

*Public District School Board Writing Partnership*

# Course Profile

**English**

Grade 9

Applied

*• for teachers by teachers*

---

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 and Training. 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 educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment or technology reflect only the opinion of the writers of this sample course profile and do not reflect any official endorsement by the Ministry of the Education and Training or by the Partnership of the School Boards that supported the production of the document.

© Queen's Printer for Ontario

## Acknowledgments

Lead Board     Upper Grand District School Board  
Director: Martha Rogers  
Superintendent of Education: Dave Euale

Project Leader   Linda May Bell

### Course Profile Writing Team: Phase II

Linda May Bell, Arthur DHS, Upper Grand DSB  
Pamela Brown-Wass, J. F. Ross CVI, Upper Grand  
Kate Dodsworth, Arthur DHS, Upper Grand DSB  
Larry Hincks, Grey Highlands SS, Bluewater DSB  
Phil Midgley, Pauline Johnson CVS, Grand Erie DSB  
Judy Stormes, Norwell DSS, Upper Grand DSB  
Phil Vousden, Mitchell DHS, Avon-Maitland DSB

Joanne Bridgeman, Bradford DHS, Simcoe County DSB  
Laura Cannon-Sherlock, Grey Highlands SS, Bluewater DSB  
Leslie Harrison, St. Mary's DCVI, Avon-Maitland DSB  
Elizabeth Mick, Centre Wellington DHS, Upper Grand DSB  
Wilf Smyth, Stratford Central SS, Avon Maitland DSB  
Ann Varty, Program Department, Trillium Lakelands DSB

### Feedback Team

Steve Beggs, graduate, OISE Faculty of Education  
Ross Candlish, Chair of Parent Council, Arthur DHS  
Bill Harcourt, The Guelph CVI, Upper Grand DSB  
Rosemary Kennedy, consultant  
Scott Montgomery, Arthur PS, Upper Grand DSB  
Sharon O'Sullivan, parent, Arthur  
Amanda St. Jean, J. F. Ross CVI, Upper Grand DSB

Anita Campbell, Belle River DHS, Greater Essex DSB  
William Candlish, graduate, Arthur DHS  
David Jowett, The Guelph CVI, Upper Grand DSB  
Troy Maracle, Moira SS, Hastings/Prince Edward DSB  
Lynda Noppe, Westside SS, Upper Grand DSB  
Beth Paterson, Arthur DHS, Upper Grand DSB  
Ziggie Smith, Centennial CVI, Upper Grand DSB

### Assistants

Geoff Burchill, Arthur  
Beth Smeltzer, Rockwood

Anton and Marni Reijmers, Fergus

---

## Unit 2: Poetic Forms and Voices

**Time:** 15 hours

**Unit Developer(s)**

Linda May Bell  
Laura Cannon-Sherlock  
Leslie Harrison  
Larry Hincks  
Phil Midgley  
Wilf Smyth  
Philip Vousden

**Development Date:** June - July 1999

### Unit Description

Students read and study a variety of poetic texts and learn to identify certain types of poems: prose poems, limericks, concrete poems, found poems, lyrics, haiku, and songs. Students also find, read, and study examples of poetry and poetic language in the world around them. Students apply appropriate strategies to read, understand, and interpret poetic texts. They learn to understand the value of sound devices in creating powerful poetry, and understand the importance of appeals to the senses, and figurative language. During this unit, students demonstrate their understanding of poetry by writing Response Journals, explications of poems, and their own poetry; by participating in class activities; by presenting poems orally; by creating a media product; and by creating a Poetry Anthology.

### Strand(s) and Expectations

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

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

**Specific Expectations:** LI1.01P, LI1.02P, LI1.04P, LI1.05P, LI1.06B, LI3.01P, LI3.02P, LI3.03P; WR2.03P, WR3.03P, WR4.04B, WR5.02B; LG1.01B, LG1.02B, LG1.04B, LG1.06B, LG1.07B, LG2.01P, LG2.03P, LG2.04P, LG2.07P; MD1.02P.

### Activity Titles (Time + Sequence)

Activity 1	Poetry in the World Around Us	150 minutes
Activity 2	Introduction to Poetry	75 minutes
Activity 3	The Poet's Voice	150 minutes
Activity 4	Sensing the World	150 minutes
Activity 5	Sounding It Out: Sound Devices	150 minutes
Activity 6	Poetry Anthology: Culminating Activity	225 minutes

### Unit Planning Notes

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

---

## Prior Knowledge Required

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

## Teaching/Learning Strategies

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

## Assessment/Evaluation

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

## Resources

### Print

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

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

Barry, J., ed. *Departures*. Scarborough: Nelson Canada, 1990. ISBN 0-17-603717-9

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

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

Blatchford, R., ed. *Poems 2: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-5401-9

Blatchford, R., ed. *Poems from Other Centuries: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1995. ISBN 0-5822-2585-X

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

Blatchford, R., ed. *Poetry: 1900-1975: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1980. ISBN 0-5823-5149-9

- 
- Blatchford, R., ed. *Squeeze Words Hard: Longman Literature Series*. Don Mills: Addison Wesley Longman, 1998. ISBN 0-5820-5059-6
- Bruchac, J. *New Voices from the Longhouse*. New York: Greenfield Review Press, 1989. ISBN 0-912678-68-2
- Cameron, B. *Poetry in Focus*. Toronto: Globe-Modern Curriculum Press, 1983. ISBN 0-88996-066-6
- Cameron, B. *Prism of Poetry: Pathways to Writing*. Scarborough: Prentice-Hall Canada Inc., 1995. ISBN 0-13-435330-7
- Dawe, R. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6
- Dolan, M., ed. *Just Talking About Ourselves: Voices of Our Youth*, Volumes 1 and 2. Penticton: Theytus Books, 1995. ISBN 0-919-441-62-9
- Dube, J. *Writing Sense 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-1445-X
- Franceschi, M. *Pillars of Lace: The Anthology of Italian-Canadian Women Writers*. Toronto: University of Toronto Press, 1998. ISBN 1-55071-055-9
- Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0
- George, J., and D. Stone, eds. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3
- Gillanders, C., ed. *Theme and Image: An Anthology of Poetry*, Book 1. Don Mills: Addison Wesley Longman. ISBN 0-7730-2302-X
- Gillanders, C., ed. *Theme and Image: An Anthology of Poetry*, Book 2. Don Mills: Addison Wesley Longman. ISBN 0-7730-2651-7
- Hairston, M. *Researching Online*. Don Mills: Addison Wesley Longman, 1999. ISBN 0-321-05117-3
- Hairston, M. *Student Manual for Peer Evaluation*. Toronto: Addison Wesley, 1993. ISBN 0-673-55251-9
- Hilker, D. *Elements of English 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2
- Hilker, D. *Transitions*. Toronto: Harcourt Brace Canada, 1995. ISBN 0-7747-0151-X
- Hirschfelder, A. and B. Singer, eds. *Rising Voices: Writings of Young Native Americans*. New York: Ballantine Books, 1993. ISBN 0-684-19207-1
- Hogan, H. *Listen: Songs and Poems of Canada*. Toronto: Methuen, 1972. ISBN 0-458-90900-9
- Ireland, R. *The Poet's Craft*. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1215-5
- Johnson, P. *Flint & Feather*. Halifax: Henson College. ISBN 0-919645-26-7
- Kellow, B. and J. Krisak, eds. *Poetry and Language*. Toronto: McGraw Hill-Ryerson, 1995. ISBN 0-07-548620-2
- Kirkland, G. and R. Davies. *Inside Poetry*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-1224-4
- Kooy, M. and J. Wells. *Reading Response Logs*. Markham: Pembroke Publishers. ISBN 1-55138-040-4
- Liffiton, L. and J. McAllister, eds. *Poetry Alive Reflections*. Mississauga: Copp Clark Pitman Ltd., 1993. ISBN 0-7730-5167-8

- 
- Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999.  
ISBN 0-17-618701-4
- Littell, J. *Building English Skills: Grade 9 (Orange Level) Student Workbook*. Toronto: Irwin Publishing, 1983. ISBN 0-7725-5140-5
- Metcalfe, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson.  
ISBN 0-77-003211-7
- Mouland, E., ed. *Tracing One Warm Line: A Selection of Canadian Poetry*. Saint John's, NF: Breakwater Books, 1995. ISBN 1-55081-089-8
- Munger, Anderson, and Benjamin. *Researching Online (2nd Edition)*. Don Mills: Addison Wesley Longman, 1999. ISBN 0-321-02714-0
- Perreault, J. and Vance, S., ed. *Writing the Circle: Native Women of Western Canada*. Edmonton: NeWest Publishers, Limited, 1999. ISBN 0-920897-88-6
- Saliani, D. *Crossroads 9*. Toronto: Gage, 1999.
- Sartor, J. *Write Poetry Now*. Hamilton: Tree House. Order #G-21
- Sloan, M. *Moving Borders: Three Decades of Innovative Writing by Women*. Jersey City, NJ: Talisman House, 1998. ISBN 1-883689-47-3
- Smith, P., ed. *The Harcourt Writer's Handbook*. Toronto: Harcourt Brace, 1999.  
ISBN 03-922309-4
- Solomon, A. *Eating Bitterness: Visions Beyond the Prison Wall*. Toronto: N C Press, Limited.  
ISBN 1-55021-084-X
- Solomon, A. *Songs for the People: Teachings on the Natural Way*. Toronto: 1990.  
ISBN 1-55021-058-0
- Toutant, A. *Endless Possibilities*. Toronto: Oxford University Press, 1998. ISBN 0-19-541364-4
- Van Etten, J., ed. *Resource Reading List: An Annotated Bibliography of Recommended Works By and About Native Peoples*. Toronto: CASNP, 1996. ISBN 0-921425-03-1
- Verrall, C., ed. *All My Relations: Sharing Native Values Through the Arts*. Toronto: CASNP, 1988.  
ISBN 0-91425-02-3
- Verrall, C. and P. McDowell, eds. *Resource Reading List 1990: Annotated Bibliography of Resources By and About Native People*. Toronto: CASNP, 1990. ISBN 0-921425-03-1
- Wallace, A., ed. *Daughters of the Sun, Women of the Moon: Poetry by Black Canadian Women*. Lawrenceville, NJ: Africa World Press, 1992. ISBN 0-86543-195-7
- Wood, N. Spirit Walker. New York: Doubleday, 1993. ISBN 0-385-30927-9
- Video
- Artful Resonance: Theme in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-503
- Distant Voices: Myth, Symbolism and Allusion in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-502
- An Echo to the Sense: Prosody and Form in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-501
- The Sacred Words: The Elements of Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-497
- A Sense of Place: Setting and Character in Poetry*. Oakville: Magic Lantern Communications Ltd. Code #64-31-498

---

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

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

### Web Sites

Aboriginal Links Site

<http://johnco.com/native/>

[http://bloorstreet.com/300block/aborl./](http://bloorstreet.com/300block/aborl/)

Canadian Poetry Association

<http://www.mirror.org/groups/cpa>

English Literature

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

League of Canadian Poets

<http://www.poets.ca>

Patrick Martin's Web Page: The Poetry Resource

<http://www.pmpoetry.com/index>

Poets' Corner

<http://www.geocities.com/Athens/Acropolis2012poems>

University of Toronto English Library

[http://utl.library.utoronto.ca/www/canpoetry/index\\_poem](http://utl.library.utoronto.ca/www/canpoetry/index_poem)

Writers' Federation of Nova Scotia

<http://www.chebucto/n.s.ca./Culture>

## **Activity 1: Poetry in the World Around Us**

**Time:** 150 minutes

### **Description**

Students explore the use of poetic language in the world around them (e.g., visual and aural imagery). Students demonstrate their understanding of poetic devices used in the world around them by creating an advertising campaign. They write original poetry.

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

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

#### **Overall Expectations:**

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

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

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

#### **Specific Expectations:**

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects; ❖

---

LG1.02B - identify and explain samples of slang, jargon, dialect, and colloquialism, as well as of standard Canadian English in literary texts and in their own oral and written work;  
MD1.02P - identify and describe the elements used to structure media works in a variety of forms.

### Planning Notes

- Ensure that there is an accessible supply of appropriate magazines, newspapers, web advertisements (where technology is available), and other written material containing poetry and other poetic language in the school library/resource centre and classroom.
- When selecting activity materials, include texts which feature slang, jargon, dialect, and colloquialism.

### Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Students know the teacher's expectations for oral presentations
- Students have knowledge of the poetic devices identified above.

### Teaching/Learning Strategies

1. Encourage students to explore the ways poetry and poetic language is used in our everyday world: advertising, greeting cards, newspaper announcements and headlines, popular songs, politics, slogans, chants, posters, and sports commentaries.
2. Students review poetic devices and definitions of these terms (i.e., simile, metaphor, personification, and sound devices).
3. By examining the materials the teacher has compiled for this activity, students identify various poetic techniques and the effect of the language on an audience.
4. Each student summarizes the following information in an organizer, which demonstrates their comprehension of the techniques used:

Text	Language/Device(s)	Effect(s) on Audience
------	--------------------	-----------------------

5. In small groups, the students select a product, real or fictional, for which they create an advertising campaign (e.g., billboard, radio or television commercial, newspaper/magazine advertisement, poster). Students use at least one poetic device studied in this activity for their campaigns (i.e., in a slogan or in a jingle). The teacher and students discuss and create a list of criteria for what is appropriate material for the classroom.
6. Each group presents its campaign to the class. After all the presentations have been completed, the class discusses the effectiveness of each.
7. Students may revise their advertisements or may create a new advertisement for inclusion in their anthologies in Activity 6.
8. Extension: Other Grade 9 courses may offer stimuli or ideas for students to create a relevant campaign (e.g., create a slogan and brochure for a travel destination studied in geography).

### Assessment/Evaluation

Diagnostic: graphic organizer

Formative: revision of advertisement for poetry anthology in Activity 6

Summative: assessment of campaign presentation (LI3.01P)

### Resources

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

---

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

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

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

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

Dube, J. *Writing Sense 9*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-1445-X

Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0

George, J. and D. Stone, eds. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3

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

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

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

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

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

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

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

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

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

### **Accommodations**

- Provide a checklist of specific steps to follow for students with organizational problems.
- Provide a scribe, a voice-activated word-processing program, or spelling and grammar check programs for students who are language impaired.

### **Activity 2: Responding to Poetry**

**Time:** 75 minutes

#### **Description**

Students read and rank a set of poems based on personal preference. The reasons for their ranking provide criteria for what makes a good poem. The discussion that follows addresses such concepts as style, content, and mood. The teacher may choose to design a diagnostic test to assess students' prior knowledge of poetry.

---

## Strand(s) and Expectations

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

### Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;

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

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

### Specific Expectations:

LI1.04P - locate and use explicit information and ideas from texts in forming opinions and developing generalizations; ❖

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effect;

LI3.02P - explain how authors choose words and phrases to achieve intended effect;

LI3.03P - explain how authors and editors use design elements to help convey meaning;

LG2.01P - use listening techniques and oral communication skills to participate in group discussions.

## Planning Notes

- Prepare a list of five to eight poems from a text, or select and duplicate a set of poems that are diverse in style and content. The selection may be thematic. Observe copyright restrictions carefully.
- The selection of poems should reflect the diversity of Ontario's students.

## Prior Knowledge Required

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

## Teaching/Learning Strategies

1. Distribute short poems to the class. This selection should reflect a broad range of poetry, in terms of content, type (i.e., narrative, lyric, dramatic), use of poetic devices, and tone.
2. Students begin preparing a glossary of poetic devices, either print or electronic.
3. Distribute and explain the Fab 5 Organizer. The students rank their five favourite poems.

Fab 5 Organizer					
Poem Title/ Poet	Source	What is the poem about?	Poetic Devices Used	Reasons for Ranking	Reflections (after class discussion)

4. In a plenary session, the teacher may wish to show an example of how to complete the organizer, particularly highlighting the reasons for ranking, as a model for students.
5. Students read the selection of poems and rank them in order of personal preference, providing reasons for the ranking of their top five choices. Encourage students to elaborate upon their rationale. This activity should be completed independently. This work can be used as a diagnostic tool to assess students' prior knowledge of poetry.
6. In small groups, students share their poems and rankings, and through discussion determine criteria for what makes a good poem.
7. A spokesperson from each group shares the small group's criteria. Identify those responses which address content and those which address style so that students can synthesize the effectiveness of both.

- 
8. Using a preferred poem from the Fab 5 Organizer, each student writes a Personal Response in her/his Response Journal which cogently argues the choice of poem.

### Assessment/Evaluation

Diagnostic: Fab 5 Organizer

Summative: Response Journal (LI1.04P)

### Resources

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

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

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

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

Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6

Hirschfelder, A. and B. Singer, eds. *Rising Voices: Writings of Young Native Americans*. New York: Ballantine Books, 1993. ISBN 0-684-19207-1

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

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

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

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

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

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

### Accommodations

- Emphasize the development and understanding of vocabulary relevant to this unit and this activity for ESL students.
- Make audio-cassette copies of poems available to visually impaired students.

### Activity 3: The Poet's Voice

**Time:** 150 minutes

### Description

Students are introduced to the concept of a poet-speaker, and have the opportunity to interpret and present a piece of poetry in a Reader's Theatre.

---

## Strand(s) and Expectations

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

### Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;

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

### Specific Expectations:

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources;

LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI1.05P - make inferences based on the information and ideas presented in texts;

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

LG2.01P - use listening techniques and oral communication skills to participate in group discussions;

LG2.03P - work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose;

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve.

## Planning Notes

- Prepare a selection of dramatic monologues from a text, or select and duplicate a set of dramatic monologues. Copyright restrictions must be carefully observed.
- The poems should reflect the cultural diversity of Ontario's students.
- The teacher and students might invite poets, published or non-published, to speak to the class about poetic voice. Alternatively, the teacher could schedule the computer lab for access to poetry on the Internet.

## Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Knowledge of the performance requirements of Reader's Theatre
- Knowledge of how to make constructive suggestions about peers' work

## Teaching and Learning Strategies

1. Provide students with examples of contemporary dramatic monologues.
2. Students read their individual poems for a general impression.
3. Each student selects a poem and answers the following questions in their Response Journals in order to demonstrate their understanding of the persona used in the monologue:
  - i) Who is speaking?
  - ii) Who is the speaker's intended audience?
  - iii) What do you think the speaker of the poem is feeling? Is this feeling consistent throughout?
  - iv) What words, phrases, or sentences does the speaker use to convey these feelings?
  - v) What is the speaker's tone?
  - vi) What has happened/is happening to make the speaker feel this way?

- 
4. With a partner, students who have chosen the same poem experiment with different ways to read the poem aloud, striving to capture the feelings of the speaker. They collaborate on the best way to present their oral reading to the class in a Reader's Theatre.
  5. Students rehearse and present their dramatic monologue to the class. Peers identify the strengths and weaknesses in each presentation and will offer constructive suggestions.
  6. Each student may include this dramatic monologue and the Response Journal entry in the anthology in Activity 6.

### Resources

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

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

Dawe, R., et al. *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999.  
ISBN 0-13-012906-02

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

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

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

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

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

### Assessment/Evaluation

Summative:

- peer analysis of dramatic monologue
- Response Journal (LI1.06B)

### Accommodations

- Augmentative communication devices might be used for students with communication exceptionalities.
- Use a variety of multicultural poems that reflect the cultural diversity of Ontario's students.
- Language-impaired students could be given the opportunity to record the presentation on videotape or audiotape.

### Activity 4: Sensing the World: Imagery

**Time:** 150 minutes

#### Description

Students explore a selection of poems that makes significant use of figurative imagery that appeals to sight and sound. Students demonstrate their understanding of figurative imagery through a supported paragraph explication of a poem.

---

## Strand(s) and Expectations

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

### Overall Expectations:

- LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
- WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- LGV. 01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

### Specific Expectations:

- LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects; ❖
- LI3.02P - explain how authors choose words and phrases to achieve intended effects;
- WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;
- LG1.04B - select words and phrases appropriate to formal and informal styles to suit the purpose and intended audience of oral and written work;
- LG1.06B - recognize, describe, and correct sentence errors in oral and written language.

## Planning Notes

- Ask students to collect objects and visuals as possible stimuli to writing poetry. Remind students to select items appropriate for the classroom. The teacher and students establish a list of criteria. These items are kept in the students' Writing Folders.
- Collect samples of poems that use imagery effectively and reflect the diversity of Ontario's students.
- The teacher and students have posted around the room the definitions of poetic devices from Activity 2.

## Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1997*
- Knowledge of the poetic devices reviewed in Activity 2
- Knowledge of correct paragraph structure, with requisite analysis and evidence
- Familiarity with how to offer constructive criticism of peers' works

## Teaching/Learning Strategies

1. As an introduction to this activity, read a poem that uses figurative imagery (e.g., Eve Merriam's "Reply to the Questions: How to Become a Poet"; William Wordsworth's "My Heart Leaps Up").
2. Students complete an imagery organizer, either using the introductory poem or by experiencing the outdoors through their senses:

e.g., autumn:

Imagery Organizer				
Sight	Sound	Touch	Taste	Smell
russet leaves	crackle of leaves	grainy bank	sweet apple	acid smoke

3. Each student selects an item from her/his Writing Folder which is used as a stimulus to the student's writing.
4. Introduce the technique of free writing. This is a technique that involves intense continuous writing for a brief period of time without concern for errors or logic. Students describe their items in vivid detail, appealing to the five senses in an imagery organizer.

- 
5. Students revise their free writing into a poetic form with an emphasis on using evocative imagery. Students select appropriate words and phrases in order to transform their prose writing into poetic form.
  6. Students are encouraged to solicit constructive suggestions from peers on how to revise their poems effectively.
  7. Each student writes an explication (i.e., an analysis which promotes an understanding of structure and meaning) of her/his poem, explaining the use of diction and phrasing to achieve particular effects in the writing. A sample explication should be provided as a model. Students submit these analyses for summative evaluation.
  8. The students submit the final versions of their poems for summative evaluation. These poems and explications may be included in the students' anthologies in Activity 6.

### **Resources**

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

ISBN 0-17-618681-6

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

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

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

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

Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson English, ITP, 1999.

ISBN 0-17-618701-4

Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson.

ISBN 0-77-003211-7

### **Assessment/Evaluation**

Formative: poem (rubric)

Summative: explication of poem (L13.01P)

### **Accommodations**

- Show visual learners film clips to illustrate how film directors convey mood and meaning through imagery.
- Provide assistance for students who are language impaired or for whom written output is difficult by using a scribe, a voice-activated word-processing program, and/or spelling and grammar check programs.
- Have available, as exemplars or guides, finished products at different levels for students to use as models.
- Students who have difficulty with handwriting or time management might tape record their explications.

---

## Activity 5: Sounding It Out: Sound Devices

Time: 150 minutes

### Description

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

### Strand(s) and Expectations

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

#### Overall Expectations:

- LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
- WRV.02P - identify the literary and informational forms suited to specific purposes and audience and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;
- LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly and correctly;
- LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

#### Specific Expectations:

- LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;
- LI1.05P - make inferences based on the information and ideas presented in texts;
- LI1.06B - use specific references from a text to support opinions and judgements;
- WR2.03P - demonstrate an understanding of literary and informational forms of writing by selecting a form appropriate to the specific purpose and audience for each piece of writing;
- LG1.01B - describe strategies used to expand vocabulary;
- LG2.01P - use listening techniques and oral communication skills to participate in group discussions;
- LG2.03P - work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose; ❖
- LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

### Planning Notes

- Make available poems that rely upon sound devices to convey meaning. The poems should reflect the diversity of Ontario's students.
- Review strategies to expand vocabulary.

### Prior Knowledge Required

- *The Ontario Curriculum Grades 1-8, Language, 1977*
- The ability to identify sound devices in poetry
- Knowledge of the process by which to prepare and rehearse a choral reading

---

## Teaching/Learning Strategies

1. Select poems for the class that employ a variety of sound devices: rhythm/beat, onomatopoeia, alliteration, rhyme, or repetition (e.g., “Onomatopoeia” by Eve Merriam, “Lepanto” by G.K. Chesterton, “Night Mail” by W.H. Auden). It may be necessary to review these terms.
2. The class interprets a poem, examining the idea(s), tone, theme(s), and techniques used.
3. Students identify examples of sound devices, and discuss the effects of these techniques (e.g., to show contrast, to emphasize, to develop the musical quality of a poem). Students discuss how the use of these techniques supports the idea, tone, or theme of a poem.
4. Introduce choral reading. In a choral reading, a group expresses in sound what the poet has written. The students must be aware of the skills used in speaking: knowing the meanings of words, emotional tone, pitch, rate, pace, pause and phrasing, emphasis, articulation, pronunciation, enunciation, volume, and variety in voice. One technique involves a choir speaking in unison, with solo speakers, in groups of higher and lower voices. Another technique is antiphonal, where two groups alternate lines or stanzas, appropriate to the particular poem. There is also the cumulative technique, where one begins with a small number of voices, and line by line, increases the numbers. This technique results in a swelling volume and depth, and can be quite effective.
5. The teacher may use an audiotaped or a videotaped version of a choral reading, or invite a group in to present a choral speech.
6. In groups, students prepare a choral reading of a poem. They ascertain which auditory elements should be emphasized in preparation for the choral reading. Students may choose to enhance their presentations with a soundscape (i.e., sound effects or accompanying music).
7. After each presentation, students determine which auditory devices have been used and discuss why they are effective.
8. Students create poems that employ sound devices such as alliteration, rhyme or onomatopoeia. These poems may be further revised for inclusion in their poetry anthologies in Activity 6.
9. Students may select one of these poems and write an explication or personal response to be included in their anthologies.

## Assessment/Evaluation

Formative: group work process, revised poems may be used in Activity 6

Summative: oral presentation (LG2.03P)

## Resources

### Print

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

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

Bruchac, J. *New Voices from the Longhouse*. New York: Greenfield Review Press, 1989. ISBN 0-912678-68-2

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

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

Joe, R. *Song of Rita Joe: Autobiography of a Mi'Kmaq Poet*. Nebraska: University of Nebraska Press, 1996. ISBN 0-8032-7594-3

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

---

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

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

### Web Site

Turtle Island Music  
<http://www.turtleislandmusic.com>

### Records

*The Sound of Indian America*. Sound of America Record Distribution Email [soar@rt66.com](mailto:soar@rt66.com)

### **Accommodations**

- Give students for whom oral presentations are difficult an alternate assignment or alter the mode of presentation.

## **Activity 6: Poetry Anthology**

**Time:** 225 minutes

### **Description**

Students create an anthology of poems for presentation to an audience. The anthology is comprised of student poems, writing, and other commentaries.

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

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

#### **Overall Expectations:**

- LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
- LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
- WRV.02P - identify the literary and informational forms suited to specific purposes and audience and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;
- WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- WRV.04B - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and unity;
- WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
- LGV.01P - use knowledge of language conventions to speak, write, and read clearly and correctly.

#### **Specific Expectations:**

- LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources;
- LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials; ❖
- LI1.05P - make inferences based on the information and ideas presented in texts;
- LI1.06B - use specific references from a text to support opinions and judgements; ❖

---

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LI3.02P - explain how authors choose words and phrases to achieve intended effects;

LI3.03P - explain how authors and editors use design elements to help convey meaning;

WR2.03P - demonstrate an understanding of literary and informational forms of writing by selecting a form appropriate to the specific purpose and audience for each piece of writing; ❖

WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems; ❖

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

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

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

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

### Planning Notes

- Ensure that there is supply of art/craft materials available for students to produce their anthologies (e.g., pens, markers, scissors, magazines, construction paper.)
- The teacher and teacher-librarian co-plan the use of the library/resource centre and/or computer lab to assist students in their research.
- The teacher and students review Internet safety, particularly with respect to e-mail and chat lines.
- Collect samples of poetry anthologies that reflect the diversity of Ontario's students. The collection should be comprised of student and class anthologies, as well as commercially published ones.
- The teacher and students create the evaluation criteria for this activity.
- Contact poetry associations, local poets, local libraries, art galleries, coffee houses, trustees, newspapers, or local publications to assist in this activity.
- The teacher and students could explore opportunities for students to present their poetry in the school, within the board, in the region, or in contests. The teacher should ensure the validity of contests.
- Be aware of guidelines regarding freedom of information, and should consult both parents and students before posting and/or sharing students' work.

### Prior Knowledge Required

- *The Ontario Curriculum, Grades 1-8, Language, 1997*
- Because this is the culminating activity of the unit, students know the information, concepts, and techniques taught throughout Activities 1-5.
- Students know how to use the library/resource centre and/or computer lab for research.

### Teaching/Learning Strategies

1. As an introduction to this activity, distribute several samples of anthologies to the class for the students to browse.
2. Each student selects a theme for her/his poetry anthology. Possible themes include childhood, adolescence, family, love, fantasy, nature, the environment, the city, technology, death, alienation, national identity, war, aging, sports, multiculturalism, and social issues.

- 
3. The teacher and students brainstorm and then create a list of criteria for students' anthologies. This criteria could specify what is to be included in the final product: the total number of poems, the number of student poems, the number of explications and/or personal responses, and such features as a foreword, table of contents, historical references, cultural relevance, background information on poets, a profile of the editor, and graphics. Using these criteria, the teacher and the students construct a rubric for summative evaluation.
  4. Students read and collect poems and record their impressions in a Response Journal. This reading takes place over the duration of the poetry unit.
  5. The students select poems for their anthologies, both their own original work, and work by other poets. They should provide either a personal response or an explication for each poem, depending on the parameters established at the outset of this activity.
  6. Students edit their work to ensure grammatical accuracy and stylistic effectiveness.
  7. Students present each poem in a visually appealing manner, providing illustrations, graphics, and/or photographs.
  8. Students publish their anthologies, ensuring they have included all the required elements. The teacher may wish to distribute a checklist to facilitate this task.
  9. Students have an opportunity to evaluate their anthologies and the unit in a Reading Log.
  10. The teacher and the students review the expectations for oral presentations. Each student selects and prepares her/his best poem to share with the class.
  11. Students share their anthologies with an audience (e.g., classmates, another teacher, or other students) in an appropriate forum.
  12. The teacher and students display the poetry anthologies in the classroom, on a class web page, in a display case, local library, art gallery, or book shop.
  13. Extension: Students may choose to present their anthologies in a form other than a print booklet. Other possible media include computer presentation, web page, audiotape, videotape, CD-ROM, web page. Assessment/evaluation would need to be modified to match the form.

### **Assessment/Evaluation**

Formative: self-evaluation of the anthology, peer-evaluation of the anthology and/or best poem

Summative: teacher evaluation of anthology (LI1.06B) (WR2.03P) (WR3.03P)

### **Resources**

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

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

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

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

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

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

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

---

Diyanni, R., ed. *McGraw-Hill Book of Poetry*. Toronto: McGraw-Hill Ryerson, 1993. ISBN 0-07-016944-6

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

Fuller, S., ed. *The Poetry of Protest*. Don Mills: Addison Wesley Longman. ISBN 0-5820-8550-0

George, J., and D. Stone, eds. *On Common Ground*. Toronto: Oxford University Press, 1994. ISBN 0-19-541020-3

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

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

Ireland, R. *The Poet's Craft*. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1215-5

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

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

Metcalf, J. and G. Callaghan, eds. *Rhyme and Reason*. Toronto: McGraw-Hill Ryerson. ISBN 0-77-003211-7

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

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

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

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

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

### **Accommodations**

- Provide samples of finished student anthologies for students who have difficulty visualizing a final product.
- Place poetry on slides, video, or in a display for students unable to participate in out-of-school activities.
- Provide a checklist of specific steps to follow for students with organizational difficulties.

---

## Unit 3: Dramatic Forms and Voices

**Time:** 15 hours

### Unit Developer(s)

Joanne Bridgeman  
Elizabeth Mick  
Judy Stormes  
Ann Varty

### Unit Description

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

### Strand(s) and Expectations

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

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

**Specific Expectations:** LI1.01P, LI1.02P; LI2.01P, LIP.02P; WR2.01P, WR2.03P, WR3.02P, WR3.03P, WR4.03P, WR5.07B, WR5.08B, WR5.10B, WR5.14B, WR5.16P; LG1.01B, LG1.02B, LG1.04B, LG1.05P, LG1.06B, LG1.07B, LG2.02P, LG2.04P, LG2.07P; MD2.01P, MD2.02P, MD2.03P.

### Activity Titles (Time + Sequence)

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

### Unit Planning Notes

- Strive to select plays from a variety of cultures and traditions.
- Use Canadian materials.
- Choose a play or plays for study and select scenes from the play or plays that are appropriate to each activity.
- Plan a tour of a school stage or a local theatre or have the class view a stage production, if possible.

- 
- Arrange for the class to move to an open space for student performances, if available, or move classroom furniture to create a safe performance area.
  - Possibly invite drama students into the class to demonstrate dramatic voice and movement.
  - Set the classroom rules for the safety of students.
  - Take measures to create a sense of trust and safety within the class. It is essential to student enjoyment and success in the following activities.

### **Prior Knowledge Required**

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

### **Teaching/Learning Strategies**

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

### **Assessment and Evaluation**

Formative:

- writing in rôle with peer editing process
- teacher assessment of group dramatization

Summative: dramatic presentation of scene or scenes

### **Resources**

Beissel, H. *Cues and Entrances*. Toronto: Gage Educational Publishing Company, 1993.

ISBN 0-77151002-0

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

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

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

Chekov, A. "The Brute", *Sightlines 9*. Scarborough: Prentice Hall Ginn Canada, 1999.

ISBN 0-13-012906-02

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

Dawe, R., et al. "How to Stage Plays", *ResourceLines 9/10*. Scarborough: Prentice Hall Ginn Canada, 1999.

ISBN 0-13-012906-02

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

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

Gifford, T., ed. *The Play's the Thing For Original Television Dramas*. Toronto: MacMillan, 1976. ISBN 0-7705-1291-7

- 
- Gilfond, H. "The Open Window" (adapted from Salu's Story), *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02.
- Kemp, D. *A Different Drummer*. Toronto: Oxford University Press, 1990. ISBN 0-7710-4518-2
- Ladousse, G. P. *Role Play Resource Book for Teachers*. Alan Marley, ed. Oxford: Oxford University Press, 1987. ISBN 0-19-437095-X
- Leckie, Keith. "Words on a Page", *Transitions*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2.
- Lill, Wendy. "The Fighting Days", *SightLines 9*. Scarborough: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012906-02
- MacNeill, J. A. *Front Row, An Anthology of Plays*. Toronto: Nelson, 1984. ISBN 0-17-602054-3
- Maitland, M. and I. Waldron, eds. *Twelfth Night*. Toronto: Harcourt Brace and Company, 1990. ISBN 0-7747-1365-9
- Moher, Frank. "Investigating the Model", *Nelson Language and Learning*. Toronto: Nelson, 1999. ISBN 0-17-618681-6.
- Moher, Frank. "Odd Jobs", *Nelson Language and Learning*. Toronto: Nelson, 1999. ISBN 0-17-618681-6.
- Neelands, J. and T. Good, eds. *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Cambridge: Cambridge University Press, 1990. ISBN 0-521-37635-1
- Parkin, A. and J. Stevens, eds. *Stage One: A Canadian Scenebook*. Toronto: Van Nostrand Reinhold Ltd. 1973. ISBN 0-442-26452-6
- Playwrights Canada Press Staff. *Singular Voices*. Toronto, ON: Playwrights Canada Press, 1997, ISBN 0-88754-510-6
- Ravel, A., ed. *Canadian Mosaic*. Toronto, ON: Simon and Pierre Publishing Company, 1995. ISBN 0-88924-264-X
- Richard-Amato, P. *Making It Happen. Interaction in the Second Language Classroom, From Theory to Practice*. London: Longman, 1988. ISBN 0-8013-0027-4-75692
- Saliani, D. *Midsummer Night's Dream: The Global Shakespeare Series*. Toronto: ITP Nelson, 1998. ISBN 0-17-606617-9
- Saliani, D., C. Ferguson, and T. Scott. *The Tragedy of Romeo and Juliet With Related Readings: The Global Shakespeare Series*. Toronto: ITP Nelson, 1997. ISBN 0-17-606613-6
- Shakespeare, W. *Macbeth*. Toronto: Penguin Books Canada, 1999. ISBN 0-14-0711478-2
- Stevens, J. *Ten Canadian Plays*. Toronto: Dell Publishers, 1975. ISBN 0-440-95754-0
- Stott, ed. *Anthology of Drama & Poetry*. Toronto: Harcourt Brace and Company. ISBN 0-03-998644-6
- Swartz, L. *Dramathemes: A Practical Guide for Teaching Drama*. Markham: Pembroke, 1998. ISBN 0-921217-21-8
- Thompson, J. "I Am Yours", *Transitions*. Toronto: Harcourt Brace Canada, 1999. ISBN 0-7747-0575-2.
- Vine, E. and W. Fairhead. *Remove The Blindfold, Book 2*. Toronto: Oxford University Press, 1987. ISBN 19-540523-4

---

## Activity 1: Setting the Stage

**Time:** 75 minutes

### Description

Students become familiar with the conventions of dramatic form and script writing by comparing a narrative and a dramatic presentation of the same text. Script-writing conventions include dialogue, stage directions, characters' actions, and information regarding the setting, props, and costumes. Students read and study the scene or scenes most appropriate for this activity.

### Strand(s) and Expectations

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

#### Overall Expectations:

- LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;
- LIV.02P - demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and newspaper and magazine articles;
- WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
- LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly.

#### Specific Expectations:

- LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources including biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines and encyclopaedias;
- LI2.01P - use knowledge of elements of drama, such as plot and subplot, character development and revelation, conflict, dialogue, and stage directions, to understand and interpret text in the genre; ❖
- WR5.16B - adapt punctuation and capitalization for the special requirements of direct quotations, scripts, dialogue and poetry;
- LG1.01B - describe strategies used to expand vocabulary;
- LG1.02B - identify and explain examples of slang, jargon dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;
- LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
  - spelling: homophones and possessive pronouns and adjectives;
  - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
  - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.

### Planning Notes

- A class set of handouts of an excerpt of two forms of the same narrative: script and story (e.g., excerpt from the “Ransom of Red Chief” as a story and a script) is required. Be aware of copyright law.
- Have a master list of script-writing conventions prepared for reference during class discussion, or a model of script writing on an overhead.

### Prior Knowledge Required

- Know the elements and conventions of narrative literature (Unit 1).
- Students are familiar with collaborative and co-operative work habits (Unit 1).

- 
- Students have an understanding of think/pair/share. To think/pair/share, students think individually, pair with someone, and share their ideas. The partners may share with another set of partners and continue into larger groups.

### **Teaching/Learning Strategies**

1. Distribute copies of a new text, in a narrative form and a script form. The class reads the narrative excerpt as a group. Student volunteers read the script selection.
2. In partners, students are to identify what significant differences they see between the script and the narrative.
3. Students are to think/pair/share with another pair of students. The new group creates a list of script-writing conventions.
4. Distribute a chart for recording the conventions. The class completes the chart together. Students become familiar with the dramatic terms such as: plot, subplot, character development and revelation, conflict, dialogue, and stage directions. Additional terms are recorded on the chart.

### **Assessment/Evaluation**

Formative: chart completion (LI2.01P)

### **Resources**

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

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

“The Monkey’s Paw”, “The Ransom of Red Chief”, “The Most Dangerous Game”

### **Accommodations**

- Provide a student mentor to scribe for students with physical handicaps.
- A tape recorder might assist learning-disabled students.
- The teacher and students know the following information about improving enjoyment of live theatre for hearing-impaired audience members. An infra-red (Sennheizer) unit may be reserved at many theatres, and usually picked up at the manager’s office. Without a working unit, a hearing-impaired student is unable to hear, especially a woman’s voice, even with the powerful sound systems in most theatres.

## **Activity 2: Reading Between the Lines**

**Time:** 75 minutes

### **Description**

Students recognize that what a character says is important, but what a character does not say can sometimes be as important. Students distinguish between text and subtext, in the play being studied. Students discern how the tone of a work can influence an interpretation. Students read and study a scene or an excerpt most appropriate for this activity.

---

## Strand(s) and Expectations

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

### Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;

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

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

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

### Specific Expectations:

LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI3.02P - explain how authors choose words and phrases to achieve intended effects; ❖

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

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

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

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

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

## Planning Notes

- Have pre-assigned roles for reading in class.
- Define subtext, and have the students explore subtext using their own slang, jargon, dialect, colloquialism, and homophones. Subtext exposes the underlying attitude and emotions that provide reason for the words and actions of a character.

## Prior Knowledge Required

- Knowledge of the conventions of script
- Knowledge of writing in rôle

## Teacher/Learning Strategies

1. The class reads/reviews a script.
2. Define “subtext” and give an example from the script.
3. A reader discovers the subtext, intuiting the attitude and emotions that provide reasons for the words and actions of a character.
4. Students add this term to the chart distributed in Activity 1.
5. Each student chooses a line and explains what the character was thinking when the line was delivered.
6. Students demonstrate their understanding of how the author’s diction did or did not achieve an intended effect. Understanding is demonstrated when a student can refer to two possible meanings for a chosen text.

- 
7. Homophones are linked to the discussion of diction and intended effect. Students compose a couple of lines in which homophones are used. Students may perform their lines in small groups to illustrate the correct use of each homophone included.
  8. Students choose a different line from the play. To illustrate the text and subtext, the students draw a comic frame. The character's spoken line is illustrated in a quotation bubble, and the character's thoughts are illustrated in a thought bubble.
  9. In the Response Journal, each student reflects on a situation when his/her spoken word conveyed only a portion of the whole conversation.

### **Assessment/Evaluation**

Summative:

- checklist that includes the following: line choice, clarity of subtext statement, suitability to author intent (LI3.02P)
- teacher evaluation of homophone activity (WR5.12B)

### **Resources**

Ballah, J. *Drama in Perspective*. Toronto: Harcourt Brace, Canada, 1993.

ISBN 0-7747-1416-6

Barlow-Kedves, ed. "Oral Pieces", *SightLines 9*. Toronto: Prentice Hall Canada. 1999.

ISBN 0-13-012906-2

### **Accommodations**

- Select lines for students who require specific direction.
- Offer more repetition of the process to students with learning disabilities or for whom English is a second language.

### **Activity 3: Voice**

**Time:** 75 minutes

### **Description**

Students use voice techniques to create and achieve a particular effect on a specified audience. Students read and study a scene or an excerpt most appropriate for this activity.

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

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

#### **Overall Expectations:**

WRV.02P - identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing with an emphasis on communicating information accurately;

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

#### **Specific Expectations:**

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

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

---

## Planning Notes

- Prepare a presentation rubric with or for the class.
- Have two sets of cue cards prepared: one with lines from the play being studied (the lines chosen from the play should have strong rhythm and rhetorical devices); a second with emotions (e.g., fear, compassion), and a third with an intended audience (e.g., children, seniors).
- Invite members of school or community theatre groups to model voice exercises that show rhythm, repetition, and other sound devices.

## Prior Knowledge Required

- Understanding of the concept of preparing a presentation for an intended audience
- Knowledge of working collaboratively in co-operative groups
- Experience providing constructive criticism to other students

## Teaching/Learning Strategies

1. Students select or are put into groups. Each group draws three cards: a line from the play, an emotion, and an intended audience. The term intended audience should be added to the chart in Activity 1.
2. In their small groups, students practise clear and correct presentation of the line while conveying the specified emotion. Each student writes in his/her Response Journal a self-assessment that includes one strength and one weakness of the presentation. Group members provide constructive criticism for each member's presentation by stating one positive point about a student's technique and one suggestion for improvement of the impact on the intended audience.
3. Students select several lines from the play that is being studied and rehearse the reading using the devices of sound and voice: pitch, loud and soft projection, and tone.
4. Students present their selected lines to the class.
5. The presentations are evaluated using a rubric.
6. Extension: Volunteers might share their readings with other classes in the school.
7. Extension: The students may select or be put into groups. Each group draws three cards: a line, an emotion, and an intended audience. In small groups students practise clear and correct presentation of a tongue twister while conveying the specified emotion. Group members provide constructive criticism for each member's presentation by stating one positive point about a student's technique and one suggestion for improvement on the impact for the intended audience.

## Assessment/Evaluation

Formative: peer feed back in small group practice

Summative: rubric (LG1.04B)

## Resources

Radio plays, taped readings of plays, radio announcers

## Accommodations

- Students who suffer from extreme anxiety may be given an opportunity to present to a smaller audience or to audiotape their vocal exercises.
- Students with hearing impairments should be seated close to the presenters.
- Students who have theatre aptitude/experience may be encouraged to perform in school assemblies, local churches, or community events.
- Dialects and speech impairments need to be taken into consideration when evaluating the presentations.

---

## Activity 4: Movement and Language

**Time:** 75 minutes

### Description

The students explore the connection between language and human movement. Students learn the importance of body language, gesture, and movement to assist in the interpretation of drama text. Students read and study a scene or an excerpt most appropriate for this activity.

### Strand(s) and Expectations

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

#### Overall Expectations:

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

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

#### Specific Expectations:

WR4.03P - make constructive suggestions to peers, using prompts, checklists, open-ended statements, and questions; ❖

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations. ❖

### Planning Notes

- Plan strict time limits and organize groups carefully ahead of time.
- Provide and post pictures or film clips of the time period to assist students to visualize the costumes, props, and behaviours that they need to explore movement for their chosen characters.
- Collect props and costume items appropriate to the play being studied.

### Prior Knowledge Required

Students exhibit knowledge from Activities 1-3.

### Teaching/Learning Strategies

1. In this short warm-up, students say “mmm” in as many ways as they can. They accompany each sound with a gesture that assists their interpretation (“mmm” meaning tastes good and rubbing the stomach area or “mmm” meaning “I have a headache” and holding the head). The students may carry on a dialogue in which they use only one sound to convey their thoughts and feelings. Provide a scenario for the dialogues.
2. For this short activity, students select or bring to class an object that might be used or worn in a play they are creating or studying (e.g., tambourine, horn-rimmed glasses, a dreamcatcher, a shawl). In class discussion, students explain the connection between the object and the character. How did the character acquire the object? Why is the object important to the character? What will become of the object? Does the object evoke a particular period or culture?
3. In this main activity, students, in groups of three or four, select a character from a drama text they are studying or a script they are writing. Alternatively, roles are assigned by the teacher. They use the chart provided (Chart 1) to prepare for a movement for the character from point A to point B in the classroom.

Chart 1

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

4. When the chart is finished, each group practises a movement/walk/run for the chosen character to be performed in front of the class. The following questions might be written out for the students to consider as they create movements for their characters. How might your character walk when you're in a hurry? angry? relaxed? How might your character greet someone? How might your character laugh? cry? sneeze? What might your character carry with him/her most of the time? How? How might your character eat a delicacy, consume a beverage? What costume item might your character wear a great deal? How might this costume affect the movement of the character?
5. Students perform their walks for the class. The teacher may want to have the students deliver the lines they rehearsed in Activity 3.
6. Each performing group receives suggestions from a peer group to improve the impact of their walk on the audience.
7. Select two or three volunteers from the class to do an instant replay adapting their walk using the student/peer feedback.
8. Groups evaluate the value of peer group suggestions based on a previously created scale.
9. Extension: As an optional warm-up activity, groups of four students find a space in the room, and try to catch imaginary balloons overhead that are just beyond their reach. As they do this, they say the word "O" with a variety of different meanings. Lead the class discussion about the relationship between facial expression, movement and speech, creating a blackboard chart on the feelings expressed in several "O's" and the accompanying manner of delivery through voice and movement.
10. Extension: Some students might enjoy adding music or sound effects to accompany the unique walks of their characters. A class could co-operate in a dance drama. In dance drama, a group tells a story that is choreographed to music. Some techniques of the dance drama include: use of patterns and mirror images, use of strong versus weak forces, variety of pace, and variety of levels.

### Assessment/Evaluation

Formative: completion of character charts

Summative:

- movement rubric which includes movement, gesture and facial expression (LG2.04P)
- evaluation of peer group suggestions using scale created by class (WR4.03P)

### Resources

Booth, D. *The Talk Curriculum*. Toronto: Heinemann, 1991. ISBN 0-435-08597-2

Maley, A. *Role Play, A Resource Book for Teachers*. Toronto: Oxford University Press, 1987.

Melville, A. *Role Play*. 1996. ISBN 0-7278-5142-X

---

*Role Play Action-Learning Manual*. Boston: University of Massachusetts, Center for International Education, 1996. ISBN 0-932288-98-7

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

Vine, E. and W. Fairhead. *Remove the Blindfold*. Toronto: Oxford University Press, 1987.

### **Accommodations**

- Roles should be adapted to include students with learning disabilities so their experience in front of the class is positive.
- A storyboard format could be used to provide more structure for learning disabled students.
- The student could sketch the action in a series of frames showing each stage of the walk.
- Include roles for physically challenged students and carefully select roles for ESL students who may struggle with the language demands of drama.

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

**Time:** 150 minutes

### **Description**

Students apply the script writing knowledge they have learned in the previous activities. They create a script based on a character from the play being studied. This script is peer edited and evaluated using a rubric.

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

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

#### **Overall Expectations:**

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

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

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

#### **Specific Expectations:**

WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;

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

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

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

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

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

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

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

---

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

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

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

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

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

### **Planning Notes**

- Prepare a peer-editing checklist that lists script-writing conventions, and review print and digital spell checking resources.
- Review subject-verb agreement, voice, and tense, and simple and compound sentence structure.
- Choose to inform students that this script is a basis for set design and performance in future activities.
- Prepare or obtain a rubric for script writing.

### **Prior Knowledge Required**

- Students have an understanding of collaborative and co-operative group habits.
- Students have an understanding of the conventions of script writing.
- Students know how to write a character profile (students summarize character background, personality and answer many questions about the character: Who am I? Where am I? What am I doing? What do I want? Why do I want it?).

### **Teaching/Learning Strategies**

1. Students create a script that is evaluated and must follow the conventions for script writing which have already been established in Activity 1.
2. Students select a character from the play they are studying and use Chart 1, Activity 4 to explore their character.
3. Students imagine a situation in which the chosen character meets another character who has opposing views on an important issue. In pairs, students compose a script for an intended audience of the conversation between these two people.
4. Students exchange scripts with another pair of students in order to peer edit using an editing checklist provided by the teacher.
5. During the editing process the teacher circulates and draws the students' attention to consistent language level and dialect in a script through attention to consistent language level, dialect, and connotation.
6. Students hand in group scripts to be evaluated according to the rubric previously developed by the students and the teacher.

---

## Assessment/Evaluation

Formative: Peer Editing Checklist, including unity of impression, punctuation, and mechanical correctness of subject - verb agreement.

Summative: Script Writing Rubric (WR5.16B) (WR5.08B) (WR5.14B)

## Resources

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

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

## Accommodations

- Group students with physical handicaps with physically able students.
- Provide students who have difficulty writing with access to word-processing technology to prepare the script.

## Activity 6: Design

**Time:** 150 minutes

### Description

Students create a diorama/model or sketch of a potential set design for a script or a play being studied in class. A diorama is a small three-dimensional picture or model presentation of a particular scene or event. Students consider an intended audience. Students may wish to use the script they created in Activity 5. Students also write the rationale for specific details of the proposed set, showing its suitability for the intended audience. Students learn the elements of set design such as colour, contrast, focus, placement of furniture, and the entrances and exits.

### Strand(s) and Expectations

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

#### Overall Expectations:

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention imagination, and interest;

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

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

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

#### Specific Expectations:

WR3.02P - structure expository paragraphs using a topic sentence, supporting sentences to develop the topic, connecting words to link the sentences, and a concluding sentence;

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

---

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

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

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

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

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

### **Planning Notes**

- Review sentence fragments, run-on sentences, and comma splices.
- Students have a copy of the script written by groups in Activity 5.
- Ensure adequate creative materials and supplies are available for students to create set designs.
- Create or design a rubric for set design.
- Invite representatives from school or community theatres as guest speakers to show models/sketches of designs they have made.
- Create a record by taking photographs of each constructed set design.

### **Prior Knowledge Required**

- A clear understanding of the script they are working with and the intended audience for their play

### **Teaching/Learning Strategies**

1. The teacher shows an example of an effective set design and students learn the components of successful design: colour, contrast, focus, placement of furniture, and placement of exits and entrances.
2. Students add the new terms to the terminology chart.
3. Each student creates a set design/diorama that would be appropriate for the script he/she has chosen.
4. Students write a numbered list of statements, using correct sentence form, which explains what aspects of their set design are suitable for the script.
5. Each student conferences with two other script writers. Students provide constructive feedback to each other in the form of two positive comments and two suggestions for improvement for each set design. Provide the students time to improve set-designs after peer feedback.
6. The set designs are evaluated by the teacher using the rubric.
7. Extension: Extend the design lesson by preparing “Chance” cards for the class to draw from that set the scene for a variety of cultures and dates in the past or future. If the set designs do not reflect these changes, encourage discussion as to how the set design would change under the new circumstances.

---

## Assessment/Evaluation

Formative: constructive criticism provided by conference partners

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

## Resources

Booth, D. *Story Drama: Reading, Writing & Roleplaying across the Curriculum*. Markham: Pembroke Publishers, Limited. ISBN 1-55138-038-2

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

Engelsman, A. and P. Engelsman. *Theatre Arts 2 Student Handbook: On-Stage & Off-Stage Roles: Fitting the Pieces Together*. 1998. ISBN 1-56608-040-1

*Structuring Drama Work: A Handbook of Available Forms in Theatre & Drama*. Cambridge: Cambridge University Press, 1990. ISBN 0-521-37635-1

## Accommodations

- Visually impaired students are to be paired with visually able students.
- Students with physical handicaps may describe the setting and rationale for their scripts into a tape recorder.

## Activity 7: Performance

**Time:** 225 minutes

### Description

The students present a play or an excerpt from a play using the drama convention of Reader's Theatre. Students may use this opportunity to present the scripts created in class or present other excerpts or a short play taught in class.

### Strand(s) and Expectations

**Strand(s):** Language

#### Overall Expectations:

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

#### Specific Expectations:

LG2.02P - use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations;

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations; ❖

LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve.

### Planning Notes

- Prepare a description of Readers' Theatre. Readers' Theatre allows the students to present the dialogue of a play with minimal props and costumes and allows students to focus on facial expression, body language, tone and meaning. The students do not have to memorize lines.

- 
- Review the elements of tableau (the students remain absolutely still, an interesting focal point, facial expression, different levels, framing the tableau to the audience).
  - Prepare a rehearsal schedule.
  - Plan with drama teachers to review the safety rules of the classroom and hallways to ensure safety during rehearsals and performances.

### **Prior Knowledge Required**

- Students understand the qualities of a good vocal presentation.
- Students understand the role of a good audience.

### **Teaching/Learning Strategies**

1. Organize the class into groups and assign roles.
2. Students read and study the play/scene concentrating on the following requirements: confident reading, clear speaking, appropriate facial expressions, and body movements. Minimal costumes are props are optional.
3. Students decide how they will most effectively stage the reading.
4. Students create a tableau as a conclusion to the performance that illustrates the main message of the script or that considers the central issue of the scene. Students refer to Tableau: Guideline for Self-Evaluation.
5. Students write out the message in block letters prior to the performance to be displayed by the actors as a closure to the tableau.
6. Use the performance rubric to assess the performances. Adapt performance assessment tools as necessary.
7. Extension: Students may decide to take the scripts to a performance level. Students consider the time and work it takes to make a polished performance. Some performance criteria are suggested in the rubric.
8. Extension: As a related writing activity, students could write a reflection in their personal Response Journal that compares their own lives to the characters shown in the performances, or assume a role of one character and write a journal entry based on that character's feelings in a particular situation.

### **Assessment/Evaluation**

Formative:

- group assessment checklist
- tableau - guideline for self-evaluation

Summative: rubric for performance (LG2.04P)

### **Resources**

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

Saliani, D. and N. Morine. "Present a Play", *Crossroads*. Toronto: Gage Educational Publishing Company, 1999. ISBN 0-7747-0197-8

### **Accommodations**

- Students with extreme anxiety may videotape or audiotape their performances so the performance is a positive experience.

---

## Activity 8: Media Adaptations

**Time:** 75 minutes

### Description

Students create a media project, adapting information from a play read and studied in class. Students create a 30-second commercial (radio, television, or script) which would promote their play for an intended audience.

### Strand(s) and Expectations

**Strand(s):** Media Studies

#### Overall Expectations:

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

#### Specific Expectations:

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

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

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

### Planning Notes

- Provide two video clips of a successful commercial promoting an event.
- Provide a stop watch.
- Link *time period* and *work* in Teaching/Learning Strategy 1 to prior knowledge.

### Prior Knowledge Required

- Students are familiar with collaborative learning strategies.
- Students understand the concept of intended audience.
- “Elements of Media Works” *The Ontario Curriculum Grades 1-8, Language, 1997*

### Teaching and Learning Strategies

1. The students select an audience from a student-generated list (i.e., children’s library group, high school class, adult theatregoers). Students review the audiences of a particular time period, and the teacher can use the opportunity to discuss with the students how the culture of that time might have inspired the writer to create the work.
2. In groups of three or four, students write the text for a commercial advertising a play that they have studied.
3. Students review drama by listing the criteria that could be used to evaluate the commercial.
4. Students listen to the commercials and complete the Media Project Peer Evaluation sheet.
5. Each student assesses his/her own commercial, identifying one strength and one weakness on the bottom of the evaluation sheet.

### Assessment/Evaluation

Formative: peer evaluation checklist

Summative: teacher rubric created from the same criteria (MD2.02P)

### Resources

a collection of promotional video clips

---

Di Leonardo. "Advertising and Design", *Literature and Media 9*. Toronto: Thomson International Publishing, 1999. ISBN 0-17-618701-4.

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

**Accommodations**

- Pair learning disabled students with assistants.
- Students with word-processing experience could assist students with no experience or training.

### Voice Presentation Rubric - Activity 4

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

### Script Writing Rubric - Activity 5

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

### Set Design Rubric - Activity 6

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

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

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

---

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

### A. Visual Interest

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

### B. Meaning

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

### C. Tension

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

## Media Project Rubric - Activity 8

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

## Performance Checklist

	Names of Group Members				
<b>EXPLORATION:</b>					
Brainstorming					
Group Harmony (negotiation, mediation, assertiveness, coping with change or frustration)					
<b>INTERPRETATION:</b>					
Rehearsal Participation					
Meaning Realized					
<b>COMMUNICATION: (The Performance)</b>					
Cues Memorized					
Stayed in Character					
Motivation Evident					
Use of Movement					
Use of Props or Set					
Use of Sound or Music					
Use of Lighting					
Voice Projection					
Emotional Concentration					
Overall Impression					

ADDITIONAL COMMENTS:

---

## Checklist - Drama Performance

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

---

## Unit 5: Finding Our Voices

**Time:** 25 hours

**Unit Developer(s)**

Linda May Bell  
Kate Dodsworth  
Leslie Harrison  
Philip Vousden  
Wilf Smyth

**Development Date:** June - July 1999

### Unit Description

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

### Strand(s) and Expectations

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

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

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

---

### Activity Titles (Time + Sequence)

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

### Unit Planning Notes

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

### Prior Knowledge Required

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

### Teaching/Learning Strategies

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

### Assessment/Evaluation

Assessments are developed for all four strands and include rubrics, checklists, peer evaluation, and self-evaluation. This unit provides the group novel study and one of the Culminating Assessments, which can fulfill the 30% final evaluation criteria.

### Resources

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

- 
- Armstrong, S. *Far and Wide: Essays From Canada*. Scarborough: ITP Nelson, 1994. ISBN 0-17-60475-0
- Barlow-Kedves, A., et al. *SightLines 9*. Toronto: Prentice Hall, 1999. ISBN 0-13-012906-2
- Barry, J. *Global Safari: Reflections in World Literature*. Toronto: Nelson, 1994. ISBN 0-17-603980-5
- Bell, L. M. et al. *Independent Learning: Process to Product*. Toronto: OSSTF, 1989. ISBN 0-920930-43-3
- Boily, Lisette. "Contemporary First Nations Writers and Writers of Colour: A Working Bibliography", *West Coast Line*, Numbers 13/14 (Spring/Fall 1994): 303-318.
- Borovilos, J. *Breaking Free: A Cross Cultural Anthology*. Scarborough: Prentice Hall, 1994. ISBN 0-13-307430-7
- Dawe, R., B. Duncan, and W. Mathieu. *ResourceLines 9/10*. Toronto: Prentice Hall, 1999. ISBN 0-13-0112922-4
- Dube, J., et al. *Writing Sense 9*. Toronto: Harcourt Brace, 1999. ISBN 77471445-X
- Dunphy, J. *On Your Marks: Exemplar Guide to Writing Assessment and Improvement*. Ottawa: Carleton Board of Education, 1995.
- Hilker, D. and S. Harper. *Elements of English 9*. Toronto: Harcourt Brace, 1999. ISBN 0-7747-0575-2
- Hilker, D., et al. *Transitions: Fiction, Poetry and Non-Fiction*. Toronto: Harcourt Brace, 1995. ISBN 0-7747-0151-X
- Kirkland, G. and R. Davies. *Inside Stories I*. Toronto: Harcourt Brace, 1999. ISBN 77470581-7
- Lottridge, C. and A. Dickie. *Mythic Voices: Reflections in Mythology*. Scarborough: Nelson, 1991. ISBN 0-17-603713-6
- Luengo, A., ed. *Literature and Media 9*. Toronto: Nelson, 1999. ISBN 0-17-618701-4
- MacNeill, J., ed. *Three-Way Mirror: Reflections in Fiction and Non-Fiction*. Scarborough: Nelson, 1989. ISBN 0-17-603093-X
- Toutant, A. *Endless Possibilities*. Don Mills: Oxford, 1999. ISBN 19-54-173644
- Walker, D. and L. Johnstone. "Movie Heroes and The Heroic Journey". Toronto: MSSB and York Region Board of Education.

### Web Sites

Aboriginal Links Site

<http://johnco.com/native>

Aboriginal Links

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

Aboriginal Youth Network Site

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

Assembly of First Nations Site

<http://www.afn.ca>

Canadian Native Nations

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

The Globe and Mail

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

Indian and Northern Affairs

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

---

## Guidance and Career Education

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

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

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

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

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

## Novels

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

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

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

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

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

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

Saunders, G. *Stormquest*. 1988 screenplay.

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

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

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

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

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

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

**Time:** 150 minutes

### **Description**

Given that Finding Our Voices is a culminating unit, it may well prove useful and economical to link Activities 1, 2, and 3 into a thematically-linked series of activities. There are two possibilities for Activity 1. Either the students produce an entry for a Grade 9 student handbook or an "alternative" handbook, or they produce an illustrated poster or sequence of posters. These may be produced either as hard copies, as entries on an electronic bulletin board, or as both. These products itemize personalized codes of conduct and attitudes toward others which serve to counter the negative impact of alienation, loneliness, bullying, prejudice, harassment, and peer pressure.

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

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

### **Overall Expectations:**

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;

---

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

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

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

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

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

### **Specific Expectations:**

LI1.02P - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge and responding imaginatively;

LI3.03P - explain how authors and editors use design elements to help convey meaning; ❖

WR3.04P - use changes in time, place, or speaker to structure narrative paragraphs; ❖

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

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

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

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

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

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

MD2.02P - create media works for different purposes;

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

### **Planning Notes**

- The teacher and students, using their previously-learned research skills, have assembled a selection of informational, literary, electronic, and video texts on the subject of bullying, prejudice, alienation, harassment, and peer pressure.
- Assemble resources and policies on peer mediation and harassment from the guidance and business departments.
- Show the students examples of school handbooks, school policy documents, and board policy documents that advise or guide young people.
- Assemble appropriate supplies for the students to construct posters.
- Schedule meetings with school administration and school/students' council in order that specific requests regarding content may be considered.
- Book the computer lab and be prepared to provide instruction on how to scan photographic images into texts.

### **Prior Knowledge Required**

- Students are familiar with basic techniques of photography and photographic composition.

- 
- Students have been taught that particular target audiences will require different levels of language and different tones depending upon purpose.
  - Students have discussed the effectiveness of using different types of media for communicating for different types of messages.

### **Teaching/Learning Strategies**

1. Lead a discussion and compare what advice "official" handbooks give to students and facilitate discussion regarding what Grade 9 students would actually like to know.
2. Through an understanding of the text examined in Activities 1 - 3, the students draw up a graphic organizer of Grade 9 concerns and prioritize them in order of perceived seriousness.
3. Students design posters and/or a handbook entry using conventional principles of layout and design.
4. Students revise and polish their written work with a focus on clarity and conciseness.
5. Students edit and proofread the final draft, correctly using the grammar, spelling, and punctuation conventions of standard Canadian English. Students review each other's work to discuss their understanding of the correct use of the basic parts of speech and use that as a criterion for the product evaluation.
6. Students select or create photographs/visual images with which to illustrate their text/posters.
7. Extension: An alternative student handbook could be developed and presented to the school administration, guidance department, students' council, and/or school council.

### **Assessment/Evaluation**

Formative:

- assembling relevant extracts from texts; selecting relevant materials
- peer evaluation of the process of deciding and designing the materials
- feedback from the administration, the school council, and the students' council

Summative: use of student-designed rubric to assess product, such as a poster or a handbook entry (LI3.03P) (WR3.03P) (WR4. 01P) (WR5.05P)

### **Resources**

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

Barlow-Kedvas, A. et al. *Sightlines 9*. Scarborough: Prentice Hall Publishing, 1999. ISBN 0-13-012906-2

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

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

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

### **Accommodations**

- Pair successful students as peer mentors to assist those needing remediation and consolidation of skills and to assist with reading/writing tasks for the construction of the final product.
- Proofread and edit early drafts for students with learning disabilities.
- Make assistance available for students who have difficulty visualizing the final product from senior peer mentors or members of student council.

---

## Activity 2: Inner Voices

**Time:** 150 minutes

### Description

After reading appropriate texts, students write in rôle to explore characters' thoughts and feelings. Students write from a variety of points of view and use language appropriately to reflect purpose and audience. The students should be encouraged to examine and write about their own thoughts and feelings on specific, relevant, contemporary issues, similar to those discussed in Activity 1.

### Strand(s) and Expectations

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

#### Overall Expectations:

- LIV.03B - identify and explain the effect of specific elements of style in a variety of literary and informational texts;
- WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;
- WRV.05B - edit and proofread to produce final drafts, using correct grammar, spelling and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
- LGV.01P - use knowledge of vocabulary and language conventions to speak, write, and read clearly and correctly;
- LGV.02B - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences;
- MDV.02P - use knowledge of a variety of media forms, purposes, and audiences to create media works.

#### Specific Expectations

- LI3.02P - explain how authors choose words and phrases to achieve intended effects;
- WR3.05P - use a single controlling idea to structure a series of paragraphs; ❖
- WR3.07P - present directions, instructions, and reports of investigations in a logical order, using an organizational pattern such as examples, chronological order, or comparison; ❖
- WR5.04B - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below; ❖
- WR5.06P - construct complete and correct compound and complex sentences, using the following sentence components as required: subject, predicate, object, subject complement; main and subordinate clauses; prepositional phrases; ❖
- WR5.07B - identify and correct sentence fragments, run-on sentences, and comma splices; ❖
- WR5.09B - make pronouns agree with their antecedents in number and gender; ❖
- LG1.01B - describe strategies used to expand vocabulary; ❖
- LG2.01P - use listening techniques and oral communication skills to participate in group discussions;
- LG2.02P - use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations;
- MD2.02P - create media works for different purposes.

### Planning Notes

- Provide appropriate shorter texts to reflect the issue of alienation of the individual.
- Organize small group discussion on a variety of issues.

- 
- Encourage discussion of relevant, current examples in which individuals may be victims of prejudice, peer pressure, bullying, harassment, and injustice.

### **Prior Knowledge Required**

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

### **Teaching/Learning Strategies**

1. Direct a group activity that shows students the variety of roles within a group, including hindering and helping roles. The students may choose to discuss any current issue.
2. Assign specific roles, including that of the outsider.
3. Watch another group discussion and try to identify the roles of the participants.
4. Use a text (short story, article, or film) to introduce the issue of alienation, peer that capture the individual's thoughts and feelings.
5. Students assume the role of a character in the text and create/write diary entries which capture the individual's thoughts and feelings.
6. Students use the writing process to write a letter reflecting the point of view of the victim in a specific and current context. Students peer edit and evaluate for variety and correct sentence structure, as well as correct pronoun usage.
7. Students design a collage, storyboard, poster, or radio/TV commercial to reflect both the problem and the solutions to the issue of discrimination and alienation. They seek to expand their vocabulary of related terms and discuss methods for this expansion.
8. Extension: Students might interview someone who has experienced prejudice or alienation. Careful examination of interview questions and discussion about sensitivity to victim's feelings are necessary.

### **Assessment/Evaluation**

Formative: checklist of completed activities

Summative: an appropriate peer evaluation rubric for the product: media component such as letter to the editor, poster, collage, or board game (WR3.05P) (WR3.07P) (WR5.04B) (WR5.06P) (WR5.07P) (LG1.01P)

### **Resources**

#### Videos

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

#### Print

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

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

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

Iveson, M. and S. Robinson. *What's Fair?* in *Multisource*. Scarborough: Prentice Hall, 1993.  
ISBN 0-13-020256-8

#### Community Resources:

Social agencies may have available speakers or relevant materials; community librarians are excellent resources.

---

**Accommodations:**

- For students for whom English is a second language or who are language impaired, the teacher might read the text to the class.
- Peer helpers might assist students needing remediation and consolidation of skills in the projects required.
- Students for whom written output is difficult might audiotape or videotape the product.

**Activity 3: Protest Around The World**

**Time:** 150 minutes

**Description**

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

**Strand(s) and Expectations**

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

**Overall Expectations:**

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

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

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

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

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

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

**Specific Expectations:**

LI3.01P - explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LI3.02P - explain how authors choose words and phrases to achieve intended effects;

WR3.03P - use a unifying image, emotion, or sensation to structure descriptive paragraphs or poems;

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

LG2.03P - work with a partner to plan and make oral presentations to a small group, selecting and using vocabulary and methods of delivery to suit audience and purpose; ❖

MD1.02P - identify and describe the elements used to structure media works in a variety of forms;

MD1.04P - identify factors that influence media production, distribution, and advertising; ❖

MD2.02P - create media works for different purposes.

---

## Planning Notes

- The teacher and students collect advertising slogans and songs on the theme which also reflect various contemporary and cultural points of view.
- Prepare a rubric that can be used to assess the student's creative advertising slogans/songs. Develop this rubric co-operatively with the students.
- Ensure that thesauri, dictionaries, and other reference texts/handbooks are available for student use, including the use of computers, if available.

## Prior Knowledge Required

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

## Teaching/Learning Strategies

1. Students read/listen to a selection of advertising slogans/songs on the theme.
2. The teacher and students discuss one of the selections from the viewpoint of what the author/songwriter is saying and how it is presented poetically.
3. In small groups students choose another of the advertising slogans/songs from the selection, analyse it in the same way as the previous selection, and present it to the class.
4. Students create their own advertising slogans/songs to be submitted.
5. Students review an advertisement that uses new vocabulary and words from other languages and consider their use in their advertising project.
6. Students identify the factors that influence media production, distribution, and advertising in their plans for marketing their song.
7. Extension: The students' advertising slogans/songs may be read to the class or to groups within the class, and may be used as their poetic texts in their portfolios.

## Assessment/Evaluation

Formative: graphic organizer/chart on advertising slogans/songs studied as a class and on an advertising slogan/song studied in the small group

Summative: rubric for creating and presenting an advertising slogan/song (LG1.03B) (LG2.03P) (MD1.04P)

## Resources

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

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

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

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

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

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

---

Green, J. and I. Mills, eds. *In Your Own Words 1*. Toronto: Holt, Rinehart and Winston of Canada, Ltd., 1985. ISBN 03-920166-X.

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

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

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

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

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

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

Worsnop, C., ed. *Popular Culture*. Toronto: McGraw-Hill Ryerson, 1994. ISBN 0-07-551454-0

### **Accommodations**

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

### **Activity 4: Shaping Your Thoughts**

**Time:** 150 minutes

#### **Description**

Students have, throughout the course, kept a Reading Log and Response Journal for a variety of material based on personal interest and including material read for other courses. In this activity, the students choose one particular piece of literature that is of personal interest to them. Students study how their personal backgrounds have influenced their interpretations and enjoyment of the text. Students prepare and present an oral report.

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

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

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

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;

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

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

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

---

### Specific Expectations:

LI1.01P - describe information, ideas, opinions and themes in texts they have read during the year from a variety of print and electronic sources including biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines, and encyclopaedias;

LI1.02P - select and read texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively; ❖

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

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

LG2.01P - use listening techniques and oral communication skills to participate in group discussions;

LG2.02P - use techniques of effective listening and demonstrate an understanding of oral presentations by restating the main ideas presented and identifying the strengths and weaknesses of presentations; ❖

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.05P - practice with cue cards, use breathing exercises, and rehearse with peers (and with visual aids and technology, if used) to ensure confident delivery in oral presentations; ❖

LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses and suggesting ways to improve; ❖

MD2.02P - create media works for different purposes. ❖

### Planning Notes

Students have been preparing a Reading Log and Response Journal based on personal experiences with and interests in the texts.

### Prior Knowledge Required

The students have a knowledge of oral presentation skills.

### Teaching/Learning Strategies

1. The teacher and students create a rubric to evaluate the oral presentation.
2. Students review Reading Logs and Response Journals and choose one item to report on orally to the class. The criteria for choice would be discussed with the class.
3. Students prepare a visual to support their oral report.
4. Students prepare and rehearse oral reports with a partner, receiving oral feedback from the partner.
5. The teacher and students brainstorm a list of acceptable questions to ask the reporters about their choice of material, their reasons for choosing that particular material, and their responses to it.
6. Extension: Students may be encouraged to choose a type of material they would not normally read or report on.

### Assessment/Evaluation

Summative: the teacher and students assess oral reports based on a rubric (LI1.02P) (LI1.07P) (LG1.06P) (LG2.02P) (LG2.05P)(LG2.07P) (MD2.02P)

### Resources

Aldrich, A. *Notes from Myself: A Guide to Creative Journal Writing*. 1998 ISBN 0-7867-0433-0

Angelou, M. *I Know Why the Caged Bird Sings*. 1998. ISBN 0-19-511607-0

Armstrong, S. *Far and Wide: Essays from Canada*. Scarborough: ITP Nelson, 1994.

---

ISBN 0-17-60457-0

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

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

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

Borovilos, J. *Breaking Free: A Cross Cultural Anthology*. Scarborough: Prentice Hall, 1994.

ISBN 0-13-307430-7

Ledoux, D. *Turning Memories into Memoirs Memory Binder*. Lisbon Falls, ME: Soleil press, 1998.

ISBN 0-96119373-5-1

Morgan, R. *Remembering Your Story: Leader's Guide*. 1997. ISBN 0-8358-0797-5

Oleson, S. *Write Your Life Story from a Feeling Level*. Huntingdon Beach, CA: Peaceful Angel Press,

1999. ISBN 1-891829-01-7

### **Accommodations**

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

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

**Time:** 150 minutes

#### **Description**

After having understood how their backgrounds influence their choice and interpretation of reading material, students reflect on the development of their personal and unique writing styles as they reflect on their own background. In this activity, the students focus on future expectations, possibly giving consideration to their own Annual Education Plans (AEP) and goals for the future.

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

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

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

WRV.01P - use print and electronic sources to gather information and explore ideas for their written work;

WRV.02P - identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

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

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

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

WR1.02P - locate and record information and ideas from print and electronic sources, including newspapers and magazines, dictionaries, encyclopaedias, vertical files, and electronic databases; ❖

---

WR1.03P - sort and group information and ideas, assess their relevance and accuracy, and discard irrelevant material; ❖

WR1.04P - use the information and ideas generated by research to explore topics for written work; ❖

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

WR2.02P - identify the specific audience for each piece of writing;

WR2.03P - demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR2.04P - use the third-person singular and an appropriate level of language in expository form requiring objectivity; ❖

WR3.06P - provide an introduction, body, and conclusion in written reports; ❖

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

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

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

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

### **Planning Notes**

- Co-plan with guidance personnel to arrange access to guidance facilities and resources.
- Co-plan with library and media personnel to arrange access to Internet resources.
- Students have a copy of their most recent AEP if they choose the extension activity.

### **Prior Knowledge Required**

- Students know how to access career information from guidance resources.
- Students have knowledge on accessing and assessing Internet information (Unit 4)
- Students have a basic knowledge of computer usage.

### **Teaching/Learning Strategies**

1. Students prepare a foreword for their Portfolios in the form of a personal profile or résumé, reflecting their accomplishments over the past year. For confidentiality, this foreword is edited only by the teacher.
2. In co-operation with guidance, library, and media personnel, the local business community, and school council, students research one or two possible future career interests. In the report of their findings, the students use the level of language appropriate in expository forms requiring objectivity.
3. Extension: In co-operation with their teacher advisor and/or special education resource teacher, the students may draft their AEP for the next semester. For confidentiality, this AEP is edited only by the teacher and/or teacher/advisor.

### **Assessment/Evaluation**

Formative: AEP, goal setting - checklist/interview

Summative:

- Portfolio foreword (WR1.02P) (WR1.03P) (WR1.04P) (WR2.01P) (WR3.06P) (WR4.02)
- report on future plans/careers (WR2.04P)

---

## Resources

Allen, J and C. Allen. *Ready! Set!! Goals!!!* Tempe, AZ: Goals Publishing, 1997. ISBN 0-9657365-0-4

Blair, G. *The Teenager's Guide to Goal-Setting*. Syracuse, NY: GoalsGuy Learning Systems, 1998. ISBN 1-889770-16-7

Cairo, J. *Motivation & Goal Setting: How to Set & Achieve Goals & Inspire Others*. Franklin Lakes, NJ: Career Press, Incorporated, 1998. ISBN 1-56414-364-3

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

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

Ontario Ministry of Education and Training. *AEP Guidelines*. Toronto: Queen's Printer, 1999.

## Accommodations

- Exceptional students may work on their IEP with their parents and special education personnel. This may be an appropriate time for students to attend the annual IPRC meeting.

## Activity 6: Is It Worth the Fight?

**Time:** 600 minutes

### Description

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

### Strand(s) and Expectations:

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

### Overall Expectations:

LIV.01P - read and demonstrate an understanding of a variety of literary and informational texts;  
WRV.02P - identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P - use a variety of forms of writing to express themselves, clarify their ideas, and engage the audience's attention, imagination, and interest;

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

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

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

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

---

### Specific Expectations:

LI1.01P - describe information, ideas, opinions, and themes texts they have read during the year from a variety of print and electronic sources including, biographies, short stories, poems, plays, novels, brochures, and articles from newspapers, magazines, and encyclopedias; ❖

LI1.02P - select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

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

WR2.03P - demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR3.01P - use key words in questions or prompts to organize information and ideas in homework answers; ❖

WR3.02P - structure expository paragraphs using a topic sentence, supporting sentences to develop the topic, connecting words to link the sentences, and a concluding sentence; ❖

WR5.01P - identify sources of ideas, information, and quotations in written work; ❖

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

WR5.03P - provide documentation showing their use of the writing process; ❖

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

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

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

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

LG2.04P - use eye contact, specific examples, humour, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.07P - analyse their own and others' oral communication skills, identifying strengths and weaknesses suggesting ways to improve;

MD1.03P - compare the reactions of different people or groups to a variety of media works; ❖

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

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

### Planning Notes

- Students, with teacher and/or librarian assistance, have chosen their group novel early in the semester, and have set a deadline for the completion of reading the group novel prior to the beginning of this activity.
- Review appropriate reading and recording strategies for the group novel.
- Be aware that organization and time management skills are very important to this culminating evaluation process.

---

## Prior Knowledge Required

- all skills from the previous units and activities
- group discussion and leadership skills

## Teaching/Learning Strategies

1. Prior to the beginning of this activity, the students each develop a content test for their own group novel. Then each group member completes another group member's test. This ensures that each member of the group has completed the reading with understanding and can be a fully functioning member of the group.
2. Students discuss and assess the reading strategies they used to complete this task noted in their Learning Logs.
3. Students use key words to organize their questions, information, and personal responses to the novel study in their Response Journal as a homework assignment throughout the semester.
4. The teacher and students brainstorm a number of activities that could be completed in the novel study. The teacher and the students come to an agreement on what constitutes a Level 3 final product. Students should be able to see that a variety of activities is preferable, for example, all visual items with no written supported opinions would not exemplify variety. The items could be put into a magazine or newspaper format:

### Narrative-related

- design a board game, word search, or crossword puzzle to show vocabulary development and utilization
- write an interview with a main character
- write a prequel or sequel chapter
- write a personal response to the novel explaining how your own personal experiences have influenced your reactions
- explain what would be different if the gender of the characters were switched or the time period or setting were changed
- describe how the author's background influenced his theme and/or writing style
- write a critique of the genre of this novel
- compare this novel to another novel by the same author, in the same period or same genre
- write a letter to the author

### Poetry-related

- locate a poem which is similar in theme to the novel and write a comparison of the poem to the novel
- locate a poem by the same author and compare it to the novel
- write your own song lyrics based on the theme of the novel
- develop a 'zine about your novel

### Drama-related

- design costumes for the main characters and explain why they are appropriate
- draw a stage set for a scene from the novel
- write the script for a scene based on the novel

### Media-related

- draw a map of the setting and explain its influence on the novel
- make a collage on the theme and write a personal response to accompany it
- make a survey of audience reaction to a video version of the novel and analyse the audience's responses

- 
- research artwork associated with the time period of the central theme of the novel and present a visual or written analysis of its relevance
  - write an editorial on the theme of the novel; write a letter to the editor on the theme of the novel
  - make a scrapbook or keepsake box for one of the characters
  - compare and contrast the novel and the film version
  - make a collage or video montage on a topic of interest from the novel
  - make a trailer for a video version of the novel
  - based on a scene from the novel, create a radio play or a television show or a music video or a computer game
5. Consider various ways that the product could be presented to the class or to other groups: television talk show, skit, newspaper or magazine editorial meeting, video of scenes and product, play music appropriate to a film version of the novel and explain your choices
  6. Students meet daily for four days to complete the tasks with teacher supervision. Monitor the group process.
  7. Students present their finished product in an educational and entertaining way to involve those who have not read the book.
  8. Extension: Students may complete a test or examination with supported opinion essays, personal responses and creative responses based on the literature studied in class, their independent study work, and their group work.

### **Assessment/Evaluation**

Summative:

- group process checklist, teacher evaluation, peer evaluation and self evaluation
- product
- teacher evaluation (WR3.02P) (WR5.01P) (WR5.02B) (WR5.03P) (WR5.10B) (WR5.11P) (WR5.13P) (WR5.15P); group evaluation (WR5.02B); self evaluation (WR5.02B)
- presentation - teacher evaluation (LG2.06P) (MD2.01P); peer evaluation (LG2.06P) (MD1.03P); self evaluation (LG2.06P)
- teacher-made test on elements of novels related to the theme (LI1.01P)
- personal response analysis of change of medium (MD2.03P)

### **Resources**

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

### **Accommodations**

- For those students for whom time management is a problem, the teacher or a peer helper could assist with organization and a planning calendar. Parts of the final product could be submitted in sections.
- More time could be provided for students whose IEP suggests that they could be more successful.
- Peer tutors could assist with the choice and editing of best pieces for the portfolio. They could also assist with support in written tests and/or examinations.
- Examinations could be modified for those who are sight impaired.

---

## Activity 7: Culminating Assessment

**Time:** 150 minutes

### Description

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

### Strand(s) and Expectations

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

#### Overall Expectations:

- WRV.01P - use print and electronic source to gather information and explore ideas for their written work;
- WRV.02P - identify the literary and informational forms suited to specific purposes and audiences, and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;
- WRV.04B - revise their written works independently and collaboratively with a focus on support for ideas, accuracy, clarity and unity;
- WRV.05B - edit and proofread to produce final drafts, correctly using the grammar, spelling, and punctuation conventions; of standard Canadian English, with the support of print and electronic resources when appropriate;
- LGV.01P - use knowledge of vocabulary and language conventions to speak, write and read clearly and correctly.

#### Specific Expectations:

- WR1.03P - sort and group information and ideas, assess their relevance and accuracy, and discard irrelevant material; ❖
- WR2.01P - identify the purpose for each piece of writing; ❖
- WR2.02P - identify the specific audience for each piece of writing; ❖
- WR4.01B - revise drafts to ensure that ideas are adequately developed with supporting details and to achieve clarity and unity; ❖
- WR4.04B - consider reactions from teachers, peers, and others in revising and editing written work; ❖
- WR5.02B - select the publication method or vehicle most accessible or appealing to the intended audience; ❖
- WR5.03P - provide documentation showing their use of the writing process; ❖
- WR5.04B - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below; ❖
- LG1.07B - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
  - spelling: homophones and possessive pronouns and adjectives;
  - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
  - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses. ❖

### Planning Notes

- The teacher and students need to have housekeeping arrangements to keep Writing Folders accessible but secure.

- 
- Obtain parental permission for students' work to be displayed and shared under the Freedom of Information and Protection of Privacy Act.
  - Provide exemplars of portfolios.
  - Encourage the students to utilize various word processing programs to produce their portfolios.
  - The teacher and students can collect various magazines, newspapers and clip art to provide illustrations.
  - Provide dictionaries and thesauri.

### **Prior Knowledge Required**

- peer editing expectations
- proofreading skills

### **Teaching/Learning Strategies**

1. Give students advanced notice that the Writing Folders are to be reviewed and items from them used in these two classes for peer editing and personal revision.
2. Students review their reflective table of contents for the Writing Folder they used in Activity 5 to make informed choices of appropriate materials to include in a final published version of their best five pieces of polished work.
3. Encourage the students to take advantage of sample portfolios, word processing and desktop publishing programs available.
4. Act as a mentor and potential publisher. Some of the best work could be kept as exemplars for other classes and could be displayed in the school and/or used in the school yearbook, newsletter or submitted for publication in the local newspaper, student literary periodicals or contests. Samples of the best work could be posted on a school web site. A student's right to privacy is to be respected.
5. Monitor the peer editing process and give valuable feedback and encouragement.
6. Act as a proofreader if a peer editor is absent or there is a need for clarification of a suggested change or correction.

### **Assessment/Evaluation**

Summative:

- checklist on the quality and consistency of the peer editing
- Evaluate the quality, completeness, correctness and visual appeal of the Personal Portfolio based on a rubric designed in collaboration with the students (WR1.03P) (WR2.01P) (WR2.02P) (WR4.01B)(WR4.04B) (WR5.03P) (LG1.07B)
- Students self-evaluate their portfolios using their Letter of Intent and their Writing Folder Table of Contents to assess growth - rubric (Appendix 5A) and foreword (WR5.02B) (WR5.11B)
- Peers evaluate the student's choice of appropriate pieces, willingness to conference, and ability to apply suggested corrections (WR5.04B)

### **Resources**

desktop publishing programs

exemplars of Personal Portfolios

portfolio assessment

---

## **Accommodations**

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

---

## Appendix 5A

### Assessment Rubric for Personal Published Portfolio Culminating Activity

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