

*Public and Catholic District School Board Writing Partnership*

# Course Profile

(for a Locally Developed Course)

Essential English

Grade 9

• *for teachers by teachers*

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Course Profiles are professional development materials designed to help teachers implement the new Grade 9 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for education purposes.

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## Unit 2: Storytelling: Narrative Voices

**Time:** 25 hours

### Unit Description

Students experience varied forms of narrative to develop inquiry skills, make connections, and extend their experiences. They develop an understanding of reading strategies and the conventions of different forms of literature and language. Students will also complete an independent reading project.

### Strand(s) and Expectations

**Strands:** Literature Studies and Reading, Writing, Language, and Media Studies

#### Overall Expectations:

By the end of this course, students will:

LRV.01 - select, read and demonstrate an understanding of a variety of literary and informational texts that are both personally meaningful and relevant to their courses of study;

LRV.02 - demonstrate an understanding of the elements of key literary and informational forms with an emphasis on the features of textbooks, newspaper articles, short narratives, plays and business letters;

WRV.01 - use specific strategies to gather information and to generate ideas for written work

WRV.02 - select and use different literary and informational forms...for different audiences and different purposes;

WRV.03 - use an organizational pattern to structure their ideas for writing texts;

WRV.04 - use strategies for revising written work;

WRV.05 - use strategies for editing and proofreading written work, with an emphasis on the conventions of Standard Canadian English;

LAV.01 - use vocabulary and language conventions to read, write, and speak clearly and correctly;

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

### Specific Expectations

#### Literature Studies and Reading

LR1.01 - demonstrate their understanding of text by: making inferences, drawing conclusions and supporting opinions about the text and by making personal connections to issues and ideas in the text;

LR1.02 - read texts for a variety of purposes, with an emphasis on selecting texts to extend personal knowledge, gather information for writing and discussion;

LR1.03 - demonstrate and apply the strategies that good readers use to understand what they are reading...;

LR1.05 - use strategies to remember what they read...;

LR1.06 - set personal goals for reading, demonstrating both to their teachers and to themselves their reading progress over time;

LR1.07 - use Response Journals to record reactions to texts they have read for personal and academic purposes;

LR2.02 - describe the elements of different text forms (e.g.; short stories, plays, textbooks, newspapers, poetry, business letter).

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### Writing

- WR1.01 - use a variety of strategies to generate sufficient content and ideas for writing...;
- WR1.02 - locate and record (using key graphic organizers) information and ideas, from print and electronic sources (films, magazines, novels, biographies);
- WR1.03 - use strategies to categorize and sort information as a pre-writing activity;
- WR1.04 - use Response Journals as a source of information and ideas for writing assignments;
- WR2.01 - identify their purpose for selected pieces of writing;
- WR2.02 - identify the audience for selected pieces of writing;
- WR3.01 - use key words in questions or prompts to present appropriate information and ideas in homework answers;
- WR3.02 - structure expository paragraphs with clear and complete topic, supporting and concluding sentences;
- WR3.03: use a simple organizational plan such as chronological order, or compare/contrast, to structure body paragraphs in a short report, following teacher modeling and shared writing of the form;
- WR4.01 - use revision strategies...to produce clear, complete writing;
- WR4.02 - use the feedback of others to improve the quality of ideas and organization in writing;
- WR5.01 - use strategies to edit and proofread writing, identifying and correcting errors according to the requirements for grammar, usage, spelling and punctuation...

### Language

- LA1.01 - use strategies to expand vocabulary...;
- LA1.02 - set goals for vocabulary development (i.e. learn and use five new words per week) and show evidence of a growing vocabulary in their oral language and writing.

### Media Studies

- ME2.01 - adapt a print work for presentation in another medium...

### **Activity Titles**

Activity 1	Introduction to Short Stories and Independent Reading Project	500 minutes
Activity 2	Introduction to Myths and Legends and Conclusion of Independent Reading Project	1000 minutes

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## Activity 1: Introduction to Short Stories and Independent Reading Project

**Time:** 500 minutes

### Description

This introductory activity exposes students to a variety of high interest short stories. Students learn the elements of the story and use graphic organizers as strategies to categorize information. Students transfer what they have learned into polished pieces of writing that are infused with their own personal experiences, as well as, what they have learned and understood from the texts read. The teacher reviews the following parts of speech: nouns, verbs, and adjectives; and incorporates grammar activities focusing on the use of quotation marks, punctuation and verb tenses in the lessons in a contextual manner.

### Strand(s) and Expectations

**Strands:** Literature Studies and Reading, Writing, Language

**Overall Expectations:** LRV.01, LRV.0, LAV.01, WRV.01, WRV.02, WRV.03, WRV.05, MEV.02.

### Specific Expectations

Literature Studies and Reading: LR1.01, LR1.03, LR1.05, LR2.02.

Writing: WR1.01, WR2.01, WR2.02, WR3.01, WR5.01

Language: LA1.01, LA1.02.

Media Studies: ME2.01.

### Planning Notes

The teacher will:

- review “Image of the Learner” and other notes in the Course Overview;
- select a number of stories for whole class reading including themes, issues and experiences applicable to the lives of the students in the class;
- choose a compelling story on video to introduce the elements of the story and make preparations to show it in class;
- select a range of reading material at several different reading levels for students to read in the classroom;
- contact the school resource centre, public library, or local bookstore as potential sources for appropriate reading material for independent reading;
- have a selection of short novels at different reading levels and of a wide cultural appeal, reflective of the nature of the students in the class and free from bias;
- ensure that the literature selections are inclusive of the groups that make up the Canadian mosaic, and in particular, reflect local interests and characteristics;
- prepare student copies of a story chart (example provided in Teaching/Learning Strategies, Part I, #3);
- prepare definitions and examples of parts of speech, punctuation, and verb tenses. These examples could be extracted from the students’ own writing or from the literature to be used in the activities.
- prepare a quiz to assess student comprehension of the usage of parts of speech;
- divide a story into key “meaning chunks” and prepare focus questions or instructions to guide the students’ reading;
- prepare student copies of the “Somebody/Wanted/But/So” chart (example provided in Teaching/Learning Strategies, Part III, #5);

- prepare a checklist to assess student accuracy in sequencing (for the “strip story”);
- choose a brief short story and cut blocks of sentences up for group activity (“strip story”);
- select several comic strips, white out the text (dialogue), and photocopy the comic strips;
- provide at least two short stories in which there is a character who is clearly a “villain” (for Media Activity—creating a “Wanted” poster, a psychiatrist’s report, or a personal letter—Teaching/Learning Strategies Part IV, #6);
- prepare a class set of file folders to give students for storage of writing drafts (Writing Folder);
- prepare a checklist to assess student’s personal vocabulary log (word, definition, sentence);
- prepare a checklist to assess student use of punctuation and verb tense;
- prepare chart paper, markers, masking tape, scissors, paper, glue, and magazines;
- be aware throughout the classroom discussions and activities of opportunities to emphasize the world beyond the classroom and workplace applications of classroom activities so that students can begin to understand the concept of “transferable skills” and recognize that they are developing them.

## Teaching/Learning Strategies

### Part I: Introduction to Short Stories

Prepare to show a compelling story on video to introduce the elements of the short story.

Divide the students into groups and give each group the definition of a different element of the story (character, setting, atmosphere, plot, conflict, or resolution).

Ask each group to share with the class the story element and the corresponding definition. Create a sample story chart on chart paper posted in the classroom. As a class, students fill in their own story chart (see below) with the definitions for each element while the teacher fills in the posted chart.

Character	Setting	Atmosphere/Mood
Plot/Main Events	Conflict/Problem	Solution/Resolution

When the chart has been completed, instruct each group to focus on the assigned story element while they watch the story on video. After viewing the video, each group describes details about the specific story element within the viewed text. Together, the class fills in another story chart on chart paper, this time categorizing the details supplied by each group. Students work in their notebooks.

Using this completed chart, lead a grammar lesson/review of the parts of speech, examining the information on the chart to locate, for example: verbs in the plot and resolution, adjectives related to the setting and atmosphere/mood, and nouns in all sections of the story chart. Students demonstrate knowledge and use of these parts of speech by writing a teacher-prepared quiz.

Encourage the students to discuss the theme (or the lesson the viewers/readers can learn about life and about human beings) in the story. There should be a focus particularly on the point in the story at which decisions are made. Class discussion will be enriched by students’ sharing of their own views and cultural experiences with relation to the behaviour and decisions of the character. Students should also be encouraged to make real-life applications of the decisions made in the story.

After the class discussion, students write in their Response Journals, reflecting on the reasons for the character’s decision. As an extension, students reflect upon the choices they would make if they were in the story character’s situation or predicament.

Select one or two short narrative poems or anecdotes and remove a part of speech from the story (i.e., all of the nouns). Students may practise knowledge of parts of speech and inferring meaning from context by trying to determine what noun the author originally intended. Alternately students substitute other nouns and create nonsense stories.

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## Part II: Reading Strategies and Short Stories

1. Introduce another high-interest story to the class, distributing a copy to each student. Guide the reading, and discuss with the class the strategies that good readers use when they are reading, in order to make meaning from what they read. Write these strategies on a piece of chart paper, and post the list in the classroom for reference. The list of strategies should gradually increase as the course progresses, and as the students have increasing opportunities to read and interact with various texts.

### A Sample List

#### Good readers

- read to make meaning from print;
- often make mistakes, but self-correct;
- always re-read if the text does not make sense;
- predict meaning and read ahead to confirm their predictions;
- find out the purpose for reading before they begin;
- read slowly to remember detail;
- read quickly to gain an overview;
- skim to get a sense of the main ideas;
- scan for specific information;
- use graphic organizers to remember what they read;
- make inferences based on clues in the text;
- make judgments about meaning that go beyond the text.

The teacher may also ask the class to brainstorm areas in the world beyond the classroom or in the workplace where reading strategies are of significant importance. Students may suggest areas such as: reading instructions to operate a piece of machinery, writing a report, reading a professional magazine, etc. The teacher may wish to invite other teachers to describe areas where reading is important in their subject areas or community members from a variety of careers to discuss the role that reading plays in their jobs.

2. Instruct students to keep an ongoing vocabulary log of five new or interesting words from each piece of literature. Students write these new words on a vocabulary chart, use the context of the story and dictionary to confirm the word definitions, and use the words in new sentences.

New Vocabulary Words	Definitions	New sentences using the words

## Part III: Remembering and Reflecting on Short Stories

1. Begin reading a story aloud to the class and encourage students to participate in choral reading of the story so that they might practise the skills of reading with less pressure to perform. Engage the students in a lively discussion about the story and its relevant details. From the discussion the students fill in their own story charts with the information discussed.
2. Divide another story into key “meaning chunks”. This may be done orally by the teacher (e.g., “Read five paragraphs, until you meet Susan’s mother and find out a little about her. What kind of person is she?”) or it may be done by scanning the story onto a computer, or photocopying the story, and then physically cutting it into chunks. Insert focus questions or instructions, giving the students specific information to be found in the next chunk of text. Students are instructed to read silently, and then as a class, discuss the focus question. As the students do this chunk by chunk in the text, they will be making meaning and recalling key details as they go along.

3. Students use their Response Journals to reflect upon relevant aspects of the story, and make personal connections between the story and their own lives. The responses may be cued by such beginnings as: “The main character reminds me of ...” “A conflict I experienced like the main character’s occurred when ...” “The lesson the main character learned would be important in this school because ...” etc.
4. Students read another short story alone or in pairs.
5. Explain to the students the strategy of using “Somebody/Wanted/But/So” to categorize elements of the new short story.

Somebody...	Wanted...	But...	So...

6. Students fill in this graphic organizer with details from the story, thus focusing on character, and helping students to understand that stories happen because of the characters, their qualities, motivations and decisions.
7. Use this chart as a diagnostic tool to assess the students’ basic understanding of character and how characterization relates to plot.
8. Students extend the story through writing, revealing their understanding of the story elements and their engagement with the story. A choice of activities could include:
  - use the “Somebody/Wanted” chart to retell the story with the focus on character;
  - create a storyboard for a movie director (focus on plot);
  - create a map of the setting showing the location of all important parts of the story;
  - create a horoscope for the main character at the end of the story.

#### Part IV: Sequence, Dialogue, and Character in a Short Story

1. Lead a discussion about the importance of plots in stories following sequential order, by providing real-life examples (e.g., following recipes, telling jokes, giving instructions, creating a timeline, etc.). The class may brainstorm other examples where sequence is essential.
2. Provide the class with several copies of a brief story cut into segments (“strip story” activity). Students are divided into groups, and each group has all of the story segments. Group members read their portions of the story aloud to their peers, decide on the correct sequence of the story parts, and organize themselves physically into the proper sequence of the story, reading their portions aloud until they are satisfied that the story flows properly. As an alternate activity, ask groups of students to create storyboards (similar to those used by media writers to plan commercials) that highlight key plot points.
3. Use part of a short story’s text to review the rules of punctuation (commas, semi-colons, periods, exclamation marks and question marks) and the use of quotation marks. Generate examples with the class, discussing with the students why certain types of punctuation are used and what the resulting effect is. A variety of sentences using a variety of punctuation demonstrate this concept.
4. Provide the students with photocopies of comic strips, in which the text (dialogue) has been whited out. Students write dialogue to fit the story told in the pictures of the comic strip, focusing on appropriate and correct usage of quotation marks and punctuation.
5. Students are given a new short story to read and are asked to retell significant details of the story by writing a monologue in the form of a newscast report. Provide an example of a morning radio newscast for the students to use as a model. Instruct the students to use a consistent verb tense throughout the text. Students determine what message they will convey in the monologue (purpose) and to what type of audience their newscasts will be directed. As an accommodation for students who are self-conscious, or whose reading skills are weak, all students present to the teacher. Only those students who wish to share their newscasts with the class are encouraged to do so.

6. Using a short story with a clearly developed villain, students are instructed to show their understanding of the characterization by using the information to complete one of the following activities:
  - Create a “Wanted” poster identifying the character and giving significant information about him or her.
  - Write a psychiatrist’s report on the problems of the main character or the villain.
  - Create (with a partner or small group) a reader’s-theatre script of the story from the main character or the villain’s point-of-view. These may be performed in the Dramatic Arts classroom if students’ wish.
  - Write a personal letter to someone, explaining his/her decisions and actions (as they appear in the story) or a letter about what the character will do next.
  - Write a resume, using a teacher-provided template, describing the skills and characteristics of the hero or villain.
  - Write a 2-Minute Mystery version of the story to be read aloud.
  - Create a cartoon version of the story.

Students use information gathered from the story to adapt the work to another media form.

**Part V: Introduction to Independent Reading**

1. Assign students to read a short novel (or a suitable substitute at the discretion of the teacher).
2. Prior to the students beginning the project, the class brainstorms ideas and creates an ad to be posted in the community, or included in the school newsletter, requesting that community volunteers join the class for the duration of the project. If appropriate in the school, the class may also decide to write to a senior level class requesting peer tutors.
3. The class visits the school library/resource centre, and students select (with the assistance of the teacher/librarian) a suitable piece for independent reading. Students should be encouraged to select material that is challenging, manageable, and of personal interest to them.
4. Alternately, students may make a class trip to the public library to select books. Regular school trip policies should be followed. Students should be reminded of the behavioural expectations for all field trips. As well, the teacher should assess students’ knowledge of the policies and expectations of the public library, and instruct students on these as necessary.
5. The teacher and class may also wish to consider a trip to the local bookstore, again following normal field trip policies and expectations. Given a budget amount and criteria for selection, students may visit the store in order to select their books for independent reading.
6. Time should be allowed throughout the rest of the Narrative Unit to ensure that all students have appropriate support to complete the reading. Support may be gained through the use of community volunteers, peer helpers, and audiotapes. Reading aloud in small groups, by teacher, volunteer, or peer helper may also assist students.
7. Students complete a Reading Log as they read their novel, making appropriate comments in response to plot, character, conflict and messages as they are revealed in the novel. At the end of the unit, complete a formative assessment based on the completion of the chart and comments for each element of the story.

Date	From page__ to page__	Comments related to story elements

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Student comments should refer to the “Story Chart” introduced in Part I of this activity. A teacher-provided list of sentence completions based on the chart may assist the students in completing the “Comment” section. Students may comment on: “The main thing the character did in this part was ...” “The actions of the main character were ... because...” “The conflict became exciting at this time because ...” “The setting became important at this time because ...” “The atmosphere during ... was ... because...” “The action became a little confusing when ...” etc.

8. Students should also complete a Vocabulary Log for all new and significant words encountered as they complete their reading. The Log should include the word, its meaning as determined by the context of the story and checked in the dictionary, and its use in a meaningful sentence. Students should complete a Log with at least 20 new and useful words.

### **Assessment/Evaluation**

The teacher and students gather evidence of the specific expectations outlined for this activity by:

- a diagnostic assessment by the teacher using a checklist of student accuracy in establishing sequence in the “strip story” (LR1.01, LR1.03);
- a diagnostic assessment by the teacher of the student’s completed punctuation activity (WR5.01);
- a diagnostic assessment of the student’s comprehension of the short story through completion of the “Somebody/Wanted/But/So” chart (LR1.03, LR1.05);
- a formative assessment by the teacher of the student-completed chart listing elements of the short story (LR2.02);
- a formative assessment by the teacher of the students’ completed story chart using a checklist for use of prompts to present correct story detail (See Appendix 1 – Sample 1.2.) (LR1.05, WR3.01) and for correctly highlighted parts of speech (WR5.01);
- a formative assessment by the teacher of the student’s identification of purpose and audience for selected pieces of writing using a rubric (WR2.01, WR2.02);
- a formative assessment by the teacher using a checklist of the student’s personal vocabulary list (word, definition, sentence) (LA1.01, LA1.02);
- a formative assessment by teacher and student through a conference using a checklist on student’s use of punctuation and verb tense during newscast report (WR5.01) (See Appendix B);
- a summative assessment by the teacher using a rubric on the content, organization and presentation of the monologue/newscast report (WR1.01, WR2.01, ME2.01);
- a summative assessment using a short quiz on parts of speech to enable students to identify errors in usage in their own writing (WR5.01);
- a summative assessment of the “wanted poster”, psychiatrist’s report, reader’s-theatre script, personal letter, 2-Minute Mystery, or cartoon using a rubric to identify that students have adapted a print work to another medium (ME2.01) (See Appendix B).

### **Resources**

#### Short Story Anthologies

Barry, James, Glen Huser, and Sharon Siamon, eds. *Friends for Life*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603899-X

Stories, articles and poems about extraordinary relationships between people and animals.

Barry, James, Glen Huser, and Sharon Siamon, eds. *In Touch*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603900-7

Stories, articles and poems about relationships and special people in our lives.

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- Barry, James, Glen Huser, and Sharon Siamon, eds. *Laugh Lines*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603898-1  
Humorous stories, poems, and articles, including “The Hockey Sweater” by Roch Carrier, “Good Morning, Opponents” by Bill Cosby, “Prinderella and the Cince” by Anonymous; “How to Eat Like a Child” by Delia Ephron.
- Barry, James, Sharon Siamon, and Glen Huser, eds. *On the Edge*. Scarborough: Nelson Canada, 1994. ISBN 0-17-604362-4  
Suspense stories, poems, and articles including “The Most Dangerous Game” by Richard Connell, “The Case of the Unused Seat Belt” by Donald J. Sobol, “Ordeal in the Arctic” by Robert Mason Lee, “Flames on the Water” by John Melady, “The Shooting of Dan McGrew” by Robert Service)
- Barry, James, Sharon Siamon, and Glen Huser, eds. *Personal Best: The Sports Experience*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603943-0  
Sports stories including “Breaking Sports Records” by Andrew A. Rooney, “Slapshots: Hockey Moments to Remember” by Brian McFarlane, “Sports Shorts: Trivia From Around the World” by Barbara Seuling)
- Bates, Susan. *Amazing 21 Canadian Newspaper Stories*. Scarborough: Prentice Hall, Canada, 1997. ISBN 0-13-742487-6
- Bolder, Tonya, ed. *33 things every girl should know. Stories, Songs, Poems and Smart Talk by 33 Extraordinary Women*. New York: Crown Publishers, Inc., 1998. ISBN 0-517-70936-8
- Borovilos, John. *Breaking Though: A Canadian Literary Mosaic*. Scarborough: Prentice-Hall Canada Inc., 1990. ISBN 0-13-083072-0
- Canadian Short Stories*. Toronto: Oxford University Press, 1991. ISBN 0-19-54738-5
- Chapman, Marilyn, ed. *Windows and Mirrors Volume 1*. Scarborough: Prentice-Hall, 1986. ISBN 0-13-960485-5  
Stories selected to appeal to students with a wide range of abilities.
- Gallo, Donald R. ed. *19 Short Stories by Outstanding Writers for Young Adults*. Mississauga: Visions @ School Book Fairs. ISBN 0-440-20208-6
- Gallo, Donald R. ed. *16 Short Stories by Outstanding Writers for Young Adults*. New York: Dell, 1984. ISBN 0-440-07757-6
- Hancock, Geoff, ed. *Silver Anniversary Anthology: Canadian Fiction Magazine*. Kingston, Ontario: Quarry Press Inc., 1997.
- Iveson, Margaret and Samuel Robinson. *What’s Fair? Anthology*. Scarborough: Prentice-Hall Canada Inc., 1993. ISBN 0-13-020256-8
- Kloss, Lynn, ed. *Stories Without Endings: Snapshots*. Upper Saddle River, N.J.: Globe Fearon, 1996. ISBN 0-835-91212-4
- Shusterman, Neal. *Mind Quakes: Stories to Shatter Your Brain*. New York: Tom Doherty Associates, Ltd., 1996. ISBN 0-812-55197-4
- Shusterman, Neal. *Mind Storms: Stories to Blow Your Mind*. New York: Tom Doherty Associates, Ltd., 1996. ISBN 0-812-55198-2
- Sobol, Donald J. *Two-Minute Mysteries*. Toronto: Scholastic, 1967.

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### Comic Strips and Cartoons

Johnson, Lynn. *Growing Like A Weed: For Better or Worse Collection*. USA: Andrews McMeel Publishing, 1997. ISBN 0-8362-3685-8

Johnson, Lynn. *If This Is a Lecture How Long Will It Be?- For Better or Worse Collection*. Kansas City: Andrews McMeel Publishing, 1990. ISBN 0-8362-1821-3

Schultz, Charles M. *Now That's Profound Charlie Brown*. New York: Harper Collins, 1999. ISBN 0-06-107561-2

Watterson, Bill. *The Days Are Just Packed: A Calvin and Hobbs Collection*. Kansas City: Universal Press Syndicate Co. 1996.

### Sample Selection of Novels (High Interest/Low Vocabulary)

Burnford, Sheila. *The Incredible Journey*. Canada: General Paperbacks, 1989. ISBN 0-7736-7216-8

Cassedy, Sylvia. *Behind the Attic Wall*. New York: Avon Books, 1983.

Cushman, Karen. *The Midwife's Apprentice*. New York: Harper Collins, 1995. ISBN 0-06-440630-X

Dickens, Charles. *Great Expectations*, adapted by Monica Kulling. New York: Random House, 1996. ISBN 0-679-87466-6

Dumas, Alexandre. *The Man in the Iron Mask*, adapted by Paul Mantell. New York: Random House, 1998. ISBN 0-679-89433-0

Filiovic, Zlata. *Zlata's Diary: A Child's Life in Sarajevo*. Toronto: Scholastic, 1994. ISBN 0-590-48792-2

George, Jean Craighead. *Julie of the Wolves*. New York: Harper Trophy, 1974. ISBN 0-06-021943-2

Henry, Marguerite. *King of the Wind (The Story of the Godolphin Arabian)*. Toronto: Scholastic, 1948. ISBN 0-590-45316-5

Katz, Welwyn Wilton. *False Face*. Toronto: Douglas & McIntyre, 1987. ISBN 0-88899-082-0

Khan, Rakhsana. *Darling If You Love Me Would You Please Smile*. Toronto: Stoddart Kids, 1999. ISBN 0-7737-6016-4

Lewis, C.S. *The Lion, the Witch and the Wardrobe*. US: Harper Trophy, 1994. ISBN 0-06-023481-4

Little, Jean. *Mama's Going to Buy You a Mockingbird*. Toronto: Puffin Books, 1984. ISBN 0-14-031737-6

Lowry, Lois. *The Giver*. New York: Dell, 1993. ISBN 0-440-21907-8

Naylor, Phyllis. *Shiloh*. South Holland, Ill.: Dell, 1991. ISBN 0-440-40752-4

Nixon, Joan Lowery. *The Name of the Game Was Murder*. New York: Dell, 1993. ISBN 0-440-21916-7

O'Dell, Scott. *Island of the Blue Dolphins*. United States: Dell, 1960. ISBN 0-440-75312-0

Paterson, Katherine. *Jacob Have I Loved*. Toronto: Scholastic, 1980. ISBN 0-590-43498-5

Sorenson, Margo. *Nothing Is For Free*. Logan, Iowa: Perfection Learning Corporation, 1996. ISBN 07891-0230-7

Wyndham, John. *Chocky*, adapted by Robin Waterfield. England: Penguin Readers, 1993.

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### Teacher Resources

Bledsoe, Lucy Jane. *Caught Reading the First Time*. Paramus, N.J.: Globe Fearon Educational Publisher, 1995. ISBN 0-835-91012-1

#### Passages Reading Program

High interest, low vocabulary novels with Reading Power Workbooks outlining vocabulary and comprehension activities.

The Perfection Form Company, Logan, Iowa.

Novel titles: *An Alien Spring*, *Don't Blame the Children*, *The Ghost Boy*, *The Haunting of Hawthorne*, *Maitland's Kid*, *Please Don't Ask Me to Love You*, *A Song to Sing*, *Sparrow's Treasure*, *The Vandal*, *When a Hero Dies*

#### *Take Ten Novel Series*

High interest, low vocabulary short novels encompassing a thematic approach. Five novels under four themes include: disaster, sports, mystery and adventure.

Costa Mesa, CA: Saddleback Publishing Inc., 1993.

### Websites

Outta Rays's Head (Literature Lessons: Home Writing, Poetry Links)

<http://www3.sympatico.ca/ra.saitz/literal.htm>

A source of assignments and teaching strategies encompassing a variety of levels, genres, and activity types for teachers of English. Many strategies for adapting literature and reading study in the multi-level classroom.

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## Activity 2: Introduction to Myths and Legends and Conclusion of Independent Reading Project

**Time:** 1000 minutes

### Description

This activity exposes students to a variety of engaging myths and legends and should appeal to readers at any level. Students are exposed to the purposes and characteristics of both myths and legends. They are given an opportunity to practise reading skills, focus on key words, create a story, do research, categorize, and be involved in the group writing and editing process. They are also engaged in many enriching language activities.

### Strand(s) and Expectations

**Strands:** Literature Studies and Reading, Writing, Language and Media Studies

**Overall Expectations:** LRV.01, LRV.02, WRV.01, WRV.02, WRV.03, WRV.04, WRV.05, LAV.01, MEV.02.

### Specific Expectations

Literature Studies and Reading: LR1.01, LR1.02, LR1.03, LR1.05, LR1.06, LR1.07, LR2.02.

Writing: WR1.01, WR1.02, WR1.04, WR3.02, WR3.03, WR4.01, WR4.02, WR5.01.

Language: LA1.01, LA1.02.

Media Studies: ME2.01.

### Planning Notes

The teacher will:

- see “Image of the Learner” and other notes in the Course Overview;
- have a selection of myths, legends, and folk tales at different reading levels and of a wide cultural appeal, reflective of the nature of the students in the class and free from bias;
- make contact with the teacher/librarian to access additional resources;
- make preliminary contact with local sources of myths and legends (community centre, senior citizens’ organization, town library, etc.);
- be familiar with instructional software programs such as Paint, Power Point, Publisher, Word, etc. or make contact with instructional technology resource personnel in the school for assistance;
- obtain sufficient copies of the local phone book to allow for student use;
- have a supply of chart paper and markers;
- create a rubric to assess upper level reading strategies skills (see Appendix 1 – Sample 1.3 in this section.);
- create a checklist for assessing students use of reading strategies (see Appendix 1 in this section.);
- use Bloom’s Taxonomy to model questioning techniques for students (see p. 142 in *Making the Grade*, 1987. See Resources list.);
- create a Key Word Checklist (see Teaching/Learning Part V);
- create a Story Chart for comparison purposes (see Teaching/Learning Part VI);
- create a framework chart for writing a myth;
- devise sentence completions to model a variety of sentence types;
- create a Similarity/Difference organizer (see Part IX);

- 
- be familiar with Urban Legends and locate Urban Legend web sites. Please see Resources section and cautionary note;
  - create a Categorization Chart (see Teaching/Learning Part X, #8);
  - create an organizer for an expository paragraph;
  - create a Peer Checklist for the Expository Paragraph (Appendix I – 1.5, this section; also Appendix B: Assessment Tools);
  - be familiar with the elements of design of various media forms;
  - create a rubric to evaluate a media form (see Appendix B: Assessment Tools Rubric for Media Products);
  - create a rubric to evaluate a paragraph (see Appendix 1 – Sample 1.6 in this section).

## **Teaching/Learning Strategies**

### **Part I: Introduction**

1. Introduce the concept of myth as an oral tradition that has been handed down from generation to generation for the following purposes: to explain the origins of the world and life; to explain the forces that control existence; and to show the struggle of humans to achieve identity and to know their place in both this life and after death.

Read a high interest myth to the class. Students may participate in choral reading of the myth so that each student can practise oral reading without stress or embarrassment. The class brainstorms possible purposes for which the myth was written. Students record class findings in their notebooks.

Students write five words that they do not know in their vocabulary log, determine meaning from contextual clues and dictionary, and use the words in appropriate sentences. Peers assess students' maintenance of the vocabulary log. (See Unit 1: Activity 2)

### **Part II: Reading Strategies**

1. Read another high interest myth to the class, while the class reads along, with a focus on reading strategies.

Building on the reading strategies already mentioned in Activity 1, model the strategies of a good reader while reading and encourage active student participation in the process. For example:

- After reading the title, review the thinking process about information revealed in the title.
- While reading the myth, stop at various points to clarify thinking process. (i.e., Who is this character? What does he/she have to do with the title? How are these details adding to my picture of the character?)
- When new or difficult words are introduced, stop and use contextual clues, look back in the story or read ahead to find meaning.
- While looking back, remind students to skim as a reading strategy.
- At various points, model making predictions about the outcome at various points in the story.

Choose another high interest myth of suitable reading and interest level for the class and scan it or cut and paste it so that questions can be inserted at appropriate places to encourage students to use the reading strategies modeled in the previous exercise.

Assess students' ability to use reading strategies with a checklist. (See Appendix 1.)

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### Part III: Characteristics of Mythology

1. Ask the librarian to locate myths from different cultures and reading levels. Some of the myths should show males and females in non-stereotypical roles. Ideally, the myths selected will reflect the nature and background representative of all members of the class.

Students choose a myth from this collection of world myths and read it on their own or in pairs. Students should be given some key elements to look for in their myths which could somewhat resemble what they have already learned in the short story unit: setting, conflicts, qualities /powers of characters (gods), role of human beings, lesson or message, etc.

Groups of two to four (depending on the group skills of the class) engage in a “storytelling session”.

Students retell the story of the myth they have read.

Small groups of students then brainstorm on chart paper, commonalities in the myths based on the key elements they have focused on in step 2. The students generate elements from Teaching/Learning #2 as well as additional points of comparisons such as magic, weapons, etc. Students could try to isolate four or five elements that are common to their myths. The teacher should model a chart for the students such as the one below:

	<b>Exotic setting</b>	<b>Special powers/gods</b>	<b>Conflict</b>	<b>Explanation of nature</b>
Myth 1				
Myth 2				
Myth 3				
Myth 4				

Vary the task to require less teacher direction by providing the students with an open chart into which they could insert the common elements discovered by the groups in their discussions:

	<b>Element 1</b>	<b>Element 2</b>	<b>Element 3</b>	<b>Element 4</b>
Myth 1				
Myth 2				
Myth 3				
Myth 4				

Students could also create and complete an open chart on the computer.

Students then present their chart to class and compare the common elements they found.

Students reflect in their Response Journals, the common elements of myths, including two to three specific examples from the various myths. Students who require assistance might use sentence completions provided by the teacher: “A good myth was ... because ...” “The myth explained why ...” “The myth taught a lesson about people that said ...” “The myth taught a lesson about nature that explained ...” etc.

Assess the Journals for main ideas (common elements) and supporting details with a checklist.

While reading the Response Journals, compile a list of commonly misspelled words and use these as a jumping off point for teaching spelling rules and conventions. Assess with teacher prepared exercises/quizzes that reflect the errors the students are making in their journals (e.g., they’re, there, their and other homonyms).

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#### Part IV: Reading Comprehension

1. Direct a lesson on comprehension skills beyond the literal. (e.g. inference, interpretation of character traits, cause/effect, drawing conclusions, making judgements, etc.) Give the students sentences that require the use of these comprehension skills. For example:
  - Give the students the statement: “Janice refused to speak to her boyfriend because she had seen him talking to another girl at lunch.” From this one statement students could infer that Janice might be jealous, interpret her character as possessive, interpret the boyfriend as unfaithful, draw conclusions about the cause and effect of this relationship, determine that the relationship might be shaky, or judge the actions of Janice and her boyfriend.
  - If the class requires a more structured approach, the teacher could present three separate sentences from which inferences could be made: a sentence focusing on character; a sentence focusing on cause and effect, a sentence focusing on making a judgment or drawing a conclusion. For example: Steve has a bad temper. Steve hit his thumb with a hammer in Construction class. Steve is completing three lunch hours of community service in the Woodshop.
2. Choose another myth appropriate for the class and accompany the myth with questions. The questions check the students’ level of comprehension of the text. Each question reflects one of the previously mentioned comprehension skills. Formatively assess the students’ response to the questions with a comprehension skills rubric. (See Appendix 1 – Sample 1.3 in this section.)

#### Part V: Key Words in Questions

1. Direct a lesson on key words in questions. (e.g. define, name, describe, explain, demonstrate, construct, compare, examine, create, plan, select, decide, etc.) in order to empower students with the knowledge of how questions are generated by a teacher.
2. Instruct students in a modified version of Bloom’s Taxonomy. (See p. 142 in *Making the Grade*, referenced in Resources for this section.) To illustrate the various types of questions, use a topic that would be familiar to all students, such as a movie or common school incident (e.g., Kerry is absent from class today. He was seen in the school earlier.), and demonstrate how to use the questions to direct increased levels of thinking.
3. Students choose another myth, which suits their reading levels, cultural backgrounds and interests. The teacher puts students in pairs to create 12 questions (two from each domain).
4. Students then exchange questions with another pair and answer each other’s questions.
5. Students assess in pairs the answers to their questions, and assess the effectiveness of their questions.
6. Evaluate, using a checklist, whether or not the pairs were able to create questions from each of Bloom’s domains. (See Appendix 1 – Sample 1.4.)

#### Part VI: Comparison of Myths

1. Provide a variety of Creation Myths to suit the cultural composition of the class. Students choose three Creation Myths of their choice. (i.e., North American, Greek etc.).
3. Students read the myths and fill in a Story Chart illustrated below, to allow them to compare the three myths under some of the following elements: character, setting, conflict, purpose, audience.

	<b>Character</b>	<b>Setting</b>	<b>Conflict</b>	<b>Purpose</b>	<b>Audience</b>
Myth 1					
Myth 2					
Myth 3					

4. Evaluate the chart for accurate conclusions drawn by the students after their analysis of the three myths.
5. Model comparison sentences on the board and give the students exemplars for future reference. Students formulate comparison statements for the teacher to write on the board taking information from the charts.
6. Students summarize the information from the charts into their Response Journals in order to practise formulating sentences with comparisons. Students could also reflect in their Journals about what we learn of the people who told the stories: their fears, their hopes and dreams, and the type of people they considered heroes.

### Part VII: Myth Creation

1. Students create a myth of their own, or in pairs. The myth includes all the elements of a myth as seen in the previous activities. Students may brainstorm topics of regional significance to develop into myths. Some topics could include: “How this school came to be” “Why this region is famous for ...” “Why our town is called ...”, etc.

Create a framework for the students to guide them in writing their own myths:

<b>Framework of Myth</b>	
Setting	
Problem (natural phenomena) to be explained	
Hero(s)/god(s)	
Special powers	
Solution	
Role of humans	

Discuss the appropriate verb tense to be used in the myth. Clarify several uses of the comma, (e.g., in a series, after an introductory phrase, etc.).

The myths can be rehearsed and then read to the class for entertainment. Alternately, a primary class could be invited from the neighboring school to listen to a reading of the myths. Students should be encouraged to read the myths with pauses to show their use of commas and to emphasize verbs that create exciting action.

Students illustrate some aspect of their myth (e.g., monster, special weapon, etc.) by utilizing art materials, clay, computer graphics, or by accessing materials in the Technical Studies Department (Manufacturing, Construction). This creation could be part of the presentation of the myths to the elementary school children. Students may also be given the opportunity to utilize instructional technology, through illustrations using a Paint program to create a picture book, or Power Point to create a slide presentation version of their myth.

### Part VIII: Introduction to Legends

1. Introduce the students to the concept of legends and engage them in a conversation about the purpose and audience of these tales. Legends are defined as stories handed down from the past. Although legends are fictional, they are based on truth: the hero or heroine did live, or the event did take place. However, the storyteller exaggerated the incident in order to make the story more interesting.
2. Select a high-interest legend suitable to the reading level and cultural background of the class and devise a sentence completion exercise to assess the students’ comprehension. In the exercise, model the use of a variety of sentence types: simple, compound, complex, and compound-complex. After reading the story together and discussing the responses to the sentence completions, review the variety of sentence types used.

3. Set up four reading stations around the room with a selection of various legends at different reading levels and representing a cross section of cultural backgrounds. Some of the legends should show males and females in non- stereotypical roles.
4. Divide the class into four groups and assign the groups to each station for approximately 15 minutes each.
5. Students at each station pick a story to read to the group. After each reading, the group attempts to explain the purpose and audience for the story.
6. Depending on individual student need, prepare a chart for students to complete to assist in their investigations.

<b>Main Events of the Legend</b>	<b>Purpose/Lesson</b>	<b>Audience</b>
character:		
goals:		
conflict:		
resolution:		

Students record a short summary in their Journals of two of the four legends read in the group, along with the purpose, and intended audience of the stories.

7. Ask the students to demonstrate the use of a variety of sentences in this Journal entry. Assess this exercise with a checklist. Students for whom additional challenge is appropriate in this area, could be asked to identify two sentences as simple, two as complex, two as compound, and two as compound-complex.
8. If desired, students may select two additional legends, either from home, teacher or school library selection and share with peers in a group. Have extra selections available for those students who cannot find suitable legends or folk tales.
9. Students write an ad for the school newsletter and for the local newspaper to advertise for “storytellers” (people who have an interesting family or historical tale to tell) who would be willing to visit the class to tell the story.
10. Supply models of simple advertisements (from want ads in newspapers, or locally distributed “shoppers’ news” type flyers). Using these as models, students create their own ads. Students should be allowed the opportunity to use computers to format and polish their ads.
11. The class judges the ads and chooses the best ones to be used for real advertising.
12. Provide students with telephone books for the region and review the format and organization of the book. Using the yellow pages, the class determines addresses of local “storyteller” resources from senior citizens, war veterans, various ethnic organizations and local clubs and historical societies.
13. Provide students with a model of a personal business letter and have them write letters on a word processor, inviting individuals to visit the classroom to share their stories. If the class interest makes it appropriate, (and a suitable community resource becomes available), proofread and mail the letters. Expand the activity by allowing the students to: make arrangements to receive visitors, organize and arrange the classroom to hear the stories, be responsible for introducing and thanking the speaker, write a thank you note to the speaker, and learn and practise the skills of polite and thoughtful hosts. Please note that it is important to follow school and board policies regarding speakers and visitors to the school.

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### Part IX: Comparison of Myths and Legends

1. Students choose a myth and a legend and compare the differences and similarities in a suitable organizer, such as a “Question Matrix”.

?	Myth	Legend
Type of Hero?		
Special Powers?		
Link to Real Events?		
Setting? (real or fantasy)		
Purpose?		

2. Evaluate the organizer for completeness and accuracy in recording similarities and differences.

### Part X: Modern Legends

1. Introduce the topic of “Urban Legends” and engage the students in a discussion of some of the plots and characteristics of this form.
2. Students search web sites for urban legends and report one of the stories and its origin to the class. See Resources section and cautionary note. Preview these sites as some urban legends are violent and may be graphic. Based on knowledge of the nature of the students and the sensitivity of the community, you may wish to use the sites as a reference for teacher use only, and not allow student access to the site.
3. Students may wish to create their own “Urban School Legends” individually, in pairs or in small groups. They could create stories about: “The students who disappeared into the Internet ...” “The teacher who was swallowed up in the photocopy room ...” “The green hamburger that was served in the cafeteria to unsuspecting students ...” etc.
4. Engage the students in a discussion about modern legendary people (Wayne Gretzky, Michael Jordan, Princess Diana, etc.) in preparation for a discussion, research and writing about personal heroes.
5. Write the term “Hero” on the board; and have the class brainstorm definitions, characteristics, and examples of heroes; and capture their ideas on the board or on chart paper. Following this, the class, with teacher direction, categorizes the ideas to be able to define heroic characteristics from their own personal opinions of heroism.
6. Students identify examples of individuals from the public domain that they would classify as a hero. (e.g., sports hero, politician, film star, rock star, etc.) Students work in groups of two to four, to brainstorm facts and ideas about these heroes and record the brainstorming in their notes. From the notes, each student identifies one individual to research. (Students researching the same individual may work in pairs or small groups, if appropriate.)
7. Students locate, from electronic, print, and other sources, information about their heroes and record the information in their notes.
8. Model categorization on the board under teacher-chosen headings. Pairs of students categorize their information under appropriate headings with the purpose of setting up an organization for paragraphs. Devise a sample chart for the students to illustrate categories/headings such as:

Early Life	Influences	Accomplishments

9. Provide students with a blank chart to record their personalized categories and the points that go under these categories. (Alternately, allow the students to create their own charts in a word processing program.) Check that all categories are completed and the points under the categories are appropriate.
10. Model for the class how to rewrite a category from the chart into a paragraph.
11. Review the structure of a paragraph: clear and complete topic sentence, supporting details, and concluding sentence. Provide a model of a well-crafted paragraph. Ideally this can be provided from exemplars of student work.
12. Create an organizer/framework to help students structure their paragraphs:

<b>Structure of Paragraph</b>	
Introductory sentence	
Detail #1	
Detail #2	
Detail #3	
Concluding sentence	
Linking words	

13. Model a variety of sentence types, subject/verb agreement, and ways of connecting ideas in sentences. The class should also decide which verb tense is most appropriate for a report on their hero. Students could then meaningfully look for these aspects in their peer editing.
14. Students write or word process a rough draft and share rough drafts for editing purposes in pairs, using a peer editing checklist. (See Appendix 1 – Sample 1.5.)
15. Students word process their edited paragraphs, if they have not used word processing as part of the composing process. Evaluate the paragraph with a rubric. (See Appendix 1 – Sample 1.6.)
16. The teacher may wish to use this opportunity to examine the business letter and have the students write business letters that might be written by the heroes that they have researched (e.g., Wayne Gretzky applying for a job at the school; the Spice Girls applying to perform a concert in the region, etc.).

#### Part XI: Independent Reading

1. Students will have completed reading their *independent reading* by this time and will have the Story Elements (plot, character, conflict, solutions) and Vocabulary Logs completed to use as a reference for culminating activities based on the piece. (Please see Activity 1, Part V in this Unit.) In all of the following Teaching/Learning activities, the tasks should be adapted to reflect the literacy needs and degree of independence of the students who will be completing the reading and the tasks. Students with developed skills in reading and writing should be encouraged to complete a more “literary” analysis; students requiring more support should be offered opportunities to present their ideas in oral or picture form. All students should be given frequent opportunities to utilize instructional technology in creating, formatting and polishing their responses.
2. Students complete a summary “*Story Frame*” for their independent novel or other independent reading project.

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### Story Frame

The story takes place \_\_\_\_\_.  
\_\_\_\_\_ is a character in the story who \_\_\_\_\_  
\_\_\_\_\_. \_\_\_\_\_ is another character  
in the story who \_\_\_\_\_. A problem occurs  
when \_\_\_\_\_. After that, \_\_\_\_\_  
\_\_\_\_\_ and \_\_\_\_\_.  
The problem is solved when \_\_\_\_\_.  
The story ends with \_\_\_\_\_.

3. Students should be asked to complete sentences (or topic beginnings for paragraphs for students requiring more challenge) relating to their understanding of the *main plot components* of the story. These may include:

- An exciting part of the book happens when ...
- The main character is described well in the following passage: ...
- The setting is described effectively in the following passage: ...
- A character that causes problems for the main character is ...
- The character solves the problem by ...
- The ten most important events in the story are ...
- My favourite character is ...
- My least favourite character is ...
- A boring section happens when ...

Some students may be given the opportunity to deliver their opinions orally to a teacher, peer helper, or volunteer. Students completed sentences, paragraphs, or the teacher using a checklist that examines for expression of an opinion and supporting detail assesses oral responses.

4. Students complete activities based on the *structure* of their chosen reading and their use of reading strategies. These could include:
- Identify the title. How does it relate to the story that follows?
  - Are there chapter titles? How do these relate to the chapters and allow you to predict? Remain interested?
  - If there are no titles for chapters, or no chapters, divide the story into sections. Suggest an interesting and exciting title for each section.
  - Find the last line in a chapter that you think is effective in making the reader want to continue. Why is this so?
  - Are there pictures in the piece? Find one that you think is particularly effective and state why.
  - Find an example of interesting dialogue in the story. Rewrite it so that it is a letter from one character to the other OR find a partner and practise reading the dialogue so that it sounds exciting and interesting.
  - Make up six questions that could be used to test the knowledge of the next person who reads this story. Include the answers and page references from the story.

Once again, the final product from students should reflect their individual needs and goals. (Please refer to “Image of the Learner” in the Course Overview.) Some students may complete the assignment orally, other students’ work should reflect varying degrees of literary analysis, detail, and sophistication. Evaluate the products with a checklist that assesses students’ understanding of the structural piece and use of supporting detail for opinions.

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5. Students create one of: a poster, CD cover, book jacket, etc., on one of the heroes of the independent reading that they have completed.
  6. Review the basic elements of design necessary for these media forms by utilizing examples and evaluate the design with a rubric. (See Appendix B.)
  7. Students may also complete an appropriate selection of the following activities in relation to their independent reading:
    - Select a main character and create a “Wanted Poster” about the character;
    - Select a main character and, using a teacher-provided template, complete a resume or career profile that this character might use to search for employment;
    - Write a letter of application from the character, applying for a job in the community, using a teacher-provided structure;
    - Select a character from the independent reading. In pairs, or small groups, students create a short scene or story in which the two (or more) characters meet. The scene/story should create a conflict, resolve it, and give a message to the reader. Students may present the scene to the teacher, another group or the class as a whole, as appropriate;
    - Create a map of the main setting in the story, locating all important settings and events in the story;
    - Create a collage, using magazines and art materials, that reflects the main ideas, characters or settings of the story;
    - Create the front page of the newspaper that records the major events in the story. Students should use teacher-provided template and actual newspapers as models for their creations;
    - Create a board game, card game, or other form of game, based on the events in the story; Students may present their games to small groups in the class and have them play the game. Use actual games as models;
    - Create a crossword puzzle, word search or other word game, using vocabulary that has significance in the novel;
    - Create a myth, folk tale or fairy tale for children based on the events in the story. Students should word process their stories and include graphics, either computer drawn, hand drawn, or cut from magazines.

Assess the final polished products using the rubric for evaluating a media form. (See Appendix B: Assessment Tools.)

### **Assessment/Evaluation**

The teacher and students gather evidence of the specific expectations outlined for this activity by:

- a formative assessment by the teacher using a Reading Strategies Checklist to score answers to students’ written responses to questions on a myth to assess the students’ understanding of texts and use of prompts to present information (LR1.01, LR1.03, WR3.01);
- a formative assessment by the teacher using a Story Chart completion checklist to assess the students’ ability to use the graphic organizer to remember what they read (LR1.05);
- a formative assessment by students using checklists to monitor continued use of a Reading Log (LR1.06);
- a formative assessment by the teacher using a checklist (main idea, two or three supporting details, comment) to assess students’ use of Response Journals for recording reactions to stories read in this unit and ideas for writing assignments (LR1.07, WR1.04);

- a formative assessment by the teacher using a checklist on student application of writing process to the development of an expository paragraph on a hero (WR1.01; WR1.02, WR3.02, WR4.01, WR4.02, LA1.01);
- a formative assessment by the students using a checklist (see Teaching/Learning Part VIII, #8) for the expository paragraph to assess students' knowledge and use of grammar (WR5.01);
- a formative assessment using direct written response to a teacher-developed quiz to assess students' use of spelling rules and strategies to improve their spelling and expand vocabulary, and use of correct punctuation (WR5.01, LA1.01);
- a formative assessment by a teacher and peer using a checklist to review and assess students' evidence of goal setting to develop vocabulary through on-going maintenance of the personal vocabulary log with word, meaning, and correct use in a sentence (LA1.02) (See Unit 1, Activity 2.);
- a summative evaluation by the teacher using a checklist on the student-created questions using Bloom's Taxonomy (LR1.01, LR1.02, WR1.01);
- a summative evaluation by the teacher using students' completed comparison charts to assess their ability to compare two different types of story studied in this unit (LR1.02, LR2.02, WR3.03);
- a summative evaluation by the teacher using a rubric for media product to assess students' adaptation of a print work to another medium (ME2.01);
- a summative evaluation by the teacher using a rubric to assess students' paragraph writing skills (WR3.02, WR3.03);
- a summative evaluation by the teacher using checklists to show that students have understood both plot (LR1.01, LR1.02, WR3.03) and structural (LR.01, LR1.03, LR2.02) elements of their independent reading.

## Resources

### Myths and Legends

Acosta, Joan. *Canada Coast to Coast*. Toronto: Nelson Canada, 1995. ISBN 0-17-604257-1

Barry, James, ed. *Global Reading Safari*. Scarborough: Nelson Canada, 1994. ISBN 0-17-603980-5  
A global perspective on fiction from folk tales, Homer's story on the Cyclops to contemporary literature.

Barry, James, Sharon Siamon, and Glen Huser, eds. *Just Fantastic*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603946-5

Stories, articles, and poems about fantasy, superheroes, and mythological creatures. Includes "Great Fantastics" by Sharon Siamon and Laura Edlund; "The World Where Wishes Worked" by Stephen Goldin.

Barry, James, Sharon Siamon, and Glen Huser. *Personal Best: The Sports Experience*. Scarborough: Nelson Canada, 1993.

Section entitled "Sports Legends" including "Growing Up a Star" by Wayne Gretzky with Rick Reilly; "Snapshots of Greatness: Famous Sports Heroes" by Louis Sabin and Kate Haycock; "Muhammed Ali and the Fly" by Ira Berkow.

Brandenburg, Aliko. *The Gods and Goddesses of Olympus*. Harper Collins, 1994. ISBN 0-06-446189-0

Bremer, Paula. *Myths, Legends, Neat Things: Grades 6 – 8*. USA. ISBN 0-8801-814-3

Bulzone, Marisa, ed. *Grimm's Grimmest*. San Francisco: Chronicle Books, 1997. ISBN 0-8118-1675-3

Despair, Pleasant. *Eleven Nature Tales – A Multicultural Journey*. Little Rock: August House Publishing, 1996.

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- Erdoes, Richard, and Alfonso Ortiz, eds. *American Indian Myths and Legends*. New York: Pantheon Books, 1984. ISBN 0-394-74018-1
- Gill, S. and I. Sullivan. *Native American Myths*. Toronto: Oxford University Press, 1994. ISBN 0-19-508602-3
- Lottridge, C. and A. Dickie. *Mythic Voices: Reflections in Mythology*. Scarborough: Nelson, 1991. ISBN 0-17-603713-6
- Page, Michael and Robert Ingpen. *Encyclopedia of Things That Never Were: Creatures, Places and People*. New York: The Penguin Group, 1985. ISBN 0-14-010008-3
- Moses, D. and T. Goldie, eds. *An Anthology of Canadian Native Literature in English*. Toronto: Oxford University Press, 1998. ISBN 0-19-541282-6
- Muschla, Gary Robert. “Words of Folklore” “Inventing a Folk Tale”, “Words of Mythology”, “Modern Myths” in *The Writing Teacher’s Book of Lists*. New Jersey: Prentice Hall. ISBN 0-13-971169-4
- Reid, Martine J. *Myths and Legends of the Haida Indians of the Northwest*. British Columbia: BC Books, 1998. ISBN 0-88388-112-8
- Roman, Trish Fox, ed. *Voices Under One Sky: Contemporary Native Literature*. Scarborough: Nelson Canada, 1994. ISBN 0-17-603979-1
- Stories, poems, and memoirs of North American Native people. Includes “Glooskap Visits the King” by Joseph Bruchac; “Grandfather Bear” as told by Earth Elder; “Wesakachak and the Geese” by Jackson Beardy.
- Rosenberg, D. and S. Baker, eds. *Mythology and You: Classical Mythology and Its Relevance To Today’s World*. Chicago: National Textbook Co., 1992. ISBN 0-8442-5561-0
- Sant, Montse. *The Book of the Dragon*. Surrey, UK.: Paper Tiger, 1992. ISBN 1-85028-214
- Shuker, Dr. Karl. *Dragons: A Natural History*. Toronto: Elan Press, 1995. ISBN 1-55144-094-6
- Wilkinson, Philip. *The Illustrated Dictionary of Mythology: Heroes, Heroines, Gods and Goddesses From Around the World*. Montreal: The Reader’s Digest Assoc. Ltd., 1998. ISBN 0-88850-664-3

### Teacher Reference

Cornfield, R. J. et al. *Making the Grade: Evaluating Student Progress*. Scarborough: Prentice-Hall, 1987.

### Websites

Animals, Myths and Legends – Tales from Oban the Knowledge Keeper

<http://www.planetozkids.com/oban/>

A collection of children’s myths and legends about animals. Asks for submissions of stories for potential inclusion on the site.

Greek Myths and Legends

<http://aristoplay.com/greek.htm>

Players learn about Greek mythology while playing a simple game of rummy using a deck of cards that features thirteen favourite myths and legends.

**Caution to Teachers:** The following websites on the topic of urban legends offer useful information to the teacher to pursue this theme with classes. However, because of the nature of some of the kinds of mythology evidenced by urban legends, and the unrestricted and unedited nature of the Internet, *students should not be given free access to these sites.*

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Urban Legends Reference Pages

<http://www.snopes.com/>

A reference source for urban legends, myths, and folklore. A collection of urban legends including: wedding legends, Hallowe'en legends, horror legends, and trivia quizzes.

Urban Legends & Modern Myths

<http://warphead.virtualave.net/>

A collection of Urban Legends, modern myths, and American folklore categorized under topic headings.

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## Appendix 1:

### 1.1: Checklist for Reading Comprehension Skills

Reading Comprehension Skill	Details Complete	Incomplete	Improvement Suggested
Question about significance of title			
Question that clarifies thinking			
Question that requires reading back			
Question that requires reading ahead			
Question that requires skimming to obtain more information			
Question that requires making a prediction			

### 1.2: Story Chart Rubric

Story Elements	Level 1	Level 2	Level 3	Level 4
Setting	- demonstrates limited knowledge of setting	- demonstrates some knowledge of setting	- demonstrates considerable knowledge of setting	- demonstrates thorough knowledge of setting
Plot	- demonstrates limited knowledge of plot	- demonstrates some knowledge of plot	- demonstrates considerable knowledge of plot	- demonstrates thorough knowledge of plot
Character	- demonstrates limited knowledge of main characters	- demonstrates some knowledge about main characters	- demonstrates considerable knowledge of main characters	- demonstrates thorough knowledge of main characters
Conflict	- demonstrates limited knowledge of the conflict development	- demonstrates some knowledge about conflict development	- demonstrates considerable knowledge of conflict development	- demonstrates thorough knowledge of conflict development
Solutions	- demonstrates limited understanding of solutions	- demonstrates some knowledge of solutions	- demonstrates considerable knowledge of solutions	- demonstrates thorough knowledge of solutions

### 1.3: Comprehension Skills Rubric

	<b>Level 1</b> Limited Performance	<b>Level 2</b> Inconsistent Performance	<b>Level 3</b> Good Performance	<b>Level 4</b> Excellent Performance
Inference	- demonstrates limited understanding of inference clues	- demonstrates some understanding of inference clues	- demonstrates considerable understanding of inference clues	- demonstrates thorough and insightful understanding of context clues
Interpretation of Character	- demonstrates limited understanding that character is revealed through appearance, words, actions and what others' say	- demonstrates some understanding that character is revealed through appearance, words, actions and what others' say	- demonstrates considerable understanding that character is revealed through appearance, words, actions and what others' say	- demonstrates thorough and insightful understanding that character is revealed through appearance, words, actions and what others' say
Cause/Effect	- demonstrates limited understanding in drawing conclusions	- demonstrates some understanding in drawing conclusions	- demonstrates considerable understanding in drawing conclusions	- demonstrates thorough and insightful understanding in drawing conclusions
Drawing Conclusions	- demonstrates limited understanding of how to draw conclusions	- demonstrates some understanding of how to draw conclusions	- demonstrates considerable understanding of how to draw conclusions	- demonstrates thorough and insightful understanding of how to draw conclusions
Making Judgments	- demonstrates limited understanding in making judgments	- demonstrates some understanding in making judgments	- demonstrates considerable understanding in making judgments	- demonstrates thorough & insightful understanding in making judgments

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#### 1.4: Checklist for Questions from Bloom's Taxonomy

Key Word Checklist	
Domain	Check
Knowledge	/2
Comprehension	/2
Application	/2
Analysis	/2
Synthesis	/2
Evaluation	/2
Total	/10

#### 1.5: Peer Checklist for Expository Paragraph

Topic	Peer Comment
complete sentences	
variety of sentence types	
noun/pronoun, subject/verb agreement	
consistent verb tense	
clear introductory sentence(s)	
details (comment on things that need to be added, left out, rearranged)	
concluding sentence(s)	
linking words used	

### 1.6: Paragraph Writing Rubric

	<b>Level 1</b> Limited Performance	<b>Level 2</b> Inconsistent Performance	<b>Level 3</b> Good Performance	<b>Level 4</b> Excellent Performance
Introductory Sentence	- topic not clearly stated	- topic stated	- topic stated clearly	- topic stated clearly with originality
Body	- sentences not related to topic	- sentences related to topic; details not related to topic	- some appropriate details about the topic	- all appropriate details about the topic
Concluding Sentence	- conclusion not clear	- repeats the topic using same words as introduction	- rephrases introductory sentence using synonyms and antonyms	- detail in the body connected to the topic to wrap up the paragraph
Sentence Types	- uses one sentence type only	- uses two sentences types only	- uses three types of sentences	- uses all four types of sentences
Subject/Verb Agreement	- makes a significant number of agreement errors	- makes a few agreement errors	- makes one agreement error	- all subjects and verbs agree
Connecting Ideas	- no connecting words or phrases used	- some connecting words or phrases	- appropriate use of connecting words and phrases	- all ideas connected with appropriate words and phrases
Verb Tense	- tenses switch back and forth	- some inappropriate switching of tenses	- one or two inappropriate use of tense	- use of tenses is consistent and correct

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## Unit 3: Creative Voices

**Time:** 12.5 hours

### Unit Description

Students are exposed to a variety of poetic forms that exist in many guises throughout our society. Students examine songs, slogans, ballads, advertising jingles, and advertising print as forms of poetry and poetic use of language. Traditional forms of poetry are selected to reflect student interest. Students examine the use of language, imagery, and stylistic techniques that characterize poetry's emphatic message and gain an understanding that "poetry" is a constant in our lives conveying powerful emotions, experiences, and cultural characteristics. Students respond to and create a variety of expressions, concluding with the creation of a personal anthology.

### Strand(s) and Expectations

**Strands:** Literature Studies and Reading, Writing, Language, and Media

#### Overall Expectations:

By the end of this course students will:

LRV.01 - select, read, and demonstrate an understanding of a variety of literary and informational texts, which are both personally meaningful and relevant to their courses of study;

LRV.02 - demonstrate an understanding of the elements of key literary and informational forms, with an emphasis on the features of textbooks, newspaper articles, short narratives, plays and business letters;

WRV.01 - use specific strategies to gather information and to generate ideas for written work;

WRV.02 - select and use different literary and informational forms ... for different audiences and different purposes;

WRV.03 - use an organizational pattern to structure their ideas for writing texts;

WRV.04 - use strategies for revising written work;

WRV.05 - use strategies for editing and proofreading written work, with an emphasis on the conventions of Standard Canadian English;

LAV.01 - use vocabulary and language conventions to read, write and speak clearly and correctly;

LAV.02 - use listening techniques and oral communication skills to participate in large and small group discussions for a variety of purposes;

MEV.01 - identify and describe the elements, intended audiences and production practices of a variety of media forms;

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

### Specific Expectations

#### Literature Studies and Reading

LR1.01 - demonstrate understanding of text by making inferences, drawing conclusions and supporting opinions about the text and by making personal connections to issues and ideas in the text;

LR1.02 - read texts for a variety of purposes, with an emphasis on selecting texts to extend personal knowledge, gather information for writing and discussion;

LR1.07 - use Response Journals to record reactions to texts they have read for personal and academic purposes;

LR2.02 - describe the elements of different text forms.

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### Writing

- WR1.02 - locate and record (using graphic organizers) information and ideas from print and electronic sources;
- WR1.04 - use Response Journals as a source of information and ideas for writing assignments;
- WR2.01 - identify their purpose for selected pieces of writing;
- WR2.02 - identify the audience for selected pieces of writing;
- WR3.03 - use a simple organizational plan such as chronological order or compare/contrast, to structure body paragraphs in a short report, following teacher modeling and shared writing of the form;
- WR4.01 - use revision strategies ... to produce clear, complete writing;
- WR4.02 - use the feedback of others to improve the quality of ideas and organization in the writing;
- WR5.01 - use strategies to edit and proofread writing, identifying and correcting errors according to the requirements for grammar, usage, spelling and punctuation...

### Language

- LA1.01 - use strategies to expand vocabulary...;
- LA2.01 - demonstrate the skills necessary for working successfully with others in groups...;
- LA2.02 - use key listening techniques and oral communication skills to accomplish tasks in groups...;
- LA2.05 - demonstrate appropriate listening behaviours (eye contact, leaning toward the speaker, not talking);
- LA2.06 - make a short oral presentation ... appropriate to the students' level of confidence to the class or small group.

### Media Studies

- ME1.01: demonstrate developing critical thinking skills by identifying the differences between explicit and implicit messages in media works;
- ME1.02: identify and describe the elements used to structure media works in a variety of forms;
- ME2.02: create media works for different purposes.

### **Activity Titles**

Activity 1	Poetry Alive!	110 Minutes
Activity 2	Powerful Words, Imagery and Techniques!	115 Minutes
Activity 3	Project Prep and Working Together!	150 Minutes
Activity 4	Anthology Project	225 Minutes

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## Activity 1: Poetry Alive!

**Time:** 110 minutes

### Description

Students are introduced to a variety of meaningful and interesting poetic forms that exist in the world around us. Exposure to songs, advertisements, and various texts enhance students' experience and help them respond to future activities in the unit.

### Strand(s) and Expectations

**Strands:** Literature Studies and Reading

**Overall Expectations:** LRV.01.

**Specific Expectations:** LR1.02, LR1.07.

### Planning Notes

The teacher will:

- review “General Planning Notes”, “Image of the Learner,” and “Prior Learning Required” in the Course Overview;
- prepare samples of a wide variety of poetic forms (e.g., songs, slogans, visual poems, songs, jingles, etc.). The teacher may wish to prepare a short video montage of various music video/advertising jingle/poetic forms. Include a selection representing a variety of Canadian and other cultural examples reflective of the composition of the class;
- prepare “purpose of poetry” questionnaires to be placed on each of four tables (see Teaching/Learning #4);
- prepare a student self-check list for the poetry package (see Teaching/Learning #6);
- provide newspapers, magazines, poems, songs, CD's, tapes, etc.;
- suggest students select favourite songs, magazines, ads from home and bring to class and preview these samples for appropriateness.

### Teaching/ Learning Strategies

1. Have music playing as students enter the room. As well, the teacher may wish to show a video montage of various advertising/musical/poetic forms.
2. On the board, write “What is Poetry?”
3. Students are placed at one of four tables. At each table, have a variety of texts and materials to allow students to experience a range of poetic forms.
4. At each table, students read the materials present. At five minute intervals, the students switch and move to a new table to experience new forms. Questionnaires are on the tables to direct student thinking. Questions include: Does the piece tell a story? Reveal a message? Create a powerful image? Express feelings? Is there a pattern? Does the poem rhyme? Is there a rhythm? Students may chart responses on chart paper or in their notebooks.

Chart for Poetic Samples		
Poetic Text Type	Source	Relationship to Definition
slogan, advertisement, ballad, etc.	magazine, poetry book, etc.	personal comment

- 
5. Students return to individual desks. The class brainstorms responses to the question: What is poetry? Through teacher-led discussion and categorization of ideas, the students should be able to develop a class definition of poetry.
  6. Discuss *intended audience* of slogans, advertisements and music.
  7. Introduce the class to the development of a personal poetry package that is used to compile a variety of poetic samples. The package includes the chart from Teaching/Learning Strategy 4 as an organizer and index.
  8. Students record the class definition of poetry on the title page of their package, and may choose to decorate their poetry package.
  9. Students gather and select several samples of poetic expressions from at least three different sources. These samples are included in the package and recorded on their charts.
  10. Students gather and select several samples of poetic forms from at least three different sources. These samples are included in their packages and recorded on their charts.
  11. Students select two poetic texts to write a directed response in their Response Journals. The questionnaire serves as a guide to this response.

### **Assessment/Evaluation**

The teacher and students gather evidence of the specific expectations outlined for this activity by:

- a formative assessment by the students using a checklist to assess the completed chart that indicates an understanding of their ability to gather, select, and read texts that are both personally meaningful and relevant to the study of poetry (LR1.02);
- a formative assessment by the teacher using the students' Journal responses to two separate poetic texts using the questionnaire probes (LR1.07).

### **Activity 2: Powerful Words, Imagery and Techniques!**

**Time:** 115 minutes

#### **Description**

This activity is designed to engage student awareness of the elements of descriptive language and emphatic communication in wide variety of forms. Students experience how language, visual images, tone, and colour may all create a powerful message and mood. Students investigate exemplars from the literary, musical, business, and social worlds and read, examine, and create their own messages in a variety of ways

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

**Strands:** Literature Studies and Reading

**Overall Expectations:** LRV.01, LRV.02, WRV.01, LAV.01, LAV.02, MEV.01.

**Specific Expectations:** LR1.01, LR1.02, LR2.02, WR1.04, WR3.03, LA1.01, LA2.01, ME1.01, ME1.02.

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## Planning Notes

The teacher will:

- select a variety of poetic forms including songs, nursery rhymes, limericks, ballads, advertising jingles, slogans, words, images, as well as a selection of various styles of poetry. The teacher should have many examples for student use.
- prepare samples of figurative language (See Teaching/Learning #1). Five different sets of examples are needed to provide one for each group.
- post a variety of pictures, advertisements, paintings, etc. in the classroom that convey strong messages or moods. The Visual Arts Department can provide a valuable resource.
- have art supplies available (water colours, brushes, paper, etc.)
- select single frame cartoons and expressive pictures and remove any print messages.

## Teacher/Learning Strategies

1. Students review by listing the common elements of expressive forms (e.g., comparison, exaggeration, repetition, rhythm, imagery, visual presentation, etc.) and refer to samples from Activity 1 for examples.
2. Students are placed in groups of two to four students as appropriate for the individual skills and needs of the students. Provide each group with a set of prepared samples of the elements in a variety of forms (e.g., slogans, t-shirt decals, sayings, songs, etc.) Students identify elements of poetic forms in the samples provided and present their findings to the teacher, another group, or the whole class, as appropriate.
3. Students, with teacher direction, brainstorm words that indicate mood (e.g., scary, eerie, romantic, joyful, etc.) and copy the list for future reference.
4. With a partner, students select and read a sample using tone and emphasis to demonstrate a mood. For example, the student may choose to read an ad to create a romantic mood, or read the same ad to create a mood of horror. The class may wish to pursue this activity by reading a variety of samples to experiment with several moods, independently, in pairs, or as an entire class.
5. Students identify a variety of settings that convey various moods (e.g., carnival, video arcade, bar, store, family restaurant, etc.) and discuss the kinds of techniques that create different moods: texture, music, light, sound, etc. Students may wish to chart each of the settings, its characteristics and the effect on chart paper.

Mood Creation in a Variety of Settings				
Setting	Music	Lighting	Sounds	Textures
carnival				
video arcade				
bar				
jeans store				
family restaurant				

6. Provide students with a selection of texts that can be used to examine how mood is created. Samples can be found in print advertising, television advertising, slogans, songs, jingles, poems, etc. (For example, banking, insurance, sports equipment, and soft drink advertising provide good examples of powerful creation of mood.) Students choose three from the examples given to use in the next Teaching/Learning Activity.

7. Identify techniques that are used to create mood in the poetic forms. Such terms as rhythm, word choice and placement, images, symbols, emphasis, visual presentation, and size of print will be identified. Relate the terms to the settings that the students have described in Teaching/Learning #5. Students then refer to poetic samples to find examples of the techniques.

<b>Mood in Poetic Forms</b>			
<b>Techniques for Creating Mood</b>	<b>Sample 1</b>	<b>Sample 2</b>	<b>Sample 3</b>
rhythm			
word choice			
word placement			
images			
symbols			
emphasis			
visual presentation			
size of print			

8. Students may also benefit from experiencing the use of words, pictures, and graphics to create mood and atmosphere in real life examples. Samples such as a variety of invitations (child's birthday, adult birthday, wedding, New Year's Eve party, Hallowe'en Party, etc.); menus (steakhouse, family restaurant, couples restaurant, etc.); or programs (theatrical production, rock concert, sports event, religious service, etc.) may be examined. Students should identify word choice, colour, pictures, structure, etc. as elements that inform, identify a specific audience, and create a tone and atmosphere.

<b>Sample Organizer to Examine Invitations</b>				
<b>Element of the Invitation</b>	<b>Child's Birthday Party</b>	<b>Baby Shower</b>	<b>Wedding</b>	<b>New Year's Eve Party</b>
message				
audience				
graphics				
wording				
appearance				
mood				

If student interest makes further investigation of this area appropriate, students might create their own invitations to an event. *MS Publisher* contains a Wizard for Invitations that provides a template for students to use in the creation process.

9. Display in the classroom a variety of pictures, advertisements, paintings, etc. that utilize techniques to create a strong message (repetition, colour, contrast, exaggeration, etc.) The class makes observations about the messages, which are recorded in their Response Journals.
10. Distribute or post a variety of single frame cartoons and expressive pictures with print removed into four or five class groups. Students rotate through the collection of pictures and cartoons individually, in pairs, or small groups, and develop creative and expressive captions for the pictures. (Remind the students about appropriate language and ideas in the classroom setting if necessary.) Students have the opportunity to write captions for all of the pictures. When students return to their starting position, they select their favourite captions from the collection of captions at that station. The final results may be posted in the classroom along with the cartoon or picture.

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11. Provide students with watercolours, paints, paper, water, and thick paintbrushes. While an oral rendition of a poetic form is heard (song, recited poem, advertising jingle, etc.), students respond spontaneously on the paper to create an art form. They may draw figures representing the content, or may create patterns that reflect the mood of the poem. When the pictures are completed and dry, students may explain how their drawing represents the poem, or alternately, provide feedback to a partner identifying elements of the poetic techniques that they recognize in the art. If interest is apparent, students might respond to additional examples of poetic text, selecting one artistic form to revise and polish for posting in the classroom.
  12. Individually, the students write a Journal Response to a poetic form. They will complete a teacher-provided template: “The topic of this poetic form is ...” “It reminds me of ...” “It created a mood of ...” “It makes me feel/think ...” “I recognized the following poetic techniques ...” “I liked/disliked this piece because ...”.
  13. Students may complete a media collage expressing a feeling, using a variety of words, pictures, colours, etc. cut from magazines, ads, slogans, etc. The feeling may be determined by the form responded to previously, or a feeling that the student wishes to express.

### **Assessment**

The teacher and students gather evidence of the specific expectations outlined for this activity by:

- a formative assessment using a checklist (see Poetry: Appendix 1 – Sample 1.1) in which students identify and describe the elements used to structure media works and write them in their response journals as a source of information and ideas (ME1.02, WR1.04);
- a formative assessment by the teacher of the student completed organizer on different types of real life “poetic forms” (e.g. invitations) (LR2.02, WR3.03, ME1.01, ME1.02);
- a summative assessment using a checklist that indicate that students have correctly completed the classroom notes as required by the activities (LR2.02, LA1.01);
- a summative assessment using a checklist that students have selected appropriate examples from their personal poetic texts of the poetic techniques (LR1.02, LR2.02, ME1.01);
- a summative assessment using a writing rubric that students have recorded personal reactions to the texts read and techniques seen in Response Journals following the teacher-provided template (LR1.01, LR1.02, WR1.04, WR3.03, ME1.01, ME1.02).

### **Resources**

A variety of current magazines with colourful and effective advertising. (e.g., *Macleans*; *People*; *Reluctant Hero*; *Time*; *Toronto Life*; *Vanity Fair*; etc.)

Advertising supplements to local newspapers.

Please see “Resources” section at end of Activity 4.

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### **Activity 3: Project Prep and Working Together!**

**Time:** 150 minutes

#### **Description**

In this activity, students practise group process skills and prepare rough draft material for the anthology assignment. Through this activity, students review poetic techniques and enhance their appreciation of poetic expression.

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

**Strands:** Literature and Reading, Writing, Language and Usage

**Overall Expectations:** LRV.01, WRV.01, WRV.02, WRV.03, LAV.01, LAV.02.

**Specific Expectations:** LR1.01, WR1.02, LA2.01, LA2.02, LA2.05.

#### **Planning Notes**

The teacher:

- finds two different poetic forms (e.g., slogan and song) and themes (e.g., love, fear, friendship) which have similarities and differences. Provide sufficient copies for each group. A recorded version of the song would be helpful;
- becomes familiar with the venn diagram as a graphic organizer for comparison in literature (see Resources at end of this activity);
- finds examples of workplace literature that might be applicable to poetic forms analysis (e.g., yellow pages ads, print advertising);
- summarizes the rules for good groups on the board or chart for the students, or provide them with a copy of the evaluation rubric or checklist to remind them of the requirements of behaviour (See Coded Expectations for Language in Appendix A; Checklists for Group Roles and Skills in Appendix B.);
- identifies groups of two to four students, taking into consideration perceived strengths and weaknesses of the students, ensuring that all roles in the group process can be met;
- provides copies of the local telephone books or “Guide to the Region” available at local Chambers of Commerce or municipal offices;
- prepares a handout outlining the tasks students must complete for the Poetry Anthology Project, one per student and additional copies for posting or replacement. (See Appendix 1 – 1.3);
- asks teacher-librarian to begin to gather poetry resources for the anthology project.

#### **Teaching/Learning Strategies:**

1. Distribute samples from yellow pages and magazine advertising. Students identify examples of poetic techniques (repetition, contrast, exaggeration, etc.) as discussed in Activity 2. Students may wish to design their own yellow pages ad for a product of their own choice.

2. Select two poetic texts (poem and song) and distribute one to each member of the student pairs. The teacher and students read both texts (ideally the song will be played for the class) and identify six ideas in each under the categories:

	Poem	Song
topic		
audience		
message		
mood		
poetic techniques		
neat words		

3. Students compare the ideas they have identified and complete a venn diagram indicating the similarities and the differences. (See p. 8-13 in *The Co-operative Think Tank* in “Resources” section.)
4. Provide the students with a model of a personal business letter, or a model of a more formal invitation (see Activity 2: Teaching/Learning #7) and have students write letters or create invitations inviting musicians, singers, or local writers to visit the class to share their expertise with the students. Students may locate addresses in the yellow pages of the phone book, or the teacher may distribute a guide to the region (available at Chamber of Commerce offices or municipal offices) and demonstrate to the students how to locate potential resources using this text. Connections may be made to local musical societies, writer’s guilds, bookstores, etc. As well, resources may be found within the school in senior English classes, music classes, etc.
5. If class interest makes it appropriate and a suitable community resource becomes available, the teacher will proofread and mail the letters. The activity may be expanded and students may learn and practise the skills of: making telephone arrangements and confirmation calls; greeting, introducing and thanking visitors; writing follow-up notes of thanks; etc. If implemented, the teacher should check board and school policies regarding speakers and visitors to the school.
6. Distribute the instruction sheet outlining the anthology project and discuss the requirements and the methods of assessment with the class. (See Appendix 1 – 1.3 at the end of this unit). The project has been designed to be readily adaptable for a variety of strengths and interest in poetic forms. Students who may study Grade 10 Applied English should be encouraged to complete a more literary anthology, including forms of poetry and songs in their selection process. Students who are destined for Workplace English in Grade 11 may take a more real-life approach: focusing on samples from advertising, flyers, and other business forms of communication. Students with severe literacy needs may have the project adapted to focus on media works and use of graphics and pictures (e.g., a theme collage, a room decoration, a bulletin board, a display showcase, etc.).
7. Review the requirements of good group process and form the groups.
8. In their groups, following requirements for group process, students brainstorm ideas for anthology themes, possible sources for resources and begin to outline their activities for completing the project. Students use the members of their group to provide feedback as the activities progress.

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## Assessment

The teacher and students gather evidence of the specific expectations outlined for this activity by:

- a formative assessment by the teacher using a checklist of student completion of the categories organizer for both poem and song (LR1.01, WR1.02);
- a summative assessment by the teacher using a checklist of the venn diagram that students have concluded five ideas in both song and poem and indicated similarities and differences. (LR1.01, WR1.02);
- a formative assessment by the students using a checklist identifying group process skills (LA2.01, LA2.02, LA2.05).

## Resources

Bellanca, James. *The Cooperative Think Tank I: Graphic Organizers to Teach Thinking in the Cooperative Classroom*. Illinois: IRI/Skylight Publishing, 1990. ISBN 0-932935-45-1

## Activity 4: Anthology Project

**Time:** 225 minutes

## Description

During this activity, students apply the knowledge and skills they have learned about poetic techniques and language in order to prepare an anthology of personal poetic expressions on a theme they have chosen for themselves. Sample guidelines for this anthology can be found as Appendix 1 of this unit.

## Strand(s) and Expectations

**Strands:** Literature and Reading, Writing, Language, and Media Studies

**Overall Expectations:** LRV.01, LRV.02, WRV.02, WRV.04, WRV.05, LAV.02, MEV.02.

**Specific Expectations:** LR1.01, LR1.02, LR1.07, LR2.02, WR2.01, WR2.02, WR4.01, WR4.02, WR5.01, LA2.06, ME2.02.

## Planning Notes

The teacher:

- provides a wide variety of materials for students to use to complete the anthology including: poetic forms from a variety of sources (anthologies, magazines, newspapers, etc.) of varying difficulty with different themes and forms; art materials adhesive tape, scissors, magazines, glue, markers, etc.;
- ensures that students have the appropriate safety instruction in the handling of materials;
- ensures that students are familiar with accessing web sites, and in safe and ethical use of the Internet;
- considers alternate arrangements for students with lesser degrees of confidence in completing the anthology. Arrangements could include pairing students into work teams, or structuring the activity to allow for the preparation of a group anthology;
- provides a peer revising/editing checklist to assist students.

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## Teaching/Learning Strategies

1. Explain the Anthology Project steps 1 to 9 and share the evaluation rubric, (both included in Appendix 1 – 1.3 and 1.4), with the class so that students understand how they will be evaluated in this activity.
2. Students decide on the theme of their anthology, after brainstorming possible themes with peers or a partner.
3. Students work individually on each task of the anthology project. Access to craft materials and use of computers would be beneficial in the process. They might access web sites, create visual effects, use varied fonts and print size, and use other visual effects to create the elements of the anthology.
4. Individual needs of students may be met by tailoring the anthology project. For example, students may create a more “literary” poetry anthology with a larger degree of emphasis on literary techniques. Other students might complete a “collage” anthology, with emphasis on pictures, words, and slogans. (See Activity 3, Teaching/Learning 6 also.)
5. As need arises, pair students for peer response and to peer edit the creative elements for content, style, and accuracy in spelling, grammar, and punctuation. Students may use the Student Checklist: Peer Editing (see Appendix B: Assessment Tools).
6. Following the creation of the anthology, each student prepares and delivers a two or three minute presentation to the class or his/her group explaining the selection in the anthology as an illustration of the chosen theme.

## Assessment

The teacher and students gather evidence of the specific expectations outlined for this activity by:

- a formative assessment by the students using a checklist to peer revise and edit (WR4.01, WR4.02, WR5.01);
- a summative assessment by the teacher using a checklist indicating that the student’s anthology contains: three poetic texts; three or more different forms of poetic text; three or more completed Response Journal items on the poetic text (LR1.01, LR1.02, LR1.07, LR2.02, WR2.01, WR2.02);
- a summative assessment by the teacher using a rubric (Performance Assessment Rubric: Personal Poetry Anthology Project: see Appendix 1 – 1.4 at the end of this unit) assessing: research skills, organization of anthology, content of anthology, oral presentation language and style (LR1.01, LR1.02, LR1.07, LR2.02, WR2.01, WR2.02, WR4.01, WR5.01, LA2.06, ME2.02).

## Resources

### I. Writing Poetry

Booth, David W. and Stanley Skinner. *ABC’S of Creative Writing*. Toronto: Globe/Modern Curriculum Press, 1981. ISBN 088996-048-8

Janeczko, Paul. *How to write poetry: Scholastic Guides*. New York: Scholastic Inc., 1999. ISBN 0-590-10077-7

Contains a variety of poems, ways to motivate writing, key ideas and themes.

Tucker, S. *Writing Poetry*. Glenview, Illinois: Good Year Books, 1992. ISBN 0-673-36039-3

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## II. Poetry Websites

### Celtic Whispers

<http://www.taliesin.clara.net/>

Celtic poetry, celtic lore, myths, and legends

### Project Share

<http://www.favoritepoem.org/>

The projects shares audio and video of people reading their favourite poems and invites readers to send in their favourite poems with a few sentences about why it is special to them. Students are invited to participate.

### The Poetry Page

<http://ww3.sympatico.ca/ray.saitz/poetry.htm>

The page contains access to a series of documents with poems and instructions for teaching these to students. Activities include writing, music, rap, and more traditional forms for a variety of levels.

### St. Stephen's High School Poetry Online

<http://www.k12.nf.ca/ststephenshigh/poetry/>

Student poetry presented on pages designed by the students to present their poems most effectively.

### To Be Alive Is a Grand Thing

<http://www.suzanne.com.pk/poem.htm>

A collection of thirteen student-written poems.

## III. Anthologies

Barry, James, ed. *Departures: Reflections in Poetry*. Scarborough: Nelson Canada, 1991. ISBN 0-17-603717-9

Poems and songs organized thematically. Contains songs "Realized Your Dreams" by Rita MacNeil, "Mr. Tanner" by Harry Chapin, "Vincent" by Don McLean, "Sit Down Stranger" by Gordon Lightfoot.

Barry, James. *Poetry Express*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603938-4

Poetry as "small, tidy word machines" arranged by structure and purpose.

Barry, James, Glen Huser, and Sharon Siamon, eds. *Side By Side: Songs and Poems*. Scarborough: Nelson Canada, 1993. ISBN 0-17-603897-3

Includes "Cat's in the Cradle" by Harry and Sandy Chapin, "All that you have is your soul" by Tracy Chapman, "What is Truth" by Johnny Cash, "Redemption Song" by Bob Marley; "luck in my eyes" by k.d. lang and Ben Mink.

Foster, J. and G. Dennis. *Classic Poetry, A Practical Guide for Key Stage 3*. England: Stanley Thornes, 1995.

Kapell, Dave and Sally Steenland. *The Magnetic Poetry: Book of Poetry*. New York: Workman Publisher, 1997.

An anthology of poems including "refrigerator door" and "portable word pack." Allows students to create their own poetry.

Kilcher, Jewel. *A Night Without Armor: Poems*. New York: Harper Collings Publishers, Inc., 1998. ISBN 0-06-019198-8

Sullivan, R. ed. *Poetry by Canadian Women*. Don Mills: Oxford University Press, 1989. ISBN 0-19-540688-5

Wing, John Jr. *A cup of nevermind*. Oakville, Ontario: Mosaic Press, 1998.

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#### IV. Songs as Poetry

Brooks, Garth, Don Roberts, and Bryan Kennedy. "The Beaches of Cheyenne" in *Fresh Horses*, Pearl Records Inc.

Buffet, Jimmy. "He Went to Paris" in *Songs You Know By Heart*, MCA Recording.

Cohen, Leonard. "First We Take Manhattan" in *Leonard Cohen I'm Your Man*, Sony Music Entertainment.

Jacobs, J. "Summer Nights" in *Grease*, Polygram International Music Inc.

John, Elton and Tim Rice. "Circle of Life" in *Elton John Love Songs*, MCA Records, Inc.

Lightfoot, Gordon. "Canadian Railroad Trilogy" in *Gord's Gold*, Warner Bros. Records Inc.

Simon, Paul. "The Sound of Silence" in *Simon and Garfunkel's Greatest Hits*, CBS Music Inc.

Springsteen, Bruce. "My Hometown", "Glory Days" in *Bruce Springsteen Greatest Hits*, Columbia Records.

Weiss, George and Bob Thiele. "What a Wonderful World" in *Louis Armstrong What A Wonderful World*, MCA Records.

#### V. Teaching Poetry

Pinsky, Robert. *The Sounds of Poetry: A Brief Guide*. Farrar Status Girou, 1998. ISBN 037-4266956  
A resource for teachers covering the technical elements of poetry.

*How to Read a Poem and Fall in Love With Poetry*. Harcourt Brace, 1999. ISBN 0151004196

The meaning of poetry in everyday life, how to read it, and why it is important is explained.

"In Their Own Voices...Poetry". [Audio Box Set] Wea/AtlanticRhino

ASIN B000003RT

Four CD's containing a collection of 20th century recorded poetry and song, with no accompanying text. Selections include Walt Whitman and Jack Kerouac.

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## Appendix 1

### 1.1: Checklist: Activity 2 Completion

Task	Complete	Incomplete	Needs Improvement
Identify elements of poetic forms			
Use of template for Response Journal			
Visual Watercolour Activity			
Record elements and mood words in binder			

### 1.2: Writing Response and Supporting Detail Rubric

Category	Level 1	Level 2	Level 3	Level 4
Response Statement	- response is limited and unclear	- response is awkwardly stated	- response is clearly stated	- response is clearly and effectively stated
Supporting Detail and Illustration	- supporting detail is unrelated	- limited supporting detail is offered (1-2 examples)	- clear, logical and sufficient support given (2-3 examples)	- best examples of logical and clear support given (3-4 examples)
Conclusion	- conclusion is unclear	- conclusion repeats the opening statement	- conclusion restates the opening in a different way	- conclusion uses body details to expand opening statement
Use of Template	- at least two of the sentence completions are completed	- at least three of the sentence completions are completed	- at least four of the sentence completions are successfully completed	- all five of the sentence completions are successfully completed

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### 1.3: Poetry Anthology Project

- Step 1: Select a topic or theme and record this topic in your Response Journal. Your topic might be an emotion (e.g., fear, love, romance, broken heart, etc.); a place (e.g., a beach, the mountains, a city); a season; a relationship (e.g., friendship, grandparents, etc.); a message about a social issue (e.g., war, pollution, justice); nature; or something else of your own choice.
- Step 2: From materials you have at home or materials you find in the classroom or in the library, and keeping your theme in mind, select at least three “poetic forms” from three of the following groups: songs, poems, slogans, print ads, or other expressions. Be sure to record the name of the form, the author or singer, and the place you located it (magazine, book, Internet, etc.) in your Journal.
- Step 3: From the choices you have made in Step 2, choose three poetic expressions which are written in different styles that you think are the most powerful.
- Step 4: For each of the forms you have chosen in Step 3, complete the following activity in your Response Journal:
- Summarize what the form is about in your own words.
  - Identify the intended audience for the form.
  - Complete a statement which explains how you relate to this form. The statement might start: “This makes me feel ...” or “This reminds me of ...”
  - For your next statement, write a sentence which provides a clear example from the form of why it has made you feel or think as you do. (You might comment on ideas, wording, format, colour, etc.)
  - Conclude with a personal opinion about the form. You might begin with: “I liked this piece because ...” or “I disliked this piece because ...”
- Step 5: Write (or draw) three pieces of your own about the topic. After you have written your first sample, find a partner and ask him or her to check it over and suggest ways in which it might be improved or made more clear. Your partner should also check your spelling, grammar, structure, and punctuation for errors. Do the same after you have written your other pieces as well. Keep all of your edited copies in a safe place, as you will have to hand them in later.
- Step 6: Create a media product to accompany your poems which also illustrates the theme. You might make a poster, a CD cover, a collage, t-shirt design, or any media piece of your choice.
- Step 7: Now you are ready to put the anthology together. Follow the steps below:
- Write neatly or word process the pieces that you found by other writers and your own pieces. Put each piece of writing on a separate page.
  - Illustrate your writing with graphics, artwork from magazines, etc.
  - Put all your papers together and secure them in some way (e.g., a binder or presentation folder). On the last page, write the title, author and source of the pieces you located in Step 3 of the project. Number your pages carefully.
  - Create a table of contents for your project.
  - Create a title page and give your anthology an extraordinary title.
- Step 8: You are going to make a presentation about what you located to illustrate your theme to your classmates. Locate a picture and/or a song which will help you to make your presentation memorable.
- Step 9: After you have prepared your presentation, hand in your anthology, your Response Journal, and all of your rough work to the teacher for marking.

#### 1.4: Performance Assessment Rubric: Personal Poetry Anthology Project

Category	Level 1	Level 2	Level 3	Level 4
Research Skills	<ul style="list-style-type: none"> <li>- research includes a limited number of resources</li> <li>- relevancy of materials collected is lacking</li> </ul>	<ul style="list-style-type: none"> <li>- research includes less than the required amount of information</li> <li>- some included materials are relevant</li> </ul>	<ul style="list-style-type: none"> <li>- research includes information from three different sources</li> <li>- investigates and records relevant information from a variety of resources.</li> </ul>	<ul style="list-style-type: none"> <li>- research includes a variety of multiple sources of information</li> <li>- relevancy of information collected is creative.</li> </ul>
Organization of Anthology	<ul style="list-style-type: none"> <li>- poor organization with limited preparation</li> <li>- lacks connection between ideas and examples</li> </ul>	<ul style="list-style-type: none"> <li>- organization is attempted but is incomplete</li> <li>- needs additional connections between ideas and examples</li> </ul>	<ul style="list-style-type: none"> <li>- organization has a clear structure</li> <li>- ideas and examples are logically related</li> </ul>	<ul style="list-style-type: none"> <li>- organization is clear and creative</li> <li>- creative use of ideas, examples and resources</li> </ul>
Content of the Anthology and Oral Presentation	<ul style="list-style-type: none"> <li>- lacks clarity and focus with little attempt to achieve the purpose</li> <li>- final product is not neat and lacks necessary detail</li> <li>- little consideration of audience in choice of language and media</li> </ul>	<ul style="list-style-type: none"> <li>- states the purpose but does not effectively achieve it</li> <li>- final product's appearance has limited impact</li> <li>- suitable use of language and media with some consideration of the audience</li> </ul>	<ul style="list-style-type: none"> <li>- is focused, clear and achieves the purpose</li> <li>- final product's appearance is attractive and engaging</li> <li>- choice of language and media clearly appropriate to the audience and the purpose</li> </ul>	<ul style="list-style-type: none"> <li>- is focused, clear and creatively achieves the purpose</li> <li>- final product's appearance is uniquely engaging</li> <li>- language and media is varied in a creative manner, clearly appropriate to the audience</li> </ul>

Category	Level 1	Level 2	Level 3	Level 4
Oral Presentation Style	<ul style="list-style-type: none"> <li>- little attempt to interest the audience</li> <li>- responds minimally to the audience</li> <li>- speaking voice unclear or monotonous, too quick or too slow, with inappropriate pausing</li> </ul>	<ul style="list-style-type: none"> <li>- some attempt to engage the audience</li> <li>- responds hesitantly to the audience</li> <li>- speaking voice somewhat unclear, pitch seldom varied, sometimes too quick or slow with little pausing for emphasis</li> </ul>	<ul style="list-style-type: none"> <li>- engages audience to be receptive</li> <li>- responds capably to the audience</li> <li>- speaking voice mostly clear and varied, with correct speed and frequent pausing for emphasis</li> </ul>	<ul style="list-style-type: none"> <li>- engages audience to be responsive</li> <li>- responds insightfully to the audience</li> <li>- speaking voice clear and varied; body language enhances message; speaks at correct speed with effective pauses</li> </ul>

### 1.5: Poetry Writing Templates

#### Cinquain

- Line 1            a word for the title
- Line 2            two words to describe the title
- Line 3            three words to express action
- Line 4            four words to express feelings
- Line 5            one word that relates to line 1 or creates a special effect

#### Acrostic

The first line spells the poem's title. Each line begins with the next letter of the word.

#### Five "W" Poem

Each line answers one of the questions: who, what, where, when, why.  
 Each line can be a word, a phrase, or a sentence.  
 The order of the questions can be altered.

#### Concrete Poem

The words of the poem are placed on the page to represent the meaning/content of the poem.

#### Kinetic Poem

The graphic representation must give the reader the sound, the shape, and the meaning.  
 The print determines how the poem should be read aloud.

#### Parallel Poem

The parallel poem is a series of comparisons with one theme. Each of the lines describes a new aspect of the subject.

#### Song

A song is a composition written to be sung. It usually has a rhythmic pattern and often creates particular mood.