features suggested essential questions and sample questions for guiding research and discussions. Instructional suggestions are provided to assist teachers in planning learning opportunities to develop the knowledge and skills articulated in the curriculum outcomes.

**Important note:**





From the beginning of this course a structure, such as the workshop model, provides time and support for reading and writing and an atmosphere conducive to examining and creating. For example, students have a writer's notebook and a ten minute free flowing writing time 3 days/week with the expectation they write on their own the other two days of the week. This will develop a collection of ideas and writing from which they can eventually craft a published piece of writing.

### Essential Questions Overview

	<b>G.C.O. 1.0</b> Students recognize and engage with a wide range of Canadian literary texts.	<b>G.C.O.2.0</b> Students respond personally and critically to a range of Canadian literary texts, applying their understanding of language, form, and genre.	<b>G.C.O.3.0</b> Students demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian texts, including their own writing.
<b>The Power of Story</b>	<b>Sample Inquiry Questions</b>	Should we care about Canadian authors/storytellers? Why? Do stories influence our understanding of ourselves?	
<b>Canadian Novel Study</b>		How does this novel contribute to or shape Canadian Identity?	
<b>Forces that Impact the Canadian Literary Landscape</b>		Does literature influence our beliefs, values and attitudes? How does a country learn about its past?	
<b>Independent Project</b>		Students determine essential questions for inquiry. Example questions are provided in the Teacher's Conference Sheet, in the section designed to support students to plan their independent projects.	

**Unit of Study: The Power of Story**  
**Suggested time: 30 Hours**

Students will be introduced to Canadian writers and literary texts through research and reading a selection of short prose. Students will consider how Canadian writers shape Canada and will examine their own values, experiences, and perspectives through their responses to a variety of texts. The selection of short prose will include samples from areas suggested for independent projects and contemporary non-fiction works such as news articles, opinion pieces, documentaries, and editorials. Throughout this time, students can participate in book studies or independent reading of self-selected Canadian literary fiction.

**Sample Essential Questions**

Should we care about Canadian authors/storytellers? Why?  
 Do stories influence our understanding of ourselves?

**Specific Outcomes**

- 1.1 select study a range of Canadian texts: including those that support their specific interests.
- 2.1 reflect on what their own responses reveal about their personal values and attitudes.
- 2.2 examine how Canadian texts work to reveal and produce values, identities, and positions.
- 2.3 describe, discuss, and evaluate significant characteristics of a variety of Canadian texts.
- 3.1 identify recurring themes, values, and attitudes in texts.
- 3.3 explore texts by entering imaginatively into the lives and situations of characters.

**Suggestions for Teaching and Learning**

Familiarize students with the number of Canadian writers. Search anthologies and/or sites such as:  
[http://en.wikipedia.org/wiki/List\\_of\\_Canadian\\_writers](http://en.wikipedia.org/wiki/List_of_Canadian_writers)  
[http://www.writersunion.ca/ww\\_alphaselect.asp](http://www.writersunion.ca/ww_alphaselect.asp),  
<http://www.readliterature.com/canadian.htm>,  
[http://en.wikipedia.org/wiki/Category:Canadian\\_screenwriters](http://en.wikipedia.org/wiki/Category:Canadian_screenwriters)  
<http://w3.stu.ca/stu/sites/nble/index.aspx>

Explore and discuss two or three short articles/videos about how stories contribute to our understanding of ourselves and others. Use these as a foundation for discussions about the Canadian texts the class will explore over the next several weeks.

Read and discuss a few short Canadian texts, use this opportunity to model strategies for examining texts (e.g., questioning, visualizing) and for close reading. Engage students to find and present short texts for examination over the course of the unit. Encourage choice from one of the following categories: children’s literature, songs and poetry, New Brunswick writers, screenplays and scripts, First Nations/Aboriginal literature, award winning literature. Use texts as focal points for instruction, including:

- regional or cultural positions
- language, imagery, and structure
- themes
- voices and perspectives

Ensure students provide biographical information about the writers of the texts they present, to draw conclusions about how the writer’s life influences the text they produce.

For more detailed suggestions for this unit see Appendix A.

To complete the unit, students respond to an unfamiliar text to apply their skills and knowledge learned throughout the unit. See Portal Site for an example of a final assessment for The Power of Story.

**Unit of Study: The Power of Story**

**Learning Cycle**  
**Plan:** Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.  
**Do:** Use an approach that scaffolds learning  
**Check:** Build in time to check for understanding  
**Act:** Respond and provide descriptive feedback

**Collection of Evidence**      **Teacher Notes**

Sample Guiding Questions to Check Knowledge and Skills

How does where we live influence our thinking?

In what ways do our experiences and relationships contribute to our attitudes, values and beliefs?

What do we mean by the term “Canadian Literary Texts”? Is it different than American or British Literature?

**Conversations:**  
Notes from conferences  
Interviews  
Responses to questions (verbal and written)  
Entrance/Exit Slips

**Observations:**  
Notes describing learning  
Student Logs/Journals

**Products:**  
Quizzes  
Unit Tests  
Annotations of a close reading of an unfamiliar Canadian Text  
Presentation of short texts

<b>Canadian Novel Study</b>	
<b>Suggested time: 15 hours</b> (some time is embedded in in-class reading time throughout the Unit The Power of Story)	
Students select a seminal Canadian novel to study as a class.	
<b>Sample Essential Questions</b>	
How does this novel contribute to or shape Canadian Identity?	
<b>Specific Outcomes</b>	<b>Suggestions for Teaching and Learning</b>
<p>1.1 study a range of Canadian texts: including those that support their specific interests.</p> <p>1.2 demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts.</p> <p>2.1 reflect on what their own responses reveal about their personal values and attitudes.</p> <p>2.2 examine how Canadian texts work to reveal and produce values, identities, and positions.</p> <p>2.3 describe, discuss, and evaluate significant characteristics of a variety of Canadian texts.</p> <p>3.1 identify recurring themes, values, and attitudes in texts.</p> <p>3.3 demonstrate an understanding of Canadian Identity through the examination of character in Canadian literary texts.</p>	<p>As a class, select a seminal Canadian novel to study. Choose a text that is at a level of complexity that every student is able to access or that is available through assistive technology. There will only be 3 weeks to complete this study, therefore, students should have the support they need to participate in the rich discussions, without concern for decoding complex texts. See Appendix F for support with teaching literary criticism.</p> <p>Frontload this novel study by reading aloud the first one or two chapters of the novel while modeling aspects of a close annotated reading. Choose your thinking points carefully so as to hook the reader and not disturb the fluidity of the story.</p> <p>Students may write a short literary essay or create a photo essay as a response to the novel study. In this case expectations for outcome 2.4 would also be met: Students contribute their own voices to the body of Canadian texts.</p>

<b>Unit of Study: Canadian Novel Study</b>	
<p><b>Learning Cycle</b>  <b>Plan:</b> Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.  <b>Do:</b> Use an approach that scaffolds learning  <b>Check:</b> Build in time to check for understanding  <b>Act:</b> Respond and provide descriptive feedback</p>	
<b>Collection of Evidence</b>	Teacher Notes
<p>Sample Guiding Questions to Check Knowledge and Skills</p> <p>In what ways did the weaknesses or strengths of the characters affect the chain of events in the story? How would the story be different if the characters acted differently, or if different events had occurred?</p> <p>What does this phrase mean?</p> <p>What message do the characters or overall text convey in terms of Canadian Identity?</p> <p><b>Conversations:</b>  Contributions to discussions questions  Entrance/Exit Slips</p> <p><b>Observations:</b>  Student Logs/Journals</p> <p><b>Products:</b>  essay  Responses to texts (e.g., explanations of personal choices of quotations)</p>	

**Unit of Study: Forces that Impact the Canadian Literary Landscape**  
**Suggested time: 30 hours**

Students examine time periods and/or issues of significance. This will include a review of a variety of texts with a view to understanding the time period or issue and how it impacts or is impacted by Canadian Literary Texts. This is an opportunity for students to learn how a culture or society views itself through its literature and will serve to broaden students understanding of the complexity of the notion of Canadian identity.

**Essential Questions**

Does literature influence our beliefs, values and attitudes?  
 How does a country understand its past?

**Specific Outcomes**

- 1.1 study a range of Canadian texts: including those that support their specific interests.
- 1.2 demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts.
- 2.1 reflect on what their own responses reveal about their personal values and attitudes.
- 2.2 examine how Canadian texts work to reveal and produce values, identities, and positions.
- 2.3 describe, discuss, and evaluate significant characteristics of a variety of Canadian texts.
- 2.4 contribute their own voices to the body of Canadian texts.
- 3.1 identify recurring themes, values, and attitudes in texts.
- 3.2 examine the reasons for and effects of a particular world view.
- 3.3 demonstrate an understanding of Canadian Identity through the examination of character in Canadian literary texts.

**Suggestions for Teaching and Learning**

This unit will examine the forces that impact Canadian Literary Texts through a variety of texts that represent time periods from the following categories: children’s literature, songs and poetry, New Brunswick writers, screenplays and scripts, First Nations/Aboriginal literature, and award winning literature.

Students choose and examine a variety of Canadian literary texts which depict and/or are written during a specific time in Canadian history, or documents a significant Canadian issue. See Appendix B for suggested times periods, issues and related texts.

Build background knowledge about chosen time periods/issue(s). Have groups of students examine texts which reflect different geographical, social, and cultural contexts, so they may share and compare how these may provide different angles about the same time period/issue (if it is an issue, include historical context).

Over the unit of study, students should construct an understanding of the time period/issue by keeping a learning log in which they record quotations and details and provide responses to which they connect and explain:

- how the text supports understanding the events of the time period/issue
- how events of the time period/ the issue influence(s) specific aspects of the text
- how the text helps them consider forces that impact what is privileged

The Learning Log should begin with a short explanation of their understanding of the time period/issue prior to the unit of study. Over the unit students can collect and record information from piecing together what they are reading and discussing in their group as well as what they are learning from the findings of other groups.

To complete the unit, have students use the documentation in their learning log to answer one of the following: Does literature influence our beliefs, values and attitudes? **OR** How does a country understand its past?

**Unit of Study: Forces that Impact the Canadian Literary Landscape**

**Learning Cycle**  
**Plan:** Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.  
**Do:** Use an approach that scaffolds learning  
**Check:** Build in time to check for understanding  
**Act:** Respond and provide descriptive feedback

<b>Collection of Evidence</b>	<b>Teacher Notes</b>
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Sample Guiding Questions to Check Knowledge and Skills

What are the larger themes that repeat across many texts/genres? Why does this happen?

Does it matter that we have Canadian authors and publishers?

How are \_\_\_\_\_ (women, rural communities, etc.) portrayed in Canadian texts? How does this shape ideologies?

**Conversations:**  
Contributions to discussions questions  
Entrance/Exit Slips

**Observations:**  
Student Logs/Journals

**Products:**  
Explanation of how an event or issue impacted Canadian Literary Texts

## Supporting Student Selection and Development of Independent Study

The next section provides guidance and materials for supporting students to develop a solid plan for their independent study. These are considered a starting point for the rich materials developed and agreed upon by students as they work with the teacher and fellow students to explore an area of interest. They will apply the knowledge and skills they have developed to date through the first two Units of Study and through the Language Arts courses they have taken previously. Please note: whatever focus students choose for their independent study, it is required that they will read/view an adequate number of texts to fulfill the expectations of the project rubric (e.g., if children's literature is the area focus, students are required to read and analyze multiple books and to access a variety of other sources to inform their project). **Expectations for achievement should be co-constructed with student input, before students begin to work on their projects (See example in Appendix J).**

Following the student materials in this section, teachers will find a helpful conference sheet. This will serve as a support, if students are finding it challenging to meet the outcomes in their independent study. Prior to finalizing the project plan, students, with the guidance of the teacher will create an assessment rubric

### Choose an Area for Independent Study

**Canadian Children's Literature:** Children's literature as a genre offers an exceptional opportunity for the exploration of universal experiences that transcend culture, age and time. Through reading, response and analysis students explore the full diversity of Canadian Literary Texts such as regional alphabet books, young adult fiction, First Nations/Aboriginal writing, and urban and rural stories. Teachers should assist with the selection of appropriate non-fiction, poetry, picture books, songs and folk tales.

**New Brunswick Writers:** Students will research and locate New Brunswick authors and their works. They will examine these in light of their authors' attachment to the province's history, culture, society, politics or religion. This can include songs/music, film and television, poetry and drama as well as political writers who are writing about the province. This is an opportunity to learn about the book publishing/book selling industry in New Brunswick as well as film co ops, poetry magazines and local theatre as a few examples for exploration.

**Canadian Drama, Film and Television:** Students explore Canadian drama through an in-depth study of terminology, monologue, tableau, script reading and script writing. Students develop reflective and critical thinking skills as they analyze the function and significance of Canadian drama in a society in a local and national context.

**First Nations/Aboriginal Literature:** Students will locate aboriginal texts and analyze their political and social influences during the time they were produced and during the time they were depicting if the two are different. The student will analyze the effects of these works on the society at large and the culture from which they came.

**Poetry and Song:** Students examine the history, regions and diversity of their nation as represented through Canadian poetry and song. Students are given the opportunity to respond to and to analyze poetry throughout the unit as they work toward developing their poetic voice.

**Book and Film Awards:** Students will find the book and film awards for Canadian authors of all genres. They will learn what the criteria is for each award and who have been recipients. They will also look more closely at some of the choices and critically analyze the content to decide if they agree with the choice for this award.



<b>Independent Study:</b>	
<b>Student Name:</b>	
<b>Topic:</b>	
<b>Description:</b>	
<b>Essential Question:</b>	<b>Performance Product Plan: What form will my final project take? (A play script, an essay, a photo story, a scrapbook etc.)</b>
<b>Potential Curriculum Outcomes</b>	<b>Details of how outcomes will be met in the final product.</b>
1.0 Students recognize and engage with a wide range of Canadian literary texts.	
Students study a range of Canadian texts: including those that support their specific interests..	
Students demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts.	
2.0 Students respond personally and critically to a range of Canadian literary texts and express their own voices as creators of Canadian texts.	
Students reflect on what their own responses reveal about their personal values and attitudes.	
Students examine how Canadian texts work to reveal and produce values, identities, and positions.	

Students describe, discuss, and evaluate significant characteristics of a variety of Canadian texts.	
Students contribute their own voices to the body of Canadian texts.	
3.0 Students demonstrate an understanding of identity, diversity, and voice as portrayed in Canadian literary texts.	
Students identify recurring themes, values, and attitudes in texts.	
Students examine the reasons for and effects of a particular world view.	
Students demonstrate an understanding of Canadian identity through the examination of character in Canadian literary texts.	

Independent Project Timeline			
Task Details	Expected Time Required	Start Date	Completion Date
<b>Project Due Date</b>			

**Teacher's Conference Sheet to Support Independent Project Plan Development:**

**Example Inquiry Questions**

What constitutes Canadian Literary Texts?  
 Is there a Canadian identity?  
 Why would an author's voice change over time?  
 Why are we sometimes told not to believe everything we read?  
 How does what we choose to read tell others about ourselves?  
 Why do we like certain kinds of texts and not others?  
 Why should we care about Canadian authors?  
 Do other peoples' stories help us to understand ourselves?

Conferencing with Students

1. Draw information from rather than lead students to conclusions.
2. Use the suggestions to support your thinking and students. They are not a checklist and should only be referred to if students are finding the knowledge and skills of a particular outcome challenging to demonstrate.

**Curriculum Outcomes**

**Suggestions to support students in their planning to meet outcomes for their independent project. A suggestion from one category may be broadened to demonstrate multiple outcomes or adjusted to better support the chosen Unit of Study.**

1.1 Students study a range of Canadian texts: including those that support their specific interests.

- Create a regional bibliography of Canadian texts to show a timeline of major works of the twentieth and twenty first centuries;
- Compare how several authors treat immigrant experience;
- Keep a list of unfamiliar and /or distinctive Canadian words and expressions while reading a scripts and screenplays;
- Generate a list of award winning Canadian stage, film and television dramas and identify elements those works have in common.
- Create a heritage moment based on an author and her/his writing.
- Construct a soundtrack for Canadian Identity from Canadian musicians and explain how the music portrays the Canadian identity.

1.2 Students demonstrate knowledge about the geographical, historical, social, and cultural contexts of literary texts.

- Research the social and economic context of works that depict the experience of a particular cultural group.
- Create a webpage linking excerpts from a text to historical photographs.
- Research cultural beliefs such as ideas about gender roles or religion that significantly influence the actions of the characters in a novel.
- Predict how the lives of the characters in a story might change if the story were set in a different part of the country or a country other than Canada.
- Identify a text that depicts social or economic inequity and do research to determine whether the situation it describes has improved and in what way.

<p>2.1 Students reflect on what their own responses reveal about their personal values and attitudes as a Canadian.</p>	<ul style="list-style-type: none"> <li>• Compare book reviews of a novel by Canadian and international reviewers, respond to the reviewers expressing an opinion about and rationale for the differences.</li> <li>• Write an essay discussing how particular texts reveal diverse facets of the Canadian character or identity.</li> <li>• Use visual means such as a scrapbook to represent personal connections they have made to Canadian texts.</li> </ul>
<p>2.2 Students examine how Canadian texts work to reveal and produce values, identities, and positions.</p>	<ul style="list-style-type: none"> <li>• Use a variety of online and print sources to create a collage illustrating relevant aspects of the period when a novel was written.</li> <li>• Relate the work of selected Canadian women writers to movements for social change in Canada.</li> <li>• Relate the work of selected Aboriginal authors to historical, political, or social development that affected the lives of Aboriginal peoples in Canada.</li> <li>• Identify whose perspective(s) or psychology is/are fore-grounded in a text—those of characters from mainstream society or those of characters in a marginal position in society.</li> <li>• Identify the regional or cultural positions, voices, and interests represented in a text and explain how language, imagery, and structure are used to communicate information about them.</li> <li>• Debate opposing views about the societal impact of the First World War presented in texts by two Canadian authors.</li> </ul>
<p>2.3 Students describe, discuss, and evaluate the language, ideas, and other significant characteristics of a variety of Canadian texts and genres.</p>	<ul style="list-style-type: none"> <li>• Predict responses in different regions of Canada to texts that focus on the theme of “two solitudes”.</li> <li>• Predict the responses of people from different social, cultural and political backgrounds to texts that focus on the immigrant experience.</li> <li>• Explain why they think a particular text does or does not have the ability to “resonate’ with a broad spectrum of diverse groups in Canada.</li> <li>• Identify an object, phrase, or action associated with a character, incident, or theme in a text and explain the connection.</li> <li>• Adapt a scene from one form of text-such as a short story-to suit a different form such as a film script.</li> <li>• Compare the treatment of the same theme or issue in a play to explore how form affects meaning.</li> <li>• Explain how the use of regional or cultural dialects in a text contributes to the depiction of character and amplifies the theme.</li> <li>• Explain the effect of the use of multiple narrators in a novel.</li> <li>• Identify and demonstrate an understanding of the role of rhetorical devices used in a Canadian text by incorporating them into a written appreciation of the text.</li> </ul>

<p>3.1 Students identify recurring themes, values, and attitudes in texts.</p>	<ul style="list-style-type: none"> <li>• Prepare an oral presentation about survival as a dominant theme in Canadian Literary Texts.</li> <li>• Create a concept map to trace the evolving use and significance of a motif in a Canadian text.</li> <li>• In a graphic organizer, record inferences made about a character based on the speech and actions of the character.</li> <li>• Outline the principal conflicts in a text and explain the themes that emerge as those conflicts are resolved.</li> <li>• Identify figurative devices used in a poem and explain how they express or clarify the theme</li> </ul>
<p>3.2 Students examine the reasons for and effects of a particular world view.</p>	<ul style="list-style-type: none"> <li>• Use a graphic organizer to relate a conflict depicted in a text to the changing social or cultural values of its time.</li> <li>• Use a graphic organizer to compare opposing depictions of a cultural group in texts from two different historical periods and suggest reasons for the differences.</li> <li>• Use a multi media presentation to illustrate how changes in narrative point of view create multiple layers of meaning in a novel by one of Canada’s Aboriginal writers.</li> <li>• Write a brief synopsis of a critical article and assess the degree to which it increases their understanding of a Canadian play.</li> <li>• Use a graphic organizer to summarize key points in two book reviews.</li> <li>• Using an appropriate example as a model write a critical review of a Canadian text.</li> <li>• Write a short report identifying the strengths and weaknesses of several different critiques of a familiar Canadian text.</li> <li>• Critique a postmodern analysis of a contemporary Canadian text.</li> <li>• Write an evaluation of a critical work that analyses a dominant theme in Canadian Literary Texts.</li> </ul>
<p>3.3 Students demonstrate an understanding of Canadian identity through the examination of character in Canadian literary texts.</p>	<ul style="list-style-type: none"> <li>• Write and deliver a speech that a character from a contemporary text might make to spur an audience to social action.</li> <li>• Write an editorial recommending corrective action to remedy an abuse depicted in a text.</li> <li>• Use graphic organizers to show the plot structure of a novel and to track the relationships between characters.</li> <li>• Enact an interview with an author.</li> <li>• Create tourist information to invite tourism into a real or imagined place.</li> </ul>

<b>Unit of Study: Independent Project</b>	
<p><b>Learning Cycle</b>  <b>Plan:</b> Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.  <b>Do:</b> Use an approach that scaffolds learning  <b>Check:</b> Build in time to check for understanding  <b>Act:</b> Respond and provide descriptive feedback</p>	
<b>Collection of Evidence</b>	<b>Teacher Notes</b>
<p><b>Conversations:</b>  Notes from project preparation conference  Feedback about ongoing learning thorough and discoveries throughout project planning (exit slips, discussions)</p> <p><b>Observations:</b>  Record of work progress and timeline</p> <p><b>Products:</b>  Project Plan  Independent Projects (apply rubric co-created with students)</p>	

## Appendix A: Unit 1 Strategies and Suggestions

Unit 1 involves a general overview of Canadian Literary Texts through a focus on short Canadian texts to explore:

1. students' definition of what it means to be a Canadian, how we and others perceive us.
2. students' preconceived ideas or definition of what the term "Canadian Literary Texts"
3. a variety of short Canadian texts from different genres and time periods and illustrating various themes/issues.

Planning instruction to achieve 1 and 2 could be developed in the following ways:

- an introductory letter assignment in which you ask the key questions: What does the term "Canadian Literary Texts" mean to you? How is it different than, say, British and American literature? What characteristics does it possess that make it distinctively unique?
- a group activity in which the above questions are discussed and presented.
- a response (oral or written) to short videos which depict Canadian identity. A few examples could include the following: *I Am Canadian- Molson Ad*, *Tom Brokaw Explains Canada to Americans*, *We Are More* (Shane Koyczan – performed at the 2010 Vancouver Olympics), Rick Mercer *Talking to Americans*. (see Appendix D for lyrics/words and video links)
- a response to quotes from Margaret Atwood's *Survival: A Thematic Guide to Canadian Literary Texts* (see Appendix D for quotes) research of the Giller and Governor General Award winners of the past decade or so; provide a brief overview of the storyline and make observations on themes, characters, settings, conflicts, etc. that might help develop a sense of what Canadian Literary Texts is. (see Appendix D for lists)
- research award winning Canadian films; provide a brief overview of the story and make observations on themes, characters, settings, conflicts, etc. that might help develop a sense of what Canadian Literary Texts is. (see Appendix D for lists)

Planning instruction to achieve number 3: short texts that explore a variety of themes/issues and time periods (see Appendix B for themes/issues and time periods). Suggested texts: please note that most selections contain more than one theme/issue.

### First Nations/Aboriginal Experience

- "Borders" – short story by Thomas King (Gr. 9 *Crossroads* p. 46) – contemporary
- "Art History" – speech by Doreen Jensen (Gr. 12 *Imprints* p. 273) – contemporary
- "I Lost my Talk" – poem by Rita Joe (Gr. 11 *Echoes* p. 43) – contemporary
- "The White Stone Cave" – Objibwa/Chippewa tale (Gr. 9 *Crossroads* p. 176) – early

### Immigrant Experience

- "Hiroshima Exit" – poem by Joy Kogowa (Gr. 11 *Echoes* p. 60) – contemporary
- "Red Bean Ice" – short story by Nancy Lee (Gr. 12 *Imprints* p. 164) – contemporary
- "Thoughts on Education" – essay by Susanna Moodie (Gr. 12 *Imprints* p. 312) or Excerpt from *Roughing it in the Bush* (not in anthologies but gives a good account of early immigrant life) – early
- *The Journals of Susanna Moodie* by Margaret Atwood (selected poems from Atwood's book) – contemporary/early



## Nature/Survival

- Paintings by the Group of Seven and complementary poems by such poets as A.J.M. Smith (eg. "The Lonely Land" found in Canadian Literary Texts Anthology) – between the Wars
- Realistic Animal Stories by Charles G.D. Roberts (eg. "Prisoners of the Pitcher Plant" found in Canadian Literary Texts Anthology) – first half 20<sup>th</sup> Century
- *The Journals of Susanna Moodie* by Margaret Atwood (selected poems from the book)

## Humour/Satire

- "The Clockmaker" – satirical sketch by Thomas Chandler Haliburton (Canadian Literary Texts anthology) – colonial
- "The Raft : An Interlude" – burlesque act by Stephen Leacock (Gr. 12 *Imprints* p. 451) – first half 20<sup>th</sup> Century
- "Venus Sucked In" – a one-act radio play post-feminist comedy by Anne Chislett (Gr. 12 *Imprints* p. 468) – contemporary
- "Tom King's Traditional Aboriginal Decorating Tips" – radio comedy sketch by Thomas King (Gr. 12 *Imprints* p. 489) – contemporary
- "Bad Driving" – comedy script for the Red Green show (Gr.10 *Crossroads* p.138) – contemporary

## French/English Experience

- "The Hockey Sweater" – a short story by Roch Carrier (Canadian Literary Texts Anthology) – Also a video version: <http://www.youtube.com/watch?v=zca2y3fAqps> – second half of 20<sup>th</sup> century
- *Bon Cop, Bad Cop* – movie a 2006 [Canadian comedy-thriller buddy cop film](#) about an [Ontarian](#) and a [Québécois](#) police officer who reluctantly join forces. The dialogue is a mixture of English and French (Wikipedia) – contemporary

## New Brunswick Writers

- Alden Nowlan ("Dry Spell" and "An Exchange of Gifts" – poems (Gr. 10 *Crossroads* p. 185)- second half of 20<sup>th</sup> century
- David Adams Richards (*Hockey Dreams* – memoir excerpt) (Gr. 11 *Echoes* p. 290) – contemporary
- Fred Cogswell ("Circular Saws"- poem) ( Gr. 12 *Imprints* p. 249)
- See also Canadian Literary Texts Anthology for more selections, both prose and poetry from other New Brunswick poets (Charles G.D. Roberts, Bliss Carman, etc.)
- See Writers in the Schools Program guide, Department of Education Portal

## Children's Literature

- *Pier 21*, Anne Renaud
- *No Two SnowFlakes*, Sheree Fitch
- *Loon Rock: Pkwimu Wkuntem*, Maxine Trottier
- *The Cremation of Sam McGee* by Robert Service, Ted Harrison (illustrator)
- *Prairie Alphabet*, Jo Bannatyne-Cugnet
- *Waiting for the Whales*, Sheryl MacFarlane

## Appendix B: Unit 2 Strategies and Suggestions

### Potential Themes/Issues in Canadian Literary Texts (not an exhaustive list)

- Survival: Coping and achieving goals in an alien environment
- The search for knowledge of the self
- Cultural conflicts within families
- The importance of memory and the need to preserve it
- The immigrant experience
- Setting as character
- Idealization of the past – ancestral roots and nostalgia
- Tradition versus Change
- Physical and emotional displacement
- The search for personal and/or national identity
- Failure as a theme: Failure and futility
- [Multiculturalism](#), esp. post World War Two
- Nature ("human vs. nature" tension)
- Satire and irony: Satire is probably one of the main elements of Canadian Literary Texts.
- The relationship between the French and the English
- Aboriginal experiences

### Potential Time Periods

- Pre-Colonial ("New Found Lands") – c. 1500's to 1700's (diaries, letters, journals, esp. of explorers and early military personnel )
- Colonial to Confederation (1760 – 1850) (diaries, letters, journals, magazines, esp. of early settlers) eg. Frances Brooke, Susanna Moodie, Catherine Parr Traill, . . . )
- Post-Confederation to WWI (e.g. Confederation Poets (Roberts, Scott, Carman, Lampman) Thomas Chandler Haliburton,. . . )
- Post- WWI – WWII (e.g. Stephen Leacock; the [Montreal Group](#) of poets, which included [Leon Edel](#), [Leo Kennedy](#), [A.M. Klein](#), and [F.R. Scott](#) . . . )
- Second half of 20<sup>th</sup> Century
- The New Millennium

### Book Study Themes (titles suggestions only)

#### Theme of Survival: Coping and achieving goals in an alien environment

- *The Book of Negroes* (Lawrence Hill)
- *The Nine Lives of Charlotte Taylor* (Sally Armstrong)
- *Elle* (Douglas Glover) (some explicit/graphic content)
- *Mercy Among the Children* (David Adams Richards)
- *Random Passage* (Bernice Morgan)
- *Kit's Law* (Donna Morrissey)
- *Through Black Spruce* (Joseph Boyden)
- *Anne of Green Gables* (L.M. Montgomery)

## War (various genres)

- *Barometer Rising* (novel by Hugh MacLellan) (WWI)
- “Explosion” (excerpt from *Barometer Rising* found in *Literary Essays and Short Stories?*) (WWI)
- “Laura Secord” (poem by Raymond Souster ) (Gr. 10 Crossroads p.25) (War of 1812)
- “War” (short story by Timothy Findlay) (Gr. 10 Crossroads p.70) (WWII)
- “The Baker” (poem by Heather Cadsby) (Gr. 11 Echoes p.59) (WWII)
- “Hiroshima Exit” (poem by Joy Kogawa) (Gr. 11 Echoes p. 60) (WWII)
- “The War and Beyond 1939-1959” (documentary film script) (Gr.11 Echoes p.61) (WWII)
- *The Wars* (novel by Timothy Findlay) (WWI)
- *Execution* (novel by Colin McDougall) (WWII)
- *The Sentimentalists* (novel by Johanna Skibsrud) (Vietnam War)
- *Essay on Canadian War Songs (WWI and II)*  
*library.mcmaster.ca/archives/exhibitions/World War/index.htm* (contains lyrics and some recordings)
- “Battle Cries” (war/protest songs by a variety of artists including Canadians Neil Young, Bruce Cockburn, Buffy Sainte-Marie, etc.)<http://www.cbc.ca/arts/music/battlecries.html>

## Appendix C: Approaches to Organizing Learning

### Book Study Groups

Visit the follow Portal site for strategies and suggestions for organizing book studies.

<https://portal.nbed.nb.ca/tr/lr/gr6-12bookstudies/pages/default.aspx>

### Seminar

1. Have the students sit in a circle. Only the students in the circle participate in the dialogue.
2. The teacher poses an open-ended question related to the text to initiate dialogue.
3. Students begin to respond to the question supporting their answers with examples from the text.
4. Students should also paraphrase other students for clarification and ask additional questions to continue deeper exploration.

Important Points to Consider:

- The teacher acts as a facilitator to remind students of the dialogue guidelines, to direct them back to the text, or to offer a personal viewpoint about the text.
- When beginning, the seminars should only be 20-30 minutes.
- Allow students to pass if they wish.
- Moments of silence are good indicators of student thinking.
- Teach and help students to disagree in a way that continues the dialogue, not in a way that seems combative or the work of a "devils advocate."

### Socratic Seminar Process (from Regina Public Schools and Saskatchewan Learning 2003)

The Socratic Seminar consists of the four following elements:

- A) The **Text** - The text is drawn from readings in literature, history, philosophy, and works of art, or current events.
- B) The **Question** - The opening question is open-ended. It has no right or wrong answer.
- C) The **Leader** - The leader is a teacher or student. He/she has a dual role as leader and participant.
- D) The **Participants** - The participants study the text, listen actively, and share their ideas with the other participants.

### Student Evaluation of a Socratic Seminar

Sample Questions:

1. What point was made during the seminar that really stands out as valuable to you?
2. Who helped move the dialogue forward? How?
3. At what point did the seminar lapse in debate/discussion rather than dialogue? How did the group handle this?
4. Did anyone dominate the conversation? How did the group handle this?
5. What evidence did you see of people actively listening and building on others' ideas?
6. How has your understanding of this text been affected by the ideas explored in this seminar?
7. If you changed any opinion during the discussion, what changed it/them?
8. What was the best part of the seminar? The worst part?
9. What would you like to do differently as a participant the next time you are in a seminar?

## Appendix D: Guidelines for Selecting Texts

Please review the guidelines for selecting resources to support the English Language Arts Curriculum. This text is directly from pages 54-55 of [Foundation for the Atlantic Canada English Language Arts Curriculum](#) (1996). “This curriculum” refers to the *Atlantic Canada English Language Arts Curriculum*.

### Introduction

This curriculum envisages a network of material and human resources extending throughout the school, into the community and beyond to provincial, national and global resources accessible through information and communication technologies. No single resource can provide sufficient material to nurture the development of any one learner or group of learners for any extended period of time. The range of resources must

- reflect the diversity of learners' interests, needs, abilities and experiences
- support the achievement of the curriculum outcomes
- be available to all learners

This curriculum emphasizes the importance of human resources because of the social nature of language learning. Students need to interact with people as well as engage with materials-to use language through human interaction and social experience.

### Criteria for Selecting Resources

While not all resources will meet all the selection criteria, the range of resources used at any given level should be balanced to reflect the following guidelines. Resources should

- provide motivating and challenging experiences suitable for the learner's age, ability and social maturity
- elicit personal, thoughtful and critical responses
- represent a range of styles and structures
- have literary merit
- use language effectively and responsibly, and use language that is essential to the integrity of the work
- offer a variety of experiences and values which reflect the diversity of learners' interests, needs and competencies
- broaden students' understanding of social, historical, geo- graphical and cultural diversity
- develop a sensitivity to and an understanding that reflects individual differences such as age, gender, ethnicity, religion, disability, class and political/social values

## **The Range of Material Resources**

English language arts classrooms and school resource centres/ libraries need a wide array of learning resources for student choice and use. Such variety is not only possible but also essential for individualized and small group learning, and this is as important in a high school classroom as in a primary classroom. Many of the learning experiences described in this curriculum, for example, require not "class sets" of the same text but single copies or a few copies each of different texts, and require not whole class viewing/ screenings of a video but a small group or individual study. The range of available resources should permit the flexibility and choice necessitated by the differing instructional needs of students.

Appropriate resources include the following

- print, computer software, audio, visual texts (illustrations, photographs, film, video), information bases, videodisc, laserdisc, communication technologies (Internet connections, bulletin boards) and multimedia
- texts at different levels of difficulty, of different genres and from different cultural and social perspectives
- student writing and media productions as text
- texts for the teacher or other fluent reader to read aloud
- texts for shared reading/viewing
- texts for guided reading
- texts for independent reading (at all levels)
- reading material such as books, magazines, instructions, menus, brochures and posters
- resources for the professional development of teachers
- resources from across the range of school subjects
- resources that reflect the contexts of the Atlantic region

## **Controversial Texts**

Teachers of English language arts are sometimes challenged regarding the texts they and/or their students select for study. Challenges may be based on the ideas in the text, the maturity required for understanding them or the language used to express those ideas. Resources used to support the English language arts curriculum represent various points of view and allow students to explore those points of view that are within their understanding.

Teachers should exercise particular care in selecting or recommending texts for classroom study and discussion, considering such factors as

- the differing instructional needs of their students
- the contribution which the text may make to each student's education
- the artistry and literary value of the text
- the readability and appeal of the text for the particular group of students
- the role the text plays in influencing students' cultural/ social/personal experiences outside the classroom
- the purpose(s) for which the text will be used

- the sensitivities of the students
- community sensitivities

When the teacher's selection of a text is challenged by a parent, the teacher must acknowledge every parent's right to restrict his/her own child's reading/viewing/listening. However, the rights of other parents to have the selected resource available to their children should also be respected.

If a text assigned to a class is considered unsuitable by a student and/or his/her parent or guardian, an alternative text should be identified and obtained as an acceptable replacement.

Teachers may find it helpful to consider the following arguments for using texts which address issues and themes or contain content that may be sensitive or controversial in some Atlantic communities.

- The text may demonstrate that society has evolved in understanding and tolerance over the years since it was written/produced.
- Attitudes and opinions that were both current and socially acceptable in the writer/ producer's day may now be unacceptable and vice versa.
- Opinions expressed by a character are not necessarily those of the text as a whole and therefore do not necessarily detract from the moral acceptability of the text. Some objectionable opinions are intended to illustrate the character's unsympathetic nature or lack of understanding and are not intended to elicit support or approval from the reader/viewer/listener.
- It is important that students understand the value systems of their own culture and time and of other cultures and other times. Different value systems that may now seem deplorable were nonetheless facts of life in different times and places and are legitimate subjects for study and discussion, as are alternative readings of present culture.
- Given the diverse nature and maturity of students, it is important to confront important issues and bring them into the open for discussion. It is also important for students to recognize that they have accumulated a variety of experiences and opinions shaped by family, community, economics, politics and the media.

Despite all these arguments, respect for the students and concern for their feelings are paramount in text selection. The teacher's own abilities, growing awareness and sensitivity should shape the presentation of controversial material so that it will promote critical awareness, further understanding and empathy rather than give or cause offence.

## Appendix E: Resources

Canadian Authors and Author Readings: <http://www.umanitoba.ca/canlit/readings.shtml>

University of Toronto on-line Library - Good Resource for Canadian Poetry:  
<http://www.library.utoronto.ca/canpoetry/>

*Canadian Literary Texts, a Quarterly Review*. Good Resource for Authors, Publishers, Book Reviews, Canadian Lit Scholars: <http://www.canlit.ca/index.php>

*Authors Aloud*, a site of 100 Canadian Authors reading from their works:  
<http://www.authorsaloud.com/>

*Canadian History Digital Library*: <http://www.academicinfo.net/canhistlibrary.html>



<http://web.b.ebscohost.com/ehost/search/basic?sid=e0fdb0ef-09cd-40e9-a56d-693fed9a106c%40sessionmgr115&vid=0&hid=106>

*Places for Writers* A site that lists where Canadian Writers can publish their works.  
<http://www.placesforwriters.com/journals.html>

CBC Archives—Canadian Letters and Images Project—[Canadianletters.ca](http://Canadianletters.ca)

National Film Board of Canada  
[http://www.youtube.com/channel/UCeihXBww7ckKsKDF3JX13gA?sub\\_confirmation=1](http://www.youtube.com/channel/UCeihXBww7ckKsKDF3JX13gA?sub_confirmation=1)

Prezi.com

Stuart Mclean's website

Lulu.com

Canlit.ca

Historica Canadian Literary Texts

Tom Brokaw Explains Canada to Americans  
[http://www.youtube.com/watch?v=bV\\_041oYDjg&feature=related](http://www.youtube.com/watch?v=bV_041oYDjg&feature=related)

Rick Mercer *Talking to Americans* [http://www.youtube.com/watch?v=BhTZ\\_tgMUdo](http://www.youtube.com/watch?v=BhTZ_tgMUdo)

**I Am Canadian (Molson Ad)** <http://www.youtube.com/watch?v=BRI-A3vakVg>

**We Are More (performed at the 2010 Vancouver Olympic Games)**

Video link: <http://www.bluepeak.net/blog/2010/02/15/lyrics-for-we-are-more/>

Quotes from Margaret Atwood from *Survival: A Thematic Guide to Canadian Literary Texts* (2004 edition).

*"That's one reason for reading Canadian Literary Texts then; it gives you a more complete idea of how any literature is made: it's made by people living in a particular space at a particular time, and you can recognize that more easily if the space and the time are your own. If you read only the work of dead foreigners you will certainly reinforce the notion that literature can be written only by dead foreigners."* (p. 22)



“Self-knowledge, of course, can be painful, and the extent to which Canadian Literary Texts has been neglected in its home territory suggests, among other things, a fear on the part of Canadians of knowing who they are; while the large number of mirror and reflection images contained within that literature suggest a society engaged in a vain search for an image, a reflection that will answer it, . . . “ (p.23)

“Canada is an unknown territory for the people who live in it, and I’m not talking about the fact that you may not have explored – as the travel folders have it – This Great Land of Ours. I’m talking about Canada as a state of mind, as the space you inhabit not just in your body but with your head. It’s the kind of space in which we find ourselves lost.” (p. 26)

“Literature is not only a mirror; it is also a map, geography of the mind. Our literature is one such map, if we can learn to read it as OUR literature, as the product of who and where we have been. We need such a map desperately, we need to know about here, because here is where we live. For the members of a country or a culture, shared knowledge of their place, their here, is not a luxury but a necessity. Without that knowledge we will not survive.” (p.27)

### **Giller Prize Winners**

The Giller Prize is Canada's largest literary prize for fiction, awarding excellence in Canadian fiction - long format or short stories - with a purse of \$70,000 to the winner and \$5,000 to each of the four finalists. Here are the past ten Giller Prize winners. See <http://www.scotiabankgillerprize.ca/>

<http://www.scotiabankgillerprize.ca/about/past-winners/>

### **Governor- General’s Award (2000- 2010)**

Canada Council for the Arts, Governor General’s Awards:

<http://canadacouncil.ca/council/prizes/major-prizes/governor-generals-literary-awards>

- 2000: Michael Ondaatje, *Anil's Ghost*
- 2001: Richard B. Wright, *Clara Callan*
- 2002: Gloria Sawai, *A Song for Nettie Johnson*
- 2003: Douglas Glover, *Elle*
- 2004: Miriam Toews, *A Complicated Kindness*
- 2005: David Gilmour, *A Perfect Night to Go to China*
- 2006: Peter Behrens, *The Law of Dreams*
- 2007: Michael Ondaatje, *Divisadero*
- 2008: Nino Ricci, *The Origin of Species*
- 2009: Kate Pullinger, *The Mistress of Nothing*
- 2010: Dianne Warren, *Cool Water*
- 2011: deWitt, Patrick, *The Sisters Brothers*
- 2012: Linda Spalding, *The Purchase*
- 2013: Thomas King, *The Back of the Turtle*

**Genie Awards** awards for Canadian film and screenwriting

<http://www.academy.ca/Home>

### **Resources for Teaching Approaches and Strategies**

[The Cross Curricular Reading Tools](#) available on the Portal in the Related Resources section for Physical Education and all other Subjects. The document contains additional Graphic Organizer templates and explanation of their use in improving comprehension of material.

**Stepping Out Reading and Viewing – Making Meaning of Text** (Teacher Resource) is a professional development resource with effective teaching strategies for developing adolescent literacy skills in content areas. The book is available in most New Brunswick Middle and Secondary schools and contains many graphic organiser templates and teaching strategies

**Books:**

**How to Teach for Rigor and Relevance.** International Center for Leadership in Education, Inc. Gray, Dennis. **Putting Minds to Work: How to Use the Seminar Approach in the Classroom**, American Educator, Fall 1989.

Strong, Michael. **The Habit of Thought: From Socratic Seminars to Socratic Practice.** Chapel Hill, NC: New View Publications, 1996.

**Glad You Asked That! Questioning in the Classroom.** Instructional Strategies Series No. 3, The Saskatchewan Instructional Development and Research Unit and the Saskatchewan Professional Development Unit.

**Question starters for Bloom’s Taxonomy:**

<http://www.teachers.ash.org.au/researchskills/dalton.html>

## Appendix F: Reading, Deconstructing Texts and Literary Criticism

The next section provides suggestions for instruction throughout the course. It outlines activities for supporting readers to deconstruct and analyze texts, to understand the role of literary criticism as well as activities for developing students' question-formulating skills.

### Reading and Deconstructing Texts

**Annotating:** “Dialogue” with yourself, the author, and the issues and ideas at stake.

**From start to finish,** make your reading of any text thinking-intensive.

**First of all: throw away the highlighter in favor of a pen or pencil.** Highlighting can actually distract from the business of learning and dilute your comprehension. It only seems like an active reading strategy; in actual fact, it can lull you into a dangerous passivity.

**Mark up the margins of your text with WORDS:** ideas that occur to you, notes about things that seem important to you, reminders of how issues in a text may connect with class discussion or course themes. This kind of interaction keeps you conscious of the REASON you are reading and the PURPOSES your instructor has in mind. Later in the term, when you are reviewing for a test or project, your marginalia will be useful memory triggers. (*Provide sticky notes to students when they cannot write directly in the book. This is more efficient for follow up by the student than using a separate notebook or pad.*)

**Develop your own symbol system:** asterisk a key idea, for example, or use an exclamation point for the surprising, absurd, bizarre. Like your marginalia, your hieroglyphs can help you reconstruct the important observations that you made at an earlier time. And they will be indispensable when you return to a text later in the term, in search of a passage, an idea for a topic, or while preparing for an exam or project.

**Get in the habit of hearing you ask questions—**“what does this mean?” “Why is he or she drawing that conclusion?” “Why is the class reading this text?” etc. Write the questions down (in your margins, at the beginning or end of the reading, in a notebook, or elsewhere. They are reminders of the unfinished business you still have with a text: something to ask during class discussion, or to come to terms with on your own, once you've had a chance to digest the material further, or have done further reading.

Source: [http://hcl.harvard.edu/research/guides/lamont\\_handouts/interrogatingtexts.html](http://hcl.harvard.edu/research/guides/lamont_handouts/interrogatingtexts.html)



## Note-making Framework

Topic: \_\_\_\_\_

Text title: \_\_\_\_\_

### First paragraph

Main idea:

Examples, supporting ideas, key words:

1.

2.

3.

### Second paragraph

Main idea:

Examples, supporting ideas, key words:

1.

2.

3.

## Previewing a Text

<p><b>Predict</b></p>	<ul style="list-style-type: none"> <li>• Read the front cover and back blurb.</li> <li>• Based on your reading, predict what the textbook will be about.</li> <li>• Make a list of questions that you think that the book will answer.</li> <li>• Look at the write-up about the author: What do you think are the qualifications for writing a book like this? What does the author have to know?</li> </ul>
<p><b>Identify Publishing Information</b></p>	<p>Locate the publishing information:</p> <ul style="list-style-type: none"> <li>• When was the book published?</li> <li>• In your opinion, does this make it a “recent” publication?</li> <li>• How many reprints have there been?</li> <li>• Why do you think that a publisher would reprint a book? What does that tell you about the content? about the author?</li> </ul>
<p><b>Explore the Textbook Structure</b></p>	<ul style="list-style-type: none"> <li>• Skim/scan the contents page.</li> <li>• How many chapters are there?</li> </ul> <p>Check out two or three chapters:</p> <ul style="list-style-type: none"> <li>• How are the chapters laid out?</li> <li>• Are all the chapters laid out the same way?</li> <li>• Are there chapter summaries, study guides, questions, pictures, maps, charts?</li> <li>• Is there a glossary or index?</li> <li>• Is there a reference list?</li> <li>• Are there notes at the back of the book? What are they about?</li> </ul>
<p><b>Share Predictions</b></p>	<p>With a partner, compare your observations on the textbook so far:</p> <ul style="list-style-type: none"> <li>• What topic or topics does the book cover?</li> <li>• What do you think that you’ll be expected to learn from this text?</li> <li>• How do you see yourself using this book?</li> <li>• How easy or hard does it appear to be?</li> <li>• Can you find specific information in this book easily?</li> <li>• What predictions can you make about this book? How will you use it? How will your teacher use it? How would you <i>like</i> it to be used?</li> </ul>

## Previewing a Text (continued)

<p><b>Understand the Chapter Layout</b></p>	<p>Select a chapter:</p> <ul style="list-style-type: none"> <li>• Is the chapter well set out?</li> <li>• Are there clear headings?</li> <li>• Are there subheadings? How do the subheadings add to your understanding of what the chapter is about?</li> <li>• Read a paragraph: Are there unfamiliar words? Are the works explained? Are you going to have to use a dictionary to understand some of the terms? Does the book refer you to the glossary to explain words?</li> <li>• Are there illustrations? Are there clear captions with the illustrations to explain the content?</li> <li>• What other characteristics of this chapter did you notice?</li> </ul>
<p><b>Identify the Reading Level of the Textbook</b></p>	<ul style="list-style-type: none"> <li>• Is the print in this book easy to read?</li> <li>• Are the words easy to follow and understand?</li> <li>• Are there many difficult words on the page?</li> <li>• Try the “five-finger exercise”: Start reading at the top of a page. Each time that you read a word that you don’t understand, hold up one finger. If you hold up five fingers by the end of the page, you may find the book challenging.</li> <li>• Are new words introduced, highlighted or explained?</li> </ul>
<p><b>Quick Quiz</b></p>	<ul style="list-style-type: none"> <li>• Locate a chapter in this book on [choose a topic].</li> <li>• Where was the book published?</li> <li>• Where will you find this word [insert word] explained in the book?</li> </ul>
<p><b>Generate Questions</b></p>	<ul style="list-style-type: none"> <li>• With a partner, make a list of five or six questions about the book that will be of interest to you and your classmates. Think about”             <ul style="list-style-type: none"> <li>– how the book might be used</li> <li>– where you will find information on a particular topic</li> <li>– what other resources you might have to use to supplement the textbook</li> <li>– What films, TV shows, books, or magazines you know that connect to the topics in this textbook</li> </ul> </li> </ul>
<p><b>Independent Task</b></p>	<ul style="list-style-type: none"> <li>• With other pairs, share your questions and try to answer them.</li> <li>• Share unanswered questions with the whole class for resolution.</li> </ul>

## Pros, Cons, and Questions

Issue: \_\_\_\_\_

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**Pros**

**Cons**

Questions: \_\_\_\_\_

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## Scavenger Hunt Question Outline

### Prediction

- Read the front cover and back blurb. Identify the clues about the textbook's subject.
- Make a list of fine question that you think the book will answer.
- What do you think are the author's qualifications for writing a book like this? What does the author have to know?

### Introduction

- Locate the publishing information and find out when the book was published.
- How many reprints have there been?
- Why do you think that a publisher would reprint a book? What does that tell you about the content? the author?
- In your opinion, does this make it a "recent" publication? Why?

### Overview of the Book's Structure

- How many chapters are there?
- Check out two or three chapters: How are the chapters laid out? Are all the chapters laid out the same way? Are there chapter summaries, study guides, questions, pictures, maps, charts?
- Is there a glossary or index?
- Is there a reference list?
- Are there notes at the back of the book? Briefly tell what they are about.

### Sharing Predictions

With your partner, compare your observations on the textbook so far:

- What topic does the book cover?
- What do you think that you'll be expected to learn from this text?
- How do you see yourself using this book?
- How easy or hard does it appear to be?
- Can you find specific information in this book easily?
- What predictions can you make about this book: How will you use it? How will the teacher use it? How would you like it to be used?

### Individual Chapter Layout

- Select a chapter.
- Are there headings in the chapter?
- Are there subheadings? How do the subheadings add to you understanding of what the shaper is about?
- Select one paragraph. Read it. Are there unfamiliar works? Are the words explained? Are you going to have to use a dictionary to understand some of the terms? Is there a glossary in the book to explain the words?
- Are there illustrations in this chapter? Are there clear captions with the illustrations to explain the content?
- List three other characteristics of this chapter.

### Terminology

- On a scale or 1 to 5 where 5 is the highest, rate the print in this book: Is it easy to read?.
- Using the same 1 to 5 scale, rate the words in the text: Are they easy to follow and understand?
- Are there many difficult words on the page?

- Try the “five-finger exercise”: Start reading at the top of a page. Each time that you read a word that you don’t understand, hold up one finger. If you hold up five fingers by the end of the page, then the book may be challenging for you. Give the results of your five-finger exercise.
- Are new words introduced, highlighted, or explained?

### Questions

- With a partner, make a list of five questions about the book that will be of interest to you and your classmates. Think about:
  - how the book might be used
  - where you will find information on a particular topic
  - what other resources you might have to use to supplement the textbook
  - what films, TV shows, books, or magazines you know that connect to the topics in this textbook

## Critical Literacy Approaches

### Knowledge and Comprehension

- Establishing the writer’s intent
- Examining the content, language techniques used
- Using questions to interrogate or deconstruct the text
  - Who wrote the text?
  - Why? When?
  - What is the purpose of the text?
  - Does the writer have credibility?
  - Who is the target audience?
  - What kind of reality does the text present?
  - What are the key messages?
  - How do you feel about these messages?
  - How can a reader challenge these messages?
  - What attitudes and values underpin the message?
  - How does the text represent age, culture, gender? What assumptions does the text make about each?
  - Whose interests have been served in the text?
  - Whose interests have not been served? Why?
  - Who is marginalized in this text?
  - What needs to be added?
  - What is missing from the text?
  - How else could the writer have developed the text? How many other interpretations are possible?
  - What would happen if you changed the gender or age of any of the characters?

### Analysis

- Providing alternative, multiple, or resistant readings
- Juxtaposing texts
- Reading against the grain
  - Comparing and contrasting conflicting texts
  - Rubbing different texts against each other
  - Providing multiple interpretations of the same topic

### Synthesizing

- Disrupting the text

- Supplying alternative endings
- Using substitution techniques
- Changing words, rewriting sections
- Changing the pronouns that relate to a particular gender in a passage of the text (or changing the culture or age of one of the characters)
- Constructing a different outcome, asking “what if” questions so that students understand that endings are constructed

### **Application**

- **Using role play/role reversal**
  - Using role play so that students experience what it feels like to take on the role of others; what it is like to be represented in a particular way; and what it is like to feel marginalized praised, attacked, questioned and so on.

### **Values Clarification**

- Identifying personal values about a topic before beginning the reading, and comparing them with the values reflected in the text.

### **Literary Criticism**

If the teacher of Canadian Literature 120 is going to pass on the art and science of literary criticism to the students, as they read and work with the questions they have developed, a good understanding of what literary critics are doing when they critically appraise a text is valuable. Aidan Chambers tackled this issue in his book ‘tell me’ (1993) and what he discovered is included below.

*What do critics do? And is that what students do or can be enabled to do? Criticism has to do with making meaning in texts, with “making sense” of them—stating it, finding it, agreeing and disagreeing about it. Interpretation is part of what criticism is. So, too is a consideration of how meaning is made-by language, forms of narrative, conventions and ideologies-as well as what the reader does with the text and what the text does to the reader. Criticism is autobiographical. Whatever the critic’s particular bent or specialist preference—linguistic, structuralist, feminist, political, psychoanalytical etc. the basis is the reader’s own experience of the text. Without that there is nothing to work on, nothing of interest.*

*What critics should do:*

1. *Introduce me to authors or works of which I was hitherto unaware.*
2. *Convince me that I have undervalued an author or a work because I had not read them carefully enough.*
3. *Show me relations between works of different ages and cultures, which I could never have seen for myself because I do not know enough and never shall.*
4. *Give a “reading” of a work, which increases my understanding of it.*
5. *Throw light upon the process of artistic “Making”*
6. *Throw light upon the relation of art to life, to science, economics, ethics, religion etc.*

(From W H Auden’s essay ‘Reading’ in *The Dyer’s Hand and Other Essays*)

Using these characteristics as a guide will allow for a focus on the role of criticism and will engage the students in supporting one another’s objective of working as literary critics of the texts they are reading.

## Literary Terminology

As this course depends on group and class effort it is not a good idea to inundate students with literary terms to be memorized but the teacher needs to know these and have the ability to use them in the correct context and act as a model for the students in using the words as a scholar in the field would.

Vocabulary the teacher needs to use with ease and confidence;

Allegory

Alliteration

Allusion

Analogy

Antagonist

Aphorism

Apostrophe

Assonance

Atmosphere

Ballad

Ballad stanza

Blank verse

Caricature

Climax

Comedy

Conceit

Conflict

Connotation

Denotation

Dialect

Diary

Diction

Dissonance

Dramatic monologue

Essay

Figurative language

Foreshadowing

Form

Free verse

Genre

Hyperbole

Iambic pentameter

Image

Imagery

Internal rhyme

Irony

Lyric

Metaphor

Metaphysical

Metre

Mood

Motif

Narrative

Narrator

Octave

Onomatopoeia

Oxymoron

Paradox

Parallelism

Parody

Pastoral

Pentameter

Persona

Personification

Point of view

Protagonist

Pun

Quatrain

Refrain

Rhyme

Rhyme scheme

Rhythm

Romanticism

Satire

Simile

Soliloquy

Speaker

Stanza

Style

Symbol

Syntax

Tetrameter

Theme

Tone

Tragedy

Trimeter

Wit

## **Appendix G: Sample Graphic Organizers**

**Reporter's Notes** help you get the crucial information-not "Just the facts, Ma'am," but the meaning of the facts too. These are the questions all reporters ask when they write their articles. These are questions that good readers ask. Not all questions are always appropriate: you decide if it's okay to leave one or more blank, but be sure you can explain why that information is absent.

### **Sensory Notes**

Sensory Notes guide the readers' attention telling them what to look for as they read. Sensory Notes train their eyes to see, their ears to hear, their nose to smell. This technique asks the readers to evaluate the different sensory information and determine which of all the sounds, for example is the most important. Then they must in writing or thought discussion explain why they think it is so important.

### **Synthesis Notes**

Synthesis notes ask the reader to bring together all the different pieces of information about a narrative text and evaluate the importance of these details. This tool directs student's attention to those aspects of a narrative that matter most.

## Reporter's Notes

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Topic: \_\_\_\_\_ Period: \_\_\_\_\_

<b>Who</b> (involved or affected)	<b>Most Important WHO</b>
<b>What</b> (happened)	<b>Most Important WHAT</b>
<b>Where</b> (did it happen)	<b>Most Important WHERE</b>
<b>When</b> (did it happen)	<b>Most important WHEN</b>
<b>How</b> (did they do it or others respond)	<b>Most important HOW</b>
<b>Why</b> (did they do it or did others respond)	<b>Most important WHY</b>
<b>So What?</b> (Why is this event/info/idea important?)	<b>Most important SO WHAT?</b>

*Tools for Thought by Jim Burke (Heinemann:Portsmouth,NH); c 2002,page 6*

## Sensory Notes

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Topic: \_\_\_\_\_ Period: \_\_\_\_\_

Directions: Sensory Notes are a tool and technique designed to help you pay closer attention to details while you read. Effective readers use all their senses while they read. Use this sheet to take notes on what you see, hear, smell, feel and think as you read. Be as specific and if possible write down the page numbers for future reference.

<b>I see</b>	<b>Most important image</b>
<b>I hear</b>	<b>Most important sound</b>
<b>I feel</b>	<b>Most important sensation</b>
<b>I smell</b>	<b>Most important scent</b>
<b>I think</b>	<b>Most important thought</b>

*Tools for Thought by Jim Burke (Heinemann:Portsmouth, NH); c 2002 pg. 70*

## Synthesis Notes

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Directions: Use this page to gather and organize the crucial information about the story. Use the right hand column to identify one aspect or character that seems vital to the story. You might determine what is most crucial by asking, "Which of all of these (e.g. characters) makes the biggest difference in the story?" Some sections might be empty when you finish.

Story Title (and possible meaning)	Most important aspect (explain)
Characters (name, description, roles)	Most important aspect (explain)
Setting (where, when atmosphere)	Most important aspect (explain)
Themes (idea(s) central to the story; include examples)	Most important aspect (explain)
Plot (what happens)	Most important aspect (explain)
Style (use of language, imagery, symbolism, dialogue)	Most important aspect (explain)



Point of View (tense, reliability, focus, narrator, in time)	Most important aspect (explain)
Design (linear, episodic; use of special form - e.g. letter, journal)	Most important aspect (explain)
Tone (what the story sounds like)	Most important aspect (explain)

*Tools for Thought by Jim Burke (Heinemann: Portsmouth, NH); c 2002 page 9*

## Appendix H: Supporting Meaningful Dialogue

### Leading a Discussion

Good learning programs involve everyone in planning and activities, whether it's a discussion among your team about goals or a brainstorming session among kids planning a video project. Here are some good ground rules for leading a discussion:

- Make sure everyone is prepared. This could mean that everyone has received the handouts or that you've read aloud the story you want to talk about.
- Know your purpose. Is the goal to arrive at a decision or merely to brainstorm possible ideas that you'll follow up on later?
- Opinions should always be supported with evidence. If you're discussing a book, for example ask follow up questions about why the student believes what she does
- Leaders only ask questions; they do not answer them.
- Care about each question you ask. Avoid generic questions and prepare some good questions in advance.
- Maintain a high energy level and enthusiasm. It's contagious!
- Spontaneous interpretive questions are an important part of all discussions. Preparing questions in advance will actually lead to better spontaneous questions as well.
- All good questions always lead to more questions. Be aware of practical and logistical issues, such as time limits, but never squelch enthusiasm when kids are on a roll.
- Whenever possible and appropriate use techniques like mapping to provide a conceptual visual structure to the ideas you're hearing. Let people see you writing their thoughts and ideas on the map.

<http://www.youthlearn.org/learning/teaching/tehcniques/asking-questions/asking-questions>

There are three levels of questions that can be asked of any text:

- On the page: literal
- Between the lines: inferential
- Off the page: evaluative

The students may have to begin with literal questions to ensure everyone understands the basic story line but once that is established the real work will center around developing inferential and evaluative questions as the essential questions.

Good readers begin asking questions before they even start reading and keep asking questions while and after they read. Here are some examples:

#### BEFORE

- What do I need to know about this subject to read this text?
- What do I know about this author that might help me?
- Why am I reading this?
- How should I read it? (E.g. carefully, quickly, leisurely)?

#### DURING

- What does this character want?
- What will happen next?
- How does this relate to my own experience, knowledge or previous reading?

#### AFTER

- How did the character change by the end of the story?
- What was the big idea in this article?
- What continues to confuse me?
- To what extent have I achieved my stated purpose—and what evidence can I provide?

## Creating Questions

For an inquiry based learning program there's no more important talent than being able to create good questions and by understanding the art of the question, students will become more actively involved and will become more deeply aware and adept at this important life skill.

### Three Types of Questions

**Factual questions** have only one correct answer, like , "What did you have for breakfast this morning?" The answer is not always simple, however; it depends on how broad the question is "Why does a curve ball curve?" is a factual question that can have a very complicated answer. Factual questions usually make the best inquiry based projects as long as they are answerable and have room for exploration.

**Interpretive questions** have more than one answer, but they still must be supported with evidence. Fro example depending on their interpretations people can have different, equally valid answers to " Why did Ahab chase Moby Dick?" The answers are not wrong unless they have no relationship to the text at all such as "Because aliens from outer space controlled him!" When exploring any type of text (video, fiction, nonfiction, a painting, poetry etc.), it is important to ask interpretive questions that build on one another because students will have to refer back to the text. Interpretive questions are effective for starting class discussions for stimulating oral and written language exercises and sometimes for leading to good inquiry based learning projects.

**Evaluative questions** ask for some kind of opinion, belief, or point of view, so they have no wrong answers. Nonetheless the answers do depend on prior knowledge and experience so they are good ways to lead discussions (e.g. "Do you agree with Ahab's views on whales?"). They rarely make for good inquiry based projects because they are internally focused but they can be a great way to connect with and elicit interaction from young or shy students (e.g. "Who's your favorite character"?)

### Three Levels of Questions

<b>On the page</b> Literal	<b>Between the lines</b> Inferential	<b>Off the page</b> Evaluative
<p>What countries are represented in this map?</p> <p>What factors cause stress?</p> <p>What patterns are reflected in the table?</p> <p>What is globalization?</p> <p>List the six major branches of psychology:</p> <p>What is body language?</p> <p>What is an improper fraction?</p> <p>When and where was Dylan Thomas born?</p> <p>That is a rhetorical question?</p> <p>How do savings bonds help an individual plan for and save money?</p>	<p>What makes an effective leader?</p> <p>Why do so many people have a difficult time controlling their intake of substances such as alcohol, tobacco, and other drugs?</p> <p>How do you know that 2.3 is greater than 2.27?</p> <p>Create a visual representation (such as a collage, collection of objects, or a sketch) that conveys the overall mood and theme of this story.</p> <p>What happens is a person plans a budget based on the gross income listed on his or her pay slip?</p>	<p>Why is it important in a society such as ours that education institutions should recognize and reward merit in many different forms?</p> <p>Thin is in. Explain whether you agree or disagree with this statement.</p> <p>Write a fraction or a mixed number to make this statement true:</p> $1\frac{3}{7} < \frac{\square}{\square} < 2\frac{1}{7}$ <p>In what ways does this story follow the archetypal pattern of quest myths?</p> <p>What is the potential for bartering in the future?</p> <p>What would you recommend to a person who has a difficult time saving any money but wishes to invest? Why?</p>

## The Structure of Questions

In general start questions with “how” “what” where” “why or “when.” When you frame questions with “tell me” or “describe for me”, you take control of the learning process because you’re giving commands as well as asking for input. When you ask a question, however, there’s nothing more important than generating a true and honest curiosity about the answer. That’s why open-ended questions are best for most learning situations, unless you have a particular reason for leading someone to a specific conclusion or actually need a fact supplied to you. Try to avoid yes/no questions because they’re usually a dead end. In contrast, open ended questions

- Invite opinions thoughts feelings
- Encourage participation
- Establish rapport
- Stimulate discussion and
- Maintain balance between facilitator and participant.

## Learning to Create Better Questions

### Question Game #1

Two participants decide on a topic to question. One person starts with an open-ended question, then the other person responds with a related open-ended question. This goes back and forth as long as they can continue without making a statement or repeating a previous question. For example, the topic might be an object in the room such as a light bulb:

Person A: Why is it important to have light?

Person B: Where does light come from?

Person A: How does light help people?

Person B: Where is light used?

Person A: What would happen if there were no light?

Expand this activity to asking a question around the room, requiring each person asking a question based on the one before.

Source: <http://www.youthlearn.org/learning/teaching/tehcniques/asking-questions/asking-questions>

### Question Game #2

Each student reads the **poem** and writes down three questions about it that he or she would like answered. Then students select a partner, try to answer each other’s questions and arrive at three questions about the poem they still would like more ideas about. In the next step, two sets of partners join together in a group of four, and answer each other’s questions. They settle on one question they will present for full class discussion...

Source: Frank McTeague, *Shared Reading in the Middle and high School Years*, page 52

## Appendix I: Assessment Strategies and Sample Rubrics

	Method	Description
<b>Gathering/ Interpreting Information</b>	Questioning	Asking focused questions to elicit understanding
	Observation	Systematic observations of students as they process ideas
	Homework	Assignments to elicit understanding
	Conferences	Investigative discussions with students about their understanding
	Demonstrations, Presentations	Opportunities for students to show their learning in oral and media performances/exhibitions
	Quizzes, Tests, Examinations	Opportunities for students to show their learning through written/oral response
	Rich Assessment Tasks	Complex tasks that encourage students to show connections that they are making among concepts they are learning
	Technology Applications	Systematic and adaptive software applications connected to curriculum outcomes; digital presentations
	Simulations, Docudramas	Simulated or role-playing tasks that encourage students to show connections that they are making among concepts they are learning
	Learning Logs	Student descriptions of the process they go through in their learning
	Projects and Investigations	Opportunities for students to show connections in their learning through investigation and production of reports or artifacts
	Responses to Text	Opportunities for students to show connections in their learning through oral, written, or visual responses to text
	Developmental Continua	Profiles describing student learning to determine extent of learning and define next steps, and to report progress and achievement
	Checklists	Descriptions of criteria to consider in understanding students' learning
	Rubrics	Descriptions of criteria with graduations of performance described and defined
	Reflective Journals	Student reflections about their learning and what they need to do next
Self-Assessment	Process in which students reflect on their own performance and use defined criteria for determining the status	
Peer Assessment	Process in which students reflect on the performance of their peers and use defined criteria for determining the status of the learning of their peers	
<b>Record Keeping</b>	Anecdotal Records	Focused, descriptive records of observations of student learning over time
	Student Profiles	Information about the quality of students' work relative to curriculum outcomes or a student's individual learning plan
	Videotapes or Audiotapes, Photographs	Visual or auditory images that provide artifacts of student learning
	Portfolios/ E-portfolios	Systematic collection of student work that demonstrates accomplishments, growth, and reflection about student learning

<b>Communicating</b>	Demonstrations, Presentations	Formal student presentations to show student learning to parents, judging panels, or others
	Parent-Student-Teacher Conferences	Opportunities for teachers, parents, and students to examine and discuss the student's learning, and plan next steps
	Records of Achievement	Detailed records of students' accomplishments relative to the curriculum outcomes
	Report Cards	Periodic symbolic representations and brief summaries of student learning for parents
	Learning and Assessment Newsletters	Routine summaries for parents, highlighting curriculum outcomes, student activities, and examples of student learning

## ASSESSING AND EVALUATING STUDENT ACHIEVEMENT (CAMET)

### Rubrics

The strength of rubrics is that they clarify expectations and ensure that student creations are judged on common criteria. One of the greatest strengths of a rubric comes when it has been co-created with students prior to the assigned task. This helps to ensure that students truly understand the task and the expected level of performance. Rubrics also provide students with information and direction for the future.

Rubrics are helpful assessment tools because they provide students and teachers with a written description of various degrees of success. Rubrics are simply charts that identify criteria for success and describe various degrees of success. The challenge when creating rubrics is to ensure that the criteria reflect what is truly important and that the descriptors are specific enough that when one looks at the work, the correct criteria can be easily identified.

Here are some suggestions for creating rubrics:

- Involve the students in the process.
- Try to avoid or limit the use of words and phrases such as “very,” “often,” “sometimes,” and “to a great extent” because they are hard to qualify.
- Limit the number of criteria. It is difficult for students to focus on more than three to five items at once. It may be necessary to reduce this number for individual students in the class.
- Consider the range of descriptors that are provided: three is a minimum, five a maximum.
- Decide whether certain criteria require only two descriptors (this may be necessary if a criterion is simply met or not, with no range in between).
- Decide whether some criteria are more important than others. If this is the case, you may want to weight these criteria more heavily, especially if grades are being assigned as a result of the rubric.
- Use student work samples to generate criteria and descriptors. Have students examine them and build the rubric with these in mind.

It is an expectation that teachers will provide samples and modelling for each objective to guide students as they set goals for their work in each unit of study.

### Sample Independent Project Rubric

<b>Rubric</b>	<b>Developing</b>	<b>Accomplished</b>	<b>Exemplary</b>
1. Understand that literature has voice and context that leads to meaning.	Begins to identify voice in literature	Recognizes the voice and context of pieces of prose, drama or poetry.	Is able to critique voice and context for possible meaning in prose, drama or poetry
2. Understand the meanings of literary texts and their contexts.	Make little reference to the text for support	Show thoroughness in use of the text for support.	Make well-selected references to the text
3. Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects	Make a little reference to the language of the text.	Make some well thought out responses to the way language works in the text.	Respond sensitively and in detail to the way language works in the text
4. Communicate a sensitive and informed personal response to literary texts.	Communicate a basic personal response to the text	Communicate an informed personal response to the text	Communicate a considered and reflective personal response to the text
5. Identify Canadian themes and cultural influences in the text.	Is able to identify themes from simple texts	Is able to identify themes and cultural influences in age appropriate texts	Is able to identify themes and cultural influences in advanced texts
6. Explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.	Show some understanding of the author's intentions and the surface meaning of the text.	Show understanding of the author's intentions and some of the text's deeper implications and the attitudes it displays	Demonstrate clear critical/analytical understanding of the author's intentions and the text's deeper implications and the attitudes it displays
7. Use knowledge of Canada and Canadian Literary Texts to write for a variety of purposes and audiences.	Demonstrates a fair understanding of the knowledge of Canada and Canadian Literary Texts their written pieces.	Demonstrates a good understanding of the knowledge of Canada and Canadian Literary Texts in their written pieces.	Demonstrates a deep understanding of the knowledge of Canada and Canadian Literary Texts in their written pieces.
8. Recognize that culture, region and time affect point of view.	Recognizes the effects of time, culture, and region in simple texts.	Recognizes the effects of time, culture, and region in complex texts.	Recognizes the effects of time, culture, and region in advanced texts.
9. Analyze and interpret texts for distinctive Canadian features, themes and viewpoints.	Make some relevant comments in terms of narrative and situation.	Make a reasonably sustained/extended response with detail of narrative and situation	Sustain a perceptive and convincing response with well-chosen detail of narrative and situation



**Observation Grid**

Student Name and Date	Notes and Observations (What the students knows and is able to do)	Next Steps
Name:  Date:		
Name:  Date:		
Name:  Date:		
Name:  Date:		
Name:  Date:		

## Standards for End of Grade 12 Writing

Below are descriptors of the expectations for achievement in each of the traits. Overall, writing considered strong often shows sophistication as reflective of the writer's capacity to make connections and integrate their world knowledge gained through a commitment to continuous reading and learning

**Content** Overall topic, degree of focus, related details

### Appropriate

- define a specific topic with a main idea or thesis statement that supports an identifiable purpose and a specific audience
- maintain focus to support the topic
- elaborate on the main idea, add relevant details

Along with the indicators outlined in Appropriate Achievement, writers performing at **Strong Achievement:**

- define a specific topic with a main idea or thesis statement that captures the purpose and audience
- remain focused on the main idea, with original, thoughtful, and/or compelling ideas
- develop ideas with supportive details and sustain focus throughout

**Organization** Structure and Form, dependent on purpose and audience

### Appropriate

- select an appropriate form (see Text Forms) and provide an engaging introduction that reveals the purpose; if appropriate, include a thesis statement
- create smooth transitions between elements (ideas, sentences, paragraphs) to clarify complex ideas and relationships
- craft a purposeful structure to present details that support the main idea or thesis
- impact the reader with an effective conclusion

Along with the indicators outlined in Appropriate Achievement, writers performing at **Strong Achievement:**

- introduce with a compelling statement that informs purpose; create a focused and dynamic thesis statement
- include smooth paragraphs with fluid transitions between all elements
- vary internal structures to enhance interest
- impact the reader with a dynamic and effective conclusion

**Word Choice** Vocabulary, language, and phrasing

### Appropriate

- purposefully choose precise and interesting words and phrases to effectively convey meaning
- choose literary devices; demonstrate effort to go beyond the ordinary
- use vocabulary that is varied; attend to parallel structure

Along with the indicators outlined in Appropriate Achievement, writers performing at **Strong Achievement:**

- include rich, domain-specific vocabulary, and phrases
- employ literary device
- use language judiciously; maintain parallel structures

**Voice** Evidence of author's stance, style, personality, and experience

### **Appropriate**

- skilfully engage the audience
- show care and commitment to the topic, theme, and purpose
- generate strong feeling, energy, individuality, and sincerity
- choose appropriate tone for the purpose and audience

Along with the indicators outlined in Appropriate Achievement, writers performing at **Strong Achievement:**

- skilfully connect with the audience (e.g., communicate conflict and/or convictions)
- convey dedication to the topic, theme, and purpose, often through unique or original choices
- reveal writer's perspective as appropriate to the purpose, audience and context

**Sentence Structure** Variety and complexity of sentences

- include well-crafted sentences (pronoun references, expanding and contracting sentence elements) to support meaning and readability
- use coherent paragraphs; vary paragraph lengths to create interest, attend to transitions
- vary sentence lengths and beginnings to create rhythm and flow

Along with the indicators outlined in Appropriate Achievement, writers performing at **Strong Achievement:**

- include well-crafted sentences that enhance meaning and readability
- sustain readability and interest with unified and coherent paragraphs
- deliberately vary sentence lengths and beginnings to enhance meaning and create lyrical flow

**Conventions** Spelling, punctuation, capitalization, usage, and citation

### **Appropriate**

- include internal punctuation and paragraphing of dialogue
- use correct grammatical structures; occasional errors created by risk-taking
- use capitals correctly to identify proper nouns, titles, words used as names and abbreviations
- use reference tools to ensure standard spelling
- use a range of print characteristics and layout to enhance the meaning
- use appropriate format to cite sources

Along with the indicators outlined in Appropriate Achievement, writers performing at **Strong Achievement:**

- consistently and skilfully use conventions to communicate effectively, enhance meaning, realize voice, and demonstrate creativity

## Appendix J : Sample Planning Calendar

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Build class community. Have students write a letter to introduce themselves and explain what they know about Canadian Literature (see Portal example)		Build class community. Introduce the learning expectations and the units of study. Familiarize students with the number of Canadian writers and creators.		Introduce the Canadian Music Appreciation project and provide time to share pieces of their letter.
2	Read, view and discuss how others view Canadians and how Canadians view themselves. Resources in Appendix E			Read Margaret Laurence “Where the World Began” and respond – Where did your world begin?	Canadian music appreciation student presentations
3	Introduce how to read through different critical lenses.	Introduce contexts through David Adams Richards (NB Writer) “Ramsey Taylor”.	Canadian music appreciation student presentations	Introduce the short text presentation assignment. Students peruse available anthologies to select story.	Canadian music appreciation. Continue to select stories for presentations
4	Students read and present self-selected short stories by topic categories (New Brunswick Writers, Children’s Literature, Aboriginal Literature, award winning authors, etc.). Class discussions revolve around learning expectations and ideas introduced by students.				Canadian music appreciation
5					Canadian music appreciation  Begin discussions about whole-class novel
6					Unit Assessment – Read “Simple Recipes” and answer

				questions.	
7	Introduce Unit 2. Read Aloud, model, and discuss first chapters of whole class novel.			Independent reading time for new novel. Over the next week students will be expected to read class novel independently in class and on their own.	Canadian music appreciation student presentations
8	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference
	Introduce Precolonial time period	Colonial to Confederation	Post Confederation – WWI	Post WWI - WWII	Canadian music appreciation student presentations
9	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	Begin study of class novel discuss quotations, questions, connections, etc.	Study of class novel	Canadian music appreciation student presentations
	Second half of 20 <sup>th</sup> Century	New Millenium			
10	Study of class novel	Study of class novel	View film version of novel	View film version of novel. Close discussion of novel.	Canadian music appreciation student presentations

11	Begin book study by introducing the available books and the Themes/Issues. Students select books.	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	Canadian music appreciation student presentations
		Begin study of themes and issues in short pieces of Canadian Literature		Book club meetings	
12	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	Canadian music appreciation student presentations
	Focus on themes and issues in short pieces of Canadian Literature			Book club meetings	Canadian music appreciation student presentations

13	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference		Canadian music appreciation
	Focus on themes and issues in short pieces of Canadian Literature			Book club meetings	
14	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	20 min – independent reading of novel/ teacher/student conference	Canadian music appreciation
	Begin immersion in Canadian texts with a focus on becoming creators.			Book club meetings	Canadian music appreciation
15	Book Club Presentations				Canadian music appreciation
	Student creation time/ conferencing	Student creation time/ conferencing	Student creation time/ conferencing	Student creation time/ conferencing	