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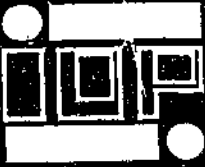
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ABSTRACT

Developed to assist classroom teachers in implementing the Grades 8 and 9 Integrated Occupational Language Arts program, this teacher resource manual is intended for use as a practical planning and instructional tool and has been designed for a minimum of 150 hours of instruction at each grade level. It contains: further information about the goals and objectives of the curriculum; thematic contexts for the delivery of prescribed concepts, attitudes, and skills; suggestions for planning and implementing the program; generic strategies designed to develop further facility in communication; suggestions for integrating language arts instruction with essential life skills and other subject areas; and suggestions for using community resources in delivery of the language arts program. The manual's sections are: (1) Introduction; (2) Safe Classroom Environments: Emotional/Physical; (3) Scope and Sequence; (4) Grade 8 Themes; (5) Grade 9 Themes; (6) Strands (including subsections on listening, speaking, reading, writing, and viewing skills); and (7) Skills (including subsections with instructional activities on inquiry, comprehension, following instructions, asking and answering, reporting/making notes, discussing, responding to literature, and developing language mechanics). (SR)

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INTEGRATED OCCUPATIONAL PROGRAM

Teacher Resource Manual

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LANGUAGE ARTS GRADES 8 AND 9

INTERIM - 1989

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CURRICULUM

Alberta
EDUCATION

Integrated Occupational Program
Language Arts 8 and 9
Teacher Resource Manual

INTERIM 1989

NOTE: This publication is a service document. The advice and direction offered is suggested only. Consult the *Program of Studies/Curriculum Guide* to identify the prescriptive contents of the Integrated Occupational Language Arts Program for Grades 8 and 9.

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INTRODUCTION

OVERVIEW

This *Teacher Resource Manual* has been developed to assist classroom teachers to implement the Grades 8 and 9 Integrated Occupational Language Arts program. It contains:

- further information about the goals and objectives of the curriculum
- thematic contexts for the delivery of prescribed concepts, attitudes and skills
- suggestions for planning and implementing the program, including:
 - instructional strategies
 - sequenced activities
 - correlations of learning resources with activities
 - additional resource suggestions
- generic strategies designed to develop further facility in communication
- suggestions for integrating language arts instruction with essential life skills and other subject areas
- suggestions for using community resources in delivery of the language arts program.

Teachers are encouraged to use this manual as a practical planning and instructional tool. The table of contents outlines the materials available within the tabbed sections. The binder format was chosen to enable teachers to add strategies, samples of student work and ideas for activities. During cooperative planning sessions, pages may be easily removed, copied and shared with other Integrated Occupational Program teachers. (To illustrate: information regarding "Assessing Readability" and "Readability Formulas: SMOG and FRY" from this *Teacher Resource Manual*; Reading, may be shared and discussed among I.O.P. teachers to assist in cooperative program planning.)

TIME ALLOCATION

In concurrence with the regular program, the Integrated Occupational Language Arts program has been designed for a minimum of 150 hours of instruction at each grade level. To meet student needs, additional time may be allocated to I.O.P. language arts instruction at the discretion of the local jurisdiction.

Four themes have been developed for each grade. These themes, which provide coverage of the key concepts, skills and attitudes, are designated for 80% of the instructional time. The remaining 20% represents the elective component to be used for remediation or enrichment.

GRADE 8

THEMES	ELECTIVE
People Are Great! <u>20%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>
Language Across the Curriculum: Gathering Information <u>25%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>
How Are You Today? <u>20%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>
On the Edge of Reality <u>15%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>

GRADE 9

THEMES	ELECTIVE
Growing Today and Tomorrow <u>20%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>
Language Across the Curriculum: Organizing and Studying <u>25%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>
Love is ... <u>20%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>
Weird and Wonderful <u>15%</u>	E N R I C H M E N T / E X T E N S I O N <u>20%</u>

If student needs suggest that the elective component be used to enhance the learning process within the required component, the time allocation for each theme might be increased as follows:

GRADE 8

THEMES	ELECTIVE
People Are Great! <u>25%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →
Language Across the Curriculum: Gathering Information <u>30%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →
How Are You Today? <u>25%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →
On the Edge of Reality <u>20%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →

GRADE 9

THEMES	ELECTIVE
Growing Today and Tomorrow <u>25%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →
Language Across the Curriculum: Organizing and Studying <u>30%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →
Love is ... <u>25%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →
Weird and Wonderful <u>20%</u>	R E M E D I A T I O N / R E I N F O R C E M E N T →



STRANDS

ORGANIZATION OF THE TEACHER RESOURCE MANUAL

This manual has been organized to provide ready access to the theme, strand and skill dimensions of the junior high Integrated Occupational Language Arts program.

THEMES

Along the bottom of this manual are eight tabs which highlight the THEMES -- four for Grade 8 and four for Grade 9. Using the thematic approach facilitates the integration of the cognitive (concepts, skills and attitudes), the metacognitive (process/inquiry) and the strand dimensions of language arts.

STRANDS

The tabs across the top of the manual access the STRANDS of language -- listening, speaking, reading, writing and viewing. Like the skills, the strands pervade all of the themes.

To illustrate, the information contained in the "Writing" section offers suggestions on sequencing, structuring and evaluating written assignments. Teachers are encouraged to begin instruction using the themes "People Are Great!" (Grade 8) and "Growing Today and Tomorrow" (Grade 9) because students will commit to paper thoughts that reflect oral language, which represents an initial step in the writing process.

SKILLS

The tabs along the right-hand side of this manual provide learning strategies to assist teachers when developing students' language arts SKILLS. On occasion, teachers may find it necessary to interrupt the process of theme teaching and focus on direct skills instruction. The skill section of this manual provides assistance to accommodate the need for discrete skills instruction.

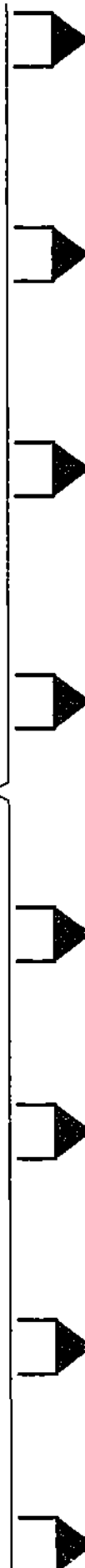
The first two units of the skills section, "Inquiry" and "Comprehension", contain generic skills which are to be emphasized throughout all the themes of the program.

SKILLS

GRADE 8 THEMES



GRADE 9 THEMES



USE OF THE TEACHER RESOURCE MANUAL

The *Teacher Resource Manual* is comprised of three parts: the THEMES, the STRANDS and the SKILLS. Concurrent use of the three sections will ensure that all of the prescribed language arts concepts, skills and attitudes are addressed throughout the year.

The THEMES (bottom tabs) are the initial starting points for teaching, and the suggested activities within these themes will direct teachers to the generic sections: the language STRANDS (top tabs) and the SKILLS (side tabs).

The following example illustrates the use of the three sections of this manual:

- Turn to the first Grade 8 theme "People Are Great!".
- Locate page 15 and refer to "Suggested Activity 2".
- This suggestion encourages teachers to develop vocabulary throughout this thematic unit by referring to the Reading strand of this binder (the third tab across the top) and the Comprehension skill section (the second tab along the side) to locate materials that will be of assistance in assessing student reading level; e.g., "The McMenemy Functional Literacy List".

Teachers are encouraged to select activities and generic materials suited to the individual abilities and needs of students.

LEARNING RESOURCES FOR I.O.P. LANGUAGE ARTS 8 AND 9

Student and teacher basic and alternative resources are listed in the *Program of Studies/Curriculum Guide*, pp. 18-20. Specific references are made to the resources within each theme.

TECHNOLOGY AND THE MEDIA

A variety of computer courseware is available for language arts. Consult the librarian for information regarding software within the school and/or to locate appropriate catalogues. A summary of authorized software available in language arts is provided in *Computer Course Evaluations Volume VIII* (Curriculum Support Branch, Alberta Education, 1988). Additional software catalogues are available such as, CUE SoftSwap, P.O. Box 271704, Concord, CA 94527-1704, to assist teachers when selecting computer materials. Teachers may find the following software programs particularly useful in the Integrated Occupational Program classroom:

Apple Writer IIe and *Appleworks*, Apple Computer, Inc., 20525 Mariani Avenue, Cupertino, California 95014 (Apple II/IIe/IIc)

Spell It! (1984), Davidson and Associates Inc., 3135 Kashiwa Street, Torrance, CA 90505 (Apple II/IIe/IIc, 48K; IBM PC; Commodore 64/128; Atari)

Word Attack! (1983), Davidson and Associates Inc., 3135 Kashiwa Street, Torrance, CA 90505 (Apple II/IIe/IIc, 48K; IBM PC; Commodore 64/128; Atari)

A practical print resource for teachers to gain insight regarding the implementation of word processing programs in the language arts classroom is:

The Writing Process Using the Word Processor, Alberta Education, Curriculum Support Branch, December, 1988.

ADDITIONAL SUPPORT MATERIALS

Diagnostic Reading Program, Alberta Education, Student Evaluation Branch, 1986. Available through Learning Resources Distributing Centre, Alberta Education. The Diagnostic Reading Program consists of a set of four handbooks designed to assist teachers to diagnose students strengths and weaknesses in reading and plan remediation strategies. The following are included in each set:

- *Evaluation Strategies, Handbook 1* – a detailed guide to six alternative evaluation strategies for diagnosing a student's strengths and weaknesses in reading.
- *Reading Passages, Handbook 2* – 48 reading passages normed on elementary students in Alberta and graded accordingly.
- *Duplicating Masters, Handbook 3* – all the necessary instruments which must be duplicated to administer the passages and evaluative strategies.
- *Instructional Strategies, Handbook 4* – numerous suggestions for planning appropriate follow-up instruction.

Books

A variety of publishing companies distribute high interest/low reading ability novels and short story collections. Teachers may wish to peruse catalogues and obtain books for classroom use from the following publishers: Brownlee Publishing, Cassell Ltd. (Red Lion Books), Gage Educational Publishing Company (The Canadian Topliner Series), Globe/Modern Curriculum Press (Adapted Classic Tales), Harcourt Brace Jovanovich, Inc. (Rally Reading Program), Scholastic, Inc. (Double Action Library Book) and Quest and Quercus Corporation (Caught Reading Series).

A variety of teacher or student materials relating to each theme may be located in magazines such as Scholastic Scope, Alberta English '88 and Journal of Reading, in newspaper/journal articles, through government agencies and through film/video services located throughout the province.

A supply of magazines, scissors, construction paper and glue is useful in the language arts class.

REGIONAL RESOURCE LIBRARIES

Films and videos are available for loan through the five centres listed below. In some instances, computer software is also loaned. Catalogues of holdings are available upon request.

Zone I – Peace River Regional Media Service, c/o Peace River School District No. 10, P.O. Box 988, Peace River, Alberta, T0H 2X0, Telephone: 624-3187.

Zones II and III – Central Alberta Media Service, c/o Sherwood Park Catholic School District, 2017 Brentwood Boulevard, Sherwood Park, Alberta, T8A 0X2, Telephone: 464-5540.

Zone IV – Alberta Central Regional Education Services, County of Lacombe No. 14, Bag Service 108, Lacombe, Alberta, T0C 1S0, Telephone: 782-6601.

Zone V – South Central Alberta Film Federation, County of Wheatland No. 16, Box 90, Strathmore, Alberta, T0J 3H0, Telephone: 934-5028.

Zone VI – Southern Alberta Regional Film Centre, c/o McNally School, P.O. Box 845, Lethbridge, Alberta, T1J 3Z8, Telephone: 320-7807.

SAFE CLASSROOM ENVIRONMENTS: EMOTIONAL/PHYSICAL

Language Arts deals in part with physical and affective exploration. Given the wide range of physical, social and emotional development among adolescents, language arts activities must be carefully planned with physical and emotional safety in mind. Teachers may be held liable for negligence of safety policy, regulations and practices.

EMOTIONAL SAFETY

To ensure the emotional safety of students, teachers must:

- use common sense
- model behaviour which demonstrates: a) a positive attitude toward emotional safety, b) respect for individual differences, and c) concern for physical and emotional safety of self and others
- be prepared to consult with appropriate persons when students make sensitive disclosures (guidance counsellor, parent, administrator, social services)
- be prepared to debrief students following activities leading to emotional disclosures and/or stress.

SENSITIVE ACTIVITIES

"A Child may be . . . emotionally injured if he or she is exposed to improper criticism, threats, humiliation, accusations, or expectations." (*Information on The Child Welfare Act (Alberta) & The Young Offenders Act (Canada) for educators, parents, and students . . . available from Alberta Education.*)

Teachers must carefully assess planned activities with student emotional safety in mind and should never force students to participate in activities that are genuinely, emotionally threatening to them. This sensitivity must be particularly acute early in the year when students may be more unsure of themselves, their teacher and peers.

DISCLOSURES

Students may disclose elements of their personal lives that appear to put them and the teacher in jeopardy. This information might be revealed in the form of journal/log book entries, behavioural preoccupations, or personal confidences.

LEGAL OBLIGATIONS

Teachers must understand legal obligations in order to respond appropriately to these situations.

"The Code of Professional Conduct" states that:

"The teacher treats pupils with dignity and respect and is considerate of their circumstances."

"The teacher may not divulge information about a pupil received in confidence or in the course of professional duties except as required by law or where, in the judgement of the teacher, to do so is in the best interest of the pupil." (*The Alberta Teachers' Association Members' Handbook*)

The Provincial *Child Welfare Act* states that anyone:

"... who has reasonable and probable grounds to believe that a child is in need of protective services shall forthwith report the matter to a director . . ." of Alberta Social Services. (*Information on The Child Welfare Act - Alberta Education.*)

Also, anyone who does not report the matter to a director of social services:

"... is guilty of an offence and liable to a fine of not more than \$2,000.00 and in default of payment, to imprisonment for a term of not more than 6 months."

"Also, the Act provides that any director of Alberta Social Services, who has grounds to believe that a professional - such as a teacher - did not report a child in need of protective services, is obliged to advise the proper governing body of the occupation or profession." (*Information on The Child Welfare Act.*)

Local districts will have additional policies and protocol regarding the reporting of sensitive matters.

PHYSICAL SAFETY

To ensure the physical safety of students, teachers must:

- use common sense
- model behaviour which demonstrates: a) a positive attitude toward physical safety, b) respect for the physical environment, and c) concern for physical and emotional safety of self and others
- prominently post local emergency telephone numbers adjacent to the telephone
- ensure that students are supervised at all times
- become familiar with the health, safety and fire regulations of the district and province and continually practise and reinforce them
- become cognizant of and comply with school and district policies regarding accident reporting
- instruct all students against hazards involved in each activity at the outset and reinforce continually
- think ahead - plan carefully in order to ensure that activities are appropriate to the available space and class size
- check, regularly, all equipment in use.

Physical safety is not just a series of precautions to take at the first of the year, or a series of rules to post in the work area. Safety is a state of mind, something that is learned and never forgotten. Those people who are careful and always "think safe" will rarely injure themselves while they work. Good safety habits need to be learned early, reinforced often and remembered always.

SCOPE AND SEQUENCE

A primary goal of the Integrated Occupational Language Arts program is to enhance students' self-esteem by providing them with opportunities to become increasingly language competent individuals. Achieving language competence is a developmental process acquired as skills are refined and expanded over time.

The scope and sequence chart is designed to provide a brief overview of the skills to be developmentally addressed at each grade level. The skills are interdependent and may be taught within the suggested themes outlined in the *Teacher Resource Manual*, or within locally developed themes. The thematic structure facilitates this interdependency resulting in a holistic language program. Except in rare circumstances, discrete skill instruction is not advocated.

It is intended that the numbers of skills be increased and applied to a variety of progressively difficult situations as students evolve through Grades 8 and 9. The goal of this approach to skill development is student skills mastery.

Process skills may be combined to produce frameworks or guidelines for behaviour referred to in the language arts program as Inquiry strategies. Inquiry strategies to be addressed and developed throughout the I.O.P. language arts program are problem solving, decision making and critical/creative thinking. The process skills to be applied to inquiry strategies are:

- recalling
- imagining
- interpreting
- applying
- analyzing
- synthesizing
- monitoring
- evaluating.

All students differ in the rate at which they acquire skills. These rate differences are particularly apparent in I.O.P. students because they may lack many basic skills. Sequencing skills will assist teachers to address successfully the various learning rates discernible in the classroom. To facilitate the various skill acquisition rates, learning objectives are clustered and sequenced in the scope and sequence chart, and further expanded in the Program of Studies, such that concepts within a cluster are listed in ascending order of difficulty.

Successful sequencing involves altering and adjusting learning tasks to suit the individual student's needs, interests and growth patterns. The sequence should begin with the present performance of the student, lead to the diagnosis of problem areas and focus on promoting language growth.




The Grade 8 course highlights the introduction of many skills with which students may be unfamiliar from previous school placements. It is particularly important that students learn skills and acquire strategies for the language demands across the curriculum.

The Grade 9 course focusses on diagnostic techniques that teachers and students may use to identify areas of skill deficits and to evaluate student growth.





SCOPE AND SEQUENCE
LANGUAGE ARTS, GRADES 8 AND 9

INQUIRY

NOTE: The use of arrows indicate a spiral approach to skill development involving extension, enrichment, and/or reinforcement as needed to achieve the goal of student skills mastery.

GRADE 8	GRADE 9
<p>EXAMINES PROCESS SKILLS</p> <ul style="list-style-type: none"> ● Identifies and applies the process skills of: <ul style="list-style-type: none"> - recalling - imagining - interpreting - applying - analyzing - synthesizing - monitoring - evaluating 	
<p>IDENTIFIES INQUIRY STRATEGIES: PROBLEM SOLVING/DECISION MAKING, CRITICAL AND CREATIVE THINKING, STUDYING</p>	<p>IDENTIFIES INQUIRY STRATEGIES: PROBLEM SOLVING/DECISION MAKING, CRITICAL AND CREATIVE THINKING, STUDYING</p> <ul style="list-style-type: none"> ● Recognizes inquiry strategies as aids to metacognition
<p>INVESTIGATES PROBLEM-SOLVING/DECISION-MAKING STRATEGIES</p> <ul style="list-style-type: none"> ● Examines the purpose of developing a plan ● Investigates a variety of problem-solving/decision-making strategies ● Applies strategies to specific issues and problems ● Examines consequences of behaviour ● Recognizes that planning and consequences are interrelated 	
<p>EXAMINES CRITICAL AND CREATIVE THINKING</p> <ul style="list-style-type: none"> ● Identifies critical and creative thinking strategies ● Uses process skills to investigate and apply critical and creative thinking strategies 	
<p>INVESTIGATES STUDYING SKILLS</p> <ul style="list-style-type: none"> ● Identifies studying skills: <ul style="list-style-type: none"> - locating - organizing - note making - outlining - summarizing - recalling - memorizing - reviewing - referencing 	<p>INVESTIGATES STUDYING SKILLS</p> <ul style="list-style-type: none"> ● Identifies studying skills: <ul style="list-style-type: none"> - locating - organizing - note making - outlining - summarizing - recalling - memorizing - reviewing - referencing ● Recognizes internal and external conditions conducive to studying ● Applies studying skills



**COMPRE-
HENSION**

GRADE 8	GRADE 9
<p>USES BOLDFACE, ITALICS, SPACING, CAPITALIZATION, HEADINGS, TITLES AS AIDS TO COMPREHENSION</p> <ul style="list-style-type: none"> • Realizes that these features are meant to attract attention • Realizes that these features help set purpose for the reading that follows 	
<p>APPLIES WORD RECOGNITION SKILLS: SIGHT WORDS, PHONETIC ANALYSIS, STRUCTURAL ANALYSIS</p>	
	<p>EXTRACTS MEANING FROM CONTEXT CLUES: SYNONYMS, ANTONYMS, SIMILES, EXAMPLES</p> <p>USES SIGNAL WORDS AS AIDS TO COMPREHENSION: IF, THEN, HOWEVER</p> <p>INTERPRETS INDETERMINATE QUALIFIERS: RATHER, SOMEWHAT, MORE OR LESS</p> <p>INTERPRETS MODAL VERBS: WOULD, COULD, SHOULD, CAN, MIGHT, MAY</p> <p>UNDERSTANDS PROBABILITY WORDS: MAYBE, CHANCE, POSSIBLY, PERHAPS</p>
<p>DEVELOPS VOCABULARY:</p> <ul style="list-style-type: none"> - technical vocabulary - specialized meanings of common words - descriptive vocabulary 	<p>DEVELOPS VOCABULARY:</p> <ul style="list-style-type: none"> - technical vocabulary - specialized meanings of common words - descriptive vocabulary - multiple meanings of words
<p>IDENTIFIES THE MAIN IDEA</p>	<p>IDENTIFIES THE MAIN IDEA</p> <ul style="list-style-type: none"> • Selects a title for a reading passage
<p>IDENTIFIES SUPPORTING DETAIL</p>	<p>IDENTIFIES SUPPORTING DETAIL</p> <ul style="list-style-type: none"> • Recognizes non-relevant detail in passage • Relates supporting detail to main idea <p>DISTINGUISHES FACT/FICTION/OPINION</p> <ul style="list-style-type: none"> • Recognizes bias, prejudice • Recognizes persuasive language
<p>MAKES PREDICTIONS</p>	
<p>IDENTIFIES CONSEQUENCES</p>	<p>DRAWS CONCLUSIONS</p> <ul style="list-style-type: none"> • Makes inferences <p>IDENTIFIES CONSEQUENCES</p> <ul style="list-style-type: none"> • Recognizes cause/effect relationships
<p>RETELS A STORY OR DESCRIBES AN EVENT, OBSERVING SEQUENCE OF EVENTS</p>	<p>RETELS A STORY OR DESCRIBES AN EVENT, OBSERVING SEQUENCE OF EVENTS</p> <ul style="list-style-type: none"> • Summarizes
<p>USES VISUAL INFORMATION AS AIDS TO COMPREHENSION: GRAPHS, CHARTS, MAPS, PICTURES, SIGNS AND SYMBOLS</p>	<p>SETS PURPOSE FOR COMMUNICATION EPISODE</p> <ul style="list-style-type: none"> • Develops reading habits suited to the task <p>USES VISUAL INFORMATION AS AIDS TO COMPREHENSION: GRAPHS, CHARTS, MAPS, PICTURES, SIGNS AND SYMBOLS</p> <ul style="list-style-type: none"> • Converts visual information to verbal form
<p>PROCESSES INFORMATION</p> <ul style="list-style-type: none"> • Distinguishes between old and new information 	

FOLLOWING INSTRUCTIONS

ASKING AND ANSWERING

REPORTING/ MAKING NOTES

GRADE 8	GRADE 9
<p>INTERPRETS AND FOLLOWS VERBAL INSTRUCTIONS</p> <ul style="list-style-type: none"> • Discerns when verbal instructions must be followed precisely • Recognizes the need for sequence <p>INTERPRETS AND FOLLOWS WRITTEN INSTRUCTIONS</p> <ul style="list-style-type: none"> • Discerns when written instructions must be followed precisely <p>INTERPRETS VISUAL INFORMATION TO FOLLOW INSTRUCTIONS</p> <ul style="list-style-type: none"> • Synthesizes information from signs and symbols <p>FORMULATES CLEAR INSTRUCTIONS OTHERS CAN FOLLOW</p> <ul style="list-style-type: none"> • Gives clear verbal instructions 	<p style="text-align: center;"></p> <p>INTERPRETS AND FOLLOWS WRITTEN INSTRUCTIONS</p> <ul style="list-style-type: none"> • Discerns when instructions must be followed precisely • Skims instructions to obtain overview <p>INTERPRETS VISUAL INFORMATION TO FOLLOW INSTRUCTIONS</p> <ul style="list-style-type: none"> • Synthesizes information from signs and symbols • Synthesizes information from text and diagrams • Synthesizes information from text and tables <p>FORMULATES CLEAR INSTRUCTIONS OTHERS CAN FOLLOW</p> <ul style="list-style-type: none"> • Gives clear verbal instructions • Gives clear written instructions <p>OFFERS ALTERNATIVE FORMS OF INSTRUCTION</p> <ul style="list-style-type: none"> • Converts written information to verbal form
<p>FORMULATES QUESTIONS</p> <ul style="list-style-type: none"> • Generates questions for a specific purpose 	<p>FORMULATES QUESTIONS</p> <ul style="list-style-type: none"> • Generates questions for a specific purpose • Generates questions to elicit further information • Formulates higher levels of questions <p>RECOGNIZES WHETHER AN ANSWER IS EXPECTED OR REQUIRED</p> <ul style="list-style-type: none"> • Recognizes rhetorical/redundant questions
<p>MAKES LISTS</p> <ul style="list-style-type: none"> • Categorizes items on a list <p>GATHERS INFORMATION</p> <ul style="list-style-type: none"> • Locates and selects suitable sources of information <p>RECOGNIZES ORGANIZATIONAL PATTERNS:</p> <ul style="list-style-type: none"> - enumeration of events <p>OUTLINES</p> <ul style="list-style-type: none"> • Organizes information according to main ideas and supporting details <p>REPORTS</p> <ul style="list-style-type: none"> • Gives an eyewitness verbal report • Gives a demonstration 	<p style="text-align: center;"></p> <p>GATHERS INFORMATION</p> <ul style="list-style-type: none"> • Locates and selects suitable sources of information • Selects appropriate modes for transmitting information • Organizes and stores personal information for retrieval at a later date <p>RECOGNIZES ORGANIZATIONAL PATTERNS</p> <ul style="list-style-type: none"> - enumeration of events - chronological order - cause and effect <p>OUTLINES</p> <ul style="list-style-type: none"> • Organizes information according to main ideas and supporting details • Identifies key words and phrases • Selects relevant details • Discards irrelevant details • Summarizes • Uses symbols and abbreviations • Change sentences to point form <p>REPORTS</p> <ul style="list-style-type: none"> • Gives an eyewitness verbal report • Gives a demonstration • Produces a written report




DISCUSSING

GRADE 8	GRADE 9
<p>RECOGNIZES CONVENTIONS OF HOLDING A DISCUSSION</p> <ul style="list-style-type: none"> • Recognizes roles and tasks • Helps generate rules for behaviour • Shares information <p>DIFFERENTIATES BETWEEN FACT AND OPINION</p>	<p>RECOGNIZES CONVENTIONS OF HOLDING A DISCUSSION</p> <ul style="list-style-type: none"> • Recognizes roles and tasks • Helps generate rules for behaviour • Shares information • Monitors and evaluates personal involvement <p style="text-align: center;">→</p> <p>FORMS OPINIONS</p> <ul style="list-style-type: none"> • Formulates foundation for opinion • Asserts and defends personal opinion <p>RECOGNIZES THAT AN ISSUE CAN HAVE MORE THAN ONE SIDE</p> <ul style="list-style-type: none"> • Permits/respects others' opinions

RESPONDING TO LITERATURE

<p>IDENTIFIES VARIOUS LITERARY GENRES</p> <ul style="list-style-type: none"> • Distinguishes between fiction and non-fiction <p>DEVELOPS AN UNDERSTANDING OF STORY ELEMENTS</p> <ul style="list-style-type: none"> - setting - character - conflict <p>IDENTIFIES CLUES THAT PROVIDE INFORMATION ABOUT SETTING</p> <p>INVESTIGATES CHARACTERIZATION</p> <ul style="list-style-type: none"> • Identifies main characters <p>RESPONDS TO LITERATURE</p> <ul style="list-style-type: none"> • Reads for a variety of purposes • Identifies various types of reading material with individual appeal <p>RECOGNIZES THAT LITERATURE REFLECTS HUMAN LIFE AND EXPERIENCES</p>	<p>IDENTIFIES VARIOUS LITERARY GENRES</p> <ul style="list-style-type: none"> • Distinguishes between fiction and non-fiction • Identifies fiction genres: short story, novel, poetry, play • Identifies non-fiction genres: biography, autobiography, textbook <p>DEVELOPS AN UNDERSTANDING OF STORY ELEMENTS</p> <ul style="list-style-type: none"> - setting - character - conflict - plot <p style="text-align: center;">→</p> <p>INVESTIGATES CHARACTERIZATION</p> <ul style="list-style-type: none"> • Identifies main characters • Recognizes methods of characterization • Finds clues that establish relationships between characters <p>IDENTIFIES FORCES IN CONFLICT</p> <ul style="list-style-type: none"> - individual vs individual - individual vs environment - individual vs self <p>INVESTIGATES PLOT</p> <ul style="list-style-type: none"> • Detects plot unfolding <p>RESPONDS TO LITERATURE</p> <ul style="list-style-type: none"> • Reads for a variety of purposes • Identifies various types of reading material with individual appeal • Selects material at appropriate level of difficulty for independent reading • Forms a personal response <p>RECOGNIZES THAT LITERATURE REFLECTS HUMAN LIFE AND EXPERIENCES</p> <ul style="list-style-type: none"> • Identifies universal themes in literature • Identifies with people and situations encountered in literature • Relates literary experience to personal experience • Becomes increasingly sensitive to the feelings of others <p>RECOGNIZES LITERARY DEVICES</p> <ul style="list-style-type: none"> - symbolism - similes
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**DEVELOPING
LANGUAGE
MECHANICS**

GRADE 8	GRADE 9
<p>USES CORRECT PARTS OF SPEECH</p> <ul style="list-style-type: none"> • Uses correct verb form <ul style="list-style-type: none"> - verb tense - subject/verb agreement - irregular verbs: be, have, go, see, do, come • Uses pronouns correctly <ul style="list-style-type: none"> - possessive pronouns - agreement between pronoun and pronoun reference • Recognizes and correctly uses a variety of parts of speech <ul style="list-style-type: none"> - nouns - adjectives - adverbs <p>IDENTIFIES AND WRITES COMPLETE SENTENCES</p> <ul style="list-style-type: none"> • Interprets compound and complex sentences <p>ADHERES TO CONVENTIONS OF SPELLING</p> <ul style="list-style-type: none"> • Uses a systematic approach to identify predictable spellings • Uses a systematic approach to identify unpredictable spellings • Uses a dictionary to check spellings <p>USES CORRECT PUNCTUATION</p> <ul style="list-style-type: none"> - period - comma - question mark - exclamation point - quotation mark 	<div style="text-align: center;">  </div> <p>USES TRANSITIONAL DEVICES: BECAUSE, SINCE, THEREFORE, THUS, ALSO, IN ADDITION, FURTHER, BUT, HOWEVER, THOUGH</p> <p>IDENTIFIES AND WRITES COMPLETE SENTENCES</p> <ul style="list-style-type: none"> • Interprets compound and complex sentences • Writes paragraphs <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <p>IDENTIFIES APPROPRIATENESS OF FORMAL/ INFORMAL REGISTERS</p> <ul style="list-style-type: none"> • Identifies slang, idioms, clichés • Adheres to conventions according to social situations

PEOPLE ARE GREAT!

OVERVIEW

"People Are Great!" is designed as an introductory theme for Language Arts 8. Students entering the Integrated Occupational Program may feel frustrated and discouraged with their past learning experiences. This theme uses role models from literature and real life to illustrate to students that happiness and success may result from accepting challenges and striving to overcome the possible difficulties associated within that acceptance.

Students will recognize that being great:

- relates to self-perception
- need not be synonymous with being famous
- relates to everyday accomplishments.

The purpose of the theme is to establish a secure, non-threatening learning environment early in the year and to encourage further involvement with the printed word by providing successful reading experiences. Teachers are encouraged to assess student performance continually and to plan activities accordingly.

THEMATIC OBJECTIVES

The concepts, skills and attitudes associated with this theme will enable students to:

- enhance their understanding of self and others
- realize that life presents challenges to everyone
- develop the understanding that growth and self-acceptance depend upon attitudes toward life's challenges
- identify and understand individual learning styles
- accept increased control of their lives
- select and appreciate appropriate reading material.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Listening, Reading and Writing Strands in this document for strategies and suggestions to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- identifies and applies the process skills of: recalling, imagining, interpreting, applying, analyzing, synthesizing, monitoring, evaluating.

COMPREHENSION

- uses boldface, italics, spacing, capitalization, headings, titles, as aids to comprehension
- applies word recognition skills: sight words, phonetic analysis, structural analysis
- develops vocabulary
- identifies the main idea
- retells a story.

FOLLOWING INSTRUCTIONS

- interprets and follows verbal instructions.

REPORTING/MAKING NOTES

- makes lists
- locates and selects suitable sources of information
- gives an eyewitness verbal report.

DISCUSSING

- shares information.

RESPONDING TO LITERATURE

- identifies various types of reading materials that have individual appeal
- recognizes that literature reflects human life and experiences.

DEVELOPING LANGUAGE MECHANICS

- uses correct parts of speech
- identifies and writes complete sentences
- uses correct punctuation.

LEARNING RESOURCES

- Selections from the basic student resource, *Wonders and Winners*, are suggested to enhance the learning objectives.
- Selections from *Contexts, Anthology Two* are suggested as alternatives to the basic resource.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

1. Administer the "Modality Preferences Questionnaire" (see Inquiry) or equivalent, to assist students to become aware of individual learning styles. Discuss the results with students to promote personal awareness and to enhance student ability to monitor, assess and evaluate personal learning. As the year progresses and students become increasingly responsible for individual learning, refer to their individual modality preferences and provide tips for accommodating their unique learning modalities. (See Inquiry, "Modality Preferences" and "Tips for Accommodating the Modalities".)

Note: Teachers may wish to share the results of the "Modality Preferences Questionnaire" with colleagues to assist in integrated program delivery.

2. Develop vocabulary throughout the year, using student and/or teacher selected words from stories, newspapers, journals, television programs, movies, conversations and other courses.

Use the following items to develop and monitor student vocabulary:

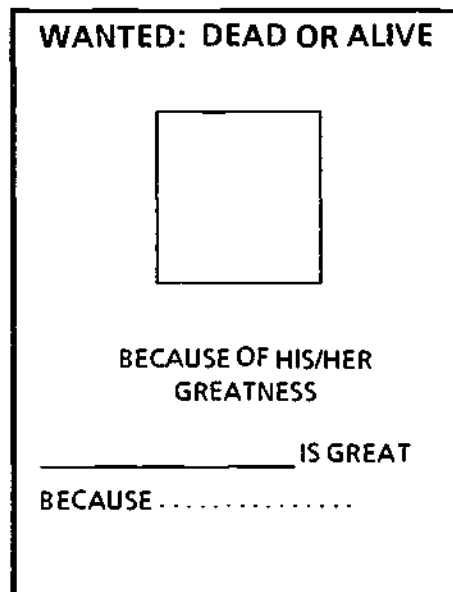
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|----------------|--|
| Reading, | "85 High Frequency Short Words" |
| | "The McMenemy Functional Literacy List" |
| Comprehension, | "Teacher Interaction Technique for Developing Vocabulary" |
| | "Vocabulary Self-Collecting Strategy: An Active Approach to Word Learning" |
| | "Developing Vocabulary" |
| | "Vocabulary Sorting". |

3. a. Introduce the theme by asking students to share their ideas about:
 - people whom students consider great
 - behaviours, characteristics and/or attitudes of people students consider great.

Record these responses on the chalkboard and direct students to realize that greatness involves accomplishment and self-concept; and that people need not be famous to be great but each individual is great in his or her own way.

- b. Ask students if they have ever accomplished anything that has made them feel great (good, happy, satisfied, special) and have them share these experiences.
4. Read to students the poem "Dreams", *Wonders and Winners*, p. 142. (Alternative: "The Impossible Dream", *Contexts, Anthology Two*, p. 280.) Use the poem as a basis for discussing the relationships between having dreams and achieving greatness.
5. a. Write the following statement on the chalkboard/overhead and ask students to respond orally: "I feel great when..."
b. Use this opportunity to review complete sentences, parts of speech and punctuation.
c. Have students devote a section of their binder to journal entries throughout the year. Provide students with the opportunity to make a title page for their journal. Students could decorate their title pages with a "Me" collage or use a "People Are Great!" theme. The first entry in their journals could be a written response to the statement "I feel great when..." (See Writing, "Journal Writing".)
6. Distribute file folders for students to use in beginning a literary collection. Students could decorate the folder using a "This is Me" theme and contribute to this folder throughout the year with stories, posters, poems and other materials.
7. Contact the school librarian to gather materials for a display/reading centre on the "People Are Great!" theme. Encourage students to contribute materials throughout the unit.
8. Begin a "People Are Great!" bulletin board using pictures of people whom students have identified as great, vocabulary relating to greatness (such as synonyms for the word "great"), related poetry, etc..
 - Contact the social studies teacher to obtain names of great Canadians in history to add to the display.

- Obtain the names of great scientists from the science teacher.
 - Ask the practical arts teacher for the names of inventors who have contributed to agriculture, personal/public care, business, etc.
9. Have students organize a "Great People" list to recognize students or staff who have made a contribution to the school or community. Students could gather names through the use of a suggestion box or by asking fellow students, staff members and/or community members to submit names. Names could be researched and altered weekly/monthly as decided upon by the class. This list could be posted in a prominent school location such as the main entrance or the cafeteria.
 10. Have students bring a photograph of themselves or provide time for students to make silhouettes of each other to mount on poster paper. Students could add a humorous statement about themselves and their "greatness".
e.g., Wanted signs



11. Write the theme "People Are Great!" on the chalkboard and organize a contest between individual/small groups of students to make as many three or more letter words as possible using only the letters found in the theme title (e.g., peer, pear, pore, elope, gear, proper). Acknowledge students who provide the largest number of words, largest word, and/or the largest number of 6+ letter words.
 12. Write the word "great" on the chalkboard and have students contribute words beginning with each letter that relates to greatness.
e.g, Generous Grand
 Responsible Respectful
 Energetic Eager
 Accepting Appropriate
 Tolerant Trusting
- Alternatively, students could make their own lists, individually or in small groups, and develop/decorate posters to be displayed around the classroom or in the hallways.
13. a. Read with/to students "The World's Greatest Party", *Wonders and Winners*, pp. 20-28. Introduce vocabulary that may be unfamiliar and/or difficult to pronounce

(e.g., Oostermeyer, Kazoo). Introduce the story by reminding students that greatness may be accomplished by accepting and successfully completing a challenge and that greatness is often defined according to the attitudes of the people involved. In this story, Peter and Joey accept a challenge. Discuss with students whether they were successful.

Note: Allow students the opportunity to choose not to read orally by allowing them to pass to the next student. This will help alleviate some of the anxiety associated with oral reading.

- b. Have students identify and list unfamiliar words while reading (e.g., society, reception, refreshments, decorate, confectioner, announced, delicate). Select and develop vocabulary. (See Comprehension, "Developing Vocabulary", "Making a Crossword Puzzle or a Word Find" and "Vocabulary Sorting".)
 - c. Lead students in a discussion about the story using the questions presented at the end of the story as guidelines.
 - d. Have students identify the main character (Peter) and describe him orally. Introduce semantic webbing (see Comprehension, "Semantic Webs and Maps") and have students use a web to identify Peter's qualities and support their decisions with story details.
 - a. Encourage students to share their personal responses to the story by asking:
 - Did you enjoy/not enjoy the story?
 - What specifically did you enjoy/not enjoy about the story?
 - Describe a similar experience you know about.
 - How did you/or the other person feel during/after the above experience?
 - f. Introduce the terms "fact" and "fiction". Lead a discussion relating to the possibilities of this story being fact or fiction and have students provide evidence for their responses from the story.
 - g. Appraise students' oral reading abilities using Comprehension, "Using Oral Reading to Assess Comprehension". Use this strategy throughout the year to monitor students' oral reading and comprehension development.
14. Have students begin note taking using capital letters, underlines and other comprehension techniques. The topic of these initial notes could be "Distinguishing between fiction and non-fiction". (See *Program of Studies/Curriculum Guide: Comprehension*.)
15.
 - a. Read with/to students "Ramona's Challenge", *Wonders and Winners*, pp. 18-19. Lead a discussion about whether Ramona is great and why she may/may not be great.
 - b. Use "Ramona's Challenge" to outline the decision-making process Ramona used. (See Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P.").
16. Assign one student to prepare to read orally one of these stories from *Wonders and Winners*.
"Marathon of Hope", Terry Fox, pp. 34-35
"Marie Curie Challenged By Science", Marie Curie, pp. 48-49
"A Different Kind of Job", Angela, pp. 78-81
"Peggy", Peggy Williams, pp. 300-303
"Roebing's Dream", Washington Roebling, pp. 421-426
"Monster Mechanic", Maurice Aboulache, pp. 448-452.

- Classmates will record questions about the character, event, setting, etc., while the story is being read. After reading, have the reader assume the identity of the main character and answer peer questions.
 - Continue the activity using the remaining stories from the list.
(Alternatives: "I Am a Native of North America", pp. 286-288, and "Plant a Brand New World", pp. 289-291, "Two Who Refused to Die", pp. 247-256 and "I Believe in Miracles", pp. 281-284, *Contexts, Anthology Two*.)
 - Review fiction/non-fiction using stories from the list.
17. Read with/to students "An Incredible But True Sports Report", *Wonders and Winners*, p. 45. Encourage students to read more about incredible people from sports magazines, newspapers, and publications such as the *Guinness Book of World Records* and to share these with the class.
 18. Divide the class into groups and have each group read orally within their group one of the following stories from *Wonders and Winners*.
"The Dome People", pp. 50-56
"Cheryl Toussaint: A Woman Who Wins", pp. 36-43
"The Search", pp. 198-206.
 - Pair a student from one group with a student from another group and have each student retell the story. (Refer to strategies suggested in the Listening Strand.)
 19. a. Have students read "Hagar the Horrible", *Wonders and Winners*, p. 207 and lead a discussion by asking questions relating to Lucky Eddie's greatness.
e.g., What makes Lucky Eddie great? What is the reaction of the other cartoon characters?
Does Lucky Eddie know how great he is? What clues indicate this?
 - b. Encourage students to bring other cartoons that emphasize a character's greatness; discuss these with the class and add them to the bulletin board display. (See Comprehension, "Using Comic Books and Cartoons in the Classroom".)
 20. a. Read one of the following fiction stories from *Wonders and Winners* with/to students and introduce/review the concepts of main idea, supporting detail, fiction and non-fiction.
"A Blueberry Bonanza", pp. 319-322
"Storm Boy", pp. 356-366
"Jim Bridger's Alarm Clock", pp. 389-397
"Snowshoe Trek to Otter River", pp. 467-479
"The Search", pp. 198-206.
(Alternatives: "Robert Bateman: Wildlife Artist", pp. 106-110, "Girl With Cello", pp. 111-114, "Street Cleaning", p. 156 (poem), "Greatness", p. 155 (poem), *Contexts, Anthology Two*.)
 - b. Have students identify the main character and support their decision with details from the story. (See Comprehension, "Semantic Webs and Maps".)
 - c. Lead a discussion on the personal influence of the story by asking students:
 - What made you like/not like the story?
 - How does this story relate to what you have done?
 - Would you recommend this story to other students to read? Why or why not?
 - d. Make use of the textbook questions and reading activities at the end of each story/poem to assist in post-reading discussions and relate activities to the "People are Great!" theme.
 - e. Use these stories and poems to introduce the outline format. (See Reporting/Making Notes, "Outlining".)

- f. Use the stories to review process skills with students by having them:
- recall story details or qualities of main characters
 - imagine alternative story endings
 - apply knowledge about vocabulary to new, original sentences
 - analyze the reasons for story outcomes
 - synthesize information about personal experience as it relates to story events
 - monitor personal use of new vocabulary
 - evaluate personal reading progress.

INTEGRATION ACROSS THE CURRICULUM

Mathematics

- Relate the use of the process skills in mathematics to enhance student understanding of skill transferability (e.g., recall and apply a problem-solving procedure to find a solution, evaluate an answer to determine accuracy).
- Ask students to locate information about great mathematicians and their contributions and to report their findings to the class.

Practical Arts

- Have students list the personal qualities that relate to one's greatness in specific areas of the working world. Encourage students to develop an awareness that similar qualities and skills (generic) appear to be important regardless of the specific employment area.

Science

- Identify community/school personnel who actively contribute to decreasing environmental hazards and pollution.
- Visit an area/facility that is involved with waste disposal to initiate further discussion about environmental concerns and people who are "great" because they are committed to controlling and/or improving conditions.
e.g., a local garbage dump site
a water treatment plant
the hazardous wastes plant at Swan Hills.

Social Studies

- Have students identify individuals and/or groups of people from newspapers or newscasts who have assisted others and report these to classmates.
- Invite individuals who are dedicated to reducing pollution to present strategies that students may use to decrease pollution.

COMMUNITY PARTNERSHIPS

- Invite a local "great person" into the classroom to discuss his/her experiences and the challenges involved:
 - e.g., a former student who has struggled to achieve success in employment/school
 - someone who has overcome a physical disability
 - an individual who has been involved in community volunteer activities
 - someone who has overcome the challenge of the loss of a loved one, house, employment, etc.
- Conduct a fluency exercise (brainstorming) prior to a visit to provide opportunities for students to develop a list of appropriate questions.
- Become involved in the local "Terry Fox Run" by collecting sponsors, distributing pamphlets and posters and/or organizing a school run in support of the Canadian Cancer Society.
- Invite a representative of the Canadian Cancer Society to speak to students at a general assembly.
- Contact community organizations designed to assist disabled persons and gather information to share with classmates. Alternatively, invite organizational representatives to speak to the class.
 - e.g., CNIB
 - War Amps of Canada
 - Rehandart of Canada
 - Sheltered Workshop
 - Goodwill Agency.
- Attend a sports event involving physically or mentally disabled people and discuss the accomplishments of the individuals involved:
 - e.g., Special Olympics
 - Alberta Northern Lights.

LANGUAGE ACROSS THE CURRICULUM: GATHERING INFORMATION (An Integrated Skills Unit)

OVERVIEW

The reading, writing and vocabulary demands of schooling increase as students ascend within the system. Curricular requirements and the inflexibility of time in other subjects may not allow the degree of review and remediation needed by Integrated Occupational Program students for maximum comprehension. This language arts unit is designed to enhance student ability to:

- apply specific comprehension techniques across subject areas
- reinforce and review the concepts, skills and attitudes taught in the other subject areas through novel contexts
- expand applications of information gathering, problem-solving and decision-making strategies.

This unit is ideally suited to integrated instruction and cooperative planning. The specific direction of this unit should be determined through discussions between the language arts teachers and other subject area teachers.

Although this unit is specifically intended to provide in-depth, concentrated assistance to students in transferring concepts, skills and attitudes across subject areas, the "Language Across the Curriculum" activities should continue throughout the year as considered necessary by other subject area teachers, the language arts teacher and/or the students themselves.

THEMATIC OBJECTIVES

The concepts, skills and attitudes associated with this theme will enable students to:

- develop the reading and writing skills necessary for subject area success
- develop strategies generic to all the subject areas and develop the ability to transfer and apply these strategies in different settings
- identify and apply problem-solving/decision-making and organizing/studying strategies throughout the curriculum.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Speaking, Reading and Writing Strands of this document for strategies and activities to enhance the suggestions presented in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- investigates problem-solving/decision-making strategies.

COMPREHENSION

- develops technical vocabulary
- understands specialized meanings of common words
- uses visual graphic information as aids to comprehension: graphs, charts, maps, pictures, signs and symbols
- distinguishes between old and new information.

FOLLOWING INSTRUCTIONS

- interprets and follows written instructions
- discerns when instructions must be followed precisely
- recognizes the need for sequence
- interprets visual information to follow instructions
- synthesizes information from signs and symbols
- formulates clear verbal instructions others can follow.

ASKING AND ANSWERING

- generates questions for a specific purpose.

REPORTING/MAKING NOTES

- gathers information
- categorizes information on a list
- recognizes organizational patterns (enumeration of events)
- organizes information according to main ideas and supporting details
- gives a demonstration.

RESPONDING TO LITERATURE

- identifies various literary genres.

DEVELOPING LANGUAGE MECHANICS

- uses a dictionary to check spelling.

LEARNING RESOURCES

- Selections from the basic student resource, *Wonders and Winners*, are suggested to enhance student learning.
- Selections from *Contexts, Anthology Two* are provided to supplement the basic resource.
- Student resources from other courses.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

It is essential that language arts teachers confer with other subject area teachers to acquire information regarding the units under study, the related vocabulary, the process skills and inquiry strategies emphasized, and the areas of student weaknesses. Cooperative planning will assist in providing purposeful tasks for students in reinforcing concepts, skills and attitudes developed in other courses and in transferring language arts concepts, skills and attitudes to other subject areas.

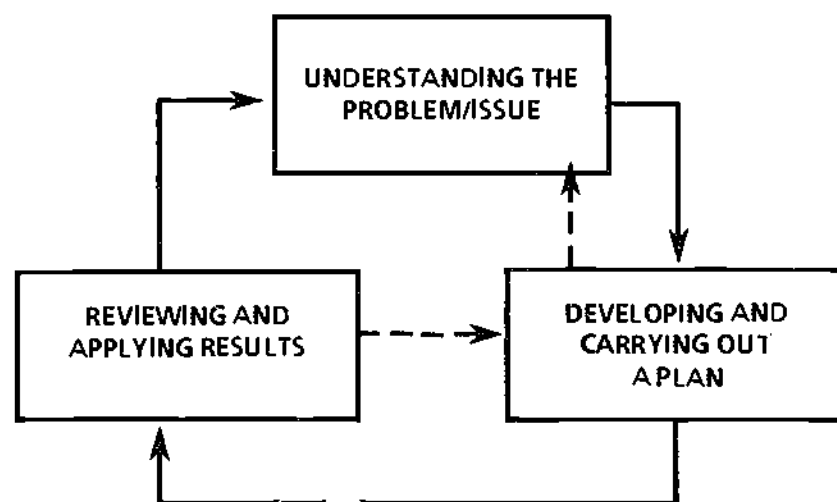
The suggestions provided throughout the "Language Across the Curriculum" theme will apply to all subject areas. Where specific examples of subject application are supplied, it is only to add clarification. Samples of Grade 8 student resource materials from other courses are provided following the suggested activities listed in this thematic unit. (Resources 1 and 2)

While the following suggested activities are grouped according to the main concept addressed, each activity may provide opportunities to reinforce several concepts.

INQUIRY

The theme "People are Great!" provides opportunities for students to identify and apply process skills. The activities throughout this theme enhance students' abilities to select appropriate process skills for internal application and to develop further information-gathering, problem-solving and decision-making strategies.

1. Review results and/or administer the "Modality Preferences Questionnaire" (see Inquiry). Encourage students to identify and to provide information to demonstrate an understanding of personal learning style. (See Theme: "People Are Great!", Suggested Activity 1.)
2. Confer with other subject area teachers on a regular basis to obtain problems and/or issues to be addressed throughout this theme to enhance learning relevancy and student awareness of skills transferability.
 - Introduce a problem-solving/decision-making model (see Inquiry, "A Problem-Solving/ Decision-Making Framework for I.O.P.") using a relatively simple problem or issue applicable to class members (e.g., problem or issue of personal concern, such as disagreements with friends, parents, siblings; difficulties with friends, homework, teachers; or lack of privacy, money, freedom). Select and apply one concern to the model using a question-answer-discussion technique.



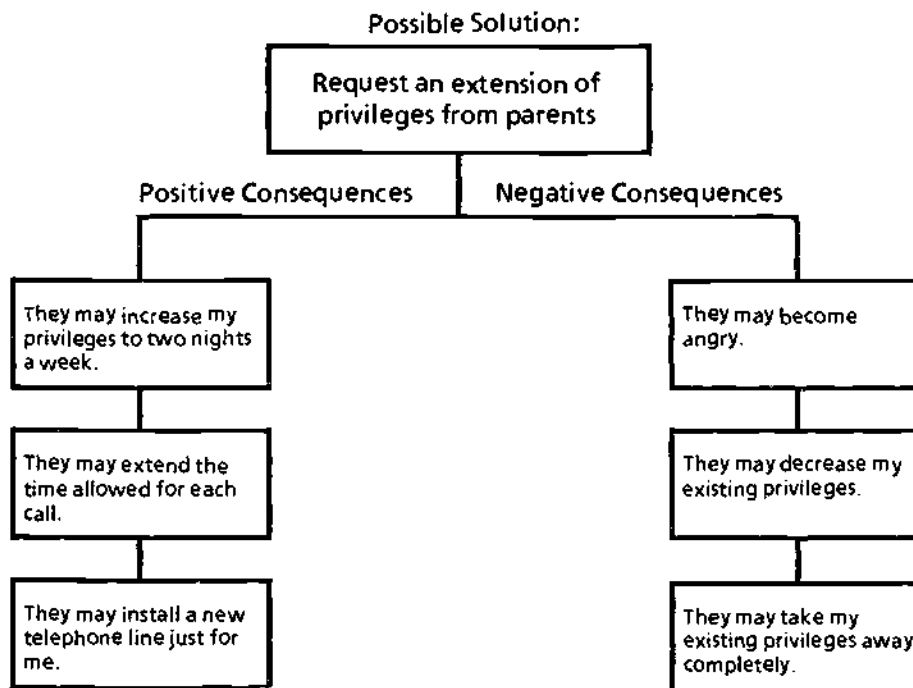
Understanding the Issue/Problem: Students must fully understand a problem prior to attempting a solution. Acquiring understanding may necessitate defining the vocabulary associated with the problem and therefore further defining the problem itself. It may be necessary to divide a problem into its components and to solve each component by applying the problem-solving/decision-making model. To illustrate, the problem "difficulty with friends" may involve several components to be addressed individually such as:

- sometimes my friends go out without inviting me
- my friends borrow clothes from me and fail to return them
- I have restricted telephone privileges and my friends want to talk beyond my permitted time.

Developing and Carrying Out a Plan: The second stage of the model comprises two tasks - developing a plan and applying the selected plan.

Developing a plan involves recalling the successes/failures of previous plans, imagining alternative plans, examining the pros/cons and consequences of each plan (see Inquiry, "de Bono's Tools for Teaching Thinking: CoRT"); synthesizing, analyzing and interpreting information, and selecting the most appropriate plan for implementation.

The following illustrates de Bono's Consequences and Sequels technique relative to the problem: "I have restricted telephone privileges and my friends want to talk beyond my permitted time."



Carrying out a plan refers to applying the selected plan to a real life situation. Students must be made aware that immediate success may not be achieved and that consistent application of the plan may be required to resolve a problem. Throughout the application process, students must continuously monitor, evaluate and, as a result, be prepared to adopt an alternative plan when necessary. (See Comprehension, "Logical/Natural Consequences Versus Punishment".)

When a request is part of the plan (as in the foregoing illustration), assist students to formulate the request in very specific terms, offering a solution within the request:

e.g., "Currently, I may talk to three friends on the telephone two evenings a week on school days for five minutes each call. Could my privileges be extended to include four friends? Or three evenings per week? Or ten minutes rather than five minutes?"

Reviewing and Applying Results: When a plan has been selected and applied within the context of the problem, students should be encouraged to review the effectiveness of the process and the plan itself. The process review may involve students formulating answers to the following questions:

- Did I fully define the problem?
- Did I divide the problem into its components, if needed?
- Do my results indicate that I did/did not examine all the possible plans and/or consequences?

The plan review may involve answering the following:

- If I am confronted by a similar problem in the future, is this plan the most effective way of obtaining a solution?
- What alternative plan(s) may be more appropriate?
- Did this plan satisfy all of the individuals concerned?
- What changes made to this plan may have improved the outcome?

To facilitate transferability and to provide further opportunities to apply problem-solving/decision-making strategies, encourage students to furnish problems/issues from other courses:

e.g., Mathematics - Lisa bought a pair of jeans that were 20% off the regular price of \$40.00. Tom bought a \$40.00 pair of jeans with a coupon offering \$10.00 off the regular price. Who paid less for his/her jeans?

Practical Arts - Barb's work station supervisor fails to provide adequate information when giving her directions. How should Barb solve this problem?

Science - Roxanne notices rust stains in her kitchen sink. Which cleanser will effectively remove these stains?

Social Studies - A classmate stole a calculator from another class member and Allen witnessed the event. What could Allen do?

Encourage students to modify the model as necessary to accommodate unique circumstances and to examine and apply alternative problem-solving/decision-making strategies.

3. Read with/to students "The Dome People", *Wonders and Winners*, pp. 50-57. Following the reading, apply a problem-solving/decision-making model to the procedures completed and decisions made by the dome people before, during and after construction. (See Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P.")

4. Use the following selections from *Wonders and Winners* to assist in applying problem-solving/ decision-making strategies:

Mathematics

"Making Money", pp. 74-75
"How Paper Money is Made", pp. 76-77
"How to Budget Your Money", pp. 82-86.

Practical Arts

"A Different Kind of Job", pp. 78-81.

Science

"Season of Hope", pp. 173-177
"The Build-It-Yourself Volcano", pp. 180-191
"Tracking Down Clues", p. 195
"Tracking Tests", pp. 196-197.

COMPREHENSION

5. Have students bring their resources from other subject areas into the classroom. Study the similarities in the organization of each book (e.g., table of contents, index, chapter headings, chapter summaries, diagrams, glossary and bibliography).
- a. Divide the class into groups of three or four students (one group per subject area). Distribute a different textbook to each group and have the students develop a quiz/ worksheet/answer key on the organization of the book. At a later date, have class members complete the quizzes developed by the other groups.
- b. Read "Take a Quick Look", p. 58 and "Using PQ2R", pp. 276-279, *Wonders and Winners*, to enhance students' ability to peruse text material.
6. Using student resources from other courses, have students identify chapters that are currently being used, skim chapters and list vocabulary words that they or their classmates may find difficult. Compare/contrast students' lists and provide time for students to determine definitions.
- Have students place these words on the vocabulary section of the bulletin board.

- a. Refer to the following sections in this *Teacher Resource Manual*, use the resources to gather data regarding reading levels of students, and develop lessons focussing on student difficulties.

Reading,

"85 High Frequency Short Words"

"The McMenemy Functional Literacy List"

Comprehension,

"Teacher Interaction Technique for Developing Vocabulary"

"Vocabulary Self-Collection Strategy: An Active Approach to Word Learning"

"Making a Crossword Puzzle or a Word Find"

"Developing Vocabulary"

"Vocabulary Sorting".

Continue vocabulary development throughout the unit using teacher- or student-selected words from language arts selections or other subject areas.

- b. Use "Out of the Dark", *Wonders and Winners*, pp. 496-497 to reinforce the use of connecting words as part of vocabulary development.

7. The following selections from *Wonders and Winners* may prove useful to enhance students' ability to develop and define vocabulary:
 - "Using Context and Consonants", pp. 32-33
 - "Using What You Know", pp. 120-121
 - "Using a Dictionary and an Encyclopedia", pp. 143-145
 - "Picture This", p. 163
 - "Using What You Know", pp. 254-255
 - "Finding the Meaning in a Dictionary", pp. 444-445
 - "Using What You Know", pp. 526-527.

Selections to enhance comprehension in specific subject areas include:

<u>Mathematics</u>	"How to Read Word Problems in Mathematics", p. 508.
<u>Practical Arts</u>	"Using What You Know", pp. 254-255 "Telling It Like It Is", pp. 258-261.
<u>Science</u>	"Using Context to Figure Out Unknown Words", pp. 150-151.

8. Apply the cloze technique (see Comprehension, "Using a Cloze Procedure") to assess student text comprehension.
9. Predicting and identifying consequences are comprehension skills useful to students in all subject areas. Initiate a discussion on a personal level about consequences using Comprehension, "Logical/Natural Consequences Versus Punishment" and/or Inquiry, "de Bono's Tools for Teaching Thinking: CoRT" (specifically CAF and C and S).
 - a. Replace the personal issues with issues from other subject areas such as:
 - Mathematics
 - Have students predict, calculate and compare solutions to problems.
 - Have students predict consequences of miscalculating the interest on a loan.
 - Use "Checking a Restaurant Check", *Wonders and Winners*, p. 87 to reinforce the life skill of evaluating.
 - Practical Arts
 - Have students predict the consequences of tardiness, an untidy appearance and inappropriate communication skills in the workplace.
 - Science
 - Provide opportunities for students to predict the consequences to the environment of oil spills on the oceans, pollution control laws and/or garbage recycling.
 - Social Studies
 - Have students discuss the possible consequences to the local community of current news issues such as hazardous waste plants, oil prices, free trade and government spending.
 - b. Utilize the following selections from *Wonders and Winners* to provide practice predicting and identifying consequences:
 - "If You Know It, Use It", p. 192
 - "Drawing Conclusions", pp. 210-212
 - "A Tale of Baron Munchausen", pp. 512-513
 - "Around the World in a Helicopter", pp. 528-529
 - "Carla and the Fabulous Homework Helper", pp. 432-441
 - "Maria's Cave", pp. 227-234.
10.
 - a. Utilize the student resource samples offered in Resource 1: Comprehension to enhance vocabulary development, the use of context clues to formulate definitions, making predictions and predicting consequences.
 - b. As students read the selections in Resource 1: Comprehension aloud, assess their comprehension. (See Comprehension, "Using Oral Reading to Assess Comprehension".)

11. Have students refer to "Truly Terrific Tongue Twisters", *Wonders and Winners*, p. 367 and develop original tongue twisters to share with classmates.
12. a. Visuals such as charts, diagrams, graphs and tables may aid comprehension. Use the textbook materials provided in "Resource 2: Comprehension and Visuals" to practise interpreting and synthesizing visual information.
- b. Encourage students to bring key visuals from home and the community for further study. Provide opportunities for students to interpret key visuals orally to assess comprehension.

FOLLOWING INSTRUCTIONS

13. Use the following selections from *Wonders and Winners* to reinforce the importance of sequence when completing a task:
 - "How Paper Money is Made", pp. 76-77
 - "A Different Kind of Job", pp. 78-81
 - "Following the Steps in a Process", pp. 284-286
 - "Recognizing the Plot of a Story", pp. 464-466.
14. Refer to "How a Comic is Made", *Wonders and Winners*, pp. 287-295 and have students:
 - Write dialogue for a familiar comic strip when the original dialogue has been cut out.
 - Combine with a photography class, pair with another student and take ten pictures of each other. After developing, have students arrange the photographs in a sequence and write dialogue to tell a story.
 - Refer to Comprehension, "Using Comic Books and Cartoons in the Classroom" and provide opportunities for students to extend comprehension.
15. Reading and interpreting charts, schedules, labels, signs, symbols and diagrams are necessary aspects of following instructions. Have students bring appropriate samples to class to peruse and discuss. The following articles from *Wonders and Winners* will be useful to teachers and students. (See Comprehension, "Key Visuals".)
 - "Reading Diagrams", pp. 90-92
 - "Filling Out a Mail-Order Form", p. 251
 - "Reading Signs Without Words", p. 337
 - "Reading a Mall Directory", p. 427
 - "Reading an Airline Schedule", p. 542
 - "Roller-Coaster Madness", pp. 314-318.
 - a. Scholastic Scope magazines often contain charts, diagrams and graphs for student interpretation. Select visuals and ask students to interpret the information presented.
 - b. Recognizing the sequence of events and following instructions precisely are very important life skills. Use "Reading a Medicine Label", *Wonders and Winners*, p. 235 to initiate discussion about following instructions precisely.

Encourage students to bring medicine labels to class for further discussion.
 - c. Read "Quench That Thirst", *Wonders and Winners*, p. 493. Encourage students to bring their favourite recipes to be included in a recipe book to be distributed to parents, teachers, etc. Provide time for students to brainstorm a creative title and design for the book.

(Organizing the book will provide practice in using comprehension techniques such as boldfacing, underlining, indenting and spacing, developing a table of contents and index, categorizing, etc.)

- Arrange with the home economics teacher to use the kitchen facilities to test some of the students' recipes.

16. Have students bring to class textbooks from other subjects. Provide opportunities for students to skim, select and summarize visual information orally.

ASKING AND ANSWERING

Students may be reluctant to ask questions to clarify information. The intent of this component of the "Language Across the Curriculum" theme is to enhance students' ability to generate questions to elicit further information, to generate higher levels of questions and to become increasingly comfortable and self-confident when asking and answering questions.

17. Utilize teaching strategies suggested in the "Asking and Answering" section of this manual to facilitate student development in this area. Initial activities may involve paired discussions which focus on questioning techniques, facial expressions and tone of voice. Use topics of personal interest to students. (See *Program of Studies/Curriculum Guide*, "Asking and Answering".)
18. Encourage students to develop awareness regarding sending and receiving messages and to ask questions if the message is unclear. Have students ask for assistance in an alternative modality (see Inquiry, "Modality Preferences Questionnaire", "Modality Preferences", and "Tips for Accommodating the Modalities") such as:

e.g., "I'm sorry, I do not understand the directions on this map. Can you explain them please?" (Weak visual modality, strong auditory modality.)

Discourage students from being embarrassed or losing self-confidence because they require assistance. Often students will perform adequately if they understand what is expected of them.

19. Organize students into pairs to read passages silently from another subject area, or use the samples found in Resource 1: Comprehension. Students may practise questioning, answering, and skimming skills by alternately asking and answering questions of each other about the reading.
20. Select relevant topics from other subject areas for discussion to provide students with the opportunity to self-evaluate their discussing, asking and answering skills. (See Discussing, "Checklist for Self-Evaluation in Group Discussions".)
21. Effective listening relates directly to the ability to ask and answer effectively. (Refer to Listening, "Guidelines for Listening".) Provide a variety of opportunities for students to evaluate their listening skills (e.g., during a teacher's lecture, a student's presentation, a student's oral reading and/or a guest speaker's presentation).
22. Refer to "Ask the Right Questions", *Wonders and Winners*, p. 460, to initiate further discussion/practice in related skills.

REPORTING/MAKING NOTES

23. Students may be required to write reports and/or prepare oral reports in other subject areas such as social studies and science. Help students plan their work by using some or all of the following resources from this document:

Writing, "Writing Process"

"A Checklist for Assessing Writing"

"A Sequence of Writing Assignments"

"RAFTS"

Inquiry, "Critical/Creative Thinking Strategies"

Comprehension, "Semantic Webs and Maps"

Reporting/Making Notes, "Outlining".

24. Locating information is an initial step in the process of reporting and making notes. Assist students to recognize that information may be gathered using listening, reading and viewing skills.

- a. Provide opportunities for students to locate and/or identify sources of information in the school and the community.
- b. Conduct a fluency exercise in which students suggest various sources of information.
- c. Schedule time in the library and work cooperatively with the librarian to familiarize students with the organization of the library and the resources available, such as:
 - filmstrips
 - records
 - maps
 - magazine collections
 - reference materials
 - special learning kits.

Also discuss the services provided by the librarian.

- d. Provide students with practise using the library by organizing an exercise of task cards (see Reporting/Making Notes, "Library Scavenger Hunt - Task Card Activity").
 - e. Use the article "Using a Card Catalog and an Index", *Wonders and Winners*, pp. 409-411 to help introduce to students data-gathering devices.
 - f. Use the article "More Than One Way to Read", *Wonders and Winners*, p. 236 to reinforce skimming text for required information.
25. a. Organizing gathered data using appropriate strategies is a reporting/note making skill. Enumeration of events is one organizational pattern. Have students enumerate in sequence a series of recent personal events (e.g., activities completed during a weekend or holiday, a personal timeline from birth to the present).
- b. Ask students to bring their notebooks to class and assist them to organize their notes by:
 - dating all notes
 - keeping notes for different subject areas in separate binders or duo-tang covers
 - devising a system for monitoring assignments, upcoming exams/quizzes
 - retaining all assignments/quizzes/exams that have been marked and returned
 - developing a section for new/difficult vocabulary

- obtaining copies of notes/handouts from the teacher or a classmate when the individual has been absent
- devising suitable formats for note taking in each subject area (e.g., leaving a wide right-hand margin for extra notes/explanations/examples/sketches).

26. Students will need practice to organize data into outline form by identifying main ideas and supporting detail. Refer to Reporting/Making Notes, "Outlining" for assistance in developing student outlining ability.

- a. Read "Storm Boy", *Wonders and Winners*, pp. 356-365 and "Making an Outline", pp. 340-345 to initiate outlining activities. (See Reporting/Making Notes, "Outlining".)
- b. Select from the following *Wonders and Winners* articles to provide opportunities for students to develop skills in identifying the main idea and supporting detail. Apply the semantic webbing configuration to assist students to organize the information. (See Comprehension, "Semantic Webs and Maps".)
 - "The Team That Has Wings", pp. 530-534
 - "Balloons, Dirigibles and Zeppelins", pp. 535-541
 - "Obstinate Uncle Otis", pp. 108-117.
- c. Subject-related articles from *Wonders and Winners* that may provide opportunities for students to practise and develop gathering, organizing and reporting skills are:

Mathematics "How to Budget Your Money", pp. 82-85
Practical Arts "And Now a Word From ...", p. 253

"Linda Yu, Anchor Person", pp. 262-266
 "A Different Kind of Job", pp. 78-81.

Science

"One of Earth's Wonders", p. 149
 "Volcanic Eruptions", pp. 158-161
 "Amazing Changes", p. 165
 "Two Different Eruptions", pp. 166-167
 "A Sizzling Surprise", p. 179

"Project Nim", pp. 328-329
 "The Story of Nim", pp. 330-336
 "The Haunted Spacesuit", pp. 124-132
 "Invaders from Mars", pp. 268-274
 "The Last Laugh", pp. 106-107.

Social Studies

"Newsbreaks", p. 267
 "TV Talk", pp. 256-257.

- Assign the readings listed above to individual or small groups of students to organize, summarize and/or report.
- d. Provide opportunities for students to demonstrate and/or give oral reports. At the Grade 8 level, students are comfortable using topics familiar to them such as skating, baking or fixing a bike.

DISCUSSING

27. Provide opportunities for students to discuss familiar topics. Observe and record student behaviours such as interrupting, shouting and withdrawing. Use this information to develop with students a set of rules to apply to discussions. (See Discussing, "Instruction In and About Small Group Discussion". Also see Listening and Speaking strands for additional materials.)
- Use the following selections from *Wonders and Winners* to encourage students to distinguish fact from opinion, to recognize bias and to respect the opinions of others.
 - "Eiffel Tower", pp. 416-417
 - "The Great Invention Caper", pp. 430-431
 - "Volcano Diary", pp. 171-172
 - "Season of Hope", pp. 173-176.
 - Distribute copies of a news article and an editorial on the same topic to students. Ask them to compare/contrast fact and opinion.

RESPONDING TO LITERATURE

28. a. To assist students to identify various literary genres, select fiction stories, non-fiction stories and poems to read with/to students and compare/contrast the characteristics of each genre. Use the following articles from *Wonders and Winners*:
- "Sandy, The Hearing Ear Dog", pp. 354-355
 - "Animal Signals", pp. 346-351
 - "Maria's Cave", pp. 227-234
 - "Snowshoe Trek to Otter River", pp. 467-479
 - "Steam Shovel", p. 442
 - "Purely Ridiculous", p. 398.
- Provide samples of a variety of literary genres to students to peruse, discuss, compare and contrast.
 - Fiction - novels, short story collections, historical novels, poetry and editorials.
 - Non-fiction - encyclopedias, almanacs, atlases, autobiographies, biographies, news articles from newspapers and magazines.
 - Compare/contrast fiction and non-fiction television programs.
 - Fiction - The Wonder Years, Family Ties, Perfect Strangers, Who's the Boss.
 - Non-fiction - WS, Fifth Estate, 60 Minutes, 20/20, Oprah Winfrey, game and nature programs.
 - View a television program such as "Unsolved Mysteries" and lead a discussion to determine whether the program is fiction or non-fiction.

DEVELOPING LANGUAGE MECHANICS

29. a. Encourage students to use the dictionary to check spellings and to clarify meanings of words by:
- modelling
 - providing accessible and appropriate dictionaries
 - providing activities that require dictionary use.
- b. Use the article "Finding the Meaning in a Dictionary", *Wonders and Winners*, pp. 444-445 to initiate dictionary use.
- c. Use the article "Be a Self-Checker", *Wonders and Winners*, p. 324 in conjunction with the strategy Developing Language Mechanics, "COPS: Self-Correcting Strategy" to enhance student ability to edit personal material.
- d. Introduce the RAFTS technique (see Writing) or use "Teaching Students to Write a Descriptive Paragraph" (see Writing) and have students write paragraphs using a procedure similar to the following:
- brainstorm ideas
 - organize ideas (enumerate, use a semantic web or map, etc.)
 - write a topic sentence
 - expand main idea using supporting details
 - write a conclusion/closing sentence.
- Refer to Writing, "Computers and the Writing Process" and have students enter a rough draft using a word processing program.
 - Have students self or peer edit the rough copy, correct, print and hand in the revised copy for evaluation purposes.
 - With students' permission or without disclosing students' names, place these on an overhead transparency and discuss the editing changes made by the writer and/or have students suggest additional editorial changes.
- NOTE:** Caution and sensitivity are needed when editing student writing. Over-criticism and excessive editing may prove to be detrimental to future writing endeavours.

COMMUNITY PARTNERSHIPS

- Combine social studies and language arts classes and organize a field trip to locate social studies information throughout the community:
e.g., social services, police detachment, hospitals, clinics, retail facilities, transportation services, industrial parks and recreational areas.
- Organize a community field trip to observe and record visual information such as charts, pictures, signs and symbols. Have students prepare and present an oral report on this trip.
- Invite the editor of a local newspaper to discuss the importance of using facts rather than opinions when reporting news events.

RESOURCE 1: COMPREHENSION

Use the following series of sample readings to aid student comprehension.

SAMPLE 1

Practical Arts: *Creative Living*, p. 395.

Making the Additions

You can make additions to your wardrobe in three ways: you can *buy* them, *sew* them, or *recycle* them.

Buying Additions. You can buy ready-to-wear clothes from a store or a catalogue. There are a great variety of colours, fabrics, and styles to choose from. By buying the clothes, you are able to have something to wear with little work. Chapter 56 has information on how to shop for clothing.

Sewing Additions. You can choose to make your clothes. Being able to sew frees you to make a garment that's exactly what you want. You have a great range of pattern styles, colours, and fabrics. When you gain experience, you might even design your own clothes!

Sewing has another benefit. It allows you to make minor changes in store-bought clothes. You can even take advantage of bargains by fixing up secondhand clothes or discounted items. Chapters 58 to 61 introduce you to the basics of sewing.

Recycling. Finally, you can put the clothes that you no longer wear to use. Go back to your wardrobe list. Look at those items you've outgrown or don't like. Could you lengthen the hem to make those pants wearable again? Would a new colour make that sweater more appealing? Chapter 63 has more ideas on how to turn old clothes into new.

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Starter Systems

All small engines have an ignition system. Some have a starter system, too. A starter system has a battery, a control switch to allow the coil to turn off the current, and a starter. These parts are connected by electric, or starter cables. The cables carry the current. They are made of heavy wire.

The starter motor consists of four main parts—the starter housing, field coils, an armature, and brushes.

The starter housing is a heavy cylindrical case that holds the starter motor assembly. Steel pole shoes are securely attached to the inner surface by screws. The pole shoes hold the field coils in place inside the housing. The field coils are connected to a terminal and are insulated from the housing.

The field coils are made of heavy, flat copper strips. They carry the heavy current needed for starting the engine. Current flowing through the field coils magnetizes the pole shoes and creates a strong magnetic field across them.

The adjacent pole shoes are wound in opposite directions. This gives their respective pole shoes a north and south magnetic polarity. The housing acts as a return circuit for the magnetic lines of force.

The armature revolves between the pole shoes in bushings mounted at each end of the motor assembly. The iron core of the armature completes the magnetic circuit between the pole shoes.

The core is designed to fit between the pole shoes with a minimum of clearance. This construction reduces the loss of magnetic lines of force as they flow from pole shoe to core.

The brushes in a starting motor are manufactured under high pressure from a mixture of powdered carbon and copper. The brushes are mounted in a holder within the starting motor.

Brush holders support the starting motor brushes. They have flat or coil springs to hold the brushes in position against the commutator with the correct pressure. Alternate brush holders are insulated from the housing while those in between are grounded to the housing.

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SAMPLE 3

Practical Arts: *Creative Living*, p. 318.

Buying Appliances

Department stores and kitchen specialty stores are loaded with many different appliances. They sell familiar pieces like ranges, refrigerators, and dishwashers. They also sell smaller pieces like blenders and toaster ovens. And there are special items that are meant for one task – for example, yogurt makers, popcorn poppers, and pasta machines.

DIFFERENT PEOPLE, DIFFERENT NEEDS

What makes one appliance a necessity and another an extra? It all depends on a family's needs.

One family might have five children and a mother and father who both work outside the home. To cut down on trips to the store, that family would need a good-size refrigerator, and possibly a large freezer as well. A good range would be a necessity. If the family budget allowed, time-saving electric devices would be helpful in preparing large, nutritious meals quickly.

Another family might have only two people, who care little about cooking. They would need very little kitchen equipment.

It isn't only the size of a family that matters. Someone who lives alone might enjoy cooking as a hobby. Such a person might buy special kitchen equipment usually found only in big restaurants.

DECIDING ON APPLIANCES

In choosing appliances, a family should consider eight factors.

- Family size. As the example above showed, a large family may need appliances that store large amounts of food or save cooking time.
- Cooking and eating habits. A family that cooks very little won't need many appliances. People who have special cooking interests may want appliances that help them – a yogurt maker or ice cream maker, for instance.
- Multiple uses. Some appliances are good buys because they can be used for more than one job. Blenders can chop, grind, blend, and purée. Toaster ovens can toast, bake, and broil. Electric skillets can be used for stir-frying or pan-frying, grilling, or cooking on a griddle.
- Time for cooking. Families that are always on the go may want labour-saving appliances like a self-cleaning oven.
- Appliance cost. A family on a tight budget may not think that a self-cleaning oven is worth the extra cost.
- Safety. Some appliances have safety features. A blade in a blender may stop turning when the lid is removed, for instance.
- Warranty. As in shopping for many goods, consumers should check appliances for their warranty coverage.

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SAMPLE 4

Practical Arts: *Creative Living*, p. 416.

Chalk. Chalk can be used to mark most fabrics, since the markings can easily be brushed off afterwards. Chalk is available as coloured squares or pencils.

Needles. Needles for hand sewing come in a variety of sizes and lengths. The smaller the number, the larger the needle.

Pins. These are needed to pin the pattern to the fabric and to hold fabric layers together for stitching. They are available with sharp points for most fabrics and with ball-points for knits.

Pinking Shears. These shears cut fabric in a zigzag. They're used to trim and finish seams and edges on fabrics that ravel easily.

Seam ripper. This pen-like object has a small blade for removing stitches.

Scissors. Scissors, smaller than shears, are used for trimming and clipping.

Shears. These are used to cut out fabric. They have bent handles so that you can lay fabric flat on a surface while cutting.

Tracing paper. This paper comes in several colours. Choose a colour that will show up on the fabric without being too dark. Double-faced tracing paper allows you to mark two layers of fabric at one time.

Tracing wheel. This device is used with tracing paper to transfer pattern markings to fabric. Wheels with saw-toothed edges can be used for most fabrics. Smooth-edged wheels are best for delicate fabrics.

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SAMPLE 5

Social Studies: *Living in North America*, p. 97.

A Rich Continent

North America is rich in resources. Large areas of rich soil give it some of the best farmland in the world. The United States, for instance, produces almost 50 percent of the world's corn and is the largest exporter of wheat. Other major crops in the United States are soybeans, sugar cane, cotton, tobacco, and peanuts. Livestock farming is also important, especially beef and dairy cattle and hogs. In Canada, wheat is the most important farm crop and one of the main exports. In Mexico, the best farmland is in the southern part of the central plateau and in the valleys. There is a wide range of climate, from the hot, wet lowlands that grow tropical crops, such as bananas and sugar, to the central plateau, where corn is the main crop.

The continent also has a wide range of mineral resources (see figure 2.19). Oil and natural gas, iron ore, lead, zinc, copper, silver, and gold are found in all three countries. Canada also has huge deposits of nickel, as well as coal, uranium, asbestos, and potash. Mexico is the world's largest silver producer. Other mineral resources are manganese and phosphate, which is used to make fertilizer. The United States has huge coal, phosphate rock, tin, bauxite, and nickel reserves.

All three countries have resources of timber and fish. Another important resource for Canada is its huge supplies of fresh water. Hydro-electric power, produced by harnessing fast-flowing rivers, is an important resource in Canada and the United States.

SAMPLE 6

Social Studies: *Living in North America*, p. 214.

Social Groups Outside the Family

The family is the basic or primary group in society. There are many other social groups formed by people who are not related to one another. These are called secondary groups. The people on a sports team, for instance, are part of a secondary group. So are members of schools, churches, or clubs. Figure 7.10 shows a secondary group. How were you able to recognize this group? What is the purpose of this group?

You have a different part to play in every social group to which you belong. For instance, you are a son or daughter in your family; you may also be an aunt or uncle, a grandson or granddaughter.

Outside the family you are a part of the school social group. Within the school you are part

of the social group that is your home room. Outside of school you may belong to a church group or club. If you attend a rock concert, you are part of a social group. Usually few people in this group know one another. Yet in the time this group is together, the people in the audience will applaud, scream, or be quiet as a group.

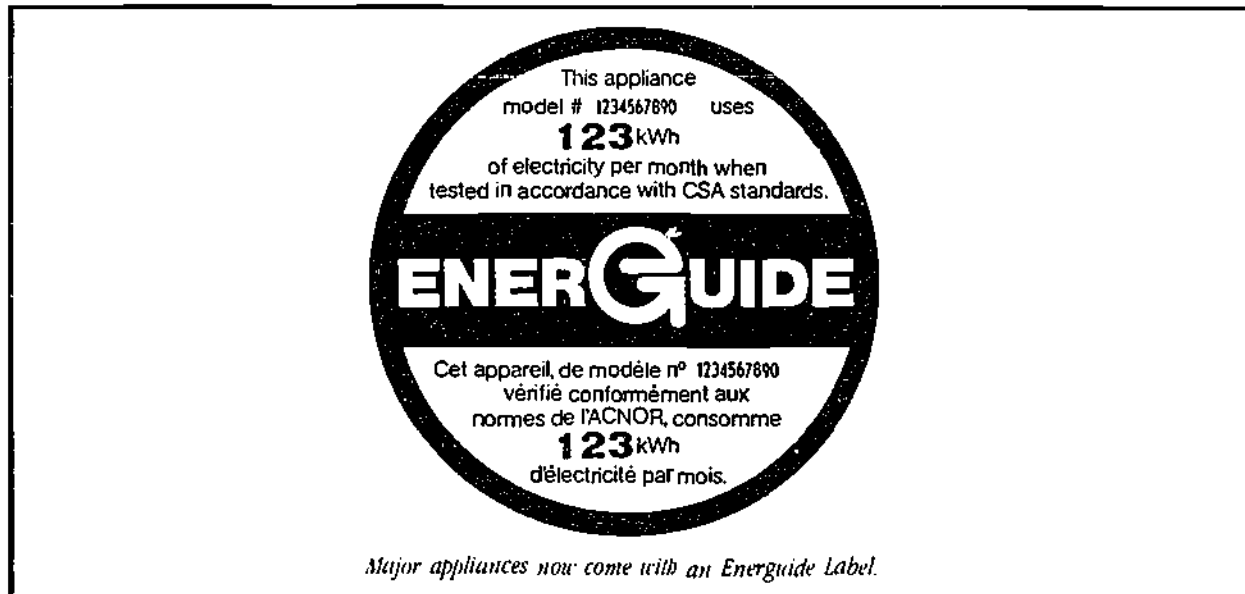
In each of these groups you "play" a different role, that is, you learn to behave differently in different situations. In the family, for instance, your behaviour as a son or daughter is probably different from your behaviour as a grandson or granddaughter. In the social groups outside of the family, your behaviour as a member of a religious group is different from your behaviour as a member of a sports team.

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RESOURCE 2: COMPREHENSION AND VISUALS

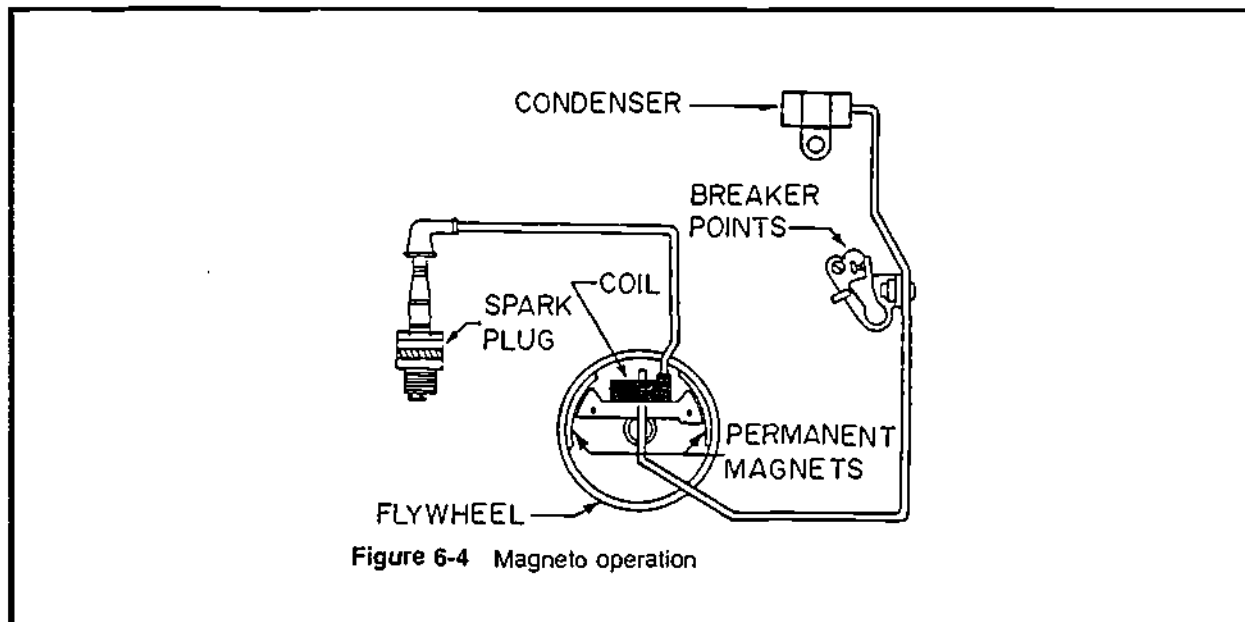
SAMPLE 1

Practical Arts: *Creative Living*, p. 318.



SAMPLE 2

Practical Arts: *General Industrial Education, Transportation*, p. 31.



SAMPLE 3

Social Studies: *Living in North America*, p. 286.

Table 10.1 Types of Work North Americans Do

Types of Activity	Percentage of Workers		
	Canada	United States	Mexico
Farming, fishing, forestry	5.0	5.2	40.1
Mining	1.8	1.1	1.5
Manufacturing	19.4	21.1	18.2
Construction	5.1	6.0	4.6
Transportation, public utilities, communications	8.3	6.6	3.3
Business	23.2	26.0	10.1
Other services	37.2	34.0	22.2

SAMPLE 4

Practical Arts: *General Industrial Education, Transportation*, p. 42.

AIR COOLING

Most small engines, whether two- or four-stroke cycle, are cooled by transferring engine heat to the surrounding air. This is known as air cooling. The heat passes through fins in the outside surfaces of cylinders and heads. Fins add extra surface area to dissipate engine heat faster.

A motorcycle engine can usually cool itself with fins only because the motor moves with the cycle at a speed fast enough to move a large volume of cooling air past the fins. Most other air-cooled engines need help in moving enough air past the fins for adequate cooling. Most engines use a fan and a shroud to keep them cool (Figure 9-1). The fan and shroud move and direct the air past the fins to maintain a safe engine temperature. In many cases the fan blades are a part of the fly-wheel.

HOW ARE YOU TODAY?

OVERVIEW

Grade 8 students are maturing from children into young adults. This transition may cause physical, emotional and behavioural changes which are sometimes difficult for students to understand and accept.

The theme "How Are You Today?" encourages students to recognize and address these changes and their related feelings. Stories selected may inspire students to identify, analyze, verbalize and/or write about their feelings. (See "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)

THEMATIC OBJECTIVES

The concepts, skills and attitudes developed in this theme will enable students to:

- examine attitudes and beliefs about personal feelings and the feelings of others
- define emotions and determine the relationship between feelings and behaviour
- accept the emotions and behaviours of others.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Listening, Speaking, Writing and Viewing Strands in this document for strategies and suggestions to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- examines critical and creative thinking.

COMPREHENSION

- identifies supporting detail
- makes predictions
- identifies consequences.

ASKING AND ANSWERING

- generates questions for a specific purpose.

DISCUSSING

- recognizes roles and tasks
- helps generate simple rules for behaviour
- differentiates between fact and opinion
- shares information.

RESPONDING TO LITERATURE

- reads for a variety of purposes.

LEARNING RESOURCES

- Selections from the basic student resource, *Wonders and Winners*, are suggested to enhance the learning objectives.
- Selections from *Contexts, Anthology Two* are suggested as alternatives to the basic resource.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

- Begin a bulletin board display on "feelings" and encourage students to identify feeling words to place on cards to attach to the display. e.g., like, anger, pride, fear, confusion, frustration.
 - Provide opportunities to discuss these words. (See "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)
 - Brainstorm feeling words and synonyms. Categorize these according to positive or negative emotions. Post these and continue to add other related descriptive words throughout this unit.
- Ask students to respond in their journals to one of the following statements and to share their responses.
"I feel best when ..."
"I feel unhappy when ..."
"When I get hurt, I feel ..."
"When a stranger says hello, I feel ..."
"If I help someone, I feel ..."
Throughout the study of this theme, provide opportunities for students to respond to all of the above statements. (See "Safe Classroom Environments: Emotional/Physical" in the introduction of this document, pp. 6 and 7.)
- Encourage students to cut pictures of people from magazines or other sources, to identify the emotion expressed on the person's face, to make posters of this material and to add their posters to the bulletin board.
- Inform the librarian of your language arts theme and ask him/her to locate and lend relevant materials for a "How Are You Today?" display centre.
 - Obtain large pictures from the poster section of the library. The librarian should have some that "tell a story" using setting, body posture, facial expressions, etc. Show these to the class and encourage students to share their thoughts and feelings about each picture. Encourage students to expand their descriptive vocabulary and their observations of supporting details.

- b. Initiate a writing activity using the pictures from activity 5a. Ask students to write a one- or two-sentence response to each picture in their notebooks. Collect these responses to evaluate sentence structure, punctuation and parts of speech.
- Provide direct skills instruction regarding language mechanics as needed.
- c. Have students select one picture and write a brief descriptive or narrative paragraph. Provide opportunities for students to share these written endeavours with classmates for analysis. (See Writing, "A Sequence of Writing Assignments", "Computers and the Writing Process" and "Peer Response Sheet".)
6. a. A treasure is a highly prized possession or an exceptional event, such as a scuffed animal, a favourite movie or a special secret. Encourage students to share their treasures and the feelings their treasures give them. Read with/to students "What is Treasure?", *Wonders and Winners*, p. 61, to help initiate a discussion.
- During the discussion, observe and record students' behaviours such as interruptions, ridicules, withdrawals, etc. Use these examples to guide students to develop, review and/or reinforce a set of class discussion rules.
- b. Read with your students "The Old Maple", *Wonders and Winners*, pp. 62-63 and lead a discussion comparing/contrasting Sheila's feelings from the beginning through to the end of the story.
- c. Read with/to students "James's Treasure", *Wonders and Winners*, pp. 68-72. Use the set of questions following the story as guidelines for post-reading activities. Also, discuss the feelings James held for his trumpet and for his grandfather, whether James' decision was difficult and how he felt about his decision. Encourage students to discuss sacrifices they may have made for the sake of others.
- d. Use Writing, "Writing Assignment: Describing a Familiar Place" to assist students to write about a treasured past experience. Provide opportunity for students to peer edit writing before revising and handing in for evaluation purposes.
- e. Have students read "Everyday Treasures", *Wonders and Winners*, p. 73 and identify the treasure. Students could bring pictures or samples of other items for classmates to identify.
7. a. Read with/to students "We Lived in the Almont", pp. 134-142 and/or "Cheryl Toussaint: A Woman Who Wins", pp. 36-44, *Wonders and Winners*, and lead a discussion about pride, self-respect and self-confidence.
- b. Obtain a film that relates to pride, self-respect and self-confidence (e.g., "The Cap"). As students view the film, have them list the feelings of the characters, share their emotional list and recall evidence supporting their selections.
8. a. Fear is a strong emotion that must be faced by students. Ask students to complete the following statements orally or in their journals:
 "I was very afraid when . . ."
 "When I am afraid, I . . ."
- b. Read with/to students one of the following selections from *Wonders and Winners* and lead a discussion about fear influencing our behaviour:
 "The Last Laugh", pp. 106-107
 "A Quick Escape", pp. 168-170
 "Invaders from Mars", pp. 268-274 (play)
 "Snowshoe Trek to Otter River", pp. 467-479
 "Abandon Ship!", pp. 503-507.

- c. Use the semantic web strategy to outline the main idea and supporting details of the selected story. (See Comprehension, "Semantic Webs and Maps".)
- d. Have students organize into five groups and assign each group one of the above-listed stories to read orally to each other. After reading, have students summarize and report the story to the class.
- e. Read the beginning of one of the stories to the class and assist students to imagine and write an ending. Teachers may encourage critical/creative thinking by introducing brainstorming and mind mapping. (See Inquiry, "Teaching a Thinking Strategy" and "Critical/Creative Thinking Strategies".) The class may complete the activity together to provide the opportunity to apply critical/creative thinking strategies. This class activity could be followed by another story beginning to be completed by students individually and handed in for evaluation purposes.

Encourage students to self-edit or peer edit, paying particular attention to sentences, punctuation, parts of speech and spelling. (See Writing, "Computers and the Writing Process" and Developing Language Mechanics, "COPS: Self-Correcting Strategy.")

- f. Have students read/listen to/view the above selections and encourage learners to relate the experiences of the characters to their personal experiences.
9. Assist students to expand their knowledge about asking and answering techniques by encouraging students to ask for help and to be specific about what they have not understood. Students should realize that they need not be embarrassed nor lose self-confidence because they ask for assistance. (See Asking and Answering.)
 - Encourage students to practise their asking and answering techniques by interviewing family members/peers about "How Are You Today?"
 10. a. Communication involves the skills of listening and speaking and people may be unclear when sending messages. Use the following selections to provide students opportunities to communicate verbally through oral reading, demonstrating and/or discussing.

Wonders and Winners:
 "Invaders from Mars", pp. 268-274 (play)
 "The Comeback", pp. 484-492
 "Gulliver's Travels", pp. 543-554.
 (Alternatives: *Contexts, Anthology Two*: "Richard Speaks!", pp. 24-25, "The Diary of Anne Frank", pp. 30-49. A story or play from Scholastic Scope magazine may also prove useful.)

 - b. Have students select poems to prepare for oral reading. Encourage students to discuss, compare and contrast their emotions to those portrayed in the stories/plays/poems.
 - c. Use the selection "Truly Terrific Tongue Twisters", *Wonders and Winners*, p. 367, to enhance oral communication. Have students develop tongue twisters to share.
 11. Lead a discussion reviewing student awareness of the feelings of others. Use films, stories and poetry to enhance student understanding of emotions. Examples include:

Wonders and Winners:
 "Soccer Players Use Their Heads", pp. 482-483 (friendship)
 "The Comeback", pp. 484-492 (fear, honesty, effort)
 (Alternatives: *Contexts, Anthology Two*: "U is Part of US", pp. 16-23 (love of family), "The Prayer of the Butterfly", p. 133, poem (love of life), "For Anne", p. 160 poem (loss, abandonment), "The World is Not a Pleasant Place to Be", p. 161, poem (loss of friendship).

Films: "Home From Far" (resentment, self-confidence, understanding), "White Lies" (friendship, respect, honesty), "The Hayburners" (prejudice, tolerance, friendship.)

INTEGRATION ACROSS THE CURRICULUM

Practical Arts

- Assist students to understand that accepting personal feelings, the feelings of others and the subsequent behaviour may influence success in the workplace.
- Encourage students to express feelings appropriately in all situations.

Science

- View a film displaying nature's treasures and lead a discussion about the laws of nature and the importance of caring for our environment (e.g., "Temples of Time").

Social Studies

- Confer with the social studies teacher to plan strategies to enhance student awareness of feelings relative to their personal/interpersonal development, family roles, cultural acceptance and/or experiences, etc.

COMMUNITY PARTNERSHIPS

- Invite a local beautician to the class to discuss and demonstrate how personal grooming may influence self-concept.
- Invite a clothing store owner/manager to discuss/demonstrate how clothing may be selected to reflect one's mood/personality (colour choice, style, etc.).
- Locate helping services within the school/community and determine the information presented by each area:
e.g., student services - career information, personal assistance
librarian - locating information for reports
social services - family financial/emotional support.

ON THE EDGE OF REALITY

OVERVIEW

Grade 8 students enjoy mystery, adventure, comedy, suspense and the unknown. This is an excellent unit to review and provide further application of skills addressed throughout the first three units in novel and interesting contexts.

THEMATIC OBJECTIVES

The concepts, skills and attitudes associated with this theme will enable students to:

- distinguish fact from fantasy
- extend creativity and imagination by applying creative thinking strategies
- read and write fiction stories
- increase individual appreciation of reading.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Listening, Reading and Writing Strands of this document for additional strategies and suggestions to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- investigates studying skills
- reviews and applies critical/creative thinking strategies.

COMPREHENSION

- develops descriptive vocabulary
- retells a story or describes an event.

RESPONDING TO LITERATURE

- distinguishes between fiction and non-fiction
- develops an understanding of story elements
- identifies clues that provide information about setting
- identifies main character
- identifies various types of reading material with personal appeal.

DEVELOPING LANGUAGE MECHANICS

- interprets compound and complex sentences
- adheres to conventions of spelling.

LEARNING RESOURCES

- Selections from the basic student resource, *Wonders and Winners*, are suggested to enhance learning objectives.
- Selections from *Contexts, Anthology Two* are suggested as alternatives to the basic resource.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

1. Introduce the theme "On The Edge of Reality" by listening to a recording of one of Edgar Allan Poe's stories such as "The Cask of Amontillado" or "The Telltale Heart". Discuss the techniques used by the author to add suspense (e.g., music, pauses).
2. Ask students to begin a new section in their journals on the theme "On The Edge of Reality" and to write an entry about a strange personal event. Use the following phrases to initiate the writing: "I felt strange when . . ." or "The strangest thing to happen to me was . . .".
3. Develop a bulletin board display and reading display centre to support this theme. Ask the librarian for assistance regarding media available for classroom use. Encourage students to bring to class pictures for the bulletin board and books, articles, etc. relating to the theme for the display centre.
4. a. Choose from the following fantasy stories from *Wonders and Winners* to read with/to students. Ask students to identify main idea, supporting details, main character, clues to setting, forces in conflict, etc. and to offer a written or verbal personal response (see Writing, "Writing Process", "A Sequence of Writing Assignments" and "Computers and the Writing Process"):
 - "Obstinate Uncle Otis", pp. 108-117
 - "The Haunted Spacesuit", pp. 124-132
 - "The Build-it-Yourself Volcano", pp. 180-181
 - "The Secret of Looking-Glass Cottage", pp. 213-219
 - "Storm Boy", pp. 356-366
 - "Jim Bridger's Alarm Clock", pp. 389-397
 - "Carla and the Fabulous Homework Helper", pp. 432-441
 - "The Search for the Magic Lake", pp. 514-522
 - "Gulliver's Travels", pp. 543-554.b. Select vocabulary to develop throughout the theme. (See Comprehension, "Developing Vocabulary", "Vocabulary Sorting".)
- c. Choose one of the selections from above and complete an outline with students. (See Reporting/Making Notes, "Outlining".)
 - Incorporate a semantic web, a mind map and/or an outline model to develop a class mystery story. (See Comprehension, "Semantic Webs and Maps"; Inquiry, "Teaching a Thinking Strategy", "Critical/Creative Thinking Strategies".)

5. Scholastic Scope magazines often contain "Mini Mysteries". Utilize these to introduce and/or review plot development of mystery stories.
 - Provide opportunities for students to write individual/group "Mini Mysteries".

6. Read the radio play "Invaders From Mars", *Wonders and Winners*, pp. 268-274, and have students write a paragraph/story about what they would do if Martians landed in their back yards. Encourage students to use a creative thinking/writing strategy to initiate ideas. (See Inquiry, "Critical/Creative Thinking Strategies".)

7. Have students use a web configuration to develop their own stories, write rough drafts, self or peer edit and write a revised copy to hand in for evaluation purposes. (See Writing, "A Sequence of Writing Assignments" and "Computers and the Writing Process".)
 - Use the RAFTS technique to provide further writing activities. (See Writing, "RAFTS".)

8. a. Organize the class into groups to web/map, write and edit a story relating to the theme. Have students tape record their stories adding music, dramatic pauses and sound effects.

 b. Use Listening, "Listening Response Sheet" to encourage students to monitor listening skills as they listen to the taped stories.

9. a. Read "Monster Mechanic", *Wonders and Winners*, pp. 448-452 with/to students to encourage creative development. (Alternatives: "The Making of a Monster", p. 52; "Films From the Crypt", pp. 66-73, *Contexts, Anthology Two*.)

 b. Ask students to describe and/or to draw a picture of a "Nightmare Monster".

 c. Have students develop and present monster skits to classmates or to a visiting class. Videotape the skits to provide the opportunity for students to view personal performances.

10. a. Humour is often "on the edge of reality". Encourage students to bring favourite comic books, comic strips or cartoons that relate to the theme. Discuss and post these on the bulletin board. (See Comprehension, "Using Comic Books and Cartoons in the Classroom".)

 b. Distribute cut comic strips to student groups to organize in a sequence. Have students support their selected sequence of events.

 c. Distribute comic strips without dialogue and have students apply critical/creative thinking strategies to write original dialogue.

 d. Read the following selections from *Wonders and Winners* to develop learning objectives further as they relate to humour:
 - "It's a Comical World", p. 283
 - "Following the Steps in a Process", pp. 284-286
 - "How a Comic is Made", pp. 287-290
 - "You Can Make Your Own Comics... Without Drawing a Thing", pp. 291-294
 - "Hagar the Horrible", p. 207.

11. a. Poetry, like humour, may also be "on the edge of reality". The lyrics of popular songs are poetry. Encourage students to copy favourite song lyrics to read to classmates and/or to bring recordings of songs to school for a listening activity.
- b. Read and discuss with students the following poems from *Contexts, Anthology Two*:
"Space", p. 186
"Earth", p. 186
"Waiter! . . . there's an alligator in my coffee", p. 149
"The One-L Lama", p. 149
"Limericks à la Carte", p. 150
"Caution", p. 150.
- c. Use these poems and others as models to encourage students to write original poetry. Provide opportunities for students to read original/other poetry to classmates. (See Writing, "Teaching Students to Write Poetry".)

INTEGRATION ACROSS THE CURRICULUM

Science

- Confer with the science teacher/librarian to gain knowledge about unusual and interesting scientific inventions, events, theories, experiments and/or individuals. Provide opportunities for students to gather and report information.
e.g., black holes, UFO's, Canadarm, Loch Ness, Ogopogo, Sasquatch, robots, pyramids, Stonehenge, Darwin, Goodall, da Vinci, Galileo.

COMMUNITY PARTNERSHIPS

- Invite a makeup artist from a local theatre group, a drama teacher and/or a drama student to demonstrate makeup techniques before students present "Monster Skits".
- Invite local authors such as Monica Hughes (*The Tomorrow City*) to read and/or discuss fiction writing.
- Organize a presentation by a local theatre group in which they would present a play relating to the theme.
- View a live play related to the theme presented by a local/travelling theatre group.

GROWING TODAY AND TOMORROW

OVERVIEW

"Growing Today and Tomorrow" is designed as an introductory theme for Language Arts 9. Selections from literature and real life are suggested to enhance student understanding and knowledge about mental, physical, spiritual and emotional growth.

The purposes of the theme are to establish a secure, non-threatening learning environment early in the year and to provide successful experiences in reading and writing to encourage further involvement with the printed word. Students relate well to personal and/or familiar topics. To exploit this strength and to provide opportunities for maximum student success, narrative and descriptive writing assignments are emphasized throughout this initial theme. (See "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)

THEMATIC OBJECTIVES

The concepts, skills and attitudes developed in this theme will enable students to:

- increase knowledge of personal growth by relating literature to personal development
- enhance understanding of growth in others and the accompanying changes in relationships growth may produce
- become more comfortable with their personal growing patterns
- recognize that growth occurs throughout one's life
- enhance personal interest in reading for information and pleasure.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Listening, Reading and Writing Strands in this document for additional strategies and suggestions to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- identifies and applies the process skills of recalling, imagining, interpreting, applying, analyzing, synthesizing, monitoring, evaluating.

COMPREHENSION

- extracts meaning from context clues: synonyms, antonyms, similes, examples
- uses signal words as an aid: if, then, however
- develops vocabulary
- identifies the main idea and supporting detail
- distinguishes fact/fiction/opinion
- recognizes persuasive language
- identifies consequences.

FOLLOWING INSTRUCTIONS

- interprets and follows written instructions
- discerns when instructions must be followed precisely.

ASKING AND ANSWERING

- generates questions for a specific purpose.

REPORTING/MAKING NOTES

- organizes information according to main ideas and supporting details
- identifies key words and phrases.

DISCUSSING

- helps generate simple rules for behaviour
- shares information.

RESPONDING TO LITERATURE

- identifies with people and situations encountered in literature
- relates literary experience to personal experience
- becomes increasingly sensitive to the feelings of others.

DEVELOPING LANGUAGE MECHANICS

- uses correct parts of speech: verb forms, pronouns, nouns, adjectives, adverbs
- identifies and writes complete sentences
- writes paragraphs
- uses correct punctuation: period, comma, question mark, exclamation point, quotation mark.

LEARNING RESOURCES

- Selections from the basic student resource *Sights and Sounds* are suggested to enhance the learning objectives.
- Selections from *Contexts, Anthology Three* are suggested as alternatives to the basic resource.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

ADDITIONAL SUPPORT MATERIALS

Audiovisual materials are suggested as they relate to each activity.

SUGGESTED ACTIVITIES

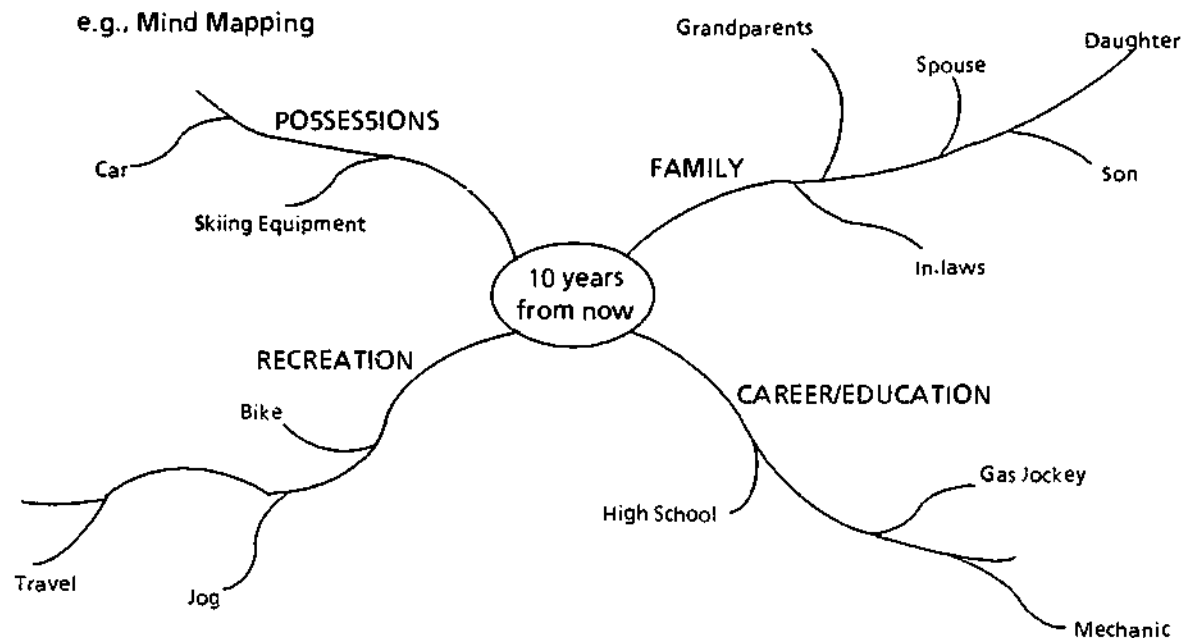
1. It is important for the teacher to assess the reading and spelling abilities of individual students early in the year to assist in program planning. Numerous standardized tests are available for this purpose. (Also see Reading, "Creating a Balanced Reading Program", "85 High Frequency Short Words" and "The McMenemy Functional Literacy List".) For example:
 - administer a pretest using fifteen to twenty words from the McMenemy Functional Literacy List to determine student reading/spelling abilities
 - complete vocabulary activities aimed at reviewing and reinforcing misspelled words.

Develop student vocabulary throughout this unit using student- or teacher-selected words from language arts and other subject areas. (See Comprehension, "Teacher Interaction Technique for Developing Vocabulary", "Vocabulary Self-Collection Strategy: An Active Approach to Word Learning", "Developing Vocabulary", "Vocabulary Sorting", "Making a Crossword Puzzle or a Word Find".)

2. Ask students to organize a section of their binders to be used as a journal for entries throughout the year. Entries may relate to the theme being studied, to personal concerns, or to other areas in which students may desire or need an outlet for releasing thoughts or feelings. An initial entry in the students' journals could involve a completion of the phrase "To me, growing today and tomorrow means..." (see Writing, "Journal Writing").
 - Journals may also be entered on a disc using a word processing program (see Writing, "Computers and the Writing Process").
3. Lead a fluency activity (brainstorming) in which students share their ideas on various types of growth. Write their contributions on the chalkboard, then have students categorize these according to emotional, physical, spiritual, or mental growth. Have students transfer this information to a semantic web configuration. (See Comprehension, "Semantic Webs and Maps".)
4. Encourage students to bring pictures, magazine articles, books, artwork and other materials relating to growing to contribute to a "Growing Today and Tomorrow" display centre and/or bulletin board.
 - a. Ask students to recall and share their significant growing experiences by having them explain the ways they have changed since Grade 6. Students will tend to relate easily to physical changes. Elicit emotional, spiritual, and mental growth responses by asking students to compare their interests, social activities, academic knowledge, behaviour and values within the family and elsewhere. Questions such as "Do you take part in the same social activities now as you did in Grade 6?" may encourage student responses.
 - b. Have students synthesize the above information by writing a paragraph on "Ways I have grown since Grade 6". Students will select a title and support their ideas with examples. (See Writing, "Writing Process", "A Sequence of Writing Assignments".)
 - Ask students to bring their rough draft to you for joint editing. Sit with individual students and edit the rough draft for spelling, punctuation and sentence structure errors. (See Developing Language Mechanics, "COPS: Self-Correcting Strategy" and Writing, "A Checklist for Assessing Student Writing".)

NOTE: *Teacher editing input will depend upon difficulties the student is experiencing with writing. Teachers are encouraged to offer fairly liberal assistance early in the year with student editing responsibilities increasing as the year progresses. Encourage students to edit the work of others by pairing students on occasion. (See Writing, "Peer Response Sheet".)*

- c. Provide an opportunity for students to predict/imagine their future growth. Students may present a simulation of personal growth 5, 10 or 40 years from the present. Assist students to generate ideas using a critical/creative thinking strategy. (See Inquiry, "Critical/Creative Thinking Strategies".)



- d. Schedule students regularly to use computer programs designed to enhance vocabulary development.
5. Ask students to list vocabulary relating to growing, including synonyms such as maturing, increasing, expanding, or antonyms such as withering, shrinking or decreasing. List these terms on the bulletin board/chalkboard and encourage students to contribute new vocabulary throughout the unit. Teachers may select words from this list to develop as course vocabulary.
6. Introduce signal words to students by listing several on the chalkboard, such as: if, then, however, because, therefore, though, when. (See Comprehension, "Signal Words for Patterns of Organization") Begin telling a story. At various points throughout the story, place a signal word and nod to a student to complete the sentence or thought. Continue the story, inserting signal words and nodding to various students. As students become familiar with the game, they will place signal words in appropriate places and may also nod to another student to complete the sentence or thought.

e.g., Teacher: "Jerry lived with his grandmother and grandfather in a fairly large city. While walking to school one day, a group of boys approached Jerry and began pushing him around. They looked behind Jerry and before they could hurt him, scattered like scared mice because ..."

Student 1: "because a huge man was standing behind Jerry."

Teacher: "The man looked down at Jerry and then ..."

Student 2: "then he turned on his heel and disappeared into the alley."

Teacher: "After school, Jerry was happy to be back home. However, ..."

- a. Tape record the story and play it back to the students. Discuss the use of signal words by asking students whether the story would be as interesting if signal words were deleted. (See Listening, "Listening Process: An Instructional Model" and "Listening Skills: Basic/Critical".)
 - b. Have students work in small groups to record their own "Signal Story" on tape. Each narrative should be about two to four minutes long. For variety, members of the group could add music and other sound effects. Stories should relate to the "Growing Today and Tomorrow" theme.
 - c. Play the taped stories back to the class and have students practise and monitor individual listening skills by completing a listening evaluation for each story. (See Listening, "Listening Response Sheet".) Compare and/or contrast responses.
7. Remind students that growing means different things to different people – increasing and changing responsibilities, obtaining part-time jobs, preparing for careers, managing money and time, falling in love, understanding the viewpoints and feelings of others, developing a personal value and belief system and growing emotionally. (See "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)
- a. Read with/to students "First Date", *Sights and Sounds*, pp. 20-29. Initiate a discussion about their first date or the first date of a sibling/friend and any embarrassment/discomfort that may have been experienced. Discussion may expand to include an embarrassing moment experienced when they were trying to impress someone. The discussion should lead students to realize that everyone has embarrassing moments, that these events help individuals grow and that, in time, students will be able to laugh at themselves over distressing experiences.
 - b. Request an entry into their journals entitled "My most embarrassing moment occurred . . .". Ask willing students to share their entries with the class. (See Writing, "A Sequence of Writing Assignments" and "Computers and the Writing Process".)
 - c. The main character in this story, Mimi, was very nervous. Lead a discussion about times when students were nervous and strategies they used to overcome their nervousness. Ask students to write a journal entry and/or a paragraph completing the phrase "I was nervous . . .". Encourage willing students to share these writings with the class. Initiate this writing activity using a Mind Mapping or Semantic Webbing strategy. (See Inquiry, "Critical/Creative Thinking Strategies" and Comprehension, "Semantic Webs and Maps".)
 - d. Refer to Comprehension, "Vocabulary Self-Collection Strategy: An Active Approach to Word Learning" and "Developing Vocabulary" to assist students to select and reinforce new vocabulary encountered in this story.
8. Read "Love at First Fright", *Sights and Sounds*, pp. 514-524 with/to students. (Alternative: "At the Lunch Counter", *Contexts, Anthology Three*, p. 25.)
- a. Ask students to identify the main idea of this story. Peer pressure, overcoming fear, or attempting to impress may be some responses. Have students support their selections using clues from the story and discuss the accuracy of these clues with the class.
 - b. Use this story to introduce students to cause and effect relationships. Recite a causal phrase from the story and ask students for a resultant phrase to complete the sentence.
 e.g., Teacher: "The author called himself 'yellow belly' because . . ."
 Student: "he had stomach problems when he was in Grade 6" or, "he was afraid of the rides."

9. Changing relationships and responsibilities within the family are outcomes of growth. Initiate a discussion in which students share experiences about personal family responsibilities such as looking after younger siblings, preparing meals, caring for the yard and so forth.
 - a. Read "Help Yourself By Helping at Home", *Sights and Sounds*, pp. 40-44. (Alternative: "Dents and Dentures", *Contexts, Anthology Three*, pp. 59-63.) Lead a discussion in which students respond to the following questions:
 - What chores/helping activities do you do around the home?
 - Should children be responsible for completing household chores? Why or why not?
 - What household chores should people your age be able to do?
 - Explain the statement, "You can help yourself by helping at home".
 - b. Ask students to discuss the story further by responding to the questions following the story.
 - c. Read the letters to and responses from "Dear Sam", *Sights and Sounds*, pp. 34-35.
 - Ask students to interpret the letters, to agree or disagree with Sam's responses and to share supportive and/or alternative responses.
 - Encourage students to write a letter to "Dear Sam" about a family responsibility problem. To protect anonymity, encourage students to sign their letters with a name only they would know. The problems they cite need not be authentic, but should be realistic. Collect and redistribute these letters to allow other classmates to assume the role of Sam and respond to a letter. (See Writing, "Writing a Friendly Letter".)
 - Have students share the letter and their response with the class for further discussion.
 - Students could write letters and respond using the computer to provide computer/word processing practice. (See Writing, "Computers and the Writing Process".)
 - d. Refer to Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P." and utilize this model to respond to the "Dear Sam" letters and students' letters. Select one or two examples and demonstrate the problem-solving process to students, then ask them to use the model to help solve the problem/formulate a decision relative to their letter.
 - e. Ask students to make a "Dear Sam" box for the classroom. Students would contribute letters about problems and concerns relating to "growing". At the end of each week, distribute the contents of the box to individual students or groups of students to generate possible solutions through discussion. (See Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P."; Discussing, "Instruction In and About Small Group Discussion", "Checklist for Self-Evaluation in Group Discussions", "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)
 - f. Have students utilize de Bono's thinking strategy model on determining consequences to assist in their letter responses. (See Inquiry, "de Bono's Tools for Teaching Thinking: CoRT".)
 - g. Teachers may wish to use these initial letter writing activities to introduce the friendly letter concentrating on inside address, spacing, salutation and closing. (See Writing, "Writing a Friendly Letter".)
10. Emotional maturity is part of the growing process. (See "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)
 - a. Lead a discussion in which students attempt to define emotional maturity and ask a student to write these definitions on the chalkboard. Have students synthesize these suggested definitions to form one sentence expressing a total class definition of emotional maturity.
 - b. Encourage students to recall and to share experiences in which they displayed emotional maturity or lack of emotional maturity in the recent past. Ask pupils to evaluate past

behaviour and to provide examples of times when they displayed emotional maturity even though it was very difficult to maintain control. Students could write about these experiences in their journals. Encourage students to monitor personal behaviour in similar experiences and to share these experiences with the teacher and classmates.

- c. Read with/to students "The Struggle Within", *Sights and Sounds*, pp. 154-158. Alternatives: "Man, You're a Great Player!", pp. 57-58 or "Fifteen", p. 140, *Contexts, Anthology Three*.
- Ask students to write in their notebook personal ideas about the meaning of the title and/or to identify the struggle.
 - Have students write a description of Gordon ("The Struggle Within") based upon evidence provided early in the story and a description from evidence given at the end of the story. Compare these descriptions. Discuss the changes and possible reasons why these changes occurred in Gordon.
 - Provide an opportunity for students to recall and evaluate when they were a member of a team/activity in which one or two participants were like Gordon. Have students make a list in their notebooks or on the chalkboard and discuss their feelings about this (these) person(s).
 - Encourage students to recall, analyze and share a past experience when they may have acted similarly to Gordon.
- d. Have students silently read the following selections from *Sights and Sounds*:
"A Perfect Day for Ice Cream", pp. 168-177,
"Individual Hurdles", p. 151,
"The Field Hockey Game", pp. 152-153.
(Students who have difficulty reading at this level could be paired with students who can assist them.) Encourage students to share their ideas and experiences about individual hurdles that they have overcome (in sports, at home, at school, etc.). Have students relate the influence of these experiences on personal emotional maturity.
- Have students write a paragraph about overcoming individual hurdles to be handed in for evaluation. (See Writing, "A Checklist for Assessing Writing", "A Developmental Framework for Evaluating Style and Cognitive and Affective Growth in Student Writing", "A Sequence of Writing Assignments", "Teaching Students to Write a Descriptive Paragraph", "Writing Assignment: A Memorable Time".)
- e. The story "Breaking the Sound Barrier", *Sights and Sounds*, pp.159-163 also relates to overcoming individual hurdles and gaining control over personal growth and emotions.
- Ask students to read the story and to list all of Kitty O'Neil's accomplishments since birth and to list, beside each item, the person or persons who assisted Kitty.
 - Have students place a star beside the accomplishments that indicate Kitty was an emotionally mature person. (To assist with this task, ask students for antonyms for "emotionally mature". Responses may include weak, weepy, etc. Then ask students to respond to the question: "If Kitty had been weak (or other), could she have completed the activity? Why or why not?")
 - Kitty could have an operation which would return her hearing ability. Ask students to react to the following:
 - What is Kitty's response?
 - Why does she feel this way?
 - What would your decision be under similar circumstances? Explain. (The written responses to this question could be handed in for evaluation purposes.)
- f. Read "Courage Has a Face", *Sights and Sounds*, pp. 50-59 with/to students. Compare and evaluate the emotional stability, growth, difficulties, anxieties and determination of the two main characters from the above stories (Kitty and Geri).

11. Fear is an emotion that also needs to be increasingly understood and controlled as one matures.

a. Read with/to students some of the following selections to initiate discussion and writing activities focussed on growing as it relates to overcoming fears.

Sights and Sounds

"Courage Has a Face", pp. 50-59

"A Dangerous Job", pp. 124-125

"The Boy Who Was Afraid", pp. 126-134

"The Flood at Reedsmere", pp. 136-144

(Alternative: "The Fugitives", *Contexts, Anthology Three*, pp. 16-24).

Assist students to identify with people and situations encountered in literature by discussing:

- What was the main character's fear(s)?
- How did the main character overcome his or her fears?
- Did other characters assist or hinder the main character in overcoming his or her fears?
- How "real" is the main character?
- Is this story true? Could it be true?
- How would you have reacted under similar circumstances?

Request story details from students to support their statements.

b. Have students organize into groups of three or four members to read together one of the above selections and to complete the following activities:

- analyze and discuss the story utilizing the questions suggested above
- summarize and retell the story to the class and lead a discussion relating to the above questions
- role play the story or present one or two scenes from the story displaying emotional maturity that evolved in the main character.

c. Refer to Comprehension, "Semantic Webs and Maps" and have students utilize a narrative sequential map technique to write a story based on fears.

12. The following four stories from *Sights and Sounds* relate to growing and the entertainment world.

"Growing Up Famous", pp. 48-49

"Courage Has a Face", pp. 50-59

"Breaking the Sound Barrier", pp. 159-163

"In the Wings", pp. 375-383

a. Read one of the above stories with students. Ask students to identify the main idea and to give supporting details from the selection. (Use the descriptive web framework as outlined in Comprehension, "Semantic Webs and Maps".)

b. Request students to read silently one or all of the remaining three stories and to complete a semantic web on an individually selected story.

c. Give students time to prepare for and read one of the above stories into a tape recorder. Play all four stories back to the class while students follow in the text. Lead a discussion about growing as it relates to overcoming anxieties and difficulties.

d. Utilize student-made tapes in an audio learning centre in which students could wear the headphones and follow the story in print while listening to the story on tape. (This strategy will prevent slower readers from falling behind and provide an enrichment activity for the faster readers.)

- e. Utilize the above stories to assess student oral reading abilities. (See Comprehension, "Using Oral Reading to Assess Comprehension".)
13. View a film and/or videotape relating to "growing" and experiencing disappointments (e.g., "On the Level: Who Am I?"). Introduce the film/videotape by stating that everybody experiences disappointment, frustration and unhappiness as they mature. Ask students to take mental note of the main character's problems, the methods used to manage these problems and the final outcome.
- Lead a brief discussion based on the problems, methods used to manage problems and outcome. Complete a semantic web or a mind map (see Inquiry, "Critical/Creative Thinking Strategies") with this information and request first draft paragraphs of students' responses to the story. (See Responding to Literature, "Levels of Response in Reading Literature".) Students could respond to one or all of the following guiding questions:
 - Did you agree or disagree with the methods used by the main character to manage the problem?
 - What might you have done in similar circumstances?
 - Did you agree with the ending? Was the ending realistic? Explain.
 - Introduce the components of a good paragraph to students by emphasizing the importance of a topic sentence, supporting sentences and concluding sentence. Select sample paragraphs from the anthology or the textbooks of other courses. Analyze the format by asking students to read and identify the components of a paragraph.
 - When editing/evaluating student work, note sentences containing punctuation or grammatical errors. Write these sentences on the chalkboard or overhead projector. Because students will recognize their sentences, challenge them to remember what they did to their sentences to make them correct. Use this opportunity to review and/or teach some mechanics of language such as parts of speech and punctuation if the need arises.
14. View a film or videotape that focusses on human growth to initiate discussion about maturity and growth patterns (e.g., "The Art of Silence: Youth, Maturity, Old Age, Death", where the events from birth to death unfold in this eight-minute mime presentation by Marcel Marceau; or "Self-Incorporated: Change" which presents changes one may experience in growing from childhood to adulthood).
- NOTE: The length of introduction to mime activities will depend upon prior student exposure to drama and, in particular, mime. Students who are relatively unfamiliar with mime may benefit from viewing and discussing a comedy mime such as "The Art of Silence: Bip at a Society Party". This lighthearted spoof from Marcel Marceau shows party guests at their worst and would be an appropriate introduction to mime. A visit from the drama teacher, a mime presentation from drama students and/or a series of class mime activities may further aid student understanding. Emphasize the use of facial expressions and body movements to deliver the message.*
15. The process of growing up often involves acquiring part-time/full-time employment.
- Have students read "Martin's Green Summer", *Sights and Sounds*, pp. 418-419. Assist students to develop a survey to gather information from community members about jobs they have had, length of time devoted to working, money earned per hour, how they spent their money and other relevant questions. Members of the class will use process skills to:
 - plan the survey
 - decide who will respond
 - contact people to become involved
 - distribute the survey
 - collect the survey

- tabulate responses
 - categorize the data
 - report the results.
- b. Read "The Gorrillagram", *Sights and Sounds*, pp. 420-429. Use this story to initiate research and/or a discussion of unusual jobs within the local community.
- Ask students to determine whether the selection is fiction or non-fiction and to support their answer with details from the story.
 - Use this story to develop descriptive vocabulary through the use of context clues. Have students identify slang from the story. (See Developing Language Mechanics, "Slang and Jargon".)
 - This selection uses dialogue techniques to tell the story and may be used to reinforce the correct use of quotation marks, periods and commas.
- c. Have students use a semantic web or map strategy to write a story about a fictitious job. Provide opportunities for students to use the word processor and/or to peer edit. (See Writing, "Computers and the Writing Process", "A Sequence of Writing Assignments" and Comprehension, "Semantic Webs and Maps".)
16. Effectively managing personal finances is also indicative of personal growth.
- a. Ask students to read "Where Does it All Go?", *Sights and Sounds*, pp. 448-451 and prepare for a discussion about the types of spenders described in the article. Ask students to identify the type of spender they are and to give evidence to support their selection.
- b. Read "Getting a Good Buy on Jeans", *Sights and Sounds*, pp. 452-458. Encourage students to share their jean-buying behaviours with their classmates. Obtain several catalogues and sales flyers and compare prices of popular name jeans to brand name jeans. Refer to the resource questions on page 458 to guide further discussion. Extend this activity to include other popular clothing items such as sweat pants, jackets and running shoes.
- c. Read "Kid Power", *Sights and Sounds*, pp. 270-278, with students. Lead a discussion focussing on the attitude of the store owner, the assertiveness of the students and the economics involved and outlined in the story. Stop reading at various points throughout the story and ask students to predict the story outcome.
- d. Read "Cathy", *Sights and Sounds*, p. 459. Ask students to interpret the comic strip. Encourage students to share unusual experiences they have had with salespeople and to bring to class cartoons and comic strips relating to personal economics. (See Comprehension, "Using Comic Books and Cartoons in the Classroom" for further activities utilizing humorous media.)
17. The use of computer technology should be enhanced through activities in the language arts class.
- a. *Sights and Sounds*, pp. 430-443 contains a variety of selections on computers and their use at home, at school and in the workplace. Select stories that are in keeping with the interests and abilities of students. Students who have a thorough background in computers may find some of these articles tiresome, yet students who lack background in computers will be more comfortable with this form of technology through the use of these stories.
- b. Request a paragraph or journal entry focussing on one of the following computer-related topics:
- How computers may change my life.

- What I think about computers.
- What does "The Age of Information" mean to me? (*Sights and Sounds*, p. 440).
Have students edit and hand in a copy for evaluation.

A variation may be to select an appropriate word processing program, have students enter their paragraphs into the computer, edit and make a printout.

Schedule computer time emphasizing word processing on a regular basis for students to enhance knowledge and familiarity with this technology. (See Writing, "Computers and the Writing Process".)

Teachers are encouraged to review computer courseware catalogues on a regular basis to keep abreast of newly developed software. (See *Programs of Studies/Curriculum Guide: "Learning Resources, Technology and the Media"*, p. 19.)

INTEGRATION ACROSS THE CURRICULUM

Mathematics

- Use a catalogue, sale flyer etc. to locate the prices of jeans and other items of clothing. Determine whether brand name or popular name jeans are more expensive and calculate the differences in percent. Develop a bar graph of this information.

Practical Arts

- Use "The Gorillagram" *Sights and Sounds*, pp. 420-429, to initiate a discussion about entrepreneurship and its relevancy in our society.
- Identify specific process skills as they relate to the practical arts areas, emphasizing the transferability of these skills.

Social Studies

- It would be appropriate to teach the "Growing Today and Tomorrow" theme in Language Arts at the same time as the "Personal/Community Awareness" and "Careerwatch" themes in Social Studies. These social studies themes will reinforce the concepts, skills and attitudes developed throughout this language arts theme. Emphasis is also placed on process skills.

COMMUNITY PARTNERSHIPS

- Invite the school/community career counsellor to discuss new and/or unusual employment opportunities available in the community.
- Invite the manager of a computer outlet to discuss retail sales of computers to business and private individuals, technology in the workplace and/or future computer trends.
- Invite a manager of Alberta Career Services to discuss changing technology in the workplace.
- Visit offices, banks and other employment areas that have been influenced by the computer. Observe and discuss changes with various employees (e.g., secretarial staff, bank tellers).
- Develop a questionnaire for parents and relatives that surveys their perceptions of a computerized society.
- Examine the local newspapers to identify the techniques used in advertising to influence consumer purchasing.
- Visit a large department store or shopping centre to record the prices of popular clothing items, manufacturer's names and label names. Compare/contrast the quality and prices of these items.

- Invite a community health nurse to discuss growing as it relates to teenagers. A discussion could include mental and physical disorders and/or the influence of family/peers on growing patterns.
- Invite the school psychologist/counsellor to discuss the emotional aspects of growing up and the preparation needed today to influence future growth and success.

LANGUAGE ACROSS THE CURRICULUM: ORGANIZING AND STUDYING (An Integrated Skills Unit)

OVERVIEW

The reading, writing and lexical demands of schooling increase as students ascend within the system. Curricular requirements and the inflexibility of time in other subjects may not allow the degree of review and remediation needed by Integrated Occupational Program students for maximum comprehension. This language arts unit is designed to:

- meet the needs of the students by reinforcing the concepts, skills and attitudes taught in other subject areas
- provide specific comprehension techniques applicable across subject areas
- expand students' studying, organizing and problem-solving/decision-making strategies.

This is a unit ideally suited to integrated instruction and cooperative planning. The specific direction of this unit should be determined through discussions between the language arts teachers and other subject area teachers.

Although this unit is structured to provide in-depth, concentrated assistance to students relating to their other subjects, it is intended that the "Language Across the Curriculum" activities continue throughout the year as considered necessary by other subject area teachers, the language arts teacher and/or the students themselves.

THEMATIC OBJECTIVES

The concepts, skills and attitudes enhanced in this theme will enable students to:

- develop the reading and writing skills necessary for subject area success
- develop strategies generic to all the subject areas, and to develop the ability to transfer and apply these strategies in different settings
- identify and apply problem-solving/decision-making and organizing/studying strategies throughout the curriculum.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Reading and Writing Strands of this document for additional strategies and suggestions to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- Investigates and applies problem-solving/decision-making strategies and studying skills.

COMPREHENSION

- interprets indeterminate qualifiers: rather, somewhat, more or less, others
- understands probability words: maybe, chance, others
- develops vocabulary
- develops multiple meanings of words
- makes predictions
- draws conclusions
- makes inferences
- converts visual information to verbal form.

FOLLOWING INSTRUCTIONS

- skims instructions to obtain an overview
- synthesizes visual information from signs, symbols, text, tables and diagrams
- gives clear written instructions
- converts written information to verbal form.

ASKING AND ANSWERING

- generates questions to elicit further information
- formulates higher levels of questions.

REPORTING/MAKING NOTES

- selects appropriate modes of transmitting information
- recognizes organizational patterns: enumeration of events, chronological order, cause and effect
- selects relevant details and discards irrelevant details
- summarizes
- uses symbols and abbreviations
- changes sentences to point form.

DEVELOPING LANGUAGE MECHANICS

- uses a systematic approach to identify predictable/unpredictable spellings.

LEARNING RESOURCES

- Selections from the basic student resource, *Sights and Sounds*, are suggested to enhance the learning objectives.
- Selections from *Contexts, Anthology Three* are suggested as alternatives to the basic resource.
- Textbooks from other courses.
- Samples of readings from textbooks of other courses are provided following the suggested activities of this theme. (Resources 1 through 3)
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

It is essential that language arts teachers confer with other subject area teachers to acquire information regarding the units under study, the related vocabulary, the process skills and inquiry strategies emphasized, and the areas of student weaknesses. Cooperative planning will assist in providing purposeful tasks for students and in transferring language arts concepts, skills and attitudes to other subject areas.

The suggestions provided throughout the "Language Across the Curriculum" theme will apply to all subject areas. Where specific examples of subject application are supplied, it is only to provide clarification.

While the following suggested activities are grouped according to the main concept addressed, each activity may provide opportunities to reinforce several concepts.

INQUIRY

The theme "Growing Today and Tomorrow" provided opportunities for students to identify and apply process skills. This theme will enhance students' ability to select appropriate process skills for application and to develop further problem-solving/decision-making strategies and studying strategies.

1. Confer with other subject area teachers on a regular basis to obtain problems and/or issues to be addressed throughout this theme to enhance learning relevancy and student awareness of skills transferability.
 - a. Review problem-solving/decision-making strategies using the Grade 8 theme, "Language Across the Curriculum: Gathering Information", and Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P."
 - b. Select and apply relevant problems/issues to the following steps:
 - understanding the issue/problem
 - developing a plan
 - carrying out a plan
 - reviewing and applying results.
 - c. Encourage students to identify additional steps that may assist to clarify problems or issues.
2. Refer to "Work For It", *Sights and Sounds*, p. 237, to initiate extra practice in solving mathematics problems, understanding advertising and reinforcing consumerism skills.
3. Studying skills and strategies are to be introduced and developed throughout the "Language Across the Curriculum" theme. The intent is to assist students to become aware of personal study habits, to develop a desire to improve existing study habits and to practise improved study habits in all courses. (See Inquiry, "An Inventory of Study Skills".)

Adequate note-taking skills are prerequisites to writing examinations. Have students review note-taking and organizing skills, (see Grade 8, "Language Across the Curriculum, Reporting/Making Notes") and to apply the skills by:

- dating all notes
- keeping notes for different subject areas in separate binders, duo-tang covers, or separate divided sections of their binder

- devising a system for recording and managing assignments due, upcoming exams/quizzes
 - retaining all assignments/quizzes/exams that have been marked and returned for use in future studying
 - developing a section for new/difficult vocabulary
 - obtaining copies of notes/handouts from the teacher or a classmate when absent from class
 - developing suitable formats for taking notes (e.g., leaving a wide right-hand margin for extra notes/explanations/examples/sketches; using boldface, spacing, capitalization, titles, headings or underlining to highlight notes).
4. The following articles from *Sights and Sounds* may assist students to understand the importance of organizing, following procedures and sequencing:
- "Understanding Steps in a Process", pp. 300-302
 - "Water on Tap", pp. 303-306
 - "The Foundation", pp. 307-311.
- Have students read the selections, relate the applied strategies to personal situations/events and prepare to share a personal application of related strategies.
5. Provide opportunities for students to expand their memories. Refer to Inquiry, "Activities to Increase Memory", and "Critical/Creative Thinking Strategies" for further suggestions.
6. Organizing time is an important studying skill. Utilize some of the suggestions in Inquiry, "Studying Habits: Time Management" to assist students to organize their time effectively.
7. Introduce the following to enhance studying skills: Inquiry, "SQ3R Strategy", "PARS Technique" and/or "Multipass: A Study-Read Strategy". Have students select and apply a strategy over a period of time and report results to classmates.
8. Keep a file of examinations from other subject areas and use these as the basis for teaching students test-taking strategies. Encourage students to:
- ask the instructor questions about the material to be covered, emphasized or omitted
 - ask the instructor about the types of questions to expect such as short answer, true/false, fill-in-the-blank or labelling diagrams
 - scan the entire examination, identify sections that may be easily and quickly completed (e.g., labelling a familiar diagram) and complete these sections first
 - complete a multiple choice examination by:
 - reading each question carefully to ensure complete comprehension, taking special note of negative leads (e.g., a police officer cannot arrest a person if he/she . . .)
 - attempting all the known questions first
 - scanning for distractions and eliminating these as possible choices
 - remembering that responses containing qualifiers such as always and never are often false
 - moving on to the next question once a decision has been made
 - determining whether a penalty is given for incorrect responses and, if not, guessing at a response
 - monitor and use their time in a test situation wisely. If time permits, reread the items that are easy to verify. Students will often accept their initial answers as correct when a rechecking strategy may uncover errors which would decrease their marks.
 - organize a study schedule/routine to avoid last minute cramming. (See Inquiry, "Studying Habits: Time Management".)
 - introduce "SCORER: Test-Taking Strategy" from the Inquiry section of this document to enhance test-taking skills further.
 - Use Inquiry, "A Study Guide for Reading" to reinforce organizing information as a studying technique.

COMPREHENSION

Sample selections from student textbooks for other courses are provided in Resource 1, "Comprehension – Textbook Samples" following the list of suggested activities for this theme. Teachers may wish to utilize these sample materials or refer directly to the subject area textbooks to develop further the concepts to be addressed throughout the study of this theme.

Note: Vocabulary from other subjects is to be addressed in the language arts class throughout the year. However, due to the nature of this theme, direct emphasis is placed on integrated vocabulary development.

9. Through the use of textbooks, other reading materials, diagrams, posters and/or teacher talk, have students list unfamiliar and/or difficult vocabulary from other courses (see Resource 1, "Comprehension – Textbook Samples"). Teachers may wish to obtain an initial list from the other subject area teachers.
 - Develop a vocabulary bulletin board upon which students would place their word selections. Incorporate this vocabulary into lessons and complete vocabulary development activities to reinforce the unfamiliar and/or difficult vocabulary using the variety of strategies suggested in the Comprehension section of this document, such as:
 - "Teacher Interaction Technique for Developing Vocabulary"
 - "Vocabulary Self-Collection Strategy: An Active Approach to Word Learning"
 - "Making a Crossword Puzzle or a Word Find"
 - "Developing Vocabulary"
 - "Vocabulary Sorting"
 - Encourage students to apply word recognition skills such as: sight words, phonetic analysis, and structural analysis when reading textbook material.
 - Refer to Comprehension, "Strategies for Teaching the Use of Context Clues" to assist students to determine word meanings. The following selections from *Sights and Sounds* may also prove useful:
 - "Figuring Out the Meaning That Makes Sense", pp. 182-183
 - "Using What You Know", pp. 258-259
 - "Recognizing Connotations", pp. 432-433
 - "Learning Computer Terms", pp. 442-443.
 - Focus on indeterminate qualifiers (e.g., rather, somewhat, more or less), probability words (e.g., maybe, chance), technical vocabulary, specialized meanings of common words and multiple meanings of words while perusing textbooks and other subject materials.
 - Develop vocabulary using the cloze procedure. (See Comprehension, "Using a Cloze Procedure".)
 - Have students select vocabulary from readings, infer meanings using context clues and then check their inferences using the dictionary. The selection, "Using the Dictionary and the Encyclopedia", *Sights and Sounds*, pp. 145-147, may assist students.
 - Explore vocabulary further and practise dictionary skills using the following *Sights and Sounds* selections:
 - "Using What You Know", pp. 122-123
 - "Using What You Know", pp. 528-529
 - "Reading Word Problems in Mathematics", p. 460
 - "Using Context and Consonants", pp. 32-33.

10. a. Have students bring textbooks and other required reading materials from other classes, or use Resource 1: Comprehension – Textbook Samples located at the end of this theme to practise comprehension techniques, such as making predictions, drawing conclusions, making inferences and developing/understanding multiple meanings of words.
- b. Scan these materials and ask students to classify the selections into two broad categories:
- reading to learn
 - reading to do.
- Ask students to determine which of their courses require more reading to learn? more reading to do? Emphasize that the reading to do often involves repetitive reading which initially may be difficult. This is the reading that is most often required in the Practical Arts component. Examples include:
- recipe cards
 - safety precautions/regulations
 - procedures/directions
 - manuals to complete required tasks.
- c. Reinforce the concepts of reading to learn and reading to do through practise by expanding upon some or all of the following selections from *Sights and Sounds*.
- "Reading a TV Schedule", p. 178
 - "Using the Yellow Pages", p. 255
 - "Using a Building Directory", p. 297
 - "Reading Safety Precautions", p. 525.
11. a. Some subjects, such as mathematics and science, expect students to state opinions, draw conclusions and make predictions based upon a quantity of data. Refer to the following selections from *Sights and Sounds* to initiate additional practise in these areas:
- "Drawing Your Own Conclusions", pp. 212-214
 - "Making Good Predictions", pp. 372-374.
- b. Ask students to bring science investigations and mathematics problems to class to practise drawing conclusions and making predictions.
12. a. Confer with other subject area teachers to determine textbook sections that may require additional reinforcement. Provide opportunities for students to skim the text for specific information. Utilize Comprehension, "Adjusting Reading Rate to the Purpose of the Reading Task: ...", to enhance student comprehension further.
- b. Utilize the skimming technique when reviewing course textbooks to identify indeterminate qualifiers and probability words. Reinforce the use of this vocabulary by having students locate sentences containing these words and to substitute for these words.
- c. Enhance students' textbook familiarity and skimming abilities by using locating and comprehension skills. Make a game out of having students locate the response to various queries by using boldface, capitalization, italics, tables of contents, indexes, glossaries, chapter summaries, etc. (See Inquiry, "An Inventory of Study Skills".)
- d. Refer to "Shopping Around", *Sights and Sounds*, p. 60, and use this selection to reinforce skimming, locating and comprehension skills.

FOLLOWING INSTRUCTIONS

13.
 - a. Subject tasks may involve interpreting data in visual form, such as graphs, diagrams, charts and pictures. Refer to Following Instructions, "Following Instructions at Three Levels of Difficulty" and Comprehension, "Key Visuals" for activities involving following visual instructions.
 - b. Refer to the visuals in each textbook chapter or unit as a pre-reading activity. Lead a discussion about each key visual focussing on interpreting, analyzing and synthesizing visual and textual material.
 - c. Use the visuals to encourage students to predict the contents of the textbook chapter or unit.
 - d. Copy key visuals from other subjects (e.g., science laboratory equipment diagrams, practical arts tools and equipment) onto an overhead transparency to reinforce vocabulary and/or to interpret diagrams. (See Resource 2: Following Instructions – Textbook Samples.)
 - e. Visit other subject area classrooms to review tools and equipment (e.g., sewing machine, oven, iron, washing machine and clothes dryer).
 - Review the safety precautions
 - Reinforce useful vocabulary upon returning to the language arts classroom by listing the terms on the chalkboard and/or having students sketch and label the equipment.
 - f. Issues of Scholastic Scope magazine often contain graphs, charts and diagrams. Use these to provide additional opportunities to practise key visual interpretation.
 - g. Refer to "Cities of the World", *Sights and Sounds*, pp. 320-323 to review the synthesis of text and graphs.
 - h. Confer with the mathematics and science teachers to obtain data for possible display in visual form and/or to acquire information regarding remediation/review/enrichment of course materials. (See Resource 2: Following Instructions – Textbook Samples.)
14. To reinforce the skills required for following instructions, encourage students to bring instructions for new appliances and/or tools from home to share with classmates.
15. Have students bring highlighter pens to class and demonstrate the value of highlighting to draw attention to the following when following instructions:
 - specialized vocabulary
 - main ideas
 - important headings.
16.
 - a. Provide opportunities for students to practise writing instructions by having students prepare a set of detailed written instructions for a familiar activity such as sewing on a button, serving a volleyball, brushing teeth, making a bed, and so forth.
 - Make a game of the activity by instructing each student to write a six-step set of instructions (without a title), to cut their steps apart and to place each step in a separate container so that the first step of every set of instructions will be in one container, the second step in another container, etc. Each student will then select an instruction from each of the six containers and will read their set of instructions to classmates.
 - As a class, have students sort the instructions appropriately and assign a title to each activity.

- b. To reinforce following instructions further, have students read instructions from sections of their textbooks for other courses and verbalize the contents of the written material.
 - Teachers may use this technique to assess student comprehension and oral or silent reading ability by working with students on an individual basis. (See Comprehension, "Using Oral Reading to Assess Comprehension".)

ASKING AND ANSWERING

Integrated Occupational Program students may be reluctant to ask questions to clarify information. The intent of this component of the "Language Across the Curriculum" theme is to enhance students' ability to generate higher levels of questions and to become increasingly comfortable and self-confident when asking and answering questions.

17. Review asking and answering techniques from Grade 8 and use strategies from the Asking and Answering section of this document as needed. Emphasize awareness of non-verbal communication. (See Viewing, "Non-Verbal Cues".)
18. Encourage students to develop awareness regarding sending and receiving messages and to ask questions if the message is unclear. Have students ask for assistance in an alternative modality (see Inquiry, "Modality Preferences Questionnaire", "Modality Preferences", and "Tips for Accommodating the Modalities") such as:
e.g., "I did not understand what you said about calculating volume. Can you please show me?" (Weak auditory modality, strong visual modality)

Encourage students not to be embarrassed or lose self-confidence because they require assistance. Students will often perform adequately if they understand what is expected of them.

19. Have students organize into groups of three or four and select a book or article. Complete the activity suggested in Asking and Answering, "Sample Activity for Formulating Higher Levels of Questions". Provide opportunities for groups to share and discuss questions and answers.
20. Read the beginning of a story to the class and have individuals ask relevant questions about the characters, setting, plot, etc.

Write these questions on the chalkboard or overhead projection and read another section of the story. Determine whether the initial questions have been answered and request additional questions. Continue until the story is completed.

Encourage students to use higher levels of questions. (See Asking and Answering, "Model Questions and Key Words to Use in Developing Questions" and "Forming Questioning Chains".)

21. Effective listening relates directly to the ability to ask and answer questions effectively. Refer to Listening, "Listening Response Sheet" and provide a variety of opportunities for students to evaluate their listening skills (e.g., a teacher lecture, a student presentation, a student oral reading and/or a guest speaker).

REPORTING/MAKING NOTES

22. Students may be required to complete research and write reports in other subject areas, such as social studies and science. Help students plan their work by utilizing some or all of the following resources from the following sections of this document.

Writing, "Writing Process"

"A Sequence of Writing Assignments"

Comprehension, "Semantic Webs and Maps"

Reporting/Making Notes, "Outlining"

- Assist students to select suitable sources for gathering data for reporting (e.g., local government services, the school library, community business people).
 - Refer to "Using PQ2R", *Sights and Sounds*, pp. 279-281 and introduce students to the PQ2R strategy to organize for reporting purposes.
 - Use "Making and Using an Outline", *Sights and Sounds*, pp. 356-361, to review outlining for reporting procedures.
23. Assist students to distinguish between relevant and irrelevant information using textbook material from other courses. Select a paragraph from a textbook and display it on the overhead projector. (See Resource 3: Reporting/Making Notes – Textbook Samples.) Ask students to read the paragraph and to select the main idea and the supporting details. Remind students that the information remaining is irrelevant detail. Provide adequate opportunities for students to identify relevant and irrelevant information. Discuss the significance of irrelevant information.
24. a. Schedule time in the library and work cooperatively with the librarian to familiarize students with resources and their respective locations, such as:
- filmstrips
 - records
 - maps
 - magazine collections
 - special learning kits.
- b. Introduce other services provided by the librarian (e.g., photocopying).
- c. Use the selection from *Sights and Sounds*, "Using a Card Catalog and an Index", pp. 410-413, to reinforce library skills.
- d. Provide students with practice locating material in the library by organizing an exercise of task cards (see Reporting/Making Notes, "Library Scavenger Hunt - Task Card Activity").
- e. Review the Dewey Decimal System, focussing on sections to be used in specific subject areas: e.g., social studies information about provincial governments may be located between the numbers 300 and 399.

Post the list in the classroom as a reminder to students.

000-099	General Works
100-199	Philosophy
200-299	Religion
300-399	Social Sciences
400-499	Language
500-599	Pure Science
600-699	Applied Science or Technology
700-799	The Arts
800-899	Literature
900-999	History

25. Provide opportunities for students to demonstrate a procedure from another course. Emphasize specialized vocabulary and instructional clarity. (See Resource 3: Reporting/Making Notes – Textbook Samples.)
- e.g., Mathematics - uses manipulators to demonstrate calculations involved in adding and subtracting multi-digit numbers and in determining perimeter, volume, and/or area; demonstrates a problem-solving technique using the overhead projector.
- Practical Arts - demonstrates threading a sewing machine, using a level, balancing a welding tip, using a curling iron, etc.
- Science - demonstrates the parts/use of a microscope, procedures involved in mineral identification, the use of levers, etc.
- Social Studies - demonstrates the use of legends to understand provincial/city maps.

DEVELOPING LANGUAGE MECHANICS

26. The ability of students to edit work in all subject areas is useful. Ask students to bring their written work (e.g., paragraphs, notes) from other subjects to class. Review the COPS editing approach (see Developing Language Mechanics, "COPS: Self-Correcting Strategy") and apply this strategy to the material.
27. While students are writing reports/paragraphs, schedule time to assist students to edit rough copies as needed. Monitor class/individual weaknesses and prepare to provide direct instruction regarding sentence structure, punctuation and parts of speech.
28. Provide opportunities for students to write and peer-edit using a word processing program on a computer. (See Writing, "Computers and the Writing Process.")

RESOURCE 1: COMPREHENSION – TEXTBOOK SAMPLES

- Vocabulary Development
- Using Context Clues
- Silent/Oral Reading

Have students read the following selections, identify unfamiliar/difficult vocabulary, determine word meanings using context, and check for meanings using a dictionary.

SAMPLE 1

Practical Arts: *General Industrial Education*, Transportation, p. 54.

CAREERS

The transportation technology industry offers a variety of occupational opportunities. Jobs in this field include service station attendants, technical assistants, skilled and semiskilled workers, service and repair personnel, scientists, inventors, and engineers.

The amount and type of training varies with each job. So does the salary you can expect to earn.

PROFESSIONAL

Scientists, researchers, engineers, teachers, and high level managers are examples of professional positions. College education is required for these careers.

MECHANICS

Mechanics repair small engines that are used to power lawn mowers, garden machines, and other small machines.

A mechanic must know how to use hand tools and measuring tools. A mechanic must be able to troubleshoot, to disassemble engines, to examine parts for defects, and to repair or replace defective parts.

SKILLED WORKERS

Skilled workers include diesel, automotive, and aircraft mechanics. Lengthy on-the-job training and/or apprenticeship programs are required.

Basic machine operators are classified as semiskilled workers. A machine operator requires considerable on-the-job training.

Little or no training is required for unskilled workers. Labourers, labour helpers, and gas station attendants fall into this group.

SELF-EMPLOYMENT

Many small engine technicians are self-employed. They often begin on a part-time basis. They learn about small engines by servicing their own engines and those of their friends and neighbours. Then they expand their business to other customers.

Operating your own business offers many advantages. You do not have to report to anyone else. You can set your own hours. You keep all the profits. However, owning your own business is very hard work. It requires business skills as well as mechanical skills.

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SAMPLE 2

Practical Arts: *Creative Living*, p. 327.

The Language of Recipes

PREPARATION TERMS

beat: to mix smoothly, using rapid, regular strokes with a spoon or whisk

blend: to mix two or more ingredients together thoroughly

chill: to refrigerate or let food stand in cold water

chop: to cut into small pieces

cool: to refrigerate or let warm food stand until it is at room temperature

dice: to cut into very small cubes

dredge: to cover food with a light coating of flour or crumbs

grate: to reduce food to very small particles by rubbing it against a rough surface

grease: to rub a cooking surface with fat to prevent sticking

grind: to reduce to powder by crushing food with a heavy spoon or other utensil

knead: to work a dough with a pressing and folding motion

marinate: to soak food in a sauce for a time to make it tender and flavourful

mash: to reduce to a soft pulpy state by beating or whipping

mince: to cut into very small pieces

mix: to combine two or more foods together

pare: to remove the skin of firm vegetables and fruits

peel: to remove the outer covering, skin, or rind of soft vegetables and fruits

pulverize: to reduce to small particles by crushing, beating, or grinding

purée: to blend food into a smooth, thick paste

sift: to rub flour against a fine sieve to make it more powdery

stir: to mix food in a circular motion

toss: to mix with a lifting motion

whip: to beat a food into a foam, or froth, with a fork or other utensil

HEATING TERMS

bake: to cook by dry heat, usually in an oven (called *roasting* for meat)

baste: to moisten food while it cooks, using its own juices or a sauce

boil: to cook in liquid that is bubbling

braise: to cook slowly in a small amount of liquid in a covered pan

broil: to cook by direct heat, especially in a broiler

deep fry: to cook in hot fat deep enough for the food to float

fry: to cook in hot fat

melt: to heat a solid unit until it becomes a liquid

poach: to cook in a simmering liquid

preheat: to heat the oven or broiler to the desired temperature before putting the food in to cook

sauté: to cook in a small amount of hot fat

simmer: to cook in liquid just below the boiling point

steam: to cook over boiling water

stew: to cook in liquid at low heat for a long time

toast: to brown food with dry heat

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SAMPLE 3

Practical Arts: *Creative Living*, p. 383.

Status Symbols in Clothes

One pair of blue jeans is just like another – or so you might think. But to some people, it's very important to have jeans with a certain designer's label or logo.

Designer labels have become popular in recent years mostly because they are status symbols. They tell the world that the wearer is in style. But designer labels aren't the only status symbols on clothes. Some people buy knitted shirts with a certain symbol, or running shoes that have a certain stripe. Often, these special clothes cost much more than similar items without the logo, symbol, or stripe.

Some designers' names and logos even appear on other items besides clothing, such as luggage, eyeglasses, pens, bedsheets, and chocolates. In most cases, these items aren't made by the same companies that make the clothes. The designer simply approves the

final design and gives the maker permission to use his or her name for a fee.

Famous labels and symbols may mean that clothes are particularly well made or well designed. Some designers did earn their reputations for well-made clothing. But this is not always true. And when a certain designer's clothes become popular, they might be copied in cheaper fabrics or with poorer construction methods. Some companies copy everything, even the label. Of course, this is illegal.

While high-status clothes may cost more, they aren't always the best buy. When you shop for any clothes, think about how they're made, how they look on you, and how long you'll wear them. Designer items that may go out of style or wear out quickly aren't good buys at any time.

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SAMPLE 4

Practical Arts: *General Industrial Education*, Transportation, pp. 29-30.

Ignition and Starter Systems

Ignition systems operate on basic electricity principles.

When an electrical current flows through a conductor, a magnetic field is produced. Thus, a magnetic field can be created around a single wire by causing an electric current to flow through the wire.

When current flows through the wire, circular lines of force surround the length of wire. The greater the current flow, the greater the number of lines of force. (See the electricity chapter for more details.)

The number of lines of force can be increased by winding the conductor into a coil. The number can be increased even further by winding the conductor on an iron core.

There are two ways to produce volts (units of electrical pressure) – self-inductance and mutual inductance.

Self-inductance uses one coil. The current passing through a coil produces a magnetic field around the coil. When the current stops, the magnetic field collapses. In decreasing from its maximum value to zero, the magnetic field induces a voltage in each turn of the coil.

By using many turns in the coil, an instantaneous voltage several times greater than the voltage in the initial source is produced. This multiplying effect is called self-inductance.

Mutual inductance uses two coils. The two conductors are adjacent to each other. The circuit containing the battery and switch is called the primary circuit. The other circuit is called the secondary circuit.

When the switch in the primary circuit is closed, a magnetic field is created around the primary circuit conductors. As the lines of force expand outward, they cut the conductors in the secondary circuit, inducing a voltage.

Once the magnetic field produced by the current flow in the primary circuit has reached its maximum value, no further voltage is induced in the secondary one. Therefore, the magnetic field produced in one circuit induces voltage in another circuit. This action is called mutual inductance.

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SAMPLE 5

Practical Arts: *General Industrial Education, Woodworking*, p. 16.

Drilling

TWO KINDS OF DRILLS

The word "drill" really has two meanings: it refers to the tool which cuts the metal (the straight-shank twist drill) and to any of the tools which turn the twist drills (the drill press, the hand drill, or the portable electric drill).

DRILL CUTTING TOOL

A twist drill is used to cut a hole in metal for a screw or bolt. The hole is cut when the point of the turning drill is forced into the metal. You will be using straight-shank twist drills (Figure 4-1) in many sizes. These drills are made from either carbon or high-speed steel. The high-speed drill is the hardest and lasts the longest.

TWIST DRILL SIZES

Twist drills are sized by the diameter (the width) of the holes they cut. Sizes range from about the size of a pin to four inches. Four systems are used for sizing twist drills.

1. Fractions. Fractional-size twist drills start at $\frac{1}{64}$ inch and go up to one inch. There are 64 of these drill sizes.
2. Numbers. Number twist drills range from No. 80, the smallest, to No. 1, the largest. Number drills are small diameter drills ranging from under $\frac{1}{64}$ to a little over $\frac{7}{32}$ inch.
3. Letters. Letter twist drills range in size from A to Z and provide hole diameters between the larger fractional size drills. Example: Between a $\frac{1}{4}$ -inch drill and a $\frac{5}{16}$ -inch drill there are nine letter drill sizes.
4. Metrics. Metric twist drills range in size from 1.0 mm to over 100 mm with a size every 0.5 mm.

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SAMPLE 6

Practical Arts: *Creative Living* p. 375.

Understanding Basic Colours

All colours are blends of the three primary colours — red, yellow, and blue. The three secondary colours — orange, green and violet — are made by mixing an equal amount of two primary colours. Green is a mixture of yellow and blue, orange of yellow and red, and violet of red and blue. All other colours are blends of these six basic colours.

Many different colours are called by the same name. Green, for example, can refer to the colour of pine trees or to the colour of olives. These two greens are different because they combine the basic colours in different amounts. The pine trees have more blue than yellow. The olives have more yellow than blue. *The name given to each colour is called its hue, for example, sky blue, lemon yellow.*

There are many variations of a colour or hue. There are deep reds that look almost brown and light reds that lean toward pink. Some reds are very bright and others are quite dull. Each colour varies from light to dark, and from bright to dull.

The colour's lightness or darkness is called its value. Darker colours are called shades. Burgundy is a shade of red. Forest green is a shade of green. Shades result from adding black to a colour — green and black make forest green, for instance.

Lighter colours are called *tints*. They are made by adding white to a colour. Pink is a tint of red. Pale green is made by adding white to green.

The brightness or dullness of a colour is its intensity. Hot-pink, royal purple, and lemon yellow are thought of as bright colours. Dull colours include some navies, browns, and rusts.

White, black, and gray are called *neutrals*. Gray results from combining white and black. Neutrals are not included in the colour wheel.

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SAMPLE 7

Practical Arts: *General Industrial Education, Metalworking*, p. 2.

Safety

Working in the metal shop and making projects can be fun if everyone understands and follows the safety rules. No one wants to be injured or to cause someone else to be hurt. Your teacher will help explain the importance of safety rules. You may be asked to take a test to show that you understand how to work safely in the shop.

- Never run in the shop. You may slip and fall, or bump into others who are working with sharp tools.
- Never throw anything in the shop. You may hurt someone or damage their project or the shop.
- Horseplay is never allowed in the shop.
- Eye protection such as a face shield, goggles, or safety glasses must be worn during these activities:
When operating or working near any power machine
When soldering or working with harmful chemicals
When using a hammer to shape or form metal
- Always use a safe method to hold your project when drilling at the drill press. Use a clamp, drill press vise, or pliers. Never hold a project in your fingers.
- Always use the correct machine speed for the work you are doing. If in doubt, have your teacher check or adjust the machine speed.
- Never attempt to operate a machine if you don't know how to use it properly. Always ask for help first.
- Always be sure that the chuck key and any loose tools or materials are removed from a machine before turning on the power.
- Never allow anyone else to turn on a machine you are operating.
- Always report any kind of an accident or injury to your teacher.

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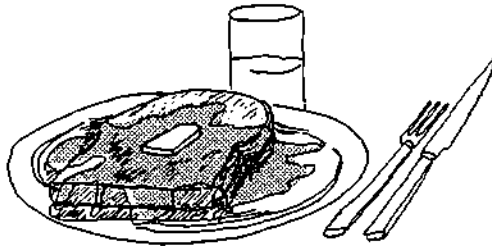
SAMPLE 8

Practical Arts: *Creative Living*, p. 326.

Recipe Formats

Most recipes follow a *standard format* that clearly presents the following information:

- name of the dish,
- list of ingredients with exact amounts, in the order in which they will be used,
- time to prepare (not always given),
- oven setting, if any,
- step-by-step directions,
- number of servings.



Here's an example of a recipe:

French Toast

2 eggs
50 mL milk
15 mL butter or margarine
6 slices white, whole wheat, or raisin bread
applesauce or maple syrup

About 10 minutes before serving: Beat eggs slightly with a fork in a shallow bowl or pie plate. Beat in milk. Meanwhile, heat butter or margarine in a large skillet over medium heat. Quickly dip the bread into the egg mixture, coating both sides. Place in the hot skillet and cook until golden brown; turn, and cook on the other side. Top with applesauce or maple syrup. *Makes 3 servings.*

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SAMPLE 9

Practical Arts: *General Industrial Education, Graphic Arts*, p. 2.

Safety

Tools and machinery can be used safely when they are understood and used properly. In order to prevent accidents, you should observe the following safety rules:

GENERAL SAFETY

- Report any injury, no matter how slight, to the teacher immediately.
- Notify the teacher of any unsafe conditions in the shop.
- Playing or scuffling is very dangerous, and can cause serious injury. It must not be done in the shop.
- Rags that contain flammable liquid should not be used near an open flame.
- Rags that have been used with oil, thinners, or other flammable liquids must be kept in covered metal cans.
- Do not throw type or slugs. A serious injury may result.
- Wipe up any spilled oil from the floor. You could prevent someone from falling.
- Wear safety goggles when working with chemicals and solvents.
- Do not look directly at the bright lights of the process camera or the carbon arcs of the plate maker. Serious eye damage could result.

POWER MACHINE SAFETY

- Do not use any power machine until you have been given instruction by the teacher.
- Do not use a power machine until they have passed the safety test.
 - You must obtain permission from the teacher before using any power machine.
 - All power machines must be turned off when your teacher leaves the room.
 - The pupil who is using the machine must start and stop it. The operator knows best when he is ready.
 - Do not talk to, or bother, the operator of a machine.
 - Loose clothing and long hair must not be allowed to come in contact with the moving parts of the machine.
 - The safety lines on the floor are for the protection of the operator. They must be strictly observed by all pupils. Only the machine operator is allowed in the safety zone.
 - The operator is responsible for making sure that all pupils are clear of the machine and the safety zone before the power is turned on.
 - The power switch must always be turned off after a job has been completed.
 - The floor space around a machine must be kept clear. Material and waste must not accumulate on or near a machine.
 - Never try to oil or clean a machine while it is in motion.
 - Do not start or stop a machine for another student.

RESOURCE 2: FOLLOWING INSTRUCTIONS – TEXTBOOK SAMPLES

- Key Visuals
- Vocabulary

Practical Arts: *General Industrial Education.*

SAMPLE 1, Woodworking, p. 16

Laying Out a Circle or Its Parts

1. Locate the center of the circle or arc to be drawn on your workpiece, and mark it with a pencil.
2. Adjust the distance between the legs of the compass to the radius shown on your working drawing.
3. Place the metal point of the compass lightly on the center mark (Figure 3-12).
4. Rotate the pencil leg in a clockwise direction (Figure 3-12) until the circle or its arc is drawn.

SAMPLE 2, Woodworking, p. 42

1. Select the bit that will cut a hole to the size you wish.
2. Point the chuck upwards. Hold the chuck of the brace in one hand.
3. Hold the chuck in one hand, and turn the handle with your other hand until the jaws are open.
4. Place the bit into the chuck as shown in Figure 8-3.
5. Hold the chuck in one hand, and turn the handle with the other until the bit is tight (Figure 8-4).
6. Mark the place where you want to bore the hole with a **scratch awl**.

SAMPLE 3, Transportation, p. 32

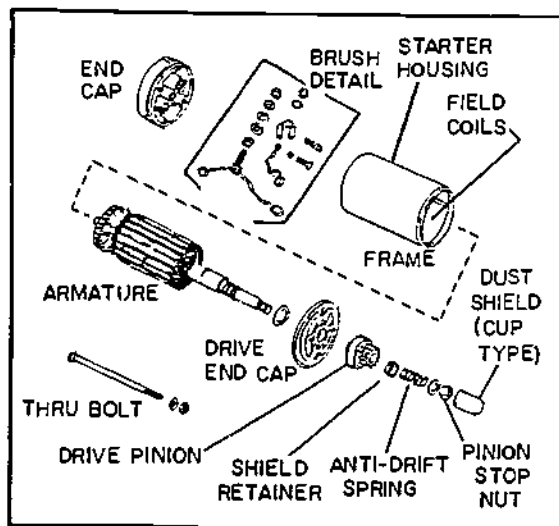


Figure 6-5 Basic parts of starter system

SAMPLE 4, Woodworking, p. 25

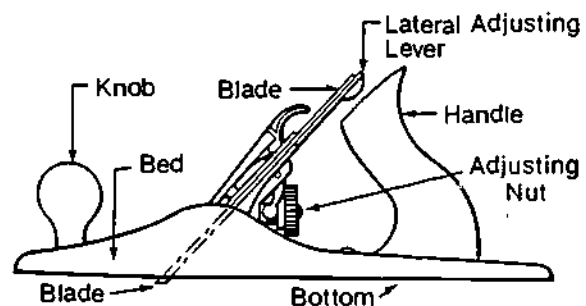
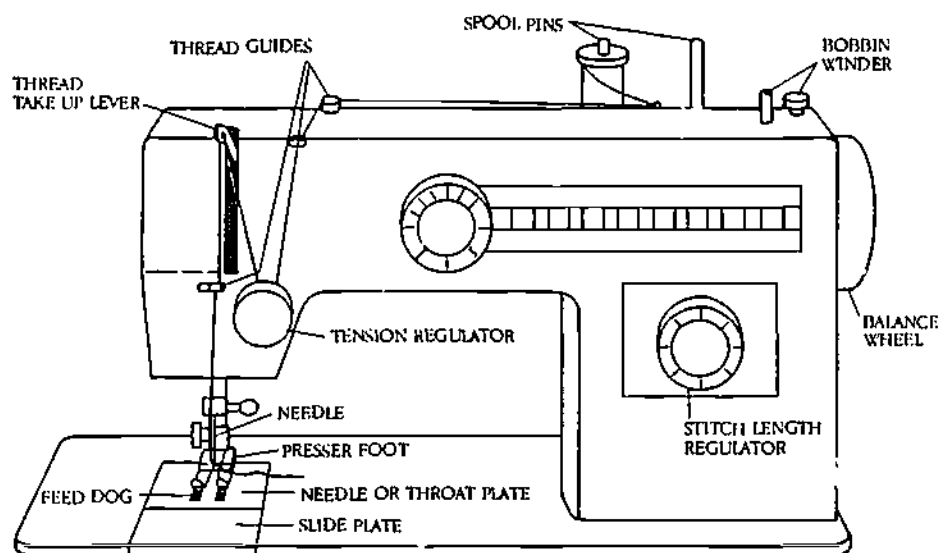


Figure 5-1 Parts of a plane

SAMPLE 5

Practical Arts: *Creative Living*, p. 414.

Basic Parts of the Sewing Machine



Bobbin Holds the bottom thread, which forms the under half of the stitch.

Bobbin case Holds the bobbin and the tension adjustment for the lower thread.

Feed dog Rises through the throat plate and moves fabric forward with each stitch.

Presser foot Helps hold fabric in place to keep stitches in a straight line.

Stitch regulator Used to adjust stitch length. On some machines, it also sets the machine to go forward or backward.

Thread guides Hold thread in place.

Needle or throat plate Plate directly under the needle; it has guideline markings to help you keep your stitching straight.

Slide plate A metal plate that covers the bobbin and opens to let you remove the bobbin.

Balance wheel Turns to raise and lower the take-up lever and needle.

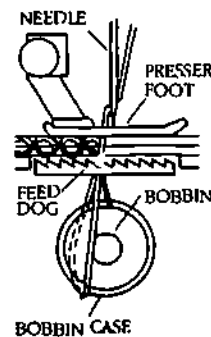
Bobbin winder Used to wind the bobbin.

Spool pin Holds spool of thread.

Tension regulator Regulates how tightly the thread is pulled as a stitch is formed. (The tension on upper and lower thread must be just right in order to form secure, even stitches.)

Thread take-up lever Keeps thread feeding evenly through the needle

Needle Feeds the upper thread and forms the upper half of the stitch.



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- Comprehension – Oral/Silent Reading Assessment
- Formulating Questions and Answers

SAMPLE 6

Practical Arts: *Creative Living*, p. 320.

Popular New Appliances

Three new appliances have become popular in recent years. They can add fun and variety – as well as efficiency – to your cooking.

- **Food processors.** Food processors have very powerful motors and round plastic work bowls. They use different disks or blades to perform various tasks. They can do everything a blender can do, plus more, such as slicing, grating, and shredding. Food processors can also mix dough and purée foods. They cannot completely replace a mixer, however. The processor works so fast that air is not mixed in as much as is necessary for things like cake batter. Many cookbooks give hints on how to use food processors to do various jobs.
- **Convection ovens.** Convection ovens save time and energy. A high-speed fan circulates the hot air within the oven. This provides uniform heat throughout the oven and speeds up the cooking. Convection ovens can be part of a large oven or separate counter top units. They are good for baking or roasting.

- **Microwave ovens.** Microwave ovens cook food from the inside out by agitating the molecules in the food. Microwaves can cook food up to 75 percent faster than a regular range can. This saves time and energy and is usually cleaner than regular cooking.

These ovens can heat certain frozen foods and processed foods (like baby food) right in their original containers. They can do everything from boiling water to baking a potato. Microwaves can be separate units or part of a larger one.

Some special techniques and cookware are needed when cooking with microwaves – for instance, metal cannot be used. Many special cookbooks explain how to prepare foods in microwaves.

These three appliances have many benefits. They help the cook save much time and energy. But they can be quite expensive and are considered a luxury by most people. Still, they are very popular these days. Busy cooks or those who cook for many people find them worth the money.

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SAMPLE 7

Practical Arts: *Creative Living*, p. 352.

Learning About Job Openings

It's one thing to decide what career you want, but how do you know where the jobs are? Finding a job is hard work, but if you apply yourself, you'll get the kind of job you want.

There is no one way to find a job - in fact, there are many.

- **Applying in person.** For many entry-level jobs, it is best to visit the organization and apply in person. Many large organizations never advertise their job openings. They get enough applicants in this way.
- **Answering help-wanted ads.** This may be the most familiar method. It has the advantage of letting you know exactly what job is open. But ads usually draw many applicants. Your response to the ad must make you stand apart from the others.
- **Using contacts.** Contacts are people you know who know about jobs. Using contacts can be helpful, since someone who knows you can recommend you to the employer. But you cannot rely on this method alone.
- **Using an employment agency.** Many experienced workers can find a new job through an employment agency. Sometimes, these agencies charge fees that the job seeker must pay. The employer often pays the fee.
- **Entering civil service lists.** People who want to work for the government must enter the civil service system. They need to fill out a form and perhaps take a test.

Whatever method you use to apply for a job, it is important to make a good impression. If you apply in person, dress neatly and speak politely. If you answer a help-wanted ad, write a clear, neat letter that highlights the important points of your résumé.

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SAMPLE 8

Practical Arts: *General Industrial Education, Woodworking*, pp. 82-83.

Careers in Woodworking

Millions of people earn their living by working at jobs that are dependent upon wood. The jobs mentioned below are just a few of the many that exist.

Carpenters

This job includes the rough framing of buildings, cabinet work, and repair or maintenance of buildings. It is the largest group of skilled workers in the building trades in the United States.

Pattern Makers

This job is for the skilled worker. The pattern maker makes patterns that are used for metal castings. A skilled woodworker, the pattern maker usually earns more money than a carpenter.

Boatbuilders

This job is one that requires knowledge about wood, boats, and design. It is a skilled job that pays well.

Cabinet Makers

This job is similar to that of a carpenter. The cabinet maker builds only cabinets and furniture, not buildings. It is a skilled job that pays well.

Foresters

This is a profession that requires a college degree. Many different job areas are included under this title: fire control, surveyor, ranger, lumber inspector, tree farming to insure future sources of lumber, and pest control. This job is one that is enjoyed by persons who like to work outdoors.

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RESOURCE 3: REPORTING/MAKING NOTES – TEXTBOOK SAMPLES

- Relevant/Irrelevant Information

SAMPLE 1

Practical Arts: *General Industrial Education, Woodworking, pp. 42-43*

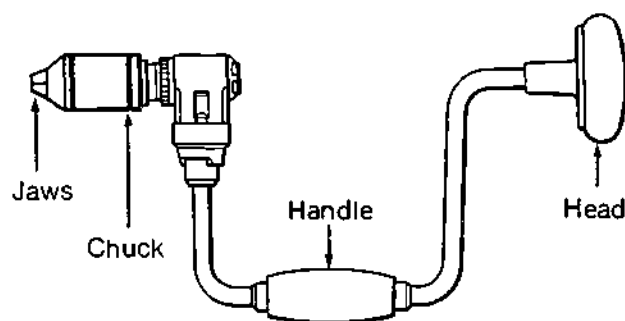


Figure 8-2 Parts of a brace

1. Select the bit that will cut a hole to the size you wish.
2. Point the chuck upwards.
3. Hold the chuck in one hand, and turn the handle with your other hand until the jaws are open.
4. Place the bit into the chuck as shown in Figure 8-3.
5. Hold the chuck in one hand, and turn the handle with the other until the bit is tight (Figure 8-4).
6. Mark the place where you want to bore the hole with a scratch awl.
7. Hold the head of the brace in one hand and the handle in the other. Carefully place the feed screw on the mark you have made.
8. Hold the brace and bit straight, and bore the hole by turning the handle clockwise (Figure 8-5).
9. Bore until the feed screw starts to come through the other side of the board (Figure 8-6a).
10. Reverse the direction of your turns to remove the brace and bit from the hole.

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SAMPLE 2

Practical Arts: *Creative Living*, p. 406.

Measuring Up

Female

FRONT: Bust, Waist, Hips

BACK: Back, Bust, Waist, Hips

Male

BACK: Neckband, Sleeve, Chest, Waist, Hips

FRONT: In-Seam, Out-Seam

Taking Your Measurements

Depending on the garment you're buying, you will need to take different measurements to determine your size.

In a man's shirt, for example, neck and sleeve measurements are most important. For a woman's dress, the measurements needed to find the right size are bust, waist, and hips.

To find out what size you wear, take your measurements according to the following instructions. Then compare your measurements to those on a size chart. Most clothing stores have size charts available.

How to Measure

Measuring to check your size is not difficult. Remember to stand naturally, and to hold the tape taut, but not tight.

Height

Stand against the wall (bare-footed). Have another person make a mark level with the top of your head. Measure from this point to the floor. For pants and skirt measurements, it is best to wear shoes.

Bust or Chest Measure over the fullest part of the bust or chest, with the tape straight across the back.

Waist Measure the smallest part of the natural waistline.

Hips Measure at the fullest part of the hips in a straight line around the body.

Back Measure from waist to neck.

In-Seam Place pants that are the correct length on a flat surface. Measure along inner seam from the bottom of one leg to where the two legs meet.

Out-Seam Measure from waist to point where pants bottom breaks slightly on shoe.

Neckband Measure around the fullest part of the neck for neckband size, adding 1cm for wearing ease.

Sleeve Bend arm up. Measure from base of neck across centre back to elbow, across elbow crook, and up over wrist bone.

SAMPLE 3

Practical Arts: *Creative Living*, p. 412.

The Sewing Machine

How It Works

The sewing machine needle pushes the top thread down through the layers of fabric. This thread is caught by a mechanism that winds it around the bottom thread. When the needle comes back up through the fabric, the top thread pulls the bottom thread partway up with it. In a well-adjusted machine, the two threads become locked in the middle of the fabric layers.

The fabric is moved along by a part of the machine called a feed. The feed positions the fabric for the next stitch to be made. The process is repeated over and over to create a row of stitching.

The machine is operated by a foot or knee control. A balance wheel can be turned by hand to raise and lower the needle as you begin and end stitching.

Threading the Machine

Each sewing machine model is threaded somewhat differently. Refer to the diagram in your manual for directions. The basic order, though, is the same for all machines. The thread goes from the spool to the upper tension to the take-up lever and down to the needle. The take-up lever should be in its highest position. Thread guides keep the thread from tangling along the way.

You must also insert the bobbin, a *spool that holds the bottom thread*. Wind the bobbin on the machine and insert it in the bobbin case according to the directions in your machine's manual.



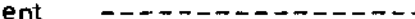

Adjustments

Sewing machines are made so that you can adjust the type and length of your stitches to suit each sewing job.

There are five main types of stitches.

- The *regular stitch* is a medium-length stitch used for most purposes.
- The *basting stitch* is a long stitch used for holding layers of fabric together temporarily.
- The *reinforcement stitch* is a short, tiny stitch used to strengthen the stitching area at a corner or point.
- The *zigzag stitch* is a sideways stitch used to finish seam allowances, make buttonholes, and sew special seams.
- The *backstitch* is a stitch made in reverse to anchor the thread firmly at the end of a seam.

Types of Stitches

Basting	
Standard	
Reinforcement	
Zigzag	
Basting	6 stitches per 2.5 cm; long
Standard	12 stitches per 2.5 cm; medium
Reinforcement	20 stitches per 2.5 cm; short

LOVE IS . . .

OVERVIEW

The intent of this theme is to provide opportunities for students to identify, explore and express a variety of personal feelings, including feelings of love. Stories from real life and literature are suggested to assist students to develop a more complete understanding of emotions and specifically to define what "Love is . . .". (See "Safe Classroom Environments: Emotional/Physical" in the preamble of this document, pp. 6 and 7.)

THEMATIC OBJECTIVES

This theme is designed to enhance students' ability to:

- identify and understand a variety of emotions
- develop an awareness and openness about personal feelings
- express personal feelings appropriately
- develop an awareness and acceptance of the feelings of others
- select reading material that enhances the awareness and expression of love and other emotions.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Listening, Speaking, Writing and Viewing Strands in this document for additional suggestions and strategies to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are to be highlighted throughout this theme:

INQUIRY

- examines critical and creative thinking.

COMPREHENSION

- selects a title for a reading passage
- recognizes irrelevant detail in a passage
- relates supporting detail to main idea
- recognizes bias, prejudice
- recognizes cause/effect relationships
- summarizes.

ASKING AND ANSWERING

- formulates higher levels of questions
- recognizes when an answer is neither expected nor required.

REPORTING/MAKING NOTES

- organizes and stores personal information for retrieval at a later date
- gives an eyewitness verbal report.

DISCUSSING

- recognizes conventions of holding a discussion
- monitors and evaluates personal involvement
- forms opinions
- formulates foundation for opinion
- asserts and defends personal opinion
- recognizes that an issue can have more than one side
- permits/respects others' opinions.

RESPONDING TO LITERATURE

- develops an understanding of story elements: setting, character, conflict, plot
- identifies clues that provide information about setting
- detects plot unfolding
- forms a personal response
- recognizes literary devices: symbolism, similes.

DEVELOPING LANGUAGE MECHANICS

- interprets compound and complex sentences
- writes paragraphs.

LEARNING RESOURCES

- Selections from the basic student resource, *Sights and Sounds*, are suggested to enhance the learning objectives.
- Selections from *Contexts, Anthology Three* are suggested as alternatives to the basic resource.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

1. a. Complete a creative thinking activity with students by having them develop individual or small-groups mind maps on love. The map may include types of love, names of loved ones, feelings related to love and/or love songs. (See Inquiry, "Critical/Creative Thinking Strategies" and "Teaching a Thinking Strategy".) Display these on the bulletin board for discussion purposes.
- b. Encourage students to share a variety of love experiences with classmates such as one's love for
 - children
 - parents
 - brothers, sisters

- brothers, sisters
 - other relatives
 - friends
 - nature, environment
 - past experiences
 - special friends
 - home, room, a special place
 - job
 - excitement, adventure
 - pets.
- c. Initiate a descriptive or narrative paragraph/essay about love (see Writing, "A Sequence of Writing Assignments" and "Teaching Students to Write a Descriptive Paragraph").
 - d. Initiate descriptive vocabulary and have students add new related vocabulary throughout the study of this theme.
 - e. Provide opportunities for students to write a journal entry completing the phrase "Love is ...". (See Writing, "Journal Writing" and "Computers and the Writing Process".)
2. a. To reinforce the concept of cause and effect, ask students to use the "Movies of the Mind" strategy (see Inquiry, "Critical/Creative Thinking Strategies") to recall four or five of their happiest past experiences. Have them divide a piece of notebook paper in half lengthwise, title the left column "Cause" and list these experiences. On the right-hand side of their paper, have students enumerate feelings they experienced during and after each of the events they have listed, and to title this column "Effect". Invite students to share some of their responses. (See "Student Safety" in the preamble of this document, pp. 6 and 7.)

<u>CAUSE</u> (event)	<u>EFFECT</u> (feelings)
receiving my first bike	happy, proud, excited
attending my first professional hockey game	excited, overjoyed, elated, apprehensive

- Use the above activity to initiate a discussion relating happiness to love:
e.g., individuals may love someone or something that enhances their happiness
students may recognize that happiness is often unrelated to material gain, rather, happiness is related to feelings such as love.
- b. Complete cause/effect charts using the following initiators. Encourage students to expand their emotional vocabulary by listening to others, reading stories and articles in magazines, and/or utilizing a dictionary or thesaurus. Possible topics include:
 - Things I love to do.
 - People I love to spend time with.
 - Movies I have enjoyed.
 - c. Reverse the above activities by asking students to list events, items or people that may cause them to feel unhappy, lonely, sad, confused, etc.
3. Begin a bulletin board and/or resource centre display including pictures illustrating the emotion of love, items students love, vocabulary relating to love and love poetry. Additions should be made throughout the unit.

4. Ask students to draw and/or cut pictures from magazines to make one large class "Love is . . ." collage or collective mind map. Mount this on the wall in a predominant school location such as the main entrance, the cafeteria, or the student lounge.
5. Visit the school library and ask the librarian to indicate fiction and non-fiction books, films, filmstrips, videotapes, audiotapes based on the "Love is . . ." theme. Schedule student library time to peruse and select materials.
6. Encourage students to bring appropriate recordings of songs containing the "Love is . . ." theme. Most students are aware of songs relating to romantic love; challenge them to think laterally and to identify songs suggesting other types of love. (See Inquiry, "Critical and Creative Thinking Strategies".)
 - e.g., "O Canada" – love of one's country
 - Hymns – love of God/mankind
 - "The Greatest Love" (Whitney Houston) – love of self
 - "Country Roads" (John Denver) – love of one's home
 - "Little Deuce Coupe" (Beach Boys) – love of one's automobile
7.
 - a. Ask students to bring recordings related to the "Love is . . ." theme. Divide the class into small groups and permit students to listen to and write the words of their selected song. Direct them to listen closely for sentence endings and/or pauses and to begin a new line at those points.
 - b. Have group members read their "song" to the class. When readings are completed, help the class realize they have read and listened to poems. Introduce students to rhyming patterns such as couplets (1-1-2-2) or alternate stanza rhyming (1-2-1-2 or 1-2-1-3). Copy the words of the songs onto an overhead transparency and identify the rhyming patterns with the class. (See Writing, "Teaching Students to Write Poetry".)
 - c. Invite students individually or within their groups to write a poem relating to the unit theme. These could be placed on poster paper, decorated and displayed in the classroom.

NOTE: Writing poetry is a fairly difficult task. Teachers may wish to delay activity 7c until such time as students have been introduced to other types of poetry. This will allow pupils to select, from several poem types, the one with which they would be most comfortable (e.g., Haiku, Found Poem, Limerick). (See Writing, "Teaching Students to Write Poetry".)

8. Read with students one of the following stories from *Sights and Sounds*:
 - "First Date", pp. 20-29;
 - "Love at First Fright", pp. 514-524; or
 - "A Perfect Day for Ice Cream", pp. 168-177.
 - a. Review the story by referring to the set of questions which follow the selection.
 - b. Use the story to initiate a discussion about some components of romantic love such as caring, trusting and respecting. Guide students into distinguishing between love and infatuation and into realizing that many "young love" experiences are infatuations. Provide opportunities for students to recall their "first love" and to share this experience. (See "Safe Classroom Environments: Emotional/Physical", in the preamble to this document, pp. 6 and 7.)
 - c. Inquire whether individuals have "lost a love". Allow time for students to share these experiences if they wish. It may be appropriate to discuss the emotions one endures as a result of a lost love. Assist students to respond or listen with sensitivity, empathy and understanding to the experiences of their peers.

- d. Students may wish to share experiences relating to personal problems or the problems of friends using an "advice box" (see "Student Safety" in the preamble of this document, pp. 6 and 7). Ask volunteers to make such a box, elicit suggestions for a name for the box from students (e.g., Dear _____) and vote on this name. Encourage students to contribute to the box with authentic personal problems or with problems of friends. Real names need not be used. At the end of the week, open the box and retrieve the letters. (See Writing, "Writing a Friendly Letter".) Responses could take several forms:
- The teacher or a student could read each letter and initiate a class discussion to suggest solutions. The discussion could incorporate a problem-solving approach (see Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P." or "de Bono's Tools for Teaching Thinking: CoRT".)
 - The class could organize themselves into small groups to discuss a letter using one of the problem-solving approaches. A member of the group would then read the letter and the group's response to the class. Additional whole-class discussions could ensue.
 - Each student could be given a letter and asked to write an individual response. Again, problem-solving strategies could be employed. Students would share their letter and response with classmates and the problem-solving approach applied.

While responding to these letters, ask students to recognize irrelevant information and possible inconsistencies of information contained within each letter.

Emphasize to students that they are forming opinions and that the information stated in the letter may be lacking in detail or it may be biased. Reinforce the fact that an opinion should be based on a thorough study of related facts. Have students list questions that need to be answered before a thorough response can be offered. Share and discuss these questions.

- e. An appropriate activity following a discussion is to evaluate individual and group behaviour during the discussion. (See Discussing, "Instruction In and About Small Group Discussion".) The intent of this activity is to give students the opportunity to recognize the conventions of holding a discussion – specifically, to recognize roles and tasks and to generate rules for behaviour. Encourage students to recall the tasks that were completed, who completed these tasks and how the decision was made regarding the tasks and people.
- e.g., Melody recorded suggested responses and reported the agreed upon response to the class. Nobody asked her to complete these tasks.

Other appropriate questions may include:

- Did anyone talk too much?
- Did anyone not contribute at all?
- Did someone attempt to organize the information and tell the others what to do?
- Was anyone ignored by the others?

Evaluating group discussions utilizing the above and other questions may encourage students to initiate a set of group discussion rules. A poster could be made of these rules to be placed on the classroom wall for reference.

- f. Student/teacher selected vocabulary from the story could be reinforced using activities suggested in Comprehension, "Developing Vocabulary", "Teacher Interaction Technique for Developing Vocabulary" and "Making a Crossword Puzzle or a Word Find".
9. a. View a film or videotape on romantic love (e.g., "On the Level: Getting Together (Love)") to reinforce the difference between love and infatuation and to stress the importance of honest communication.

- b. Role play "What would you do if . . ." situations relating to romantic love and/or infatuation. Request situational suggestions from the students.

- e.g., - What would you do if your boyfriend/girlfriend refused to go to a dance that you really wanted to attend?
- What would you do if your friends did not like your boyfriend/girlfriend and were trying to convince you not to date him/her?
- What would you do if the most popular boy or girl in your school asked you to go to a drive-in movie and you were not allowed to attend drive-in movies?
- The "What would you do if ..." situations from (b) above may be used to practise and reinforce decision-making and critical/creative thinking strategies. Students could apply numerous strategies individually or in small groups. (See Inquiry, "A Problem-Solving/Decision-Making Framework for I.O.P.", "de Bono's Tools for Teaching Thinking: CoRT", "Critical/Creative Thinking Strategies" and "Teaching a Thinking Strategy".)

- Incorporate the suggested "what if" situations to complete the following activity which focusses on asking and answering questions:

Have students select a partner with whom they can comfortably role play. One member of the pair will be the 'A', the other, 'B' (they will reverse roles later). 'A' will be the interviewer, and 'B' the interviewee. Provide a "what would you do if" situation and have 'B' respond. 'A' will question 'B' to elicit further information by formulating higher level questions and utilizing probing techniques. (The situation offered 'B' may not apply to him or her. However, remind students to role play and to respond realistically.) Allow the interview to continue for 1 to 2 minutes.

Reverse roles, present another "what if" situation and repeat the process. During this activity, students could briefly write down questions they asked.

Another situation is for students to work in groups of three, one becoming the observer who writes the questions asked on paper while the other two discuss. Debrief students by allowing them the opportunity to talk about their situation, their role playing and their feelings as the activity progressed. Have students write on the chalkboard some of the questions they asked. Discuss the questions and the resulting responses. Relate the use of higher level questions to the thoroughness of the responses. (See teaching strategies suggested in the Skills Section, "Asking and Answering".)

10. Read "from The Odyssey of Homer", *Sights and Sounds*, pp. 330-338 to review and/or reinforce the concept of romantic love and also to introduce the love and honour one may hold for country and home. Teachers may wish to expand student understanding of mythology by exploring other stories in written or visual form.
11. a. Read to/with students "Mrs. Tortino's Return to the Sun", *Sights and Sounds*, pp. 288-295. Determine whether this story is fiction or non-fiction and differentiate between the two genres. Have students make notes in which they would define each genre and give examples (e.g., biography, short story, etc.). (See *Program of Studies/Curriculum Guide*, "Responding to Literature".) Students could make a chart in their notebooks listing the selections read to date under the appropriate genre heading.
- b. Assist students to identify the elements of this story in their notebooks (setting, character, conflict, plot).
e.g., setting: (a) place - large city, between tall buildings, main characters' house
(b) time - present

- c. To review the use of signal words and transitional devices, request that students skim the story and identify compound and complex sentences. Teachers may assign one or two pages per row of students, or two or three paragraphs per person. Have students write their identified complex and compound sentence on the chalkboard, review their composition and identify signal words and transitional devices. (See Comprehension, "Adjusting Reading Rate to the Purpose of the Reading Task: Skimming, Scanning, Intensive Reading".)
 - d. Select vocabulary words (see Comprehension, "Developing Vocabulary"). Request students to demonstrate proper use of these words in complex or compound sentences. Remind students to use correct punctuation and parts of speech. (The results of this activity may determine the necessity to review punctuation and/or the correct use of parts of speech. Teachers are encouraged to incorporate a direct skills sub-unit when needed.)
 - e. Ask students to make "fill-in-the-blank" compound and complex sentences using words studied to date in this unit. Collect, copy and distribute these to students for review, or read these sentences orally and ask students to verbally respond with the appropriate word. Extend this activity by having students select and spell the correct word.
 - f. Ask students to write a personal response to this story using the following questions as guidelines (see Responding to Literature, "Levels of Response in Reading Literature"):
 - Did you enjoy/not enjoy the story?
 - Explain and offer specific reasons from the story.
 - Was this story realistic? Give evidence for your opinion.
 - What emotions did you experience as you read the story?
What would you have done if you were Mrs. Tortino before the buildings were constructed? after the offer from the man in the bowler hat?
 - Would you recommend this story to other people? Who? Why or why not?
12. a. The love for nature, specifically plants and animals, is portrayed in the following selections from *Sights and Sounds*:
- "Mrs. Dunn's Lovely Farm", pp. 215-223
 - "Garden in the Sky", pp. 286-287
 - "The Mysterious Panda and Professor Hu", pp. 250-254
 - "Good Food from the Earth", p. 269.

Utilize some or all of the four selections listed above to review and reinforce genre, sequence of events in a story, and following a sequence of instructions.

- b. Read "Mrs. Dunn's Lovely Farm" with students and have them paraphrase and record the sequence of events as the plot unfolds in their notebooks:
 - e.g., - Mr. and Mrs. Dunn promise themselves a farm
 - immigrate to New York
 - move to an apartment

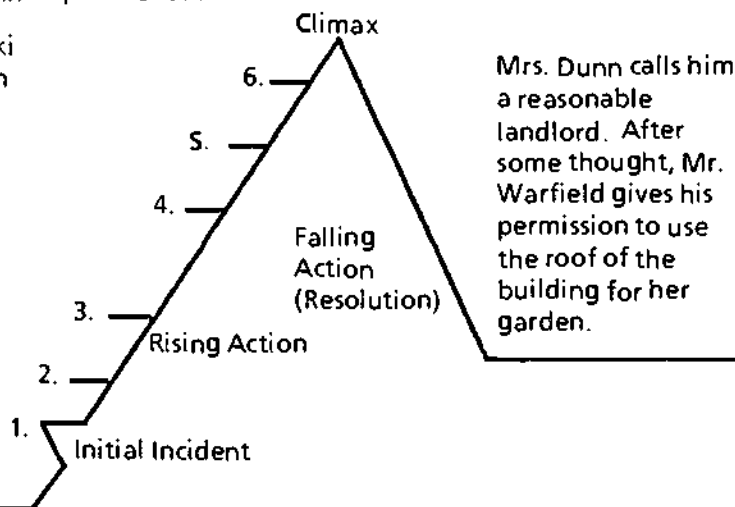
Provide adequate time and assistance as needed to complete students' lists and review these orally.

- Ask students to identify the main idea and supporting details of the story.
- Use the sequence of events list from the previous activity to develop a plot outline for this short story. Complete this task as a class using the chalkboard or an overhead projector.

**PLOT OUTLINE:
Mrs. Dunn's Farm**

Mr. Warfield discovers the chickens and the vegetables and demands that Mrs. Dunn dispose of all.

6. Mrs. Callaghan and Mrs. Grotowski stall Mr. Warfield while Mrs. Dunn attempts to hide her garden.
5. Landlord becomes curious and angry.
4. Water from the plants falls on Mr. Warfield's head.
3. Mrs. Dunn plants boxes of vegetables on the fire escape.
2. Mrs. Dunn buys three chickens.
1. Mr. Dunn and Mrs. Dunn promise themselves a farm.




Mrs. Dunn calls him a reasonable landlord. After some thought, Mr. Warfield gives his permission to use the roof of the building for her garden.

Introduction

- c. Ask students to read either "Garden in the Sky" or "The Mysterious Panda and Professor Hu" and complete an independent plot outline for evaluation purposes. (Plot development is further emphasized at the Grade 10 level.)
- d. To further reinforce sequencing and the need to follow directions precisely, have students divide themselves into groups and prepare the recipe outlined in "Good Food From the Earth". Encourage each group to select one of the variations listed and to share their product with classmates. Suggest to students that they make the recipe at home, deleting one of the ingredients, replacing an ingredient with another or changing the quantity of an ingredient and to compare their variation to the original recipe.
 - e.g., - substitute chocolate chips, butterscotch chips or smarties for carob bits
 - substitute apricots for other dried fruits
 - substitute favourite breakfast cereals for coconut.

Provide time for students to share their results with classmates.

13. The love of our environment and concern about its destruction is portrayed in the poem, "Landscape", *Sights and Sounds*, p. 257. (Alternative: "Woodyards in the Rain", *Contexts Anthology Three*, p. 327)
 - a. Read this poem to the class and discuss the message the author is sending.
 - b. Introduce the terms optimistic and pessimistic, and encourage students to decide whether the author's outlook is optimistic or pessimistic and to give clues to support their opinions.
 - c. Ask students to summarize the author's message in a brief paragraph.
 - d. Study the format, style and rhyming pattern of this poem to reinforce the information previously covered regarding poetry or to introduce poetry writing. (See Writing, "Teaching Students to Write Poetry".)

- e. Inquire whether students have observed environmental abuse. Invite them to describe their observations concentrating only on the facts. After the factual account, have students report verbally on their opinions about the observation -- how they felt and/or feel about what they saw. Students could write two paragraphs for the purpose of monitoring their understanding of the concepts: one paragraph describing the observed incident, another giving their opinions and feelings about the event. (See Writing, "A Sequence of Writing Assignments".)
- f. Provide opportunities for students to share their opinions about a variety of environmental issues. While sharing, encourage students to monitor their discussing and listening skills and to respect the opinions of others. (Language Arts teachers may obtain topic ideas from science and/or social studies teachers.)
 - Have students prepare a speech on an environmental issue that concerns them. (See Speaking, "A Sequence of Speeches".)
- g. Introduce the term symbolism by asking students to contribute examples of well-known symbols such as the "golden arches" (M for McDonald's) and the Red Cross,  (known internationally as a help/medical symbol). State that authors use verbal symbols to present messages. Ask students to identify the verbal symbols the author is using in this poem to portray man's pollution ("junkyard of cars"; "cars piled up in a rusty heap").

Examine symbolism with students by noting the relationships among the phrase, "the edge of the world" and "the rim of the world" and the selection title.

In one verse, the author symbolizes earth as a physical entity and in the other, she symbolizes the life on earth. Ask students to distinguish between these two verses and to give evidence of their decision.

- 14. a. Request students to read one or both of the following selections from *Sights and Sounds*: "A Two-Way Street", p. 17; "The Secret Trick", pp. 18-19. (Alternative: "A Secret for Two", *Contexts, Anthology Three*, pp. 90-93.) These selections focus on friendship. Initiate a discussion about the authors' messages and the importance of friendship.
- b. Read one of the stories listed above to students, or xerox a copy of the story and distribute it without a title. After reading, ask students to verbalize the main idea. Write these suggestions on an overhead or the chalkboard. Question the appropriateness of these suggestions to result in a final list of 3 or 4 main ideas. From these, ask students to write a title for the selection and to share these with their classmates.
- c. Have students list the qualities and characteristics they desire in a special friend, rank these and write them on construction paper under the heading "A Friend . . ." Post these on the classroom or hallway walls.
- 15. a. Many people have made personal sacrifices and/or have overcome difficulties which have contributed to the successful lives of others. Ask students to suggest the names of people or organizations who help others.

e.g.,	Mother Theresa	Rick Hansen
	UNICEF	UNESCO

Have students give reasons why people would make sacrifices to help others. Read with students "Hideyo Noguchi", *Sights and Sounds*, pp. 233-236. Lead a discussion focussing on the difficulties the main character overcame and on his accomplishments.

- b. Utilize this story to review or reinforce concepts or skills addressed throughout this theme as needed.
- e.g., - compound and complex sentences
 - sequencing
 - rules of discussing
 - cause and effect relationships
 - critical and creative thinking strategies.
16. Select an appropriate novel and complete a novel study. (See *Program of Studies/Curriculum Guide*, "Learning Resources" and "Reading Interests of I.O.P. Students".)
17. To encourage continuous reading of a variety of genres, have students organize themselves into groups of three or four. Schedule regular reading periods where group members would read a specific genre orally and within the group. The members would decide who reads. (Even if the poor reader is never selected to read, he/she is exposed to the genre through listening.)
- A chart recording the groups and the reading genres could be maintained.
- On occasion, the teacher would ask questions to provide the opportunity for students to distinguish genre characteristics.
e.g., - What are the main differences/similarities between a short story and a novel?
- What distinguishes a biography from an autobiography?
 - Tape record excerpts from a variety of genres and provide opportunities for students to compare/distinguish genres.
 - Utilize selections from the Listening Strand section to reinforce listening skills.
18. Utilize a variety of critical and creative thinking strategies and process skills to assist students to write a narrative story relating to the "Love is ..." theme. This writing activity could serve as one item in the evaluation process. Teachers are encouraged to evaluate the stories to determine student growth reflected in writing style and expression in the cognitive and affective domains. (See Writing, "A Developmental Framework for Evaluating Style and Cognitive and Affective Growth in Student Writing", "A Sequence of Writing Assignments" and "Computers and the Writing Process".)

Pre-writing Activities:

- conduct a fluency activity to generate ideas for a story
- encourage students to select one story idea for development
- have students use a mind map or a narrative semantic web to formulate story details (see Inquiry, "de Bono's Tools for Teaching Thinking: CoRT", "Teaching a Thinking Strategy", "Critical/Creative Thinking Strategies"; Comprehension, "Semantic Webs and Maps")
- encourage students to complete a movie of the mind activity to recall a personal experience similar to their narrative
- provide time for students to develop vocabulary necessary for their story (e.g., synonyms for "love", "like", "disappointment", "hurt").

Writing:

- provide time for students to develop a rough draft of a story. Remind students to double space and to use pencil
- remind students to edit their rough draft individually, using Developing Language Mechanics, "COPS: Self-Correcting Strategy", to exchange their work with another student, or to incorporate the assistance of the teacher to edit written work

- encourage students to refer to the dictionary and a thesaurus as needed
- have students complete their final copy on a word processor or in appropriate hand-written format.

Post-Writing Activities:

- read the stories to the class without disclosing the writers' names and ask students to guess the writer's identity.
- distribute the "Peer Response Sheet" (see Writing) and have students respond to each story as read by the teacher.
- ask volunteers to read their own stories or the stories of classmates.
Note: Do not disclose the names of the authors without their permission. Students may volunteer ownership after their story has been well received by peers.
- combine these stories into an anthology for future classroom use or to present to the librarian, to other classes, to parents and/or to the school administration for perusal, information purposes, etc.
- introduce students to calligraphy and have them use this or other printing/writing styles to display their stories on decorated posters around the classroom
- invite another class to a short story recital to provide the opportunity for students to read their stories to another audience
- have students hand in their stories for teacher evaluation.

INTEGRATION ACROSS THE CURRICULUM

Practical Arts

- Reinforce the importance of following instructions precisely and in the correct sequence.
 e.g., - A beautician must follow a sequence of activities precisely to result in a perfect haircut, permanent wave, or hair colour
 - A mechanic must follow instructions or the motor may be damaged
 - A child care worker must follow a sequence of events to successfully meet the needs of his or her charges.

Science

- Confer with the science teacher to determine issues and topics for discussion and/or further exploration within this theme.
 e.g., The love of nature may enhance the science theme focussing on environmental abuse.

Social Studies

- Plan with the social studies teacher to reinforce theme concepts and attitudes relating to human interdependency, personal/interpersonal development, and human rights and cultural acceptance.
- Reinforce process skills and inquiry strategies such as critical/creative thinking to enhance student understanding of the transferability of these strategies.

COMMUNITY PARTNERSHIPS

- Invite a veterinarian, a biologist, naturalist or zookeeper into the classroom to deliver a presentation based on animal care, love of animals and nature, or other topics of interest to students.
- Visit a wildlife park, zoo or other outdoor area where conservation is practised to reinforce the wonders of nature.
- Visit community locations where the sequencing of events and activities is important to the success of the business/service:
e.g.,
 - a hospital
 - a bank
 - a telephone operator
 - a restaurant
 - a meat packing plant.

WEIRD AND WONDERFUL

OVERVIEW

The activities within the theme "Weird and Wonderful" are designed to offer students the opportunity to expand their imagination, their sense of wonder and their thinking skills beyond the conventional well-practised frameworks. This theme focusses on responding to literature and expanding creative thinking skills.

A selection of fiction and non-fiction stories, poems and suggested activities are utilized to develop the objectives of this unit.

THEMATIC OBJECTIVES

This theme is designed to enhance student ability to:

- expand reading interest
- increase independent reading
- appreciate real life relationships as well as relationships portrayed in literature
- engage in imaginative and creative thinking.

LANGUAGE STRANDS TO BE HIGHLIGHTED

Listening	Speaking	Reading	Writing	Viewing
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Teachers are encouraged to refer to the Listening, Reading and Writing Strands in this document for additional suggestions and strategies to enhance the activities proposed in this thematic unit.

LEARNING OBJECTIVES

The following learning objectives are highlighted throughout this theme:

INQUIRY

- reviews and applies inquiry strategies in particular creative thinking.

COMPREHENSION

- develops vocabulary: interprets indeterminate qualifiers, modal verbs and probability words
- sets purpose for a communication episode.

ASKING AND ANSWERING

- recognizes rhetorical/redundant questions.

REPORTING/MAKING NOTES

- gives a demonstration
- produces a written report.

RESPONDING TO LITERATURE

- identifies various literary genres
- investigates characterization
- identifies forces in conflict: individual vs individual, individual vs environment, individual vs self
- identifies various types of reading material with individual appeal
- reads for a variety of purposes
- selects material at appropriate level of difficulty for independent reading
- recognizes that literature reflects human life and experience
- identifies universal themes in literature.

DEVELOPING LANGUAGE MECHANICS

- uses transitional devices
- identifies slang, idioms, clichés
- adheres to conventions according to social situations.

LEARNING RESOURCES

- Selections from the basic student resource, *Sights and Sounds*, are suggested.
- Selections from *Contexts, Anthology Three* are suggested as alternatives to the basic resource.
- The *Program of Studies/Curriculum Guide* contains suggestions regarding teaching strategies, student activities, curricular integration and community partnerships.

SUGGESTED ACTIVITIES

1. a. Evaluate student reading levels and vocabulary development employing standardized tests and/or resources provided in this manual. (See Reading, "Assessing Readability", "85 High Frequency Short Words" and "The McMenemy Functional Literacy List".) The results will assist teachers to develop this unit according to the abilities and needs of students. (See Reading, "Reading Process", "Don't Forget USSR, Dear", "Creating a Balanced Reading Program".)
b. Compare current reading test results with previous results to assess areas of continued student weakness. Direct skill instruction may be appropriate.
c. Confer with other subject area teachers to determine skills requiring reinforcement and adjust this theme accordingly.
2. a. Introduce this unit by reviewing the comprehension skill of developing vocabulary. (See *Program of Studies/Curriculum Guide: Comprehension*.)
 - Ask students to use creative thinking strategies to recall/identify synonyms for the terms "weird" and "wonderful" and list these on the chalkboard or overhead projector:
e.g., weird – strange, unusual, uncanny
wonderful – marvelous, great, remarkable.
 - Continue the review by asking students to share antonyms, similes and examples. When the activity has been completed, chart these words similar to the following illustration.

	WEIRD	WONDERFUL
Synonyms	strange unusual uncanny	marvelous great remarkable
Antonyms	normal usual regular	commonplace okay normal
Similes	He/she is as weird as ... - a gnome - a deaf rabbit - tusks on a snake	He/she is as wonderful as ... - ice cream and chocolate sauce - a trip to the moon - a sparkling sunset
Examples	the Hunchback of Notre Dame witches and warlocks science fiction stories	a newborn baby a first kiss a new car

- b. Have students write a descriptive paragraph using the words and phrases generated in the previous activity relating to something weird or wonderful such as:
 "My Weird Nightmare"
 "My Wonderful Dream".
 (See Writing, "A Sequence of Writing Assignments", "Teaching Students to Write a Descriptive Paragraph" and "Computers and the Writing Process".)

Have students hand these in for evaluation purposes after editing. (See Developing Language Mechanics, "COPS: Self-Correcting Strategy"; Writing: "A Checklist for Assessing Writing" and "A Developmental Framework for Evaluating Style and Cognitive and Affective Growth in Student Writing".)

- c. Introduce the RAFTS technique (see Writing, "RAFTS") and have students complete several activities.
- Encourage students to develop original weird or wonderful RAFTS activities to complete for evaluation purposes.
3. Organize the class into two groups: one group will complete this activity using "weird", the other group using "wonderful". Ask students to develop a set of posters, or one large poster, pertaining to their word. Original artwork, cutout pictures, related vocabulary, personal items and other materials could comprise this endeavour. Mount these on the classroom walls. (Caution: Some student artwork and/or cutout pictures may not be appropriate for classroom use because of their sexist and/or violent natures. Please screen poster contributions.)
4. Write the theme title on the chalkboard. Ask students to list as many words with four or more letters as possible using only the letters from "weird and wonderful" (e.g., real, wonder, flown, flounder). This activity could be completed in small groups or individually. Recognize those students who produce the largest number of words, the most unusual word and/or the longest word.
5. Have students complete the following activities to further develop their skills in listening and viewing. Arrange the furniture in the room to make a large, open space, or acquire access to the school theatre. Invite the drama teacher or a senior drama student to assist with these activities.

Museum Freeze Game

- General rules:
 1. Students cannot talk or make any noise.
 2. Students cannot touch another student.
- Organize the class into two groups by giving students the letter "A" or "B"
- Ask all students to pantomime "weird".
- Call "freeze A" at which time all "A" students must freeze in their positions and all "B" students pantomime visitors to a "weird" museum.
- Call "unfreeze" and all students will continue with their "weird" pantomime.
- Continue the game, alternating "A" and "B" in an irregular pattern. Vary the activity by calling "all freeze" at times.

The Weird and Wonderful Switch Game

- The general rules as enumerated above apply.
- Have all students pantomime "weird".
- Call "switch" and at that point all students will switch from "weird" to "wonderful".
- Continue "switching" at irregular intervals.

Alternative: Divide the class and have half watch the others for a short period of time and alternate.

Mobile Monster Game

- Organize students into groups of four.
- Using all the members of their group, each student group must develop a monster with only three feet and four hands touching the floor. (The teacher may vary these requirements).
- After giving students time to practise, conduct a short-distance race to prove that their monsters are mobile. (A carpeted floor is advisable for this activity.)
 - Provide opportunities for students to use creative thinking strategies to develop additional games related to the "Weird and Wonderful" theme.

6. Ask students to share a particularly weird or wonderful experience they have had by retelling this event accurately and in sequence.
7. Organize students into groups of four. Each group is to tell a "weird" or "wonderful" story using the words weird or wonderful to replace any adjectives or adverbs in their story. If the group chooses to tell a weird story, all the adjectives and adverbs will be the word weird. (A review of adjectives and adverbs may precede this activity.)
e.g.,

The Weird Woods

Once upon a time, there was a weird man who lived in the weird forest not far from the weird stream. The weird stream bubbled and sang weirdly as the weird man gathered weird twigs to place weirdly in his weird fireplace . . .

- Encourage the groups to read their stories to the class.
 - Collect these stories and rewrite or type them, leaving blank spaces where the weird and wonderful adjectives and adverbs were.
 - Return the stories to each group, ask them to fill in the blanks with appropriate descriptive words and to share their stories with the class again.
 - Make a class list of all the descriptive words used in the revised stories and post this list. These terms may become the vocabulary studied in detail throughout this unit. (See Comprehension, "Developing Vocabulary" and "Making a Crossword Puzzle or a Word Find".)
8. Students may enjoy combining visual representations with oral presentations or descriptive writing while participating in the game "Classroom Creatures" as described below.

Distribute blank sheets of paper and one coloured marker to each student. Ask students to draw one line on the page: it can be straight, curved, short, small, fat. After five seconds, have students pass their sheets to someone else (prearrange this distribution; e.g., forward, backward, left, diagonal). Students are to add a connecting line to each drawing as it comes to them. After about ten passes, the student who has the sheet may add eyes, nose and mouth and give the creature a name.

- Students may "present" this creature to the class describing its size, eating habits, habitat, social life, etc.
- Students could write a narrative about this creation to be edited and posted on the bulletin board along with the picture. (See Writing, "A Sequence of Writing Assignments"; Comprehension, "Semantic Webs and Maps", and Inquiry, "Critical/Creative Thinking Strategies".)

9. View a film or television program to initiate a discussion about scientific unknowns (e.g., film, "The Unexplained").
10. Read with/to the students one of the following fiction selections from *Sights and Sounds* to encourage the extension of students' imaginations.
"The Wood Between the Worlds", pp. 66-75
"Saturday, the Twelfth of October", pp. 467-475.
(Alternative: "The Snow Woman", *Contexts, Anthology Three*, pp. 9-14.)
 - a. Review fiction and non-fiction genres with students and ask them to classify the selected story. (See Comprehension, "QAR Strategies".)
 - b. Ask students to identify the elements of the story. (See Responding to Literature, "Predicting Story Elements Technique".)
 - c. Lead a discussion and have students take notes on character development. Ask students to:
 - identify the main character(s)
 - identify the author's methods of characterization (description of the character's actions and dialogue, reaction and dialogue of other characters)
 - find clues that establish relationships between characters.
 - d. Discuss conflict and determine the type of conflict in the story. Examine clues to indicate the forces in conflict.
 - e. Review plot development by completing a plot outline. (See Theme, "Love Is . . .", Suggested Activity 12.)
 - f. Encourage students to form a personal response to the story:
 - Ask students for a written personal response supported by story detail. (See Comprehension, "Semantic Webs and Maps" and Reporting/Making Notes, "Outlining".)
 - Request that students exchange and edit first drafts before handing in their final copy for teacher evaluation. A word processing program could be employed in this activity also. (See Writing, "Writing Process", "A Checklist for Assessing Writing", "A Developmental Framework for Evaluating Style and Cognitive and Affective Growth in Student Writing" and "Computers and the Writing Process".)

- g. To strengthen students' understanding of the elements of a story, ask them to read one of the remaining stories listed and to complete some or all of the above activities as needed for review/reinforcement.
- h. View a film related to the "Weird and Wonderful" theme and review story elements, characterization and/or conflicts (e.g., "Tell-Tale Heart", "The Birds", "Neverending Story").
11. The world of magic intrigues every generation including Grade 9 students. Read with/to students the following selections from *Sights and Sounds* and discuss "magic".
 "The World of Wands", pp. 76-77
 "Make an Electric Wand", pp. 78-79
 "Houdini", pp. 80-83
 "Slick Tricks", pp. 84-87.
- Have students identify vocabulary words to be developed from these selections. (See Comprehension, "Vocabulary Self-Collection Strategy: An Active Approach to Word Learning".)
 - Have students complete some of the suggested activities associated with these selections.
 - Encourage students to practise tricks to present to family members or to classmates and invite students to demonstrate their "magic" tricks to the class. Stress the importance of sequencing events correctly while performing these tricks.
12. Introduce science fiction by viewing a science fiction film or television program. (e.g., films, "The Navigator", "Star Wars"; TV programs, "Twilight Zone", "Star Trek".)
- Lead a discussion to differentiate between general fiction, science fiction and science non-fiction.
13. The following selections from *Sights and Sounds* relate to futuristic possibilities. Use them as a basis for discussing the science fiction genre.
 "Journeys Into Future Time", p. 477
 "A Look Into the Future", pp. 478-479
 "Not Ready for Eddie", pp. 480-492
 "Space Journey", p. 493
 (Alternative: "The Choice", *Contexts, Anthology Three*, p. 36.)
- a. Discuss with students the questions asked in "Journeys Into Future Time". Encourage students to predict future events relative to changes in technology, society, education, etc. and to examine the probability of these predictions coming true. Include Canada's contribution to space technology in the discussion by referring to Marc Garneau and the Canadarm.
- b. Ask students to write a narrative or descriptive paragraph/essay relating to possible changes in their local communities 50 years into the future (or 100, or 500, or 1000, etc.). Emphasize the importance of including a topic sentence/paragraph, supporting details and a concluding sentence/paragraph. (See Writing, "A Sequence of Writing Assignments".)
- Ask students for an original title for this paragraph/essay.
 - Encourage students to share their paragraph/essay by reading them to the class.
- c. After reading "A Look Into the Future" with students, introduce the CAF method of thinking. (See Inquiry, "de Bono's Tools for Teaching Thinking: CoRT".) Using students' ideas, demonstrate the use of the CAF method to answer the questions below.
- What must Elaina do to avoid the prediction on the screen? What is her first step? Do you predict that Elaina will successfully change?
 - Do you agree with the computer's prediction about Elaina's future?

- What might your life be like/you be doing twenty years into the future?
 - What do you think the world will be like twenty years from now?
- d. "Not Ready for Eddie" is an appropriate vehicle for reinforcing story elements, specifically characterization, conflict and plot.
- Refer to the questions at the end of the story to direct discussion.
 - Ask students to list Earth's changes from the present to 2199 according to the story and to list details from the story that support their list.
 - Have students skim the story for descriptive vocabulary. Make a class list of these descriptors. (These terms may be appropriate for unit vocabulary, be placed on the bulletin board, and used in vocabulary development activities.)
e.g., (from p. 481) "puncturing gaze"
"stood stiffly"
"well-ordered world"
"simply thought"
"cool reason"
 - Ask students to identify the adjectives and adverbs on their list to strengthen their understanding of these parts of speech.
- e. Complete the activity suggested in "Space Journey". Ask students to share their list giving reasons for their selections. After discussion, have students write a paragraph including their list of reasons to be handed in for evaluation.
14. a. "The World of Wonders" section of *Sights and Sounds*, pp. 89-104, contains a variety of selections related to the weird and wonderful theme. Teachers are encouraged to peruse and to make use of these selections for expansion, enrichment and/or reinforcement as students' interests and needs suggest. (Alternative: "A Dream That Shook the World", *Contexts, Anthology Three*, pp. 268-270.)
- b. Assign a paragraph in which students assume they have become a life form on another planet. Have students describe themselves, their planet, their habits, etc., using descriptive nouns, verbs, adjectives and adverbs. (See Writing, "A Sequence of Writing Assignments"; Comprehension, "Semantic Webs and Maps"; and Inquiry, "Critical/Creative Thinking Strategies".)
15. a. Mythology is also part of our "Weird and Wonderful" world. Utilize the following myths from *Sights and Sounds* to initiate a discussion on the origins of mythology. (Student interest will dictate the length of time to provide for the study of mythology.)
"Daedalus and Icarus", pp. 64-65
"Theseus and the Minotaur", pp. 328-329.
(Alternatives: "The Conquerors of Chaos", pp. 163-166, "Why Raven Isn't Perfect", pp. 167-171, *Contexts, Anthology Three*.)
- b. Students may visit the school library to gather more information about mythology and report their findings to the class.
16. a. To increase student knowledge of our Canadian Native population, read with/to students the following weird and wonderful selections from *Sights and Sounds*.
"Danger on Eskimo Cove", pp. 108-109
"The Wolverine", pp. 110-118
"Eskimo Poem", p. 119.
(Alternatives: "Why Raven Isn't Perfect", pp. 167-171, "Sister Sun, Brother Moon", pp. 198-200, *Contexts, Anthology Three*.)

- b. Introduce new vocabulary from the story "The Wolverine". This story contains a large amount of descriptive vocabulary. Ask students to skim the story and to write adjectives and adverbs in their notebooks and to add these words to the vocabulary bulletin board. Call upon students to read paragraphs of the story orally. (NOTE: To relieve possible anxiety, inform students that they may "pass" if it is not a good day for them to read orally.)
- Discuss the story utilizing the questions following the selection.
 - To reinforce universal themes reflected in literature, review the concept of theme and ask students to identify the universal theme that relates to this story. Have students use the CAF method. (See Inquiry, "de Bono's Tools for Teaching Thinking: CoRT".)
 - The author uses symbolism throughout this story. Review symbolism and ask students to give examples from the story:
e.g., Canadian geese may symbolize nature in general.
- c. Read "Eskimo Poem" to students. Use this selection to review free verse poetry. (See Writing, "Teaching Students to Write Poetry".)
- Review and/or introduce other types of poetry as student interests/needs suggest.
 - Ask students to write a poem relating to any area of the weird and wonderful theme, or specifically, to Canadian Natives, nature, etc.
 - Other poems that may be useful to expand the weird and wonderful theme and/or review poetry include:
Sights and Sounds, "Skyscraper", p. 284
Contexts, Anthology Three, "Cooks Brook", p. 8
"Elephants", p. 64
"Night Raider", p. 302
"The Germ", p. 64
"Too Hot to Sleep", p. 316.
17. Animals may be weird and wonderful at times. Read the selections from *Sights and Sounds* with/to students and invite students to share their animal experiences with classmates.
"The Case of the Spoiled Pig", pp. 244-249
"Fishy Jokes", p. 135.
(Alternative: "Tricki's Cure", *Contexts, Anthology Three*, pp. 53-56.)
- a. Encourage students to bring to class photographs, drawings or cutout pictures of their pet or favourite animal. Ask students to write a descriptive or a narrative paragraph expanding upon the animal's behaviour. (See Writing, "A Sequence of Writing Assignments", "Writing Assignment: A Memorable Time" and "Teaching Students to Write a Descriptive Paragraph".) Have students mount pictures and paragraphs on poster paper and tack on the bulletin board.
- b. Read "Fishy Jokes" and invite students to compose or locate and share jokes relating to their favourite animal.
18. Humour is weird and wonderful also. Use the following selections from *Sights and Sounds* to initiate the study of humour. (See Comprehension, "Using Comic Books and Cartoons in the Classroom".)
- "Shoe", p. 179
"City Life", p. 296
"Words to Eat", p. 339
"What's in a Name?", pp. 512-513.
(Alternatives: "Parting Words", pp. 86-87, "Great Mistakes in the News", pp. 252-253, *Contexts, Anthology Three*.)

- a. Read and discuss "Shoe" and "City Life" and relate the main ideas to universal themes. Invite students to bring cartoons to class that relate to the weird and wonderful theme. Students must be prepared to explain the main idea of their cartoon and to discuss the universal theme their cartoon represents. Place these on the bulletin board:
 e.g., B.C.
 Charlie Brown
 Garfield.
- "Shoe" may lead to further study of descriptive vocabulary and/or sports.
 - Ask students to listen to sports broadcasts, to record words used to describe a game and to share these with the class.
 - Encourage students to bring sports cartoons to class to share.
 - Provide opportunities for students to write sports newscasts and role play sports broadcasters/newsreporters.
 - Complete the suggested activity following the cartoon "City Life". Invite students to share and post their cartoons.
- b. Ask students to read "Words to Eat" and "What's in a Name?". Visit the library and research the origins of other unusual words or names (e.g., foods, cities, countries, articles of clothing).
- Encourage students to share unusual experiences they have had with their names, or the experience of others.
 - Obtain a book of names and invite students to find their names and the meanings of their names.
 - Ask students to make a poster of their name including the meaning of their name and/or pictures relating to their name:
 e.g., "Edward" means "protector; strength; endurance".
 These posters could include anything unusual and/or funny about their names. Students may wish to ask parents the origin of their Christian and surnames.
19. Read with students all or some of the following selections from *Sights and Sounds* to initiate discussion about the weird and wonderful world of sports.
 "Sports Shorts", pp. 180-181
 "The 3000-Year-Old Sportscaster", pp. 184-185
 "Basketball", pp. 186-189
 "Old-Time Customs", pp. 190-192.
- Encourage students to view TV sportscasts or to read newspapers and journals for information about interesting and unusual sports events and to share these with classmates.
 - Visit the library to gather information about the origins of well known sports. (e.g., The inventor of basketball, Dr. J.A. Naismith, was a Canadian.)
 - Visit the library to gather information about unusual sports feats and/or events. (Sports encyclopedias and the *Guinness Book of World Records* will contain interesting information to be shared.)
 - Make posters of unusual sports feats and/or events to add to the bulletin board display.
 - Assign two students to prepare and read the parts in the selection "The 3000-Year-Old Sportscaster" to the class. Ask students to organize into pairs and to write a script relating to unusual sports events, the history of sports or other related topics. Have students present these two to three minute "radio plays" to the class.
 - Have students include interesting sound effects in their radio plays to be taped and played to the class.

20. Some people have weird and wonderful jobs. Read with/to students "Incredible Jobs", p. 540 and "Red Adair - Firefighter of the World", pp. 362-368, *Sights and Sounds*, to initiate a discussion of unusual jobs.
 - Have students conduct research to gather information about other unusual jobs. Information sources could include career guide books found in career counselling areas of the school or the library, the school career counsellor, the provincial career counselling services, and others. Students may interview people to gain further information to share with class members.
21. Teachers may wish to complete this unit by reading the story "Journey to the Center of the Earth", p. 541-554, *Sights and Sounds*, or by viewing a videotape or film focussing on unusual events (e.g., movie, "Inner Space") with students. The objectives of this reading could be to promote reading enjoyment and to reinforce the unit objectives based upon the needs of the students. Teachers are encouraged to review the objectives listed at the beginning of this theme and to evaluate student progress according to those objectives.
22. Teachers are encouraged to evaluate student vocabulary progress by employing the list of student and teacher terms selected during the study of this unit, by utilizing the Reading, "The McMenemy Functional Literacy List" and other suitable instruments/procedures.

INTEGRATION ACROSS THE CURRICULUM

Practical Arts

- Create the opportunity for students to examine unusual jobs related to the career components being studied.

Science

- Organize and complete a trip to a Space Science Centre, or equivalent, to coincide with the Language Arts science fiction study.
- Teach this theme concurrently with the study of space in the Grade 9 science curriculum.
- Gather information about Canada's contribution to space travel.
- Meet in the evening or early morning to view, through a telescope, star formations, the moon, Venus, etc.
- Have students research and report on unusual science-related phenomenon such as black holes, UFO's, Stonehenge, robots and the Sasquatch. (Confer with the science teacher and the librarian for resource assistance.)

Social Studies

- Examine unusual cultural phenomena within and beyond Canada; e.g., unusual Canadian laws, interesting customs of other cultures.
- Read stories/articles relating to interesting beliefs and/or behaviours of various Canadian cultural groups.

COMMUNITY PARTNERSHIPS

- Invite a magician to the classroom or visit a magic show being presented in your area. (Local entertainment guides or the newspaper may assist in this endeavour.)
- Practise some magic tricks and present a "Magic Show" to a local day-care centre.
- Visit a space science centre or comparable facility.

LISTENING PROCESS: An Instructional Model

I. Pre-listening		II. Active Listening	III. Post-listening				
<p>1. ESTABLISHING THE CONTEXT</p> <ol style="list-style-type: none"> 1. Focussing prior knowledge 2. Building background 	<p>2. FOCUSING ON THE LISTENING TASK</p> <ol style="list-style-type: none"> 1. Forming intention to listen 2. Determining potential value of message 3. Anticipating meaning through predicting <ul style="list-style-type: none"> - speaker's intention - message content and organization 4. Expecting vocal and/or non-verbal cues to meaning 5. Anticipating speech style differences (e.g., spontaneous talk, written language read aloud) 6. Considering role in terms of context (e.g., size of audience, formality, purpose) 7. Determining relationship to speaker in order to respond appropriately 8. Understanding personal biases 	<p>3. LISTENING AND COMPREHENDING</p> <ol style="list-style-type: none"> 1. Attending 2. Filtering out distractions 3. Focussing on selected stimuli 4. Predicting meaning 5. Getting meaning from phonological, syntactic, and semantic sources 6. Using vocal, non-verbal, and visual cues to meaning 7. Adjusting to speaker's register 8. Summarizing continuously through inner speech 9. Following on speaker's sequence of ideas 10. Selecting relevant details 11. Understanding main idea of message 12. Evaluating message critically 13. Appreciating speaker's style and language use 14. Making personal associations 15. Understanding speaker's point of view 16. Providing appropriate feedback (e.g., supportive stance, eye contact, gesture, comments) 17. Setting aside personal biases 	<p>4. RESPONDING AND CONSOLIDATING MEANING</p> <ol style="list-style-type: none"> 1. Expressing personal understanding of message 2. Associating message with personal experiences, beliefs, attitudes, and feelings 3. Making inferences 4. Asking questions to clarify message 5. Comparing personal perceptions and understandings with those of others 6. Drawing conclusions 7. Recalling, clarifying, and organizing personal meaning 8. Remembering information using appropriate strategies 9. Evaluating ideas critically 10. Responding appropriately 	<p>5. EXTENDING THE CONTEXT</p> <ol style="list-style-type: none"> 1. Extending experiences with ideas in message 2. Extending language experiences beyond message 			
<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - asking questions - interviewing - brainstorming - reading about topic - learning about speaker - familiarization with speaker's dialect, style, etc. - viewing materials about topic - using manipulatives - sharing personal experiences - predicting non-verbal behaviours from audiotapes - making word associations 		<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - role playing - simulations - webbing/clustering/mapping - listing questions speaker might address - writing predictions in learning logs - listening to tape of speaker on similar topic 		<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - generating questions - retelling - writing in response journals - examining features of speaker's style/language use - paraphrasing - dramatizing - cartooning/illustrating - writing in different formats - discussing/challenging - sharing/comparing interpretations - finding supporting evidence 		<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - discussing related issues - drawing/sketching - dramatizing - role playing - reading/listening to related literature - debating - performing puppet plays - presenting orally on the same topic - developing visual material - writing and performing a song - researching and reporting - planning and taking field trips - transcribing talk (e.g., conversation, dialogue, reports) 	

Listening

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Strand: Listening

LISTENING SKILLS: BASIC/CRITICAL

BASIC LISTENING SKILLS

- identifies similarities and differences between listening and reading
- attends to speaker, tunes out distractions
- recognizes the concept of noise pollution
- identifies bad habits or barriers to listening
- determines individual purpose for listening
- predicts the speaker's purpose for speaking
- connects listening event to previous personal experiences
- extracts meaning from context clues
- follows the sequence of ideas
- remembers significant details accurately
- follows oral directions
- notes signal words
- identifies main idea
- identifies supporting details
- paraphrases spoken messages
- summarizes
- draws conclusions, makes inferences
- asks personal questions (either mentally or on paper)
- assumes two-way responsibility for communication
- listens to imagine and extend enjoyment (e.g., music)
- develops empathetic listening skill
- listens with pen in hand, ready to take notes.

CRITICAL LISTENING SKILLS

- distinguishes fact from opinion
- recognizes propaganda devices
- detects bias and prejudice
- recognizes persuasive language
 - voice intonation
 - "loaded" words
 - music
- recognizes emotive language
- evaluates sources of information
 - recognizes the danger of hearsay evidence.

Strand: Listening

SAMPLE ACTIVITY: LISTENING ACCURATELY FOR DETAILS

Distribute the student "Listening Accurately for Details" exercise sheet which follows and ask students to label the left and right sides of their page. Then have them follow the instructions precisely as they are read by the teacher:

- Write your last name in the third square down beside the left margin.
- Write your first name in the third square up from the right margin.
- Draw a small triangle in the fourth square down to the right of the left dotted line.
- Draw a small circle in the second square up from the bottom to the immediate right of the right dotted line.
- Make a dot in the third square down from the top to the right of the left dotted line.
- Draw a large circle around the top four squares on the left of the page.
- Write the day of the week on the topmost line of the entire block of squares.
- Write the year in which you were born in the second square up from the bottom to the left of the left dotted line.
- Write your initials in the fifth square down from the top, next to the right dotted line.
- Put the call numbers of your favourite radio station in the top right-hand corner of the paper. If you have no favourite station, write the word *school*.
- Place three dots in the fourth square up from the bottom to the right of the right dotted line.

Teachers should complete a master diagram for students to use in checking the accuracy of their finished diagrams.

For permission to reprint material, grateful acknowledgement is made to the author Thomas G. Devine for excerpts from *Listening Skills Schoolwide*, NCTE, 1982, p. 15.

LISTENING ACCURATELY FOR DETAILS

Listen carefully for specific directions and mark the following diagram accurately.

Strand: Listening

GUIDELINES FOR LISTENING

Students may require formal guidance and practice to develop listening skills. The following listening models may be used to:

- assist teachers to determine student comprehension of oral presentations and listening skills development
- assist students to self-monitor listening skills development
- assist presenters to increase presentation effectiveness.

Students, teachers, and guest speakers may deliver the four presentation types addressed at the Grade 8 and 9 levels which include:

- A. Sequence of events – retelling an eyewitness account, a story or a personal experience.
- B. Cause and effect – identifying consequences, focussing specifically on the causes and effects of a situation.
- C. Fact and opinion – stating and supporting an opinion with facts, clearly differentiating between fact and opinion.
- D. Demonstration – informing and/or instructing about a familiar activity.

The following models may be altered/expanded upon by the teacher as determined by the needs of the students and the nature of the presentation.

A. SEQUENCE OF EVENTS

Presentation title: _____ Name of Presenter: _____

Presentation type: _____ retelling an eyewitness account
_____ retelling a story
_____ retelling a personal experience

1. List two people/characters involved.
2. Briefly describe the setting (time/place) of this sequence of events.
3. List three events in this presentation.

Event 1: _____

Event 2: _____

Event 3: _____

4. Briefly tell the conclusion of this sequence of events.
5. What was unusual/interesting about this presentation?

6. Write a question you would like to ask the speaker about the sequence of events (to clarify a point, to expand information).

B. CAUSE AND EFFECT

Presentation Title: _____ Name of Presenter: _____

1. Complete the following chart as the speaker talks.

CAUSE	EFFECT
Cause 1	1a 1b 1c
Cause 2	2a 2b 2c
Cause 3	3a 3b 3c

2. List two people/characters/countries . . . involved.
3. Briefly describe the setting (time/place) of this presentation.
4. State the main idea of this presentation.
5. Briefly tell the conclusion of this cause and effect presentation.
6. What was unusual/interesting about this presentation?
7. State a question you would like to ask the speaker about the presentation (to clarify a point, to expand information).
8. Circle the positive effects listed on your chart above and be prepared to discuss the positive and negative effects.

C. FACT AND OPINION

Presentation Title: _____ Name of Presenter: _____

1. What is the main idea of this presentation?
2. a. State the opinion expressed by the speaker.
b. Is the opinion expressed by the speaker a personal opinion or the opinion of another individual?
3. List supporting details for the opinion.
4. Give an example of one supporting detail that was not factual.
5. Think of a supporting detail that was not expressed by the speaker.
6. State a question you would like to ask the speaker about the presentation (to clarify a point, to expand information).
7. Do you agree or disagree with the opinion expressed by the speaker?

D. DEMONSTRATION

Presentation Title: _____ Name of Presenter: _____

1. What is the main idea of this presentation?
2. List three phrases/statements made by the presenter that added to the demonstration.
3. List the aids used by the presenter during the demonstration.
4. Write a statement that the presenter could have used in the demonstration.
5. State two facts presented that you found interesting or that were new to you.
6. Write a question that you would like to ask the presenter about the demonstration.

Strand: Listening

LISTENING RESPONSE SHEET

Name _____ Date _____

Title of the Presentation _____

Name of Presenter _____

1. What did you like best about this presentation? _____

2. What was the main idea of the presentation? _____
3. Who is the intended audience? _____
4. What feelings were expressed by the presenter? _____
5. What would you like to know more about? _____

6. Complete the PMI chart below by listing positive, negative and interesting points about the presentation.

P Plus	M Minus	I Interesting

7. How would you improve this presentation? _____

Strand: Speaking

A SEQUENCE OF SPEECHES

It is crucial for Integrated Occupational Program students to become self-confident about their oral language abilities. Many students will make their livelihood in the service industries where frequent oral language exchanges will be necessary. Employers value young people who can communicate effectively and with ease.

A series of planned speeches should be part of the language arts program. As students advance from Grade 8 to Grade 12, speeches should progress from self-centred topics to the critical analysis of an issue and the time element should increase. The time frame provided below may apply to Grades 8 and 9 students.

Speech 1 (1-2 minutes)	Speech 2 (2 minutes)	Speech 3 (2-3 minutes)	Speech 4 (3 minutes)
<p>Suggested topics:</p> <ul style="list-style-type: none">• An embarrassing moment• What I will be doing ten years from now• The hardest thing I've ever done	<p>Suggested topics:</p> <ul style="list-style-type: none">• A demonstration on something I do well (e.g., apply makeup, curl a friend's hair, shoot basketballs, sketch cars)	<p>Suggested topics:</p> <ul style="list-style-type: none">• A book presentation• A film you should (or should not) see• A TV program you may enjoy	<p>Suggested topics:</p> <ul style="list-style-type: none">• A report on an interview with someone in the workplace (e.g., job shadowing assignment)
<p>Objectives:</p> <ul style="list-style-type: none">• to become aware of the audience• to learn simple strategies for preparing a presentation (e.g., notes on index cards)• to overcome nervousness	<p>Objectives:</p> <ul style="list-style-type: none">• to become less dependent on notes• to develop metacommunication skills (e.g., monitoring what the audience expects from the speech)• to become increasingly fluent in speaking before an audience• to learn the value of gestures and body movements• to learn to use props and visual aids appropriately	<p>Objectives:</p> <ul style="list-style-type: none">• to show insight into the characters• to summarize and give main ideas• to share a personal opinion or judgment with an audience	<p>Objectives:</p> <ul style="list-style-type: none">• to organize thoughts into a sequence• to transmit information gained from another source• to make an evaluation of the quality and authenticity of the information

Preparing for making speeches should involve coaching the students on using notes or cards and rehearsing the speech. Writing the speech involves organizing the information. Strategies useful to students in the preparation phase include:

- writing an exciting or interesting sentence to attract the attention of the audience
- developing a thorough description/explanation of the selected topic
- concluding the presentation.

On occasion, have students evaluate each other to test listening skills and to provide constructive criticism using the "Sample Speech Evaluation Guide" which follows. Overuse or poorly timed peer evaluations may intimidate rather than encourage the student who is uncomfortable with oral presentations.

As students gain confidence in their speech-making abilities, teachers may wish to time the speeches and to appoint someone to record the number of speech disfluencies (e.g., "you know", "um", "er", "like", "ah").

To develop organization skills and self-confidence further, students should be given many opportunities to present impromptu speeches. Initiate these 50 to 90 second presentations using topics familiar to students and/or topics that will allow students to defend an opinion, such as:

- "I like skating/skiing/swimming because . . ."
- "My favourite person is . . ."
- "The legal age for driving a motorbike should be lowered because . . ."

Strand: Speaking

SAMPLE SPEECH EVALUATION GUIDE

Name: _____

Topic: _____

Date: _____

Time: _____ (minutes)

	<u>Yes</u>	<u>Needs Improvement</u>
1. The speaker was adequately prepared. Comment: _____	_____	_____
2. There was a definite opening, body and conclusion to the presentation. Comment: _____	_____	_____
3. The speaker made eye contact with the audience. Comment: _____	_____	_____
4. The speaker was able to control nervousness. Comment: _____	_____	_____
5. The speech was audible and clear to all listeners. Comment: _____	_____	_____
6. The speaker used notes/cards in a way that did not interfere with the main purpose of the speech. Comment: _____	_____	_____

Identify and comment on the speaker's strongest point. _____

Give two specific suggestions for improvement. _____

Strand: Speaking

SENDING "I" MESSAGES

"I" messages are statements from the speaker's perspective which describe emotions, a state of affairs, or a series of events. Used appropriately, they are highly effective since:

- no effort to be judgmental exists. "I" messages are descriptive, and therefore, there is no need for defensive behaviour on the part of the receiver
- the speaker takes responsibility and ownership for the outcome of the message, thus avoiding placing blame on others
- the speaker's self-assertion is permitted without the loss of dignity or pride on behalf of the other party
- more honest communication and resolution of problems results.

The following suggestions and examples may assist in implementing "I" messages.

- Use "I" with feeling words:
e.g., "I really appreciate your doing the ironing and folding the sheets and towels. It's a job I dislike."
- Use "when you" with behaviour descriptions; sometimes adding further clarification:
e.g., "When you make sarcastic comments to me in front of my friends, I get embarrassed. If you are annoyed with me, I would like you to tell me that directly. I frequently don't know what I have done that upsets you."

Teach students that it is acceptable to:

- experience, identify and express feelings
- have and request fulfilment of needs and wants
- be assertive.

Strand: Speaking

"I" MESSAGE PRACTICE

Practise "I" messages by filling in the middle column. Complete the third column by imagining and writing down possible outcomes of your "I" messages.

SCENE	DESCRIPTIVE "I" MESSAGE	POSSIBLE OUTCOMES
1. Your sister/brother constantly borrows your clothes and returns them dirty.		
2. The classmate sitting in front of you always turns around and talks. This gets both of you in trouble with the teacher.		
3. The cashier gave you \$1.00 less change than you should have received.		
4. One of your friends likes to talk negatively to you about your other friends.		
5. It is your brother's/sister's turn to set the table but you are asked to complete the task.		
6. Classmates are ridiculing another student and you do not like this.		
7. You want to stay out one night each weekend until 12:30 a.m. because you believe you are old enough.		

READING PROCESS

I. Pre-Reading		II. Active Reading	III. Post-Reading		
<p>1. ESTABLISHING THE CONTEXT</p> <p>1. Focussing prior knowledge 2. Building background</p>	<p>2. FOCUSING ON THE READING TASK</p> <p>1. Forming intention 2. Anticipating meaning through prediction of the intention, content, and structure of a selection 3. Previewing the text in order to apply appropriate reading comprehension strategies</p>	<p>3. READING AND COMPREHENDING THE SELECTION</p> <p>1. Experiencing the selection in a variety of ways: independent guided reading listening 2. Predicting, confirming, changing or rejecting predictions 3. Actively interrogating the text by asking questions, finding answers, and making comments</p>	<p>4. RESPONDING, CONSOLIDATING MEANING</p> <p>1. Reflecting on what has been read 2. Responding personally and critically in a variety of modes 3. Organizing meaning for oneself 4. Sharing meaning with others 5. Clarifying and consolidating meaning 6. Reshaping ideas and forming new inferences 7. Developing literary and communication skills 8. Responding creatively</p>	<p>5. EXTENDING THE CONTEXT</p> <p>1. Extending students' experiences with ideas in the selection 2. Extending students' language experiences beyond the text</p>	
<p>through</p> <ul style="list-style-type: none"> - experiencing and observing - sharing personal experience - brainstorming - discussing - writing about personal experience - interviewing - asking and answering questions - reading - drawing - listening to music - looking at slides, photographs, films - creating charts, diagrams, maps - constructing models - playing games - role playing 		<p>through</p> <ul style="list-style-type: none"> - asking questions (students' own) - working in pairs or small groups to generate questions - skimming for information gained from <ul style="list-style-type: none"> format print signals illustrations - discussing organizational features of the selection - reading a selected passage to develop a sense of how the selection is written - using cloze procedures as a predictive technique - using advanced organizers - using group prediction activities - webbing 		<p>through</p> <ul style="list-style-type: none"> - generating questions - hypothesizing and sharing interpretations - rereading selected passages - presenting rehearsed oral readings - making oral and visual presentations - using discussions based on student-prepared questions - retelling the story or parts of it - dramatizing a story episode - working out order of details - determining meaning of individual words - reading a whole paragraph to follow directions, providing a title for the paragraph - using cloze procedures - studying word meanings and structured features in context - writing in a variety of formats - examining features of style - examining literary techniques 	
<p>134</p>		<p>through</p> <ul style="list-style-type: none"> - reading related literature - writing a variety of forms (fictional, poetic, dramatic, documentary) - viewing film, photographs, models, displays - discussing ideas and experiences inspired by the selection - representing in other media - researching and reporting on self-selected or assigned topics - reading for information - organizing information by charting data - interviewing and transcribing - comparing and contrasting with other elections - using puppets - using improvisation or mime - listening and responding to stories, poems, informational material, plays, music, conversations, environmental sounds presented "live" or on tape by teachers or students - constructing models - illustrating, drawing 			

Strand: Reading

ASSESSING READABILITY

Students in the Integrated Occupational Program may display a wide range of reading abilities. Teachers may find it necessary to supplement the textbook with appropriate stories and articles from other sources, therefore, teachers will need information to assess the suitability of these materials.

In assessing overall readability, it is important to determine the factors that may contribute to the ease or difficulty with which students could read and comprehend the material. The success of the complex interactions between the student and the text is influenced by:

Student-related considerations:

- background knowledge/preparedness for the reading task
- motivation
- interest.

Text-related considerations:

- vocabulary: level of difficulty, word length, jargon, technical language
- conceptual depth
- syntax: sentence structure
- format: margins, bold type, italics, headings, underlinings
- organization: chapter summaries, pre- and post-questions, word lists, glossaries
- key visuals: pictures, charts, graphs, tables.

Acknowledging and making necessary adjustments to the student- and text-related considerations listed above will result in a supportive, appropriately challenging reading environment and may assist in facilitating an increase of three to four years in student reading levels (Harrison, 1980).

Research indicates that discrepancies exist between the measured reading ability of the individual and the reading demands of the workplace, and that employees often succeed at completing tasks regardless of these discrepancies (Sticht, 1975). Studies suggest that the results are dependent upon employee:

- experience
- specialized knowledge
- use of extralinguistic cues (tools, equipment)
- recourse to other sources for assistance (co-workers, supervisor).

Readability data should not be used to deny students access to what they want to read. Rather, the data should be used to alert teachers to areas of possible difficulty, and the need to provide reading comprehension aids.

References

Harrison, C. *Readability in the Classroom*. Cambridge University Press, 1980.

Rush, T.R., et al. *Occupational Literacy Education*. International Reading Association Inc., 1986.

Sticht. *Reading for Working: A Functional Literacy Anthology*. Alexandria, VA.: Human Resources Research Organization, 1975.

Strand: Reading

READABILITY FORMULAS: SMOG AND FRY

Readability formulas generally reflect text difficulty in terms of the length of sentences and words.

Two formulas are provided for teacher use:

- the SMOG Formula
- the Fry Readability Graph.

Data about validity, age level accuracy, and ease of application would indicate these formulas can be of great use to teachers in determining the appropriateness of reading materials for I.O.P. students (Harrison, 1980).

THE SMOG FORMULA

This formula, described by McLaughlin (1969) as a "simple measure of gobbledegook", is indeed a simple technique:

1. Near the beginning of the text, count 100 consecutive words; then count 100 consecutive words in the middle and 100 near the end of the text (approximately five sentences in each section).
2. Tabulate the number of words consisting of three or more syllables. If a word is repeated it should be included in the count.
3. Determine the square root of the number of the polysyllabic words that have been counted. McLaughlin suggests that this be done by taking the square root of the nearest perfect square. If the count lies roughly between two perfect squares, choose the lower number.
4. Finally, add $\bar{3}$ to the estimated square root. The resultant number will give an estimate of the reading level a student should have attained (independent level) in order to fully comprehend the material.

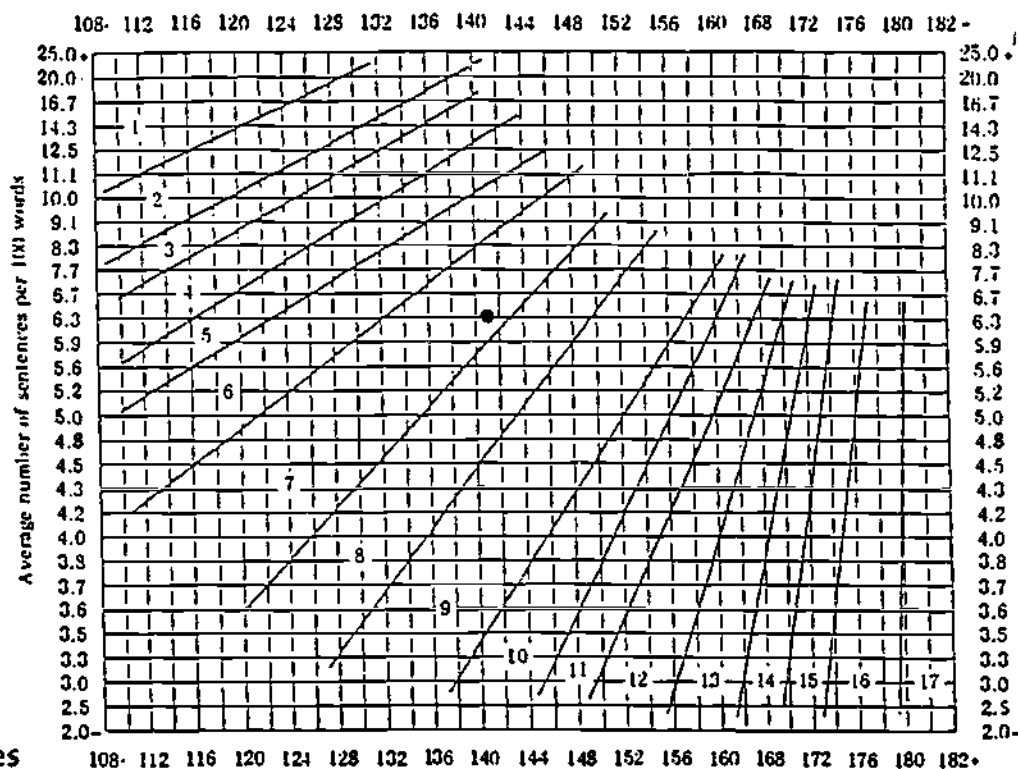
THE FRY READABILITY GRAPH

1. Randomly select three (3) sample passages and count out exactly 100 words each, starting with the beginning of a sentence. Include proper nouns, initializations, and numerals.
2. Count the number of sentences in the hundred words, estimating length of the fraction of the last sentence to the nearest one-tenth.
3. Count the total number of syllables in the 100-word passage. If you don't have a hand counter available, an easy way is simply to put a mark above every syllable over one in each word, then when you get to the end of the passage count the number of marks and add 100. Small calculators can also be used as counters by pushing number 1 then pushing the + sign for each word or syllable when counting.

4. Enter graph with average sentence length and average number of syllables; plot dot where the two lines intersect. Areas where dot is plotted will give you the approximate grade level.
5. If a great deal of variability is found in syllable count or sentence count, putting more samples into the average is desirable.
6. A word is defined as a group of symbols with a space on either side; thus, Joe, IRA, 1945, and & are each one word.
7. A syllable is defined as a phonetic syllable. Generally, there are as many syllables as vowel sounds. For example, stopped is one syllable and wanted is two syllables. When counting syllables for numerals and initializations, count one syllable for each symbol. For example, 1945 is four syllables, IRA is three syllables, and & is one syllable.

THE FRY READABILITY GRAPH

Average number of syllables per 100 words



References

Harrison, C. *Readability in the Classroom*, Cambridge University Press, 1980, p. 61.

McLaughlin, G. "SMOG Grading - A New Readability Formula". *Journal of Reading*, 22, 1969, pp. 639-646.

Note: This "extended graph" does not outmode or render the earlier (1968) version inoperative or inaccurate; it is an extension. (Reproduction permitted - no copyright.)

Strand: Reading

DON'T FORGET USSR, DEAR

Reading improves with reading practise. It can be of great benefit to schedule time for students to read anything they choose. Make plans for *Uninterrupted Sustained Silent Reading (USSR)* or *Drop Everything and Read (DEAR)* time in the Language Arts program.

Here are some suggestions for making USSR and DEAR more successful.

- Choose the time appropriately and make it routine (e.g., the day your school has early dismissal, every Friday afternoon, etc.).
- Gauge the length of time carefully. Weak readers may become frustrated with too much time spent on independent reading. Twenty minutes might be appropriate.
- Organize a reading corner with a wide variety of reading materials for students to borrow. Examples may include:
 - comic books
 - magazines such as Zoot, Super Racers, Motor Trend, MAD, CRACKED, Reader's Digest
 - cartoon books such as Garfield Thinks Big, Snoopy, B.C.
 - high interest/low vocabulary novels, short story collections
 - newspapers.
- Avoid being overly judgmental about the choice of reading material. Remember, the major goal of USSR and DEAR is to have students read.
- Model reading selections by choosing the more appropriate reading corner materials such as National Geographic and Reader's Digest and reading these items yourself during USSR or DEAR.
- Observe the publications and stories that appeal to students and use these in the Language Arts class.
- Develop a book exchange shelf and include a selection of appealing books. Students must exchange a book from home that they have read and would recommend to others with a selection from the exchange shelf. Observe and record the reading selections and authors that are popular early in the year and compare these with observations at the end of the term to help determine if students' interests and/or reading habits change.

Teachers are encouraged to make this experience relaxing and enjoyable, and to use this time to become more acquainted with the students' free reading habits. Teachers may share their reading preferences with students in an effort to indicate to students that reading can be a great pleasure.

85 HIGH FREQUENCY SHORT WORDS

about	do	is	please	those
after	don't	many		though
all	down	may	second	to
along		might	seven	two
also	each	most	shall	
another	eight	much	should	very
any	every	must	some	
are		my	such	was
around	first	myself		were
as	for		than	what
	four	near	that	when
because	from	not	the	where
both			their	which
but	goes	of	them	while
by		off	then	who
	have	one	there	why
come	his	other	these	
could	how	our	they	yes
		out	third	you
didn't	into	over	this	your

- Test students on their ability to spell the listed words correctly.
- Conduct vocabulary development activities to enhance spelling ability. (See Comprehension.)
- Avoid undue emphasis on decoding - these words should become part of the students' sight vocabulary.

Strand: Reading

THE McMENEMY FUNCTIONAL LITERACY LIST

In response to recent interest in reading needs, many attempts have been made to produce a literacy vocabulary list for use where a functional level of reading is the primary goal. Richard A. McMenemy has compiled a pragmatic list of two thousand words, extracted from many sources such as government publications and forms, employment forms, magazines, menus, signs, union literature, political campaign literature, labels, religious information, and appliance instruction manuals.

The list appears to have considerable utility in that it could serve as a basic reading, thinking, and speaking vocabulary for use with people in need of functional reading instruction. The vocabulary has been carefully graded and placed into one of two sections, depending upon the level of difficulty.

The first section of the McMenemy Functional Literacy List consists of approximately five hundred basic words; the second section comprises the next fifteen hundred words most frequently encountered.

Refer to the student sample on the following page for assistance and follow these steps.

1. Select twenty words to test from the graded word list.
2. Prepare flash cards.
3. For the timed score, expose the card for one second and record mistakes in pronunciation or "don't know" responses.
4. Return to the missed items a second time and permit enough time for the student to study the word and attempt to self-correct. The + indicates that the student corrected a miscalled word.
5. Total the scores as indicated in the sample.
6. Note the student's placement on the scoring guide.

Scoring Guide for Graded Word Lists

Independent Level	Instructional Level	Frustration Level
20-19	18 - 14	13 or less

SAMPLE OF STUDENT'S PERFORMANCE ON TWO GRADED WORD LISTS
(taken from the McMenemy List)

List A (4th Grade) Part II		Timed	Untimed	List B (5th Grade) Part II		Timed	Untimed
1.	accident			1.	alcohol		
2.	arrest			2.	brake	broke	+
3.	attention			3.	cafeteria		
4.	battery			4.	certificate		
5.	citizen			5.	crime		
6.	convenient			6.	decision		
7.	customer			7.	determine		
8.	damage			8.	education		
9.	dangerous	danger	danger	9.	hamburger		
10.	envelope	develop	+	10.	manufacture		
11.	favourite			11.	opportunity		
12.	government			12.	pressure	dk	pr-
13.	immediately			13.	purchase		
14.	janitor			14.	relative	relation	+
15.	leather			15.	salary		
16.	measure			16.	separate		
17.	phone			17.	situation		
18.	refrigerator			18.	steak		
19.	temperature			19.	transportation		
20.	yesterday			20.	valuable		
Number correct		<u>18</u>	<u>1</u>	Number correct		<u>17</u>	<u>2</u>
Total Score		<u>19</u>		Total Score		<u>19</u>	

THE MCMENEMY FUNCTIONAL LITERACY LIST

PART I

Primary

a	see	day	Miss	that
and	stop	don't	money	their
at	the	door	more	them
away	this	dress	Mr.	there
big	to	egg	Mrs.	these
can	two	every	much	they
car	up	feet	must	those
come	want	fine	name	time
do	we	fire	near	too
down	what	first	new	train
do	will	fish	next	truck
for	with	found	night	under
get	work	from	no	walk
go	yes	game	of	was
good	you	give	off	water
have	1st Grade	had	old	way
he	about	hand	one	were
help	after	has	or	when
here	all	head	other	where
home	an	hear	our	who
house	any	her	out	window
I	are	high	over	word
in	as	him	paint	year
is	ask	his	park	yellow
it	back	how	picture	your
like	be	ice	please	
make	before	if	right	2nd Grade
may	best	into	road	able
me	better	just	room	ahead
my	boat	know	saw	air
not	box	last	school	apartment
now	bus	live	she	arm
on	but	long	show	because
red	buy	made	snow	been
said	by	man	so	begin
	call	many	some	belong
	children	men	stay	beside
	coat	milk	store	between
	cold		street	bill
	color		take	block
	could		than	board
				bread
				breast

breakfast
building
butter

care
city
clean
clothes
corner
cream
cross

dinner
dollar
done
drive
driver

easy
edge
evening
ever
eye

fat
finish
floor
food
foot
front
full

glass
goes

hair

join

keep
kind
kitchen

large
leave
left
life
line
low

machine
mail
mean
minute
most

move

need
number

office
only
open
own

paper
part
pass
pay
pick
place
point
present

quiet

radio
real
rest
return
roof

safe
Saturday
say
shall
shop
should
shut
side
sign
slow
small
stand
start
station
stone
such
suit

telephone
television
ticket
turn

use

wait
wash
watch

week
which
wife
write

3rd Grade
add
address
age
also
Canadian
army
automobile

bar
beauty
birth
body

case
cause
charge
church
class
coffee
company
continue
cost

danger
dime
doctor
dry
during

earn
east
enter
escape

free
Friday

gas
group
guard

half
heart
heat
hospital
hour
husband

law

mark
meat
metal
mile
Monday
month
motor

narrow
nickel
north

oil
order

page
paid
plan
police
price

reason
record
repair

safety
sale
save
serve
signal
since
single
size
smoke
sold
son
south
special
speed
stamp
state
strike
Sunday

Thursday
tire
trade
traffic
travel
upon
vegetable

weight

west
women

yet

4th Grade
accept
admit
altogether
amount
area
avenue

business

check
condition

date
delivery
department
distance
duty

electric
experience
express

furniture

information

married
material
modern

national
nurse

opposite

period
person
private
property

quarter

rent

self	tax	residential	animal	hard
service	term		another	hat
steel		sex	around	heard
supply	vehicle			hill
		unite	baby	hold
type			basket	honey
	6th Grade	welfare	bear	hurry
	available		bed	
5th Grade		8th Grade	began	laugh
account	cigarette	application	behind	let
aid			being	letter
	employ	finance	birthday	light
benefit	employment		black	lost
	estate	installment	book	lunch
credit	estimate		boy	
	etc.	lease	bring	met
daily			brown	morning
district	former			
		maximum	cake	never
emergency	income	mortgage	came	nothing
equipment	individual		can't	
establish		security	cat	oh
	local		catch	once
female		PART II	cry	
furnish	manager		dark	painter
	mechanical	Primary	does	party
gasoline	medical	ball	dog	peanut
				people
height	occupation	fast	each	pet
include		father	eat	pocket
	rate	fun		pretty
license	register		far	prize
limit		green	farm	pull
loan	satisfaction		find	put
loss		little	fit	
	tavern		five	rain
male		mother	flower	ran
member	7th Grade		fly	read
military	complete	play	four	ready
			friend	
p.m.	dealer	ride		sat
prompt	dependent	run	garden	sing
provide			gave	sit
public	exceed	something	girl	sleep
	exit		glad	soon
quality		toy	gone	spring
	insurance		got	step
restaurant		1st Grade	grass	story
	liquor	again	ground	sun
social		alone	grow	surprise
society	payment	along	guess	
stock	prohibit	am		tail
system			happy	talk
				tell

then
thing
think
three
told
took
town
tree
try

us

very

went
wet
white
why
wish
within
woman
would

yard

2nd Grade

above
across
afraid
afternoon
ago
almost
always
anger
answer
anyone
anything

bad
bake
beautiful
beginning
believe
bell
bone
both
bottle
bought
branch
bridge
bright
broken
brother

brought
build
burn
busy

camp
candy
cannot
cap
card
careful
carry
caught
cent
chair
change
chicken
Christmas
climb
clock
close
coal
cook
corn
couldn't
count
country
cover
cut

dance
dear
deep
didn't
different
dish
drink
drop

ear
early
eight
else
end
engine
enough
even
everything
everywhere

face
fair
fall
family

farther
feel
felt
fence
few
field
fight
fill
fix
flag
flash
follow
fourth
fruit

gate
gold
great

happen
haven't
heavy
held
himself
hit
hole
hope
horn
hungry
hunt

idea
I'll
I'm
important
inside
isn't
its

kept
key
kill
knew

ladder
lady
lake
land
late
lay
leg
library
left
listen

lock
lot
loud
love

maybe
middle
might
mouth

nail
neck
neighbor
nine

outside
oven

pair
past
pie
piece
pile
pipe
plant
poor
print
push

question
quick

race
railroad
reach
really
remember
ring
river
rock
roll
rope
round

sad
same
seat
second
secret
seed
seem
seen
sell
send

sent
set
seven
short
silver
sister
six
sky
smile
soft
someone
sorry
sound
soup
stick
still
stood
storm
straight
strange
strong
summer
sure
swim
swing

table
tag
taken
tall
teach
teacher
ten
tent
third
thought
through
throw
tie
today
together
tomorrow
tonight
top
track
tractor
trip
trouble

until
useful

visit
voice

warm
wave
wear
weigh
well
wheel
while
wide
win
wind
winter
wonder
wonderful
won't
wood
world
wrong
young
you'll
yourself

3rd Grade

act
against
aim
airport
alarm
alike
alive
already
among
announce
appear
April
arrange
arrive
August
average
awful
bargain
base
baseball
bath
beach
beat
became
become
bedroom
begun
below

belt
bend
beyond
blind
blood
bold
born
brick
brush
built
cabin
calendar
camera
Canada
center
certain
chain
chance
cheer
cheese
chief
child
choose
circle
clear
clip
cloth
clothing
cloud
club
comfortable
common
cool
copy
correct
course
crowd
cup
darkness
daughter
dead
decide
depend
deserve
diamond
die
difference
direction
disappear
discover
divide
doesn't

drag
draw
dream
earth
easily
eighty
either
eleven
enjoy
event
everybody
example
except
exercise
expect
explain
extra
fail
famous
fan
fault
February
fifth
fifty
finger
flat
flow
fold
force
forest
forgot
forgotten
form
forty
forward
fourteen
fresh
fur
garage
gentle
giant
gift
given
grain
guide
gun
hall
handle
hang
harm

highway
holiday
hose
hundred
ill
impossible
inch
indeed
instead
intend
interest
interesting
invite
iron
job
judge
juice
July
June
kiss
knife
known
lead
lean
learn
led
less
lesson
lie
list
load
lumber
main
map
March
market
marry
master
match
matter
mayor
meal
meet
message
mind
mine
mirror
mix
model
moment
mount
nation
net
nobody
none
note
notice
November
ocean
offer
often
ought
pack
package
pale
parent
passenger
path
pen
perhaps
pillow
plain
plate
pleasant
plenty
pool
porch
possible
post
potato
pound
pour
power
practice
prepare
president
press
Prime Minister
promise
prove
Province
queen
quite
raise
rather
rear
receive
refuse

remain
respect
reward
rich
rose
route
rubber
rule

salt
sand
satisfy
scene
season
seize
sense
serious
several
shade
shadow
shake
shape
share
sharp
sheet
shell
shine
ship
shore
shot
sick
simple
sixteen
sixty
skin
slip
smart
smooth
soap
sort
space
speak
spirit
spoke
spot
spray
spread
stage
star
steal
steam
stretch
strip
sudden

sweet

tank
taste
team
teeth
test
themselves
thick
thin
though
thousand
till
tip
touch
toward
tower
trail
trust
tube
tune
tunnel
twenty

understand
understood
unless
usual
usually

wall
war
warn
waste
weather
welcome
whip
whole
whose
willing
wipe
wire
worth
wouldn't
wreck
written

you're
you've

4th Grade
accident
according

action
adjust
afford
agree
although
ancient
anybody
appearance
approach
arrest
article
attention
avoid

balance
battery
battle
bay
beef
bet
bid
blame
bound
brain
bury

cast
character
china
citizen
claim
coin
collect
collection
comfort
committee
contain
control
convenient
couple
court
creature
cruel
current
curve
custom
customer

damage
dangerous
deal
death
December
declare

deed
deliver
demand
design
destroy
develop
difficult
direct
disease
dock
doubt
dozen

eastern
effect
eighteen
encourage
entire
envelope
equal
especially
examination
exchange
expert

fact
factory
familiar
favor
favorite
figure
final
flavor
flood
fought
freedom
freight
frozen
furnace
further
future

general
God
golden
government
grade
gradually
grand
greet
grin
grocery

handsome

health
hesitate
hire
hotel
however
human

immediately
improve
improvement
insist
instant
instrument

janitor
January

knowledge

lamp
lawn
league
least
leather
level
locate
luck

manner
measure
medicine
mention
midnight
million
motion
music

natural
nature
navy
necessary
neighborhood
news
nineteen
noon
nor
northern

obey
object
October
officer
opinion
owe

pain
pants
patient
pattern
peace
perfect
perform
persuade
phone
popular
position
possession
powder
problem
program
proof
protect
protection
pump

quarrel

range
rate
refrigerator
regular
relief
remind
remove
report
result
rough
rug

salad
scale
score
scout
screen
seal
September
sew
shoulder
sight
silk
sink
speech
spend
spent
sport
square
stable
statement

stove
strength
success
suffer
sugar
suggest
support
surface
surround

tailor
tape
tea
tear
temperature
tile
ton
trailer
transfer
treat
trim
tub
Tuesday
typewriter

uniform

view

Wednesday
whether
whom
wine

yesterday

zone

5th Grade
accompany
addition
admission
adopt
advance
advantage
advice
affect
agent
alcohol
appeal
athletic
attach
attempt

award

bind
bomb
border
bore
brake
brand
broad
burden

cab
cabinet
cafe
cafeteria
capital
casual
cell
century
cereal
certificate
cheap
choice
college
column
community
compare
concrete
confidence
connect
consider
construction
convention
county
craft
crime
curb

decision
delay
dentist
deny
describe
desire
detail
determine
device
dial
division
double
due
dues
dump
dye

ease
education
effort
elect
election
electronic
enclose
entrance
equip
evidence
extend

fashion
file
foreign
fuel
funeral

gain
generally
grant
gum

ham
hamburger

idle
increase

justice

labor
lawyer
liberty
liquid

machinery
manufacture
mat

native
neglect
Negro

observe
obtain
occasion
operate
opportunity
original

peculiar
permit

physical
pier
pill
pleasure
poverty
practical
Premier
presence
pressure
prevent
principle
produce
product
profit
progress
proper
purchase
pure

rail
reasonable
recently
relative
remark
rust

salary
sample
science
scrap
secretary
section
secure
seek
seldom
select
separate
series
shock
sickness
sincerely
situation
soda
soil
stationery
steak
study
style
subject
successful
suggestion

taxi
territory

theatre
title
tobacco
total
tour
tow
transportation
trial

university

vacuum
valuable
value
various
vision
vote

weapon
wedding

youth

6th Grade

accomplish
acid
acquire
active
activity
adjustment
adult
affair
alert
allowance
alteration
alternate
antique
apply
appointment
approve
arouse
artificial
assistance
assistant
association
assume
attitude
authority

barber
bond
breast

campaign
capacity
cash
caution
cease
combine
commercial
commission
consist
constitution
contact
contract
contrary
coupon
create
criminal

decline
decoration
defense
democracy
democratic
deposit
detour
diet
display
disturbance
drug

employee
employer
engage
erect
exit
expense
expose
extreme

false
feature
federal

grief
guilty

handicap
handy
headquarters
household

importance
impression
independent
industry

inform
injury
inspection
install
issue

judgment
jury

label
laundry
legal
location
luggage

maintain
major
manual
marine
marriage
mechanic
mental
method
monument
movement

necessity
notify

occupy
occur
operation
opposition
overtake

panel
pave
pavement
per
percent
performance
permanent
personal
pest
photograph
physician
plastic
plumber
plus
political
portable
portion
possess
powerful

prefer
previous
prime
privilege
process
production
professional
proportion

qualify
quantity

radiator
receipt
recent
recommend
recover
recreation
reduce
reference
relation
relieve
religion
religious
replace
representative
request
require
research
resort

schedule
senate
senator
session
source
standard
storage
submarine
sufficient
suspend

tackle
throughout
toll
tone
treatment

union

x-ray

yacht
yield

7th Grade
actual
administration
amusement

bail
boulevard

chauffeur
civic
Conservative
culture

depart
development
diaper
director
directory
discount
domestic
drapery

efficient
enforce
executive

fee
florist

guarantee

institution
insure

latter
Liberal
lubricate

merchandise
mobile
murder

New Democratic
Party (NDP)

obligation
organization

policy
provision
publicity
pursue

reliable
render
rental
resident
riot

sanitary
suburb

veteran
vital
vitamin

8th Grade

ample
apparel
appliance
applicant
authorize

beverage
budget

clergy

defect
delicatessen

dental
discharge
divorce
duplicate
economy
eligible
exclusive

financial

intersection
investment

justify

liberal
lounge

maintenance
merge
minimum

nominate
nomination

ordinary

pedestrian
pharmacy

prescription

registration
reproduction
requirement
retail

surgeon
surplus

transit
trend

vacancy

For permission to reprint The McMenemy Functional Literacy List, grateful acknowledgement is made to Richard A. McMenemy.

WRITING PROCESS

I. Pre-Writing		II. Active Writing	III. Post-Writing	
<p>1. ESTABLISHING THE CONTEXT</p> <p>1. Focussing prior knowledge 2. Building background</p>	<p>2. FOCUSING ON THE WRITING TASK</p> <p>1. Forming intentions 2. Making decisions in keeping with the writer's intention, regarding form audience purpose of writing 3. Gathering ideas about content vocabulary order relationships among ideas</p>	<p>3. COMPOSING AND WRITING THE FIRST DRAFT</p> <p>1. Making initial selection of ideas, words and sentences 2. Incorporating emerging ideas or information 3. Consulting, if necessary, with teachers or other students 4. Continuous editing and note making</p>	<p>4. EDITING AND PROOFREADING</p> <p>1. Reading for clarity and cohesion 2. Sharing for affective response and constructive feedback 3. Making decisions about reordering, deleting, or adding ideas 4. Proofreading for mechanics spelling grammar usage punctuation</p>	<p>5. RESPONDING</p> <p>1. Informal sharing of written work in class 2. Presenting written work personally to a variety of audiences 3. Publishing for a wider audience 4. Reconstructing in another medium</p>
<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - listening to tapes, music, readings and environmental sounds - discussing - experiencing and observing - brainstorming - playing and inventing games - role playing - reading - viewing pictures, videotapes, films - interviewing - semantic mapping 			<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - reading aloud - displaying work in the classroom or other areas of the school - publishing in newspapers, newsletters, or anthologies - scripting and presenting readers' theatre - creating murals, mobiles, dioramas, posters - choral speaking - dramatizing - Presenting puppet plays - Producing audio-visual presentations - taping with sound effects and music 	
<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - brainstorming - jotting down words and ideas - questioning - talking in small groups - note taking - using reading models - developing storyboards - webbing - listing and classifying words and ideas - using RAFTS 			<p style="text-align: center;">through</p> <ul style="list-style-type: none"> - reading aloud - listening to one's written work read aloud by others - taping for revision purposes - sharing in small groups - conferencing with teacher - using editing groups or partners - using proofreading stations 	

For permission to print material, grateful acknowledgement is made to the developers, The Language Arts Team, Program Services Centre, Calgary Board of Education, 1988.

Strand: Writing

A CHECKLIST FOR ASSESSING WRITING

Topic/Title _____ Author _____

Date _____ Assessor _____

Use checkmarks (✓) to respond to the following statements.

What I like most about this piece of written work is that the author has:

Ideas and Organization

- selected an appropriate title _____
- stated the purpose of the writing clearly _____
- demonstrated control of the subject _____
- demonstrated that he/she knows the audience _____
- chosen an organizational pattern to suit the purpose _____
- used vocabulary that fits the organizational pattern _____
- written a clear concise topic sentence _____
- provided concrete supporting details and examples _____
- used transitional devices between sentences to enhance the flow and sequencing of ideas _____
- remained on topic _____
- developed ideas further by including appropriate pictures, charts or diagrams and effectively describes these _____
- concluded by recalling the main point and summarizing _____

Expression and Mechanics

- chosen words carefully _____
 - specific _____
 - concrete/abstract _____
 - colourful, descriptive, imaginative _____
 - vocabulary variety _____
 - sensitive to the reader _____
- included sentence variety _____
- avoided shifts in _____
 - personal pronoun use _____
 - verb tense _____
- maintained agreement of person, number and gender in _____
 - subject and verb _____
 - verb tense _____
- used correct punctuation _____
 - comma, period, question mark _____
 - exclamation, quotation marks _____
- avoided spelling mistakes in _____
 - predictable words _____
 - unpredictable words _____
- reflected pride/care for work by turning in work that is tidy, legible _____

Comments:

Strand: Writing

A DEVELOPMENTAL FRAMEWORK FOR EVALUATING STYLE AND COGNITIVE AND AFFECTIVE GROWTH IN STUDENT WRITING

Teachers often focus on style and the mechanics of language when evaluating written work because they may be most comfortable assessing problems of syntax, vocabulary, organization and punctuation. Overemphasis on style and language mechanics may discourage students from expressing thoughts and feelings, thus denying the teacher opportunities to gain valuable insights into individual student experiences.

Three developmental scales adapted from the work of Andrew Wilkinson by D. Verhulst (1987), are provided to help teachers assess growth in students' writing styles, both in the cognitive (thought) domain and in the affective (feeling) domain. A sample of student writing (Grade 8) is included to illustrate the application of these scales.

When to My Eyes I Saw the One I Loved

It was afternoon, coming back to my classroom from rotary and to my eyes i seen a short note written to me. But as reading it my face grew red, my heart pounding and eyes watering it said i and my boyfriend had to brake up. We had been going out for 7 mothes and were very close. i couldn't belive it. He said his parents made him do it. This was the most terrible day in my whole life, as the bell rang i grabbed by stuff and left. I didn quite know how to face him. We finally reached each other and were looking one on one. I said i love you how could they do this to us. He said it was becusue he was putting me before his school work and hockey.

He told me he loved me and things would be the same, but not as close, because he had to start pulling up his grades. The next couple of days were aughle. I couldn't laugh or smile, i couldn't even do my work. And with my luck there was a History Test.

As days went my we started to talk, we both hurt so much inside but we couldn't do a thing about it. But know things are almost the same, but not all is right. Theres a bit of jellousy creeping up on me at times but, thows are the times i have to be strong. Now that things are almost right were both trying to forget, but with me, ill never forget.

For permission to reprint material, grateful acknowledgement is made to the author D. Verhulst for excerpts from "'When to My Eyes I Saw the One I Loved': Applying the Wilkinson Scales to Student Writing", Canadian Journal of English Language Arts, Vol. II, Number 3, Fall 1987.

STYLISTIC MODEL

Stage Category	1	2	3	4	5	6	7
	Simple, compound sentences. Few modifiers.	Short complex sentences. Short modifying phrases.	Complex sentences. Adjective, Adverb, Noun, Verb.	More varied and tighter structures. Use of participle and infinitival expressions.	Adjusts sentence structures according to requirements.		
	Literal. Concrete. Few modifiers.	Increased use of modifiers temporal casual initiators.	Metaphor. Effective and precise use of initiating words and phrases, experimenting with new words, developing ability to use conventional language.	Ability to use abstract terms and express abstract ideas. Extended use of metaphor.	Clearer definitions. Greater precision. Effective word use.		
	Ideas juxtaposed, unrelated. Little elaboration or integration.	Ideas related to a single focus but no coherence between parts - cluster of events - primitive chain of ideas.	Simple linear or chronological pattern.	More complex organization; e.g., interruption of straight sequential pattern. Logical patterns.	Relationship between parts and whole established. Explanation. Amplification. Subordination of material.	Variety of organizational structures: balance, contrast, image, symbol, tone, atmosphere as unifying factors.	
	Most common conjunctions "and so, then". Few cohesive devices.	Sequential and concluding conjunctions (afterwards, finally). Temporal conjunctions when, first). Casual conjunctions use of "but" for contrast.	Empathetic/cohesive conjunctions (too, even, also). Comparatives (similar, more, less). Superlatives.	Logical coherence. Superordinates. Adversatives (however, on the other hand, though).	Wide range of cohesive devices (reiteration, synonyms, antonyms, parallelism, contrast, assonance, alliteration, echoic words.		
	Assumes reader's awareness of the context.	More elaboration of detail but selection seems arbitrary.	Detail related to theme or focus - modifying expressions - asides - parentheses	Increasing use of initiatory anecdotes and evaluative comments.	Sophisticated communication to reader by fable, allegory, symbol, image, irony, parody.		
	Writing close to speech. Little awareness of writing conventions.	Dawning awareness of writing models. Inconsistent, second-hand writing.	Appearance of literary English. Employment of literary effects, experimentation with sentence structure. Less personal style in discursive writing.	Greater awareness of written conventions; e.g., figures of speech - suspense, pathos, humour.	Adjustment of register to demands of subject, audience, context.		

Based on Andrew Wilkinson, 1980

COGNITIVE MODEL

Stage Category	1	2	3	4	5	6	7
	Labelling: "There is a man ...".	Naming: "Mr. Jones went to town".	Partial information: - some details but disorganized and unsustained.	Recording: a list of simple concrete statements.	Reporting: some chronological or spatial linking.		
	Explaining: "I was happy because it was my birthday".	Inferring: "I think he's more sad than happy because he's alone".	Deducing: causal links between statements "Teachers will be in short supply because there will be so many jobs to do".				
	Abstracting: "People say children should go to school".	Summarizing: "So you see top cat one".	Overall evaluation: "So top cat won by being more clever".	Concluding: "So he decided never to race again".	Reflecting: "This phase generally would have lasted for several years".	Classifying. Uses a classification system.	
	Irrelevant hypothesis: "If we didn't come to school we would get sick and die".	Relevant but inadequate hypothesis: "If we didn't come to school the buses wouldn't come".	Adequate hypothesis: "If the buses didn't come we would have to find another way to school".	Exploring by tentative questions "But what would we do if we didn't come to school?".	Projecting loosely linked hypotheses about the future but not thought about critically.	Theorizing linked sustained hypotheses logically connected.	

Based on Andrew Wilkinson, 1980

AFFECTIVE MODEL

Stage Category	1	2	3	4	5	6	7
	Judging ... self/others by physical characteristics or consequences.	... In terms of punishment/rewards.	... According to status quo	... In terms of conventional norms/rules.	... In terms of intention/ of motive regardless of status of power.	... In terms of abstract concepts.	... In terms of a personally developed values system.
	Expresses emotion "I'm afraid that day is far away".	Evaluates emotion "The saddest day of my life".	Demonstrates awareness of self image "I looked like a fool standing there".	Demonstrates awareness of complexity of emotion "I got nervous, couldn't find the room and looked like a fool asking where it was".	Shows a general attitude "I long for the day when I can think about him without hurting too much".		
	Others are present.	Separateness of others indicated by words and actions.	Thoughts and feelings of others indicated by quotations, descriptions, action.	Interpretive comments on aspects of character.	Consistently realized presentation of another person; e.g., assuming a person.	Ability to see another in extended context (e.g., character in a model).	
	Environment assumed.	Describes or explains environment.	Environment shown as significant or stimulating.	Uses environment to create an effect.			
	Literal account without evaluation. Interprets reality in terms of fantasy.	Defending by repression, regression, displacement, rationalization, fantasy, projection.	Coping by recognition, solving problems, insight into complexity of problems.				

Based on Andrew Wilkinson, 1980

ASSESSMENT

Teachers may have experienced difficulty resisting the temptation to mark the errors in capitalization, spelling, punctuation, and sentence structure while reading the sample story "When to My Eyes I Saw the One I Loved". Indeed, stylistic/mechanical problems are evident, yet genuine feelings are expressed in the student's account. These honest emotions may be violated and subsequently repressed in future writing endeavours if a mark is assigned using an assessment method that focusses on mechanics rather than story content. Because educators may not have had adequate direction in assessing other elements present in student writing, teachers are reduced to the role of editors when the student may need a sympathetic listener or an understanding advisor. Explanations of Wilkinson's three assessment models (stylistic, cognitive, and affective) follow to assist teachers to expand assessment criteria and/or methods.

STYLISTIC SCALE

With reference to the stylistic scale, several specific comments can be made about the student's writing. The scale describes stages of development in syntax, vocabulary and organization. The sentences are, for the most part, short and simple, but the author varies them fairly effectively. She begins with two (not entirely successful) complex sentences, adds a compound sentence and follows these with a short, direct sentence ("I couldn't believe it"). She relies mainly on coordination to join her ideas, although there is some use of temporal linking ("as days went by"), causal connectives ("because . . .") and contrastive constructions ("but with me . . ."). The vocabulary is mainly literal and concrete, but it contains some fresh, almost poetic images ("to my eyes was the one I loved"). The author is beginning to experiment with devices such as parallel structure ("as reading it my face grew red, my heart pounding and eyes watering").

If the student has enough distance on the emotional experience described in the story and is ready to make the transfer from personal experience to literary artifact, the teacher could focus on some of these specific stylistic features and show the author how she might work with these emergent features to improve her stylistic writing. More likely, however, the author is not prepared for sage advice about the effective use of imagery and balanced sentence structure when her life is disintegrating around her. Perhaps teachers offer untimely advice which indicates little regard for the thoughts and feelings expressed in the student's work.

COGNITIVE SCALE

Writing is thought in print and therefore, is a reflection of the thinking of its creator. The "cognitive scale" may be used by teachers to determine the level of thinking evident in the writing and to guide students to alternative and more sophisticated methods of thinking about the content of their writing. Four categories of cognitive functioning appear on the scale, along with a description of a development sequence which reflects growth: describing, interpreting, generalizing and speculating.

When applying the scale to the student's written product, teachers may gain insight to aspects of the writing which may have been missed when considering only its stylistic features. In terms of the first cognitive category (describing), the level of thinking displayed by the written sample is relatively sophisticated. The author has gone well beyond mere labelling and has included information about the characters in the story, the sequence of events, the places where they occurred and the time when they happened. The events in the story are reported in a chronological sequence ("It was afternoon . . . the next couple of days . . . as days went by, . . . now that things are almost all right"). Although direct descriptions of the characters in the story is lacking, much may be inferred about the girl, her boyfriend and even his parents from their words and actions.

When considering the interpretation evident in the story, it is clear that the author is able to explain and explore her reactions to the break-up with her boyfriend in some detail. She is not content to merely accept his statement that his parents "made him do it", without some further explanation ("i love you how could they do this to us."). Her reaction forces the boyfriend to offer a more complete answer than his first and he admits that he must do something about his poor grades. She reluctantly accepts his answer, but senses that "not all is right". She does not, however, interpret the reasons for her dissatisfaction with the arrangement. Her reluctance to accept the first answer and her insistence that her boyfriend provide further information indicate her need for a better explanation than the one initially offered by him. She explores her feelings through tentative questions ("how could they do this to us.") and projects her response into the future ("i'll never forget").

The final sentences of the sample show an ability to generalize from the specific experience. As she draws her conclusion ("Now that things are almost right . . ."), she reflects on the significance which the incident will continue to have for her (" . . . but with me, i'll never forget").

AFFECTIVE SCALES

Despite the stylistic problems present in "When to My Eyes I Saw the One I Loved", there is evidence of considerable thought processes which have contributed to the writing. Unless cognition is balanced with feeling (or thought with thoughtfulness), however, teachers may continue to be limited to a restricted view of the student's world of experience, as reflected in individual written products.

The affective scale provides a vocabulary which may be used to acknowledge the features of writing that are often difficult to address such as values, emotions, awareness of self, concern for others, sensitivity toward the environment, and views of reality.

Applying the affective scale to the student's writing may explain the initial positive reaction to the piece more precisely. Regarding "self-awareness" the writer not only expresses emotion ("my face grew red, my heart pounding and eyes watering"), but also evaluates her experience ("This was the most terrible day in my whole life."). Her questioning of her boyfriend's reasons for the break-up demonstrates her awareness of the complexity of the specific emotions involved in the situation, while her conclusion displays a more general attitude ("Now that things are almost right were both trying to forget, but with me, i'll never forget.")

The author makes a clear distinction between her own identity and that of her boyfriend. The personalities of both young people are presented through dialogue and descriptions of actions. The reasons for the boy's words and actions are presented in the context of his parents' concern as well as his own interests and priorities. A clear difference exists between the two main characters. The girl appears to be at a higher level of value development than the boy. The boyfriend seems to accept, without much questioning, the views of his parents. The girl, on the other hand, ultimately accepts his and their arguments about the priority of school work and hockey over her, but is not entirely satisfied. She senses that "not all is right" and says that she will "never forget", perhaps implying that the boy will. The girl therefore, is displaying signs of developing a personal value system while the boy still derives his values from conventional norms and rules.

The possible assessment methods suggested by the above three scales may assist teachers to view students' written materials with expanded insight and enlightened respect. Teachers are encouraged to refrain from dismissing a written product on the basis of error counts in word usage, mechanics and spelling, and to assess the depth of thought and feelings evident in the story. The scales provide teachers with the vocabulary necessary to address and assess a variety of important elements contained within students' written work.

Strand: Writing

PEER RESPONSE SHEET

Name _____ Date _____

Title _____ Date _____

Name of Author _____

1. What do you like best about this item? _____

2. What is the main idea of the item? _____

3. Who is the intended audience? _____

4. What feelings were expressed by the author? _____

5. What would you like to know more about? _____

6. Complete the COP5 chart below to evaluate the work.

C Capitalization	O Overall Appearance	P Punctuation	S Spelling

7. Express your opinion about the item. _____

Strand: Writing

JOURNAL WRITING

Many approaches to the journal writing component of the language arts program are possible. A prime benefit may be that journal writing encourages an expression of the student's own voice which may be lacking in the overall written demands of the total school program. Journals also promote writing for purposes other than evaluation by the teacher. Thus, journal writing may be seen as a non-threatening activity. Journals are not evaluated generally, although teachers may wish to expand their use as a learning tool by offering specific, non-threatening suggestions. Computers and word processing programs may be used by students for journal writing.

SUGGESTIONS FOR JOURNAL WRITING

- use them actively and often
- encourage students to use a loose-leaf binder
- partake in this activity and share entries with the class
- use journal writing to stimulate discussion, to brainstorm and to build a trusting atmosphere for sharing
- read them to gain insights into students' thinking: their concerns, problems, fears, joys, anxieties and their thoughts about other subjects
- give feedback, but avoid evaluative statements about the writing itself: what matters is the attempt to write
- journals are not for everyone . . . but you may only find that out by trying.

TITLES AND TOPICS FOR JOURNAL WRITING

- My "Shop" Log
 - comments and descriptions of projects
 - new words/technical vocabulary to learn
- Science Journal
 - sketches, diagrams, explanations, questions
 - definitions of terms
 - notes on observations
 - notes on concepts they do not understand
- TV Viewing Journal
 - schedule for viewing
 - programs watched and reasons
 - summarize a TV movie enjoyed recently
 - summarize events of a serial program and make predictions
- Social Studies Journal
 - students' reactions to controversial issues in the news:
 - elections
 - laws
 - travel
- Personal Growth Journal
 - a form of diary summarizing experiences at home, with friends, and in the community.

References

Fulwiler, Toby. "Journals Across the Disciplines". *English Journal* Vol. 69, 9, December 1980, pp. 14-19.

Alberta Education, Curriculum Support Branch. *The Writing Process Using the Word Processor*. 1988.

Strand: Writing

A SEQUENCE OF WRITING ASSIGNMENTS

Developing the writing skills of Integrated Occupational Program students in the language arts program involves not only a linear sequence of progressively more demanding skills, but also practice in previously acquired skills applied to novel contexts. Ideally, students will learn more, and become better at what they already know. The sequence of assignments proposed in the following pages advocates a spiral approach where one concept or skill will lead to another, more advanced, concept or skill. Individual differences in growth rates and patterns may militate against any universal sequence or pacing. The following suggestions may be useful for designing a progression of writing assignments that will allow language experiences to build upon and reinforce each other. The art of sequencing also involves altering and adjusting the assignments to suit the individual needs and growth patterns of students.

The most important characteristic of an excellent writing program is that it will provide successful writing experiences for all students by:

- facilitating the development of students from their present skills and knowledge base to progressively more advanced levels
- structuring assignments in ways that ensure the success of every student in the class.

I.O.P. students may be weak in the basics of writing, such as grammar, syntax, development, coherence, organization, or punctuation, and they also may have limited experience with abstract thinking. Thus, determining the beginning point of a developmental writing program may be a difficult task.

Research suggests beginning with writing assignments that mirror oral language and that allow students to generate discourse flowing with details collected from life experiences. Students may discover their "writer's" voice and learn to draw upon the content that constitutes their primary understanding of the world. Specific student activities relating to the sequence of writing assignments follow the descriptions.

MEMORY WRITING (Grades 8 through 12)

It is common to find Memory Writing among the first assignments. Perhaps it is a favoured direction because it lends itself so well to a wide range of writing abilities, always beginning with where the students are at in the development process, and what they know best. In addition, the writing experiences can readily be integrated into the thematic approach advocated. Thus, Memory Writing might include the following assignments:

A DESCRIPTION OF A FAMILIAR PLACE

This assignment is readily structured to adapt to the writing abilities of all students. The focus is on sensory detail and concrete experience. With the more competent and developmentally mature students (not Grade 8 students and only carefully selected Grade 9 students), experiment with requiring an expository or analytical edge to this writing. For example, have students explain the psychological reasons why the place attracts them. This assignment is effective in that the students can easily generate specific details due to their familiarity with the subject matter (a place they know well), they are required by the assignment to find a controlling idea for the work (a unifying thesis) which is the identification of the psychological reasons behind their attraction to their favourite place, and they are forced to analyze as opposed to just describe. The process of analysis, however, is facilitated through the description itself and grows naturally from it. Thus, the student is forced to make certain observations and conclusions about observed data, but since the data is so familiar, he is able to work within the abstract framework with comparative ease.

For example, one student's description dealt with a place where he sought shelter frequently – his car. The work, entitled "Heavy Chevy", described the plush interior of the car as a private world which he used as an escape from the public, crowded world of home and school. The student then proceeded to explain that the car was something he owned rather than shared with others and that it became a quiet place to think about his goals and dreams.

A BIOGRAPHICAL SKETCH

"A Biographical Sketch" might be the next assignment in the sequence. Specific topics might include someone who has had a profound effect on the students' lives, a hero, the object of a "crush", a film star, or a sports personality. Look for student growth along the following levels:

- level one – contains only physical descriptors
- level two – consists of role information and descriptions of specific concrete behaviours
- level three – includes general evaluations (e.g., "nice", "generous")
- level four – includes general recurring behaviours (e.g., "he always wants to be boss")
- level five – includes a description of psychological characteristics.

The analytical section of this assignment is the identification of an overriding quality about a specific person's behaviour that may cause him/her to dress, speak or act in a certain manner. To an extent, the students are asked to psychoanalyze someone's personality, looking for certain cause-effect relationships between personality traits and overt behaviours (level five).

NARRATIVE WRITING

Narrative writing encourages students to develop in the abstract domain. Provide opportunities for students to apply critical and creative thinking strategies (see Inquiry), such as brainstorming, semantic webbing and mind mapping to expand their imaginative capabilities. The creative development of ideas may enhance students' abilities to think in the abstract, rather than the concrete-mode.

TRANSITIONAL ASSIGNMENTS (Grades 9 through 12)

It is recommended that teachers follow descriptive and narrative assignments with several transitional assignments. Ponsot and Dean¹ (1982) suggest practice with model or seed sentences to provide structure for this writing. Paragraphs evolve which can compare and contrast, offer an opinion, or analyze information within the student's present realm of experiences. Sample seed sentences to use as models include:

1. Once / Now

Once I was _____ now I am _____ :

e.g., Once I was messy and sloppy, now I am neat and tidy and even keep my room clean.

2. Opposing Voice

They say _____, but my experience tells me _____ :

e.g., They say people should lend things, but my experience tells me that people may forget to return borrowed items.

3. Two Voices

You can do it that way, but you can also do it this way:

e.g., You can spend all your money today, or you can keep some for the dance next Friday.

1. Ponsot, M. and R. Dean. *Beat Not the Poor Deck*. Boyton/Cook Publishers, Inc. 1982, p. 101.

Strand: Writing

WRITING ASSIGNMENT: A MEMORABLE TIME

PURPOSE: To write a short composition (minimum of one paragraph) about a memorable time in your life. (See Writing: "Computers and the Writing Process".)

Follow these steps in your writing.

A. Pre-writing

1. Think about the times/events in your life that were happy/safe or frightening/sad. To aid your thinking, draw two columns. Label one "Happy/Safe" and the other "Frightening/Sad". Now jot down ideas from your past under each heading.
2. Decide which time from your past was the most memorable. Circle it. This will be your topic. Think about this topic and its importance to you. What would you like to convey to your reader about the topic? By thinking about your reasons for wanting to write about this particular topic, you will discover your purpose for writing and your main claim or thesis. Write this purpose down in a single sentence.
3. List, at random, as many details (supporting evidence) as you can about your topic, using all of your senses to recall it: sight, sound, smell, taste, touch. List thoughts and feelings that you had at the time or ones that occur to you now. List any descriptive words or phrases that come to mind.

Put a check mark beside the details that you want to include in your writing. Number these items in an appropriate order.

B. Writing

Write (double-spaced) the first draft of the assignment. You might want to begin with your central idea or thesis so that your reader/audience will know what you are going to write about, or you might just let the details of your account create the mood on their own.

Write freely, without worrying about grammar and spelling. Try to follow some form of organization so that your reader can easily follow what you are saying. For instance, a story (narrative) usually has a beginning, a middle and an end. Your organization can always be changed or improved upon in your next draft. The important thing at this stage is to get your ideas down on paper.

C. Revising

1. Read your writing to yourself first (aloud works best). Make any changes or notes to yourself in the margin. Then read it to your instructor or to a fellow student as directed. This step is a check for content, not mechanics. Your audience should check:
 - Is your main idea clearly expressed? Does your purpose come through clearly?
 - Is there good/sufficient detail to support your thesis?
 - Is there a logical, easy-to-follow development of ideas, or does the reader "get lost" at any point?

Note these reactions to your writing, especially what your audience thought were the best parts or aspects of your writing.

2. Write a second draft, revising the first (not merely recopying). Be prepared to add more detail if required, delete weak parts, move ideas, for better organization, or change parts of the original.

D. Proofread/edit

1. Reread to yourself and check for spelling, punctuation, grammar, word choice, etc. Use a dictionary and an English handbook if necessary.
2. Read it to your instructor or a fellow student as directed and correct any remaining errors.

E. Publish

Write or word process a neat final draft.

Note: Label each draft (1st, 2nd, 3rd, final, etc.) and keep all pre-writing lists, etc. so that it is clear which steps have been taken to produce the final writing.

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Strand: Writing

WRITING ASSIGNMENT: DESCRIBING A FAMILIAR PLACE

PURPOSE: To write a paragraph/report that vividly describes a place you recall.

A. Pre-writing

1. Take a few minutes to brainstorm a list of places you've been to. Don't rush and don't censor your ideas. Just list any places that come to mind. Make those places specific. If you list the Calgary Zoo, for example, list specific areas of the zoo you remember well. Visualize the places in your mind. This often works to trigger more ideas.

Here are some suggestions to start you thinking. Think about . . .

- specific places in your home
- places outdoors with sand/water/cliffs, etc.
- stores, schools, jobs
- secret, dangerous or peaceful places
- places you've known very late at night or very early in the morning
- a highway, a street, a path
- a place you knew when you were very young.

2. Look over your list and star a few places you have a feeling for, whether it is a positive or negative feeling. Circle the place that you recall the most vividly. This is your subject.
3. Free write (non-stop writing for ten minutes).

Put yourself in the place you have chosen. For ten minutes, direct your writing to describing that place in present tense, as if you were there now. For example, "I am sitting on the steps looking down to the basement. It is dark except for the crack of light under the door . . ." (If present tense hampers you, then use past tense.) Try to include in your writing all of the details that you can recall; specific sounds, smells, tastes, textures, sights, etc.

Write steadily, without rushing, without stopping, without editing your writing.

Reread your free writing and mark or highlight whatever ideas, words, or phrases you like. If more ideas come to you, list them at the end of your free writing. (If you were not pleased with your choice of a place, choose another from your list and free write about it for ten minutes.)

B. Writing

Write the first draft of your paragraph of description. Take whatever ideas you liked from your free writing and include them in this draft. Remember that you are trying to convey to your reader a strong sense of the place you recall. Begin with a general impression or mood of the place and then use specific/concrete details that appeal to the senses. Include images or comparisons that will help the reader to experience this place as you did.

C. Revising

Read your writing to yourself and make any changes that you wish to make.

Read aloud to instructor or fellow student(s) as directed. The audience should be reacting to the content and organization of the paragraph and should check such things as:

- Is it clear what place is being described?
- Does the writer give a general impression of the place?
- Are there specific/concrete details which support this general impression?
- Are there good, sensory details which appeal to the senses? Which senses?
- Does the writer use any imagery or comparisons to add vividness to the scene described?
- Is the description easy to follow? Is there a pattern to the organization of the details (e.g., near to far, top to bottom, inside to outside)?

Write the second draft (adding to, deleting, changing, reorganizing, etc.) based on the feedback you get from your reader/audience.

D. Proofreading/Editing

Proofread by reading work aloud to self first, and then to instructor or fellow student as directed. Check points of grammar, punctuation, etc., with an English handbook.

E. Publishing

Write or word process a neat final copy.

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Strand: Writing

WRITING ASSIGNMENT: A BIOGRAPHICAL SKETCH

PURPOSE: To write a biographical sketch about a member of your family or about someone you know well.

LENGTH: approximately three paragraphs.

A. Pre-Writing

1. Begin by identifying your point of view toward the subject (affection, admiration, curiosity, irritation, tolerance, etc.).

Now write a thesis statement (purpose of writing) which introduces the reader to your subject, makes the reader want to know more, suggests what details will follow, and conveys the writer's point of view about the subject (e.g., "My mother, bless her, is as stubborn and independent at seventy-five as she was as a young woman.").

2. Below your thesis statement, write three headings:

Physical Details

Personality Traits

Life Experiences

Now, list approximately ten details under each heading which support your thesis statement.

3. Read over your list and consider each detail. Does it support your thesis statement? If it doesn't fit, cross it off; or, if it seems like an essential element, modify or change your thesis statement in order to accommodate it.
4. Decide on a method of organization that will develop your thesis statement so that the reader will react to your subject in the same way that you do. To help determine a method of organization, look at your longest list of details. If it is personality traits, you might focus your writing on these details and use information from the other two only as needed to sharpen that focus.

B. Writing (first draft)

- Begin with a short introductory paragraph which introduces your subject in an interesting way and states the information in your thesis statement.
- Write one or two body paragraphs developing your point of view toward your subject according to the pattern of development decided upon.
- Write a short concluding paragraph, summing up viewpoint and/or ending with a clinching statement about your subject.

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C. Revising

Read your composition aloud to a classmate, group or instructor. Your audience should consider:

1. What point of view was expressed by the thesis statement?
2. What details best support thesis statement?
3. Around which category was the sketch organized (physical detail, personality traits, life experiences, or a combination of two or three)?
4. What reaction did the writer lead you to have about his/her subject?

Write a second draft, revising original where necessary. This may involve adding details, deleting material, changing details or structure, etc.

D. Editing

Correct grammar, spelling, punctuation, and sentence structure. Reading aloud to another person is the best method to use for locating errors. If sentence fragments are a problem, read your composition backwards, one sentence at a time. If a sentence unit does not make sense as read, consider attaching it to previous sentence or adding omitted information.

Use dictionary, handbook, etc. to check points of usage.

E. Publishing

Prepare a final, neat copy.

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THE DOMAINS OF WRITING

DISCOURSE DOMAINS

INTENT OF THE AUTHOR	SENSORY/DESCRIPTIVE	IMAGINATIVE/ NARRATIVE	ANALYTICAL/ EXPOSITORY
INFORM	<ul style="list-style-type: none"> ● newspaper stories ● postcards ● thank you notes ● telephone messages ● charts ● forms ● eyewitness reports ● logs/journals ● instructions 	<ul style="list-style-type: none"> ● newspaper stories ● instructions ● recipes ● biographies ● eyewitness reports ● reports based on interviews ● conversations ● logs/journals 	<ul style="list-style-type: none"> ● explanations ● comparisons/contrasts ● paragraphs about a sequence of events ● reports based on indirect sources of information
ENTERTAIN	<ul style="list-style-type: none"> ● descriptions ● poetry ● mime ● stand-up comedy 	<ul style="list-style-type: none"> ● short stories ● biographies ● tall tales ● riddles ● cartoon strips 	<ul style="list-style-type: none"> ● science/nature television programs ● documentary programs ● historical movies/novels
PERSUADE	<ul style="list-style-type: none"> ● advertisements ● political speeches ● charity campaigns 	<ul style="list-style-type: none"> ● parables ● fables ● advertisements ● dramas 	<ul style="list-style-type: none"> ● propaganda ● editorials ● advertisements ● opinions ● debates ● advice
LITERARY – AESTHETIC	<ul style="list-style-type: none"> ● poetic descriptions ● expression of feelings and actions ● "sights and sounds" assignments 	<ul style="list-style-type: none"> ● short stories ● haiku, cinquain ● myth, legend ● "memorable time" assignments 	<ul style="list-style-type: none"> ● plays ● ballads

Reference:

McLure, Susan. *The Writing Lab*, Alberta Vocational Centre, 1987.

Strand: Writing

RAFTS

During the pre-writing activity, students need to focus on the writing variables. The structure of a RAFTS assignment can help students make decisions regarding the purpose, form, audience and tone of their writing. Teachers are encouraged to construct assignments for the students and show students how to brainstorm possibilities for writing.

The RAFTS assignment provides students with

- R – a role from which to do the writing. The role may be as intimate as self or as remote as an inanimate object. The developmental readiness of the learner is an important consideration as some students have difficulty assuming roles that exist outside their realm of real or vicarious experiences.
- A – an audience for whom the writing is intended. Students need to write for audiences other than the teacher. Variation in audience provides for diversity in the form and level of language used.
- F – a format in which to write. Students need to experiment with a variety of formats which may range from lists to reports.
- T – a topic about which to write. Topics need to relate to the role and audience selected.
- S – a strong verb which aids the student in vocabulary selection and setting the tone of the writing.

ASSIGNMENT FORMAT

As a role, to an audience, write a format about a topic using a strong verb.

e.g., As a river, to the MLA, write a letter about industrial pollution which condemns ineffective pollution laws.

Students or teachers may alter the order to the RAFTS variables.

SAMPLE VARIABLES FOR RAFTS

Role	Audience	Format	Topic	Strong verb
robot	scientists	speech	technology	advising
detective	Easter bunny	fairy tale	hidden eggs	inquiring
mosquito	people	song	summer	bragging
self	self	diary	weekend	informing

Resource

Alberta Education, Curriculum Support Branch. *The Writing Process Using the Word Processor*. 1988.

Writing: Poetry

TEACHING STUDENTS TO WRITE POETRY

Teachers are encouraged to teach poetry within the context of the themes rather than as an isolated skills unit. The role of the teacher is that of a sensitive, stimulating, guiding reader.

The intent of poetry is to produce a mind picture for the reader and to provide the opportunity for self-expression. Poetry teaching, then, should focus on the expression of emotions and thoughts, rather than on the mechanics of poetry.

A supply of the following materials will prove useful:

- books of poetry
- recordings of poetry or songs
- magazines to cut up
- pictures from the library or other sources
- blank tapes
- tape recorder.

The poetic forms addressed below, in ascending order of difficulty are: Free Verse, Found Poems, Couplets, Limericks and Haiku.

1. FREE VERSE

- Invite members of the class to suggest topics. e.g., sports, love, birds, cars.
- Have students select one of the suggested topics and write this on the chalkboard.
- Ask each student to write a word or phrase about the topic on the first line of a piece of paper and to fold the paper over that line two times so other students cannot see what has been written.
- Students will then pass their papers to another student (back, forward, beside) who will add a second line and fold as above. Students cannot repeat a line or phrase they have used previously.
- Throughout the activity, encourage students to use vivid, descriptive words and phrases.
- After six or eight passes, collect and read these Free Verse class poems to the students.

Repeat this activity one or two more times with different topics. The topic selected will largely influence the humorous or serious nature of the resulting free verse poem.

Further expansion of descriptive words and phrases may be required at this point. Solicit a number of verbal descriptive words and phrases from students on a wide variety of topics, one topic at a time. A variation is to group students, assign a topic and recognize the group that concludes with the largest number of descriptive words and phrases.

- Have students peruse magazines to locate, list, and make collages or posters of descriptive vocabulary.
- Select examples of free verse poetry and ask volunteers to prepare and read these to their classmates.

2. FOUND POEMS

- Distribute magazines, newspapers, or other materials that may be cut.
- Have students select a topic for a poem. When selecting a topic for poetry, encourage students to choose a subject that is important to them.
- Ask students to skim articles and to cut interesting and vivid words and phrases from these articles that will expand their topic.
- Have students glue words and phrases on blank paper, select a title and decorate the page.
- Invite students to present their Found Poems to the class. (These will usually be free verse.)

3. RHYMING COUPLETS (1 - 1, 2 - 2, 3 - 3 ...)

- Give students a word and have them respond with rhyming vocabulary. Select a student to list these on the chalkboard. (Junior high students enjoy using their names as the initial word.) Repeat with several words.
- Encourage students to use words of more than one syllable.
- Randomly circle two pairs of rhyming words from the above activity and, together, form sentences to make a four-line poem.
 e.g., The cat glared into the brine, (1)
 with hopes of catching one this time. (1)
 She gave up on that fish. (2)
 She did not get her wish. (2)
- Have students develop a six-line poem using three pairs of rhyming words. Remind students that a poem of any length must express a complete thought.

Waves escape fiercely from the sea
 And recede to leave the shore empty.

What's this? From violence unforgiving,
 A child, who remains of the living.

Though her ragings and turmoils remain,
 To save a precious life, she did tame.

- Encourage students to compose their own Rhyming Couplet poem by selecting words from the chalkboard. (See "Example of a RAP (Rhyming Couplets)", p. 26.)

4. LIMERICKS (1 - 1 - 2 - 2 - 1)

Although the limerick pattern is relatively complicated, students find them fun and learn the pattern fairly quickly and easily.

- Begin by reading several limericks to the class.

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- Teach the syllable pattern by asking students to tap their desk tops for each emphasized syllable as you read.
- Place on the overhead projector a limerick that has the last word of each line omitted.
- Direct the students to complete each limerick line with an appropriate word. This activity can be repeated several times with the same limerick as many words may satisfactorily complete the limerick.
- Invite students to write a series of limericks to decorate and place on the classroom wall.

Students enjoy writing limericks about themselves, each other and teachers. Encourage this, provided ridicule of any nature is avoided.

5. HAIKU

This poetic form has two styles, the three-line Haiku and the five-line Tanka (often called Cinquain). Both styles are commonly referred to as HAIKU and originated in Japan.

The three-line Haiku often answers one question with each line as the following example indicates. The subject of the poem is in the first line, predicate in the second line, and a time in the last line.

Laughing children	(What/Who?)
Playing in the sand	(Where?)
Under the hot sun.	(When?)

The five-line Haiku, or Tanka (Cinquain) begins and ends with a line containing only one word. The first line identifies the subject, the second line further describes the subject, the third line indicates behaviour or action of the subject, the fourth line expands the action and the last line contains a result of the subject's action.

Hawk	(subject)
Dominant, majestic	(descriptor of subject)
Glides above the treetops	(behaviour of subject: action)
Senses a flutter in the field	(expands action/or shows feelings)
Attacks!	(result)

- Teach Haiku through the use of examples. Display a sample of one style on the overhead and read, or invite students to read. Complete a Haiku with your students using the overhead projector. Turn to samples in the textbook and read these together.
- Encourage students to compose a Haiku or Tanka. Emphasize that artwork is an integral part of Haiku poetry and that a Haiku poem is incomplete without including the artwork. The artwork often consists of uncomplicated sketches.
- Invite a local artist, an art teacher or an art student to demonstrate sketching to the class.

EXAMPLE OF A RAP (Rhyming Couplets)

A TALE OF TYSON

Well, there's this boxer from down in the south,
He had big arms and an even bigger mouth.
He had a perfect record, not one fall,
Till this gal put his back against the wall.

It started when they met, awhile ago,
She got to meet Mike cause of her ego.
They talked for a while then went on a date,
And before he knew it, she was his mate.

He's like an animal lost in a maze,
But his greedy wife said, "It's just a faze".
He felt like he was locked up in a cage,
Meanwhile his wife flew into a rage.

Well, a mean mass of man he came to be,
People paid lots for a glimpse to see.
The man of power, the 6 foot tower,
He soon became the man of the hour.

Mike returns to the ring, he looks and winks,
As he climbed on in, to fight Michael Spinks.
As Tyson hit hard Spinks saw the end,
And Mike got more cash for his wife to spend.

Well, this is the ballad of Mike Tyson,
Whose foes were scared he would slice and dice them.
His wife had money quite a large amount,
She took his bucks, put him down for the count.

The king of the ring, the dude named Don King,
Told Mike to leave and get back his ring.
She caused him money and she caused him pain,
Well, she almost drove the poor man insane.

Robin Givens is gone out of his life,
He learned his lesson and lost his wife.
Now he's back to normal as you can see,
Yes, "The Champ" and "Vamp" have made history.

Jeff Reinprecht
D.S. MacKenzie Jr. High School
Edmonton
March 20, 1989

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Writing: Descriptive Paragraph

TEACHING STUDENTS TO WRITE A DESCRIPTIVE PARAGRAPH

STEP 1: VERBAL DESCRIPTION: Total class

- Obtain a set of large pictures or photographs from the school library (e.g., everyday scenes of adults and children).
- Call upon students to describe the picture.
- After several students have responded, use probing questions to clarify or expand specific points and to encourage students to rethink for details.
- Solicit descriptive words or phrases and record these on an overhead projector. Remind students to think of the five senses. Elicit expansions of these descriptive words and phrases by asking students for synonyms. These may be randomly placed on the transparency, or teachers may use semantic webbing or mind mapping configurations.
- Invite students to describe the picture again, and to include the suggestions that originated from classmates.

STEP 2: WRITTEN DESCRIPTION: Total class

- Use the above verbal description to lead the class in writing a description. As students contribute ideas and phrases, write these on a transparency.
- Referring to the listed ideas and phrases, ask students for an initial sentence, reminding them that the main idea of the paragraph is included in the first sentence.
- Request further sentences to complete the written description. Assist students to edit for spelling, grammatical and punctuation errors. Encourage the use of compound and complex sentences.
- Select a student to read the class description to the students.
- Celebrate the final project!

STEP 3: WRITTEN DESCRIPTION: Individual student

- Display three or four large pictures.
- Lead a discussion about the content and main idea of each picture.
- Have students develop a semantic web or a mind map describing their selection.
- Request a written description of a picture of their choice from each student.
- Edit the initial draft with each student.*
- Have each student hand in a revised copy.
- Without revealing the identity of the writer, read the descriptive paragraphs to the class.
- Ask students to evaluate classmates' paragraphs on a scale of 1 to 10. As they evaluate, students should answer the following questions about each paragraph:
"If you were blind, would this paragraph thoroughly describe the picture?" "Would the image in your mind be exactly, or almost exactly like the real picture?"

* As the year progresses, students will edit their own material, or students may exchange work to peer edit.

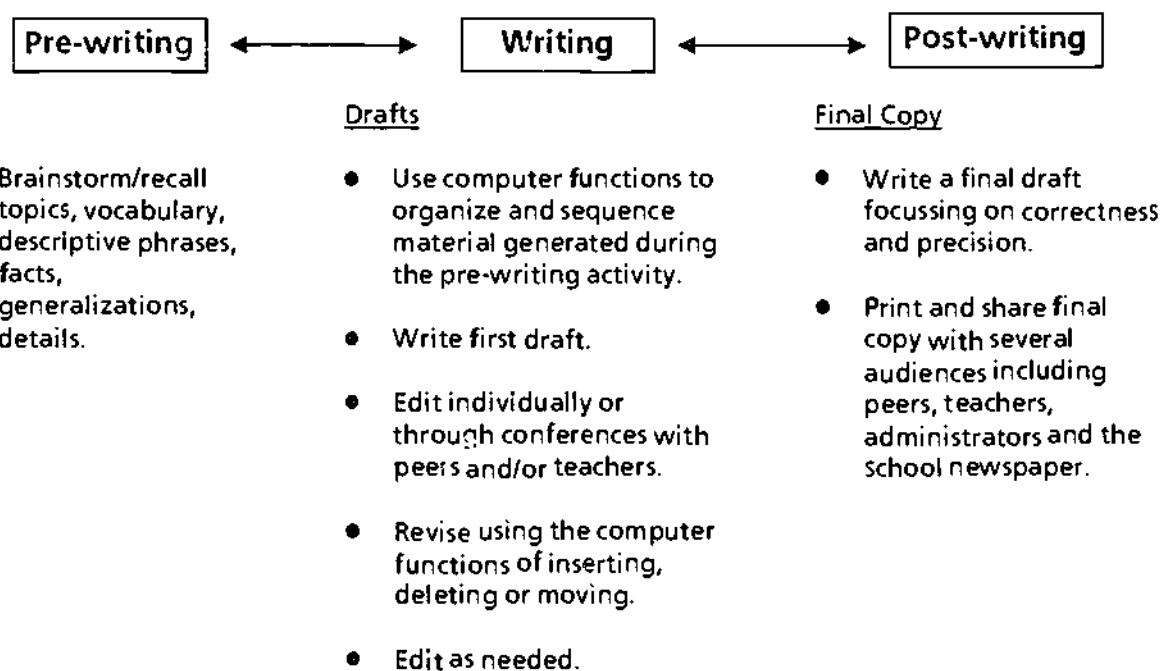
STRAND: Writing

COMPUTERS AND THE WRITING PROCESS

Computers and word processing programs can be used in the classroom to enhance students' pre-writing, writing and post-writing performances. Computer-assisted activities could include:

- daily/weekly journals
- paragraphs
- reports
- stories
- letters
- special occasion cards
- personal dictionaries
- poetry.

The following illustrates computer/word processing program use in the language arts classroom.



Reference

Alberta Education, Curriculum Support Branch, *The Writing Process Using the Word Processor*, December, 1988.

Strand: Writing

WRITING A FRIENDLY LETTER

Friendly letters are written to individuals you know fairly well and have two common characteristics. They are:

- informal, warm and relaxed
- typed or handwritten.

Friendly letters or notes have a variety of purposes, such as to:

- share information
- thank someone
- express sympathy/concern
- extend an invitation
- accept/decline a request.

Provide opportunities for students to write friendly letters. Have students focus on the purpose and audience of each activity.

Use a variety of prewriting activities to initiate writing such as brainstorming, mind mapping and semantic webbing. (See Inquiry and Comprehension).

Have students:

- use the "Friendly Letter Format" which follows to write a letter to an acquaintance they have not seen/spoken to for several days and to share information about events that have occurred at home, at school, in the workplace and in the community. Remind students to display interest in the receiver of their letter.

Friendly Letter Format

	Your address (space) Date
(2 spaces)	
Salutation, (space)	
Paragraph one: intended, single-spaced.	
(space)	
Paragraph two	
(space)	
Paragraph three	
(2 spaces)	
	Closing, (lines up with date) Your signed first name

- write a "thank-you" letter to
 - a teacher for a great lesson/day
 - a community partner for an informative presentation
 - a friend's parents for their wonderful child(ren)
 - their parents for providing for them
 - the school principal for allowing a spring dance
 - the manager of the school cafeteria for the excellent food
 - a disc jockey for playing their favourite music.

- write an invitation to
 - a friend to visit for the weekend
 - a community partnership member to share information about employment, etc.
 - parents to join the class for a coffee party they have organized.

Strand: Viewing

<h2>VIEWING RESPONSE SHEET</h2>

Name _____ Date _____

Title of the Visual _____

Name of Author/Movie Company/Series _____

1. What do you like best about this item? _____

2. What is the main idea of the item? _____

3. Who is the intended audience? _____
4. What feelings were expressed by the visual? _____
5. What would you like to know more about? _____

6. List the positive, negative, and interesting points about this visual in the PMI chart below.

P Plus	M Minus	I Interesting

7. Express your opinion about this visual. _____

Strand: Viewing

CREATING A PHOTO/PICTURE ESSAY

Language arts students may display language deficits in the reading and writing domains. If students are given the opportunity to communicate thoughts and ideas through the visual modality, teachers may well discover latent verbal abilities in language-deficient pupils. A photo/picture essay develops cognitive and visual skills, exercises hemispheres of the brain and enhances self-esteem by providing the opportunity for students to use areas of strength to assist in the development of weak areas.

A photo/picture essay project can be divided into three phases with each phase activating different skills and alternate modes of expression.

1. The planning stage relies upon logical, sequential thinking skills and the drawing of visual representations of a simple action.
2. The acting-out/picture-taking/picture-collecting phase provides for mind and body engagement and hand-eye coordination.
3. The recording of the action involves specific reading and writing skills and creative thinking.

Students could start with as few as four drawings, photos or pictures for their essay and the topic could develop from any of the domains of writing (see *Teacher Resource Manual: Writing*). For example, students could photograph children in the Child and Health Services program and accompany the photos with a written description of courses offered in the Practical Arts Program. Science experiments, hobbies and extracurricular activities can all serve as catalysts for a photo-essay assignment.

A photo/picture essay assignment can be beneficial to all students. It permits students to begin the assignment at their current level of language competence, to expand personal levels of ability, to stretch their imagination and to gain personal satisfaction.

Specific areas where students may need some coaching include:

- composing a title which requires a holistic view of the sequence
- writing captions which emphasize specific details
- writing a conclusion or personal opinion sentence which summarizes the photo essay.

Celebrate the final products and display them for all to enjoy!

Strand: Viewing

ACADEMY AWARD WINNING FILMS

Language Arts 8 and 9 students may display strength in viewing relative to reading and will more readily access literature through the film medium. This listing of Academy Award winning films is intended to aid teachers in selecting films which appear to reflect excellence in acting, costume design, sound effects, and so on; as well as to help recall titles which may be integrated into the themes.

	1986	1987	1988
Best Picture	"Platoon"	"The Last Emperor"	"Rain Man"
Best Actor	Paul Newman, "The Color of Money"	Michael Douglas, "Wall Street"	Dustin Hoffman, "Rain Man"
Best Actress	Marlee Matlin, "Children of a Lesser God"	Cher, "Moonstruck"	Jodie Foster, "The Accused"
Best Director	Oliver Stone, "Platoon"	Bernardo Bertolucci, "The Last Emperor"	Barry Levinson, "Rain Man"
Supporting Actor	Michael Caine, "Hannah and Her Sisters"	Sean Connery, "The Untouchables"	Kevin Kline, "A Fish Called Wanda"
Supporting Actress	Dianne Wiest, "Hannah and Her Sisters"	Olympia Dukakis, "Moonstruck"	Geena Davis, "The Accidental Tourist"
Screenplay Adaptation	"A Room With a View"	"The Last Emperor"	"Dangerous Liaisons"
Original Screenplay	Woody Allen, "Hannah and Her Sisters"	John Patrick Schanley, "Moonstruck"	Ronald Bass and Barry Morrow, "Rain Man"
Sound	John (Doc) Wilkinson, Richard Rogers, Charles (Bud) Grenzbach and Simon Kay, "Platoon"	"The Last Emperor"	"Bird"
Costume Design	"A Room With a View"	"The Last Emperor"	"Dangerous Liaisons"
Original Score	Herbie Hancock, "Round Midnight"	"The Last Emperor"	"The Milagro Beanfield War"
Art Direction	"A Room With a View"	"The Last Emperor"	"Dangerous Liaisons"
Cinematography	"The Mission"	"The Last Emperor"	"Mississippi Burning"
Documentary Short Subject	"Women - For America, for the World"	"Young at Heart"	"You Don't Have to Die"
Special Visual Effects	Robert Skotak, Stan Winston, John Richardson and Suzanne Benson, "Aliens"	Steven Spielberg, "Innerspace"	Ken Ralston, Richard Williams, Edward Jones, George Gibbs, "Who Framed Roger Rabbit?"
Documentary feature	"Artie Shaw, Time is All You've Got", "Down and Out in America", (Tie)	"The Ten-Year Lunch: The Wit and Wisdom of the Algonquin Roundtable"	"The Life and Times of Klaus Barbie"

	1986	1987	1988
Original Song	"Take My Breath Away" from "Top Gun"	"The Time of My Life" ("Dirty Dancing")	"Let the River Run"
Makeup	"The Fly"	"Harry and the Hendersons"	"Beetlejuice"
Animated Short	"The Greek Tragedy"	"The Man Who Planted Trees"	"Tin Toy"
Live Action Short	"Precious Images"	"Ray's Male Heterosexual Dance Hall"	"The Appointment of Dennis Jennings"
Film Editing	"Platoon"	"The Last Emperor"	"Who Framed Roger Rabbit?"
Foreign-language Film	"The Assault"	"Babette's Feast"	"Denmark"

A VARIETY OF VIEWING ACTIVITIES

The intent of the following activities are to increase student awareness of non-verbal communication.

1. Ask students to display and/or identify a series of common gestures, e.g., waving, winking, nodding, smiling.
2. View a segment of a television program that is familiar to the students without the sound. Have students record and compare the gestures observed. Initiate a discussion about the meaning of these gestures and view the segment again to determine student accuracy.
3. Have the students organize themselves into groups of 3-5 members to prepare a non-verbal skit. The story should be 1-3 minutes in length and be told entirely through body gestures and facial expressions.
4. View a film or video on pantomime (e.g., Marcel Marceau: "At the Party") or invite the drama students to perform pantomimes for the students.
5. Encourage students to list popular songs or movies. Using these suggestions, play a game of charades.
6. Have students collect descriptive vocabulary and ask students to portray each word non-verbally (e.g., angry, hopeless, ambitious, embarrassed, anxious).
7. Obtain picture sets from the library displaying facial expressions and/or gestures and ask students to identify the meaning of the non-verbal communication.
8. View a television animated cartoon or a commercial without the sound. Encourage students to organize into pairs or small groups to prepare a script for the cartoon or commercial. Provide time for students to share their scripts with the class.
9. Provide students with magazines. Have students cut pictures showing non-verbal communication and display these on posters to develop a bulletin board display on "Non-Verbal Communication".

Strand: Viewing

NON-VERBAL CUES

The following activity is to be completed while students are grouped in pairs and sitting throughout the classroom. Students are to face each other, about one metre apart with nothing between them, and nothing in their hands to distract them. Some students will be comfortable on the floor while others will adjust their position to remain in their desks. Teachers may assign partners to increase class cohesiveness, etc.

PART A: LACK OF RESPONSE

- One student will be 'A', the other will be 'B'.
- Ask 'A' to role play being a tape recorder which means 'A' does not respond to 'B' in any way, rather, just sits without moving.
- Assign 'B' a topic and permit 30-45 seconds for 'B' to discuss the topic (e.g., "My favourite memory", "My favourite T.V. program").
- Call "stop" and ask 'A' to "play back" the recorded message as close as possible to the original.
- Reverse the above to allow 'B' to be the tape recorder and 'A' to discuss a topic.
- Debrief students after this section by asking questions similar to the following:
 - How did you feel when you were the tape recorder?
 - How did you feel when you were the speaker?
 - Did you want to continue speaking when you had no response from the listener?

Refer to "Examples of Non-Verbal Listening Skills" on the following page and initiate a discussion about the use of non-verbal cues.

PART B: POSITIVE NON-VERBAL RESPONSES

Have students organize themselves into pairs and select an 'A' and a 'B'.

- Ask 'A' to role play the "attentive listener" and to utilize appropriate non-verbal skills while listening.
- Assign a topic to 'B' and ask these students to talk for 30 seconds. (Topics may include "My favourite weekend activity", "Why I like (person or sport)", or "My favourite food".)
- After completing the activity, reverse the roles, assign a new topic and continue for another 30 seconds. During the activity, walk around the classroom, model and acknowledge positive non-verbal cues (non-verbally).

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- Teachers may wish to praise student behaviour after the first group of students have practised listening skills to direct and reinforce the purpose of the activity.
- Debriefing should be positive. Have students discuss their willingness to talk when someone appeared to be listening attentively. Ask students to identify and/or display some of the non-verbal cues used by their partners.
- Teachers may select a pair who displayed good use of non-verbal skills to perform for class observations.

PART C: NEGATIVE NON-VERBAL RESPONSES

Parts B and C are interchangeable, i.e., teachers may choose to complete Part C with the pupils before Part B.

- Students are again in pairs.
- Instruct the 'A' group to display quiet, non-verbal behaviours while the 'B' group are talking. Students must remain in their places.
- Assign 'B' a topic (e.g., "If I had a million dollars" or "Where I would like to live").
- Allow 'B' 30 seconds to talk and reverse roles.
- Some negative non-verbal behaviours may include:
 - avoiding eye-contact
 - turning the body away
 - manipulating a pen, pencil, etc. with the hands
 - sighing
 - rolling the eyes up.
- Ask students to describe their feelings when they were the speaker/the listener.
- Compare/contrast the students' feelings and willingness to talk in activities A through C.
- Reinforce the above activities by asking students to observe and to share non-verbal behaviours used at home, on television, when speaking to friends, and/or at the workplace.

Continue to provide opportunities for students to apply appropriate non-verbal listening skills through a variety of discussion activities.

Strand: Viewing

EXAMPLES OF NON-VERBAL LISTENING SKILLS

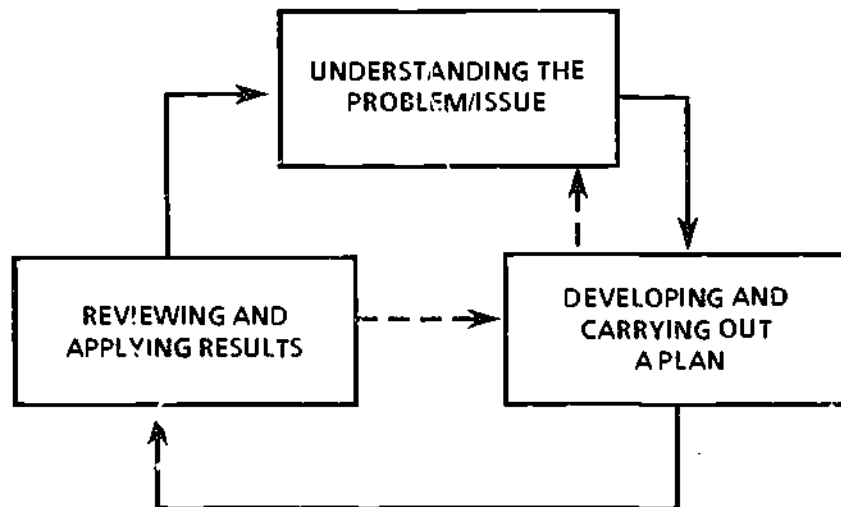
Purpose: To encourage continuance of communication.

	POSITIVE	NEGATIVE
BOOY POSTURE	<ul style="list-style-type: none">● facing the person● leaning forward● arms relaxed, open	<ul style="list-style-type: none">● facing away from the person● leaning backward● arms closed, crossed● shifting positions
FACIAL EXPRESSIONS	<ul style="list-style-type: none">● smiling, frowning, etc. to display appropriate emotion	<ul style="list-style-type: none">● looking bored● offering no facial expressions
HEAD MOVEMENTS	<ul style="list-style-type: none">● nodding, shaking and/or tilting the head as appropriate to the conversation	<ul style="list-style-type: none">● offering no or inappropriate head movements
ARM GESTURES	<ul style="list-style-type: none">● using hand/arm movements such as an "OK" sign, a "come here" sign and a "hello" gesture	<ul style="list-style-type: none">● using distracting or negative arm/hand movements such as the "stop" sign, finger tapping, and a shoulder shrug
EYE CONTACT	<ul style="list-style-type: none">● looking into the eyes of and/or at the face of conversation partners	<ul style="list-style-type: none">● looking away from the person's eyes/face and/or not maintaining eye contact.

Inquiry: Problem Solving

A PROBLEM-SOLVING/DECISION-MAKING FRAMEWORK FOR I.O.P.

The problem-solving/decision-making framework outlined should not be interpreted as a model consisting of fixed and rigid stages and strategies. Its use will depend on individual problems and individual students. Students may not always use each stage of the model and will select only those strategies that are appropriate to the concern or problem. Students should recognize problem solving/decision making as a series of interrelated actions that lead to a solution.



The following guidelines may be of assistance in planning effective problem-solving/decision-making activities.

- Share the framework and strategies with all students.
- Encourage students to be creative and experimental in their approach to problem solving/decision making. The strategies in problem solving and decision making, while useful in the support and structure they provide, should not become inflexible algorithms in themselves.
- Present problem-solving/decision-making activities either in context and/or in a skills-focussed sub-unit as determined by student needs and abilities. Ensure that issues and problems are relevant to student interest and experience, and that the cognitive demands of the issue/ problem correlate with developmental levels of the student.
- Modify and vary the approach to problem solving/decision making to ensure that appropriate interest, participation, and success levels are experienced by all students. Most students have an inherent desire to undertake the challenge provided by a problem; however, past experiences or present attitudes may prevent some students from accepting this challenge.

UNDERSTANDING THE PROBLEM/ISSUE

During this stage, students are encouraged to think about the problem before attempting a solution. The teacher may ask questions and suggest strategies to focus attention on information and conditions of the problem.

Problem-solving strategies used in this stage include:

- knowing the meaning of all words in the problem
- identifying key words
- looking for patterns
- identifying given and needed information
- identifying extraneous information
- restating the problem in one's own words
- asking questions
- drawing pictures/diagrams
- using concrete manipulatives
- interpreting pictures/charts/graphs.

DEVELOPING AND CARRYING OUT A PLAN

In this stage, students should plan strategies for solving the problem and then use these strategies to actually solve the problem. When planning strategies, students should look for various methods of solving the problem. It should be emphasized that there are many strategies that can be used effectively to solve the problem. Once appropriate strategies have been planned, the student simply "carries out the plan" to arrive at a solution.

Strategies used in this stage of the process include:

- guessing and checking (improving the guess)
- choosing and sequencing the operations needed
- acting out or simulating the problem
- applying patterns
- using a simpler problem (making an analogy)
- collecting and organizing data into diagrams, number lines, charts, tables, pictures, graphs or models
- experimenting through the use of manipulatives
- breaking the problem down into smaller parts
- working backward
- using logic or reason
- estimating the answer
- documenting the process used
- working carefully
- working in a group situation where ideas are shared.

REVIEWING AND APPLYING RESULTS

This stage encourages students to assess the effectiveness of their solution, and to consider the accuracy of their results. Answers should be related to the question in the problem to verify that the problem has indeed been solved. Evaluation of the strategies used increases awareness of their appropriateness and of other strategies that might have been used. Reflection on the process used should encourage students to generalize and apply the strategies to related situations.

Strategies in this stage of the process include:

- stating an answer to the problem
- restating the problem with the answer
- explaining the answer
- determining if the answer is reasonable
- discussing process used and applying it to other problems
- discussing other ways to solve the problem
- checking the answer
- making and solving similar problems
- considering the possibility of other answers.

DE BONO'S TOOLS FOR TEACHING THINKING: CoRT

"Thinking is a skill, and like a skill, it can be developed and improved if one knows how."

- Edward de Bono

There are many proponents of direct teaching of thinking as a skill and Edward de Bono is among the internationally recognized authorities in the field. He proposes a "tools method" whereby techniques for guiding the thinking processes are taught as discrete skills, practised in elementary contexts and later applied spontaneously and independently to real problems. The real life problems may change, but the tools to solve those problems remain applicable. A list of thinking tools follows.

PMI tool This tool reminds the thinker to first direct his or her attention to the **Plus** points, then to the **Minus** points and finally to the **Interesting** points of a new idea. The thinker is encouraged to make an honest and thorough search in each direction to complete the thinking process relative to the problem.

Example:
What would happen if the two holiday months were July and January?

Plus	Minus	Interesting
• winter ski holiday	• indoors during warm months • dangerous travel • studying, concentrating on school during August	• new types of family holidays • increase in types of winter recreation

Applied to real life problem-solving situations, a PMI can be done to clarify and help arrive at answers to such questions as:

- Should I complete my homework or go to the hockey game?
- Should I attend the dance when parents would be unhappy with my decision?
- Should I lend a friend my new sweater?

C and S (Consequences and Sequels):

- listing the immediate, short term and long term effects of a choice to help make a decision.

Immediate Consequence	Short Term Consequence	Long Term Consequence

CAF (Consider All Factors):

- brainstorming and listing everything that needs to be considered in thinking about a problem, formulating a plan, organizing the input and making a decision.

CAF

FIP (First Important Priorities)

- making and examining a list and prioritizing items in the list.

FIP

AGO (Aims, Goals, Objectives)

- developing an action plan and/or making a decision by examining the desired outcomes.

AGO

**APC (Alternatives,
Possibilities,
Choices)**

- searching for alternatives and extending beyond the obvious in order to consider other possibilities and choices.

APC

**OPV (Other People's
View)**

- collecting, examining and considering the views of others.

OPV

These simple tools are the components of the first section of de Bono's program which is called CoRT (Cognitive Research Trust). These tools promote the making of a broader perceptual map; that is, how widely and deeply we see. For Integrated Occupational Program students, the following should be considered:

- make use of key visuals (i.e., charts, lists) to store the information and act as a permanent external memory in the problem-solving process
- provide opportunities for practice using these tools in meaningful and novel problem-solving contexts to promote transfer and spontaneous use
- discuss with students the tool which would be most appropriate to use for a particular problem and have them substantiate the reason for their choice.

References

de Bono, Edward. "Beyond Critical Thinking", Curriculum Review, January/February 1986, pp. 13-16.

de Bono, Edward. "The Practical Teaching of Thinking Using the CoRT Method", Special Services in the School, Vol. 3 No. 1/2, Fall/Winter 1986, pp. 33-47.

TEACHING A THINKING STRATEGY

Donald Deshler's approach to strategy teaching uses the following instructional steps:

1. **TESTING** students on a task that requires the use of the strategy to be taught. The results are discussed with each student, emphasizing individual strategy deficiencies.
2. **DESCRIBING** the steps involved in the target strategy to students. Details include specific appropriate behaviours, their sequence and ways in which the strategy could assist students.
3. **MODELLING** the strategy for students. Teachers should think aloud so the student can follow every process involved in the strategy.
4. **ASKING** students to rehearse verbally.
5. **PRACTISING THE STRATEGY** with the students through controlled activities/materials.
6. **PROVIDING TEACHER FEEDBACK.**
7. **USING GRADE-APPROPRIATE ACTIVITIES** to practise strategies.
8. **PROVIDING POSITIVE AND CORRECTIVE FEEDBACK** as students progress through practice material.
9. **RETESTING STUDENTS** to determine the extent of acquisition of the strategy. (Same test given in Step 1 using different materials.)

Reference

Alley, Gordon and Donald Deshler. *Teaching the Learning Disabled Adolescent: Strategies and Methods*, Love Publishing Co., 1979.

Inquiry: Critical and Creative Thinking

CRITICAL/CREATIVE THINKING STRATEGIES

The intent in teaching process skills and inquiry strategies is to increase student metacognition, that is their awareness of personal thought process.

The Language Arts program is designed to facilitate student recognition and application of various process skills and inquiry strategies.

While learning-to-learn strategies are formally addressed in the Language Arts course, all teachers are encouraged to reinforce inquiry strategies in every subject of the Integrated Occupational Program through cooperative planning. A teaching strategy may involve the introduction and application of the semantic webbing strategy in the Language Arts class. Other I.O.P. teachers could incorporate semantic webbing during appropriate lessons to fortify the strategy in another context. As a result of cooperative planning and reinforcement in a variety of contexts, students may recognize the transferability of inquiry strategies.

Critical and Creative Thinking Strategies are intended to structure process skills to further develop student:

- awareness of individual learning patterns
- repertoires of thinking strategies
- application of a variety of thinking strategies.

Five Critical and Creative Thinking strategies are recommended for use in the Integrated Occupational Program.

BRAINSTORMING (FLUENCY)

Brainstorming or fluency activities generate creative thinking, as the free flow of ideas is not hindered by assessment. Students are encouraged to verbalize, write or demonstrate all their ideas about a concept, word and/or event. Fluency activities may be used to:

- introduce a new unit
- review previously learned knowledge
- explore feelings and emotions
- initiate a community partnership activity.

Classroom fluency activities contribute to increased individual creativity and may also:

- increase student self-esteem (all ideas are accepted)
- motivate students
- enhance classroom cohesiveness.

Teachers may wish to incorporate qualifiers to provide an achievable goal (e.g., list 20 items that...).

The following suggestions may prove useful to introduce and apply fluency:

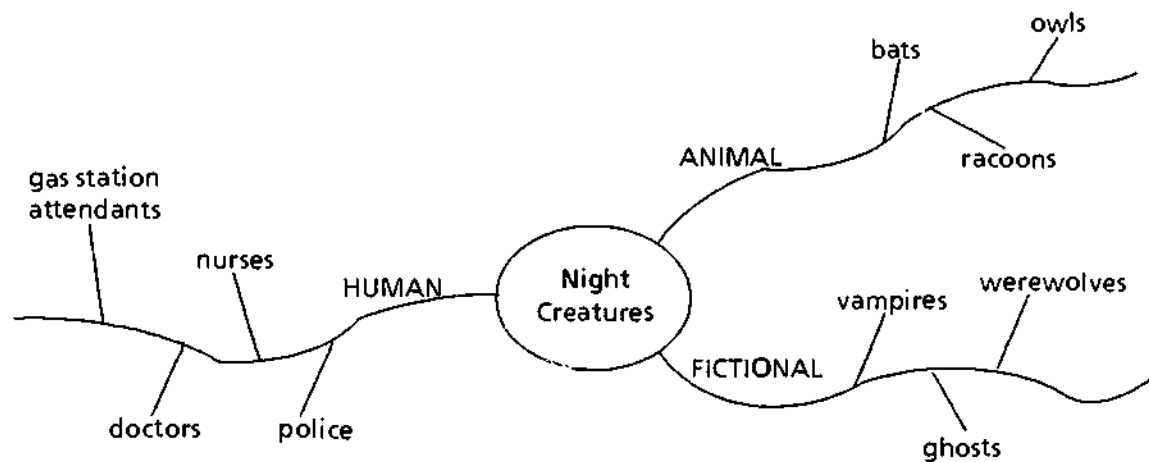
1. List the names of all the birds you know. Special recognition will be given to the student who lists the largest number, who lists an extinct bird and/or who lists a bird others fail to identify.
2. Tell me what you know about Canadian law and I/we will summarize your comments on the overhead.
3. Organize yourselves into groups of three and make a group list of uses of a square shape.
4. We have been calculating wages in math class. Where can we go in the community to learn more about wages, salaries and other employee financial arrangements?

MIND MAPPING

Mind Mapping is similar to fluency as free thinking is encouraged and all ideas are accepted; however, structure, commonly in the form of categorizing, is incorporated in the Mind Mapping thinking strategy. Mind Mapping encourages students to create a diagram displaying the ideas emerging from the thinking process. This strategy may be used to:

- recall and/or store personal information
- explore new vocabulary, concepts or issues
- develop a set of ideas expanding upon a main topic as a pre-writing activity
- organize ideas from a fluency activity
- store, recall, organize, imagine and analyze information.

The diagram below illustrates the use/structure of the Mind Mapping strategy by exploring a concept in preparation for story writing.



Depending upon the abilities of students, teachers may wish to extend the categories represented by each "arm" of the map. Referring to the previous example, extension categories may include "land", "water", "air", "outer space", etc.

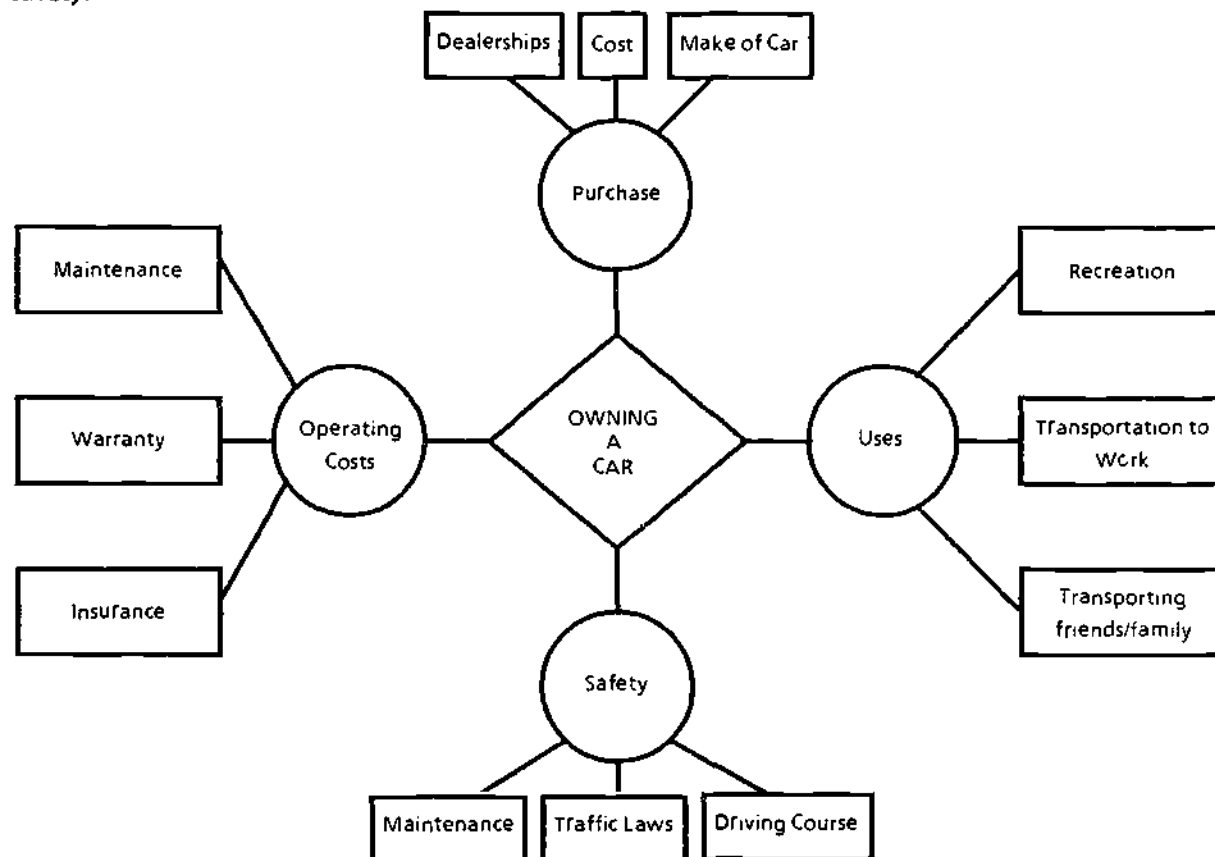
Students may create a descriptive or narrative paragraph, selecting some or all of the items from the mind map.

SEMANTIC WEBBING

Semantic Webbing is also intended to expand student knowledge and application of critical and creative thinking. Similar to mind mapping, ideas relate to a central concept. Semantic Webbing, however, involves further structure to enable students to complete a variety of activities including:

- reviewing subject material for a test
- outlining processes in planning activities
- connecting new information to old knowledge
- outlining the setting, qualities and behaviour of the main character, the plot and/or the conflicts of a story
- illustrating parts of a piece of equipment.

A diagram of a Semantic Web using "Owning a Car" as the main idea follows. A semantic web may serve to initiate further exploration of each detail and/or sub-detail. To illustrate, "Safety" could become the main idea of a new configuration which may investigate details and sub-details of vehicle safety.



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LATERAL THINKING

A Lateral Thinking strategy may be used to solve a problem by adopting a different method of attack rather than extending the current method. The concept of "bigger and better" opposes the lateral thinking objective. To illustrate, increasing the financial support for social services may not necessarily increase the quality of care; increasing technology may not necessarily increase quality of life and employment opportunities, etc.; increasing the number of highways may not be the ideal method to solve transportation problems.

Lateral thinking may prove to be challenging to most students as they are required to alter an often deeply ingrained mindset – that "bigger is better".

Teachers are encouraged to initiate the learning of lateral thinking using fairly simple concepts such as asking students to think of everything with:

Sample Responses:

	Conventional	Unconventional
• wheels	bicycles	watches
• a triangular shape	Christmas Trees	cones on the retina of the eye
• gills	goldfish	human embryos
• the letter "z"	zebras	scrabble games

Students' lists will contain conventional responses (bicycles, Christmas trees, goldfish, zebra) and with practice will include a variety of unconventional responses (watches, cones on the retina of the eye, human embryos, scrabble games). A variety of similar activities will assist in expanding students' mind sets.

Subject related examples of Lateral Thinking may include:

- Mathematics: when/where is the fraction $\frac{1}{4}$ used?
 - quarter time in music
 - quarter of an hour
 - quarter percent regarding interest rates
 - quarterhorse
 - quarterback
 - quarter of one dollar.
- Practical Arts: Cooking – if the stove fails to function, how can we cook?
 - a barbeque
 - a campfire
 - a heated rock
 - a car manifold
 - a microwave oven.

MOVIES OF THE MIND

The Movies of the Mind thinking strategy states that learning will increase when connections are made between the cognitive and affective domains and involves imagining and/or picturing something in the mind. When possible, concepts are to be taught in reference to emotions and/or the five senses. Students are encouraged to recall and/or imagine a word, concept or issue, to display the information in their minds as if it were a movie and to recall or associate feelings/sensations with the events of the movie.

Movies of the mind provide opportunities for:

- deeply stored information to surface and
- students to transfer and/or connect old knowledge to new information.

To connect old and new knowledge for greater understanding, students may be asked to imagine a movie of the mind of when they studied bacteria growth on various substances in Science. While the movie is "playing", students would recall the smells, sights, sounds, tastes and feelings they may have experienced at that time. (Imagining the affective domain will often increase cognitive recollection.) A lesson on bacteria, one-celled organisms, infections, diseases, or other related topics would then be developed and students would build new information upon old recalled knowledge.

References

Buzan, Tony. *Use Both Sides of Your Brain*, E.P. Dutton, N.Y., 1983.

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Costa, Arthur L. "Teaching For, Of, and About Thinking", *Developing Minds: A Resource Book for Teaching Thinking*, Association for Supervision and Curriculum Development. Alexandria, Va., 1985.

deBono, Edward. "The Direct Teaching of Thinking on a Skill", *Phi Delta Kappan*, 64, 10, June, 1983.

Juntune, Joyce. *Developing Creative Thinking - Book 1 and Book 2*, Circle Pines, MN, 120 Creative Corner, 1984.

Phillips, Gary and Maurice Gibbons. *Ways to Improve Classroom Instruction*, Edu. Serv., 1155 West 8th Avenue, Vancouver, B.C., V6H 1C5.

Sternberg, Robert J. "In Defense of 'Critical Thinking' Programs", *Education Week*, October 15, 1986.

CRITICAL/CREATIVE THINKING PRACTICE

Five friends bought T-shirts with the same lettering but in different colours. Read the clues below and use the grid to discover who bought which colour.

1. Barb does not like black or blue.
2. Kirk likes light colours.
3. When Jason wore his T-shirt one day, he noticed that one friend had a white shirt and one had a black shirt.
4. Neither Nelson nor Kirk like red or blue.
5. Laura looks good in yellow.
6. Jason dislikes red.
7. Nelson and Kirk often dress like opposites.

	KIRK	BARB	JASON	LAURA	NELSON
RED					
BLUE					
BLACK					
YELLOW					
WHITE					

Solution: Kirk - white
Barb - red
Jason - blue
Laura - yellow
Nelson - black.

Inquiry: Studying Skills

SQ3R STRATEGY

SQ3R is a study method designed by Robinson (1946), and refers to Survey, Question, Read, Recite and Review. The steps involved in the SQ3R approach are:

1. **SURVEY:** surveying to provide a framework for organizing facts
 - noticing chapter titles and main headings
 - reading the introductory and summary paragraphs
 - inspecting graphs, charts and other visuals.
2. **QUESTION:** formulating a list of questions to be answered while reading the passage.
3. **READ:** reading the passage to answer the questions.
4. **RECITE:** answering the questions without looking at the material.
5. **REVIEW:** verifying and correcting recited answers by rereading the passage and noting the main ideas and the relationships that exist among various ideas.

This method helps students remember content material. SQ3R works well with more competent readers. For those with serious reading difficulties, the Multipass or PARS techniques are more effective alternatives.

Reference

Robinson, F. P., *Effective Study*, Harper Brothers, New York, 1946.

Inquiry: Studying Skills

PARS TECHNIQUE

PARS is another study-read technique which consists of four steps:

- P – set a purpose
 - A – ask questions
 - R – read in order to find answers to the questions
 - S – summarize what has been learned in one's own words.
1. **PURPOSE.** As a pre-reading activity, discuss with students reasons for reading the selection (e.g., to obtain information, to follow instructions).
 2. **ASK QUESTIONS.** Students may require help to formulate questions they will need to guide them through the reading selection.

Questions can relate either to the author's purpose:

e.g., What are the author's main ideas?
How are these ideas supported?
What conclusions are reached?

or to the specific content:

e.g., What is water pollution?
How does a national health care system help the individual?

It may help to represent the questions using a semantic web (see Comprehension, "Semantic Webbing").

3. **READ.** With a purpose determined and the questions formulated, students are prepared to read. They now have a structured plan for processing the information and ideas, which will enable them to increase the amount of content retained and to retain information for longer periods of time.
4. **SUMMARIZE.** Learning becomes fixed in students' minds as they express principal ideas in their own words.

Reference

Nelms, Virginia C., and Maybelle Newby. "Comprehension of Expository in Middle Grade Classrooms", 1985. Paper presented at the annual meeting of the Georgia Council of the International Reading Association, Spring Conference.

Inquiry: Studying Skills

MULTIPASS: A STUDY-READ STRATEGY

Multipass is a study-read strategy which has proven to be a highly effective strategy for students with learning difficulties (Schumaker et al, 1982). Multipass is essentially an adaptation of the SQ3R method. SQ3R tends to be more successful with stronger readers.

Multipass involves three sub-strategies: Survey, Size-Up and Sort-Out. Each substrategy requires the student to "pass" through the reading material.

1. **SURVEY-PASS.** This is a previewing pass, the purpose of which is to ascertain the main idea and organization of the reading material. Specifically students are required to:
 - read the title
 - read the introductory paragraph
 - peruse the table of contents, noting relationships among the chapters
 - note how the piece is organized by reading major subtitles
 - look at illustrations and read the captions
 - read the summary paragraph
 - paraphrase all the information gained from the above.
2. **SIZE-UP PASS.** On a size-up pass, students gain specific information and facts without reading the piece from beginning to end by:
 - reading questions at the end of the selection to determine what facts appear to be the most important to learn
 - placing a check mark (✓) beside questions they can answer as a result of the Survey Pass
 - working through the chapter again, and this time:
 - looking for textual cues (e.g., boldface print, italics)
 - making the cues into questions (e.g., if the cue was the italicized vocabulary word "conqueror", students ask, "What does conqueror mean?")
 - skimming through the surrounding text to find the answer
 - paraphrasing the answer to themselves, without looking in the book
 - paraphrasing all the important facts and ideas in the entire chapter.
3. **SORT-OUT PASS.** On this pass, students test themselves on the material by once again looking at the questions. If some remain unanswerable, students may:
 - recall and skim the section where they may locate the answer
 - if the answer is not found, recall and skim another relevant section
 - repeat until all questions are answered.

Reference

Schumaker, J.B. et al, "Multipass: A Learning Strategy for Improving Reading Comprehension" Learning Disability Quarterly, Volume 5, Summer, 1982, pp. 295-304.

Inquiry: Studying Skills

A STUDY GUIDE FOR READING

Study Guide

1. Suggest a different title for the section you have just read. Try to capture the sequence of the selection in your title, but keep it short. _____
2. Two key ideas or concepts in this section are:
 - _____
 - _____
3. Three details or facts you would like to remember from this selection are:
 - _____
 - _____
 - _____
4. What did you find especially interesting or surprising in this selection? _____
5. What word or words from this selection do you think the author chose rather carefully? _____
6. Indicate any words, sentences, or paragraphs in the selection you would like to discuss in class or have explained:
Page: _____ Line: _____
7. If the author of this selection were available to you, what questions would you ask or what comments would you make to him or her? _____
8. What, if any, mental images did you form while you were reading this selection? _____
9. Rate this selection by marking an X on the lines at the points that indicate your perceptions.

Very Interesting

Not Very Interesting

Very Easy to Read

Not Very Easy to Read

Very Informative

Not Very Informative

This study guide has been field tested in a variety of social studies classes from Grades 6 to 12. It can be modified to suit the needs and abilities of the students, the characteristics of the reading assignment, and the instructional objectives. Note that the type of questions asked of students does not permit simply scanning the selection to find answers. Students enjoy sharing their responses in small groups or whole class discussion.

Reference

Smith, Richard J., "A Study Guide for Extending Students' Reading of Social Studies Material", The Social Studies, Vol. 78, No. 2, pp. 85-87.

Inquiry: Studying Skills

SCORER: TEST-TAKING STRATEGY

This strategy is designed to aid students to systematically approach test taking.

1. **S – SCHEDULE** your time. The student must think of:
 - a. How many questions are there?
 - b. What are the weightings of the various questions?
 - c. Which questions are easy? difficult? quick to answer? The time needed to complete each section should then be estimated (e.g., a multiple choice test of 120 questions with a one hour time limit is: $60 / 120 = .5$ minutes per question).
2. **C – CLUE** words. Most exam questions have built-in clues. Use them. (See Inquiry, "Clue Words".)
3. **O – Omit** the difficult questions. The following procedure is suggested to aid students in this step.
 - a. Move quickly through the test for the initial pass: don't dawdle, keep moving.
 - b. When a question appears easy or you're certain of the answer, answer it.
 - c. Skip those questions on the first pass which appear difficult. When a question is missed, mark the margin with a symbol (+ or ✓) to show that you need to come back to it.
 - d. When the easy and certain questions are answered, return to those skipped and marked with a symbol, and try again.
 - e. If you still are unable to answer on the second pass, mark the questions again by changing the " + " to a " + + " or ✓ to " ✓ ✓ ". Keep moving.
4. **R – READ** the directions for the entire test and for each test question very carefully.
5. **E – ESTIMATE** your answers. This could have two meanings, according to the type of test question:
 - a. Those involving calculations or problem solving – roughly estimate the 'ball park' figure.
 - b. Multiple choice – take an educated 'guestimate' at a possible answer if you are unable to answer the question on the third pass. Never leave questions unanswered unless you are penalized for wrong answers.
6. **R – Review**.
 - a. Use every minute available to you. Return to the double checked (+ + or ✓ ✓) difficult questions first. Look for new clue words and hints. Next review the single checked questions (+ or ✓), and finally the unchecked ones, if there is time.
 - b. Only change answers if you have a good reason for doing so.
 - c. Be sure all questions are answered.
 - d. Make certain that your name is printed on all separate sheets.

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TEST-TAKING CLUE WORDS

All or Never: In true-false questions, these words usually indicate a false answer.

Usually or Sometimes: In true-false questions, they usually indicate a true answer.

The following terms are frequently used on tests and should be reviewed to ensure that all students know their meaning.

- Compare** - Look at two or more things and find how they are alike.
- Contrast** - The opposite of compare. Look at two or more things and see how they are different.
- Criticize** - Look at something and write about its worth. What might be wrong with it?
- Define** - Give a clear meaning.
- Diagram** - Make a drawing or a chart and label all the parts.
- Discuss** - Explain the good and bad points of something.
- Enumerate** - Answer in an outline form; list all the facts point by point.
- Evaluate** - Similar to discussing, but more emphasis is on individual opinions.
- Explain** - Tell how and why something happened.
- Illustrate** - Support the written/spoken answer with a drawing or chart.
- Interpret** - Give a personal opinion as to how and why something happened.
- Justify** - Prove a personal answer by providing evidence.
- List** - Put the answer down point by point.
- Outline** - List the major and minor points.
- Prove** - Present evidence to justify the answer.
- Relate** - Emphasize points which are similar/different and describe them in writing.
- Review** - Examine the major points of the problem critically.
- State** - Write about the main points omitting any details. Be brief.
- Summarize** - Present the main points only.
- Trace** - Start at the beginning of an event and follow its progress through to the end, describing major points along the way.

Inquiry: Studying Skills

AN INVENTORY OF STUDY SKILLS

To further develop study skills, students should:

- adjust reading rate to suit reading task (e.g., skimming, scanning)
- apply study-read strategies appropriately (e.g., multipass, PARS)
- use information from maps, graphs, charts
- apply strategies to get an overview of reading material (e.g., make use of advance organizers such as headings, summaries)
- keep lists of difficult vocabulary which must be reviewed
- interpret common symbols, signs, abbreviations
- locate reference materials in the library
- locate information in a book (e.g., use table of contents, index, chapter headings)
- develop note-taking strategies in formats appropriate to the task
- organize notes/hand-outs so they are easy to locate when necessary (e.g., in binders or duotangs)
- file important assignments/exams for future study
- develop test-taking strategies
- generate questions for guiding individual studying (e.g., as a check on what students think is important to know, have them make up questions they believe should be on the exam)
- highlight material to be emphasized for future study (e.g., make margin notes, use highlighter pen, underline)
- develop mnemonic devices and other memory-joggers as an aid to comprehension and remembering
- be aware of personal learning style/modality preference, and establish study environment to suit his or her needs (e.g., auditory learners need complete quiet)
- prepare study environment to make the most of available time (e.g., have sharpened pencils, eraser, highlighter pens, ball points, scrap paper, and calculator on hand)
- manage free time/set up a schedule to review, practise and study material to be tested
- manage stress when studying and taking exams
- develop self-management strategies for directing/focussing attention and increasing concentration.

Inquiry: Studying Skills

STUDYING HABITS: TIME MANAGEMENT

Effective time management will contribute to academic success and is a skill necessary for daily living. The following activity will assist students to:

- develop further awareness of personal use of time
- organize personal time more effectively.

Have students list activities and corresponding times for one evening, as illustrated below.

ACTIVITY	TIME	TIME IN MINUTES
Return from school	4:30	
Snack	4:30 - 4:45	15 min.
Play ball	4:45 - 6:00	75 min.
Eat supper, household chores	6:00 - 7:15	75 min.
Watch TV	7:15 - 8:30	45 min.
Homework/studying	8:30 - 9:15	45 min.
Bath	9:15 - 9:30	15 min.
Listen to music	9:30 - 10:00	30 min.
Bed	10:00	

Have students determine the listed activities which may be inflexible or beyond their control, such as mealtimes and household chores, and those which are flexible such as watching TV and completing homework. The following table may be used as an example and is based on the above sample schedule.

DAILY SCHEDULE

		<u>Total hours/min.</u>
Inflexible time, e.g., chores, meals, etc.	2	1 hr. 15 min.
Flexible time, e.g.,		
Entertainment		4 hrs. 15 min.
- participating in sports	1 hr. 15 min.	
- watching TV	1 hr. 30 min.	
Personal care	30 min.	
- bathing		
- hair care		
Homework	30 min.	
Studying	15 min.	
Snack	15 min.	

TOTAL TIME: 5 hrs. 30 min.

Have students refer to their personal time chart/daily schedule and complete the following activities:

- Calculate the percentage of total time devoted to activities during flexible time such as entertainment, homework and studying.
- Compare homework/studying time to other components of flexible time.
- Discuss the accuracy of placing homework/studying time under inflexible time rather than as a component of flexible time.

Instruct students to develop a weekly studying schedule. Both homework and studying should be included in their schedules.

Some students will study by reviewing the new material from each class on a daily basis, while others may select one subject per evening to study.

Remind students that managing time by completing homework and studying daily may decrease the time a student will need to spend studying prior to an exam.

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Inquiry: Studying Skills

ACTIVITIES TO INCREASE MEMORY

The ability to store and retrieve information is a skill needed for success in all subjects. Complete a selection of the following activities to assist students to expand memory capacity.

1. OBJECT TRAY: RECALL

Place a variety of objects on a tray. These items could be subject related, such as a compass, a protractor, flash cards, dice and a calculator in a math class. Provide time for students to peruse and touch the objects on the tray. Remove the tray and ask students to list the objects.

Allow students to see the tray with its objects again and have students make a second list after covering their first list.

Compare/contrast both lists. Determine which list is longer and discuss the reasons for the difference.

Encourage students to examine and share the personal strategies employed to remember the objects.

2. OBJECT TRAY: MORE/LESS

Have students observe an object tray. Remove the tray and add three new objects. Display the tray to determine whether students recognize the new items. Repeat this activity, however, remove three items.

Have students examine their thinking/memory strategies used throughout the activity.

3. MEMORY SONGS

A variety of songs are available to assist students to increase memory skills. Examples include "Hole in the Bottom of the Sea" and "The Old Lady Who Swallowed a Fly".

Junior high students enjoy singing current popular songs. Several retail outlets in major centres sell song sheets and cassettes containing the music and background vocals for popular songs. Students could memorize a song and develop a video to be taped and played for others to view.

4. REVIEW

At the termination of a lesson or day, ask students to recall various behaviours, ideas, information, vocabulary, etc.

e.g., Make a list of the unfamiliar/new/technological/work-related vocabulary you encountered today.

In small groups, complete a plot outline on today's math class.

Inquiry: Critical and Creative Thinking

MODALITY PREFERENCES QUESTIONNAIRE

	<u>True</u>	<u>False</u>
1. In my spare time, I enjoy:		
a) watching TV	_____	_____
b) listening to music (records/tapes/CDs)	_____	_____
c) participating in team sports (e.g., rugby, hockey)	_____	_____
d) going to the arcade	_____	_____
e) visiting with my friends	_____	_____
f) reading books, magazines, comics	_____	_____
g) going to the movies	_____	_____
h) doing handicrafts (e.g., knitting, embroidery)	_____	_____
i) making models	_____	_____
j) going to the library	_____	_____
k) fixing things (e.g., working on a car)	_____	_____
l) reading the newspaper	_____	_____
m) going to places I've never been before (e.g., museum, garage sales, parks)	_____	_____
n) individual sports (e.g., jogging, biking)	_____	_____
o) playing games (e.g., cards, chess)	_____	_____
p) writing letters to friends	_____	_____
q) having a part-time job	_____	_____
r) drawing, sketching	_____	_____
s) listening to the radio	_____	_____
t) doing homework for school	_____	_____
u) taking photographs	_____	_____
v) working on the computer	_____	_____
w) practising a skill I want to perfect (e.g., dancing)	_____	_____
2. I learn new things best by:		
a) watching a demonstration	_____	_____
b) hearing an explanation (teacher, tape)	_____	_____
c) following a diagram, chart or map (e.g., going to my friend's house for the first time)	_____	_____
d) following charts, maps or diagrams that someone explains to me	_____	_____
e) watching a filmstrip	_____	_____
f) reading a book	_____	_____
g) playing games or role playing to prepare myself for the "real thing" (e.g., mock job interview)	_____	_____
h) reading a book that contains many pictures and diagrams	_____	_____
i) having a friend or classmate explain in their own words	_____	_____
j) experimenting and working things out by myself	_____	_____

	<u>True</u>	<u>False</u>
k) working alongside someone who can check my work as I go along	_____	_____
l) watching a movie (e.g., Shop Safety)	_____	_____
m) going someplace and seeing for myself (e.g., field trips)	_____	_____
n) having absolute quiet around me while I am learning	_____	_____
3. I remember things best by:		
a) watching a movie or TV	_____	_____
b) reading	_____	_____
c) hearing someone explain	_____	_____
d) writing things down (e.g., dates, phone numbers, reminders to do things)	_____	_____
e) watching demonstrations	_____	_____
f) thinking up a <u>mnemonic device</u> (e.g., the postal code for Strathmore is T0J 3H0; or <u>Take Out Joy, Three Hours Only</u>)	_____	_____
g) saying it over and over to myself until I'm sure I know it (e.g., locker combination)	_____	_____
h) doing something over and over again until I know it automatically (e.g., opening my locker, starting up equipment)	_____	_____
i) talking things over with friends or adults, especially if I might make mistakes	_____	_____
j) being reminded by someone else (e.g., teacher, parent)	_____	_____

SCORING FOR MODALITY PREFERENCES

1. Circle the number corresponding to each question that you indicated as true.

Key:

Auditory

Visual

Tactile/Kinesthetic

1a
1b
1e
1g
1s
2a
2b
2d
2i
2f
2m
3a
3c
3e
3g
3i
3j

1a
1d
1f
1g
1l
1p
1t
2a
2c
2d
2e
2f
2h
2l
2o
3a
3b
3d
3e
3f

1c
1d
1h
1i
1m
1n
1o
1q
1r
1u
1v
1w
2g
2j
2k
2n
3h

17

20

17

2. Calculate your score in each area. Which learning modality do you use most often -- auditory (hearing)? visual (seeing)? or tactile/kinesthetic (experiencing)?

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Inquiry: Critical and Creative Thinking

MODALITY PREFERENCES

Indicators of Modality Preference	To Accommodate Learning Modalities Use:	
<p>AUDITORY LEARNER</p> <p>makes noises prefers oral reading moves lips when reading silently is easily distracted likes phonics – spoken language is easier than written talks to self – counts out loud likes to discuss what needs to be done learns better with oral instructions requires oral interpretation of maps and diagrams studies either by reading the material to self, or by discussing it with others says material to self in order to learn it</p>	<p>poetry choral speech music oral drill teacher-read stories debates discussions tapes, radio lecture records speakers interviews telephone small group interchange oral presentations</p>	
<p>VISUAL LEARNER</p> <p>examines, looks at, and reads about things is quiet, organized, and deliberate finds attractiveness of surroundings important organizes by size, colour, or other visual clues likes to help with displays and bulletin boards is first to pick up mistakes on the blackboard would rather read than be read to chooses a book frequently by its picture or its illustrations likes vivid imagery in stories doodles and draws (with detail) needs visual aids finds phonics hard unless symbol and printed word or picture accompany the sound watches outside the window has trouble remembering verbal messages</p>	<p>films/filmstrips videos maps/globes charts diagrams graphs photographs slides cartoons/captions transparencies books drawings paintings pictures</p>	<p>objects/artifacts flash cards displays models puppet shows microscopes telescopes magnifying glass mime skits/plays</p>

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Indicators of Modality Preference	To Accommodate Learning Modalities Use:
<p>TACTILE/KINESTHETIC LEARNER</p> <p>appears to be confined in the classroom points finger when reading responds physically when listening to a story drops things often likes to make things likes to set up equipment touches to get attention stands closer to the person he is talking to than most people responds to physical touch likes to write on the blackboard moves lips when reading</p>	<p>models/transparencies manipulatives/cuisenaire rods games diorama acting/mime/charades role playing field trips simulations filmstrips and/or slides transparencies dance plays/improvisations musical instruments body language labs note taking orienteeing show and tell puzzles puppets and manipulating puppets objects – stamps, rocks, insects</p>

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Inquiry: Critical and Creative Thinking

TIPS FOR ACCOMMODATING THE MODALITIES

- NOTE:** 20-30% of school age children appear to be AUDITORY
- 35% (approximately) of school age children appear to be VISUAL
- 30-40% of school age children appear to be KINESTHETIC/TACTUAL,
VISUAL/TACTUAL
- 15% (approximately) of school age children appear to be KINESTHETIC

Following are suggestions for accommodating the auditory, visual, and kinesthetic learning modalities. This categorization is not precise. Readers' theatre, for example, is visual, auditory and kinesthetic. Using a variety of activities is the key. Sometimes allow learners to choose; at other times stretch their repertoires by choosing for them.

Remember, we set learners up for success when we present new material in their preferred mode.

READING

AUDITORY

- Read aloud to learners
- Have audiotapes available that give information. Include questions, allow think time and provide answers
- Have learners prepare choral reading, readers' theatre, oral presentations
- Point out the music of language
- Use chanting and rhyming to aid memory
- Use phonics
- Provide talk time for reviewing what has been read and for anticipating what is going to be read
- Develop the "mind's ear" so learners don't have to disturb others with their vocalization during quiet times
- Find music and sound effects to accompany stories and essays

VISUAL

- Have learners anticipate, speculate, predict and question before reading
- Have learners write "what ifs" regarding the text
- Have learners draw their answers to questions and/or book reports
- Develop sight vocabulary
- Encourage silent reading
- Have learners make "mind movies" while they read
- Assign visual essays
- Have students underline and make margin notes

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KINESTHETIC

- Help learners define a purpose for reading
- Appeal to the emotions of the learners first, then set the task
- Encourage learners to make time lines, sequence charts, mind maps and to underline key words and phrases as they read
- Have learners act out what they have read
- Ask students to respond to what has been read using models, collages, mobiles or dioramas

WRITING

AUDITORY

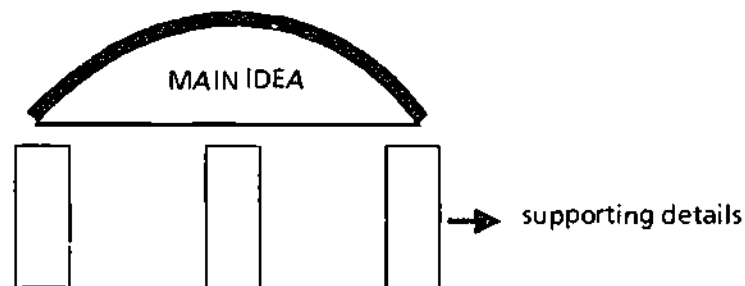
- Talk enables learners to extend and refine ideas. Use brainstorming, small and large group discussion, questioning and improvising
- Have learners share written work with other students in pairs or small groups. Hearing their writing often triggers revision, deletions and additions
- Have learners present polished copy orally to the class, on audiotape, or on videotape

VISUAL

- Imagine the topic. Have learners visualize how they feel, what they see (colour, texture, size, shapes . . .), what they hear, and what they smell. Have them make comparisons (metaphors and analogies), consider positive and negative reasons, and differences and similarities
- Make displays of student writing in the classroom, in the school hallways, and in the community
- Have learners colour code and cut and paste their revisions so they can see how their work improves

KINESTHETIC

- Have learners keep a file of notes and jottings of ideas for writing (an idea bank)
- Have learners draw conceptual maps or make outlines to cluster ideas. Provide headings for those learners who need them
- Encourage students to use shapes to organize and separate ideas; e.g.,



- Have learners improvise dialogue before writing it
- Provide a hands-on experience or a field trip as a pre-writing activity
- Encourage learners to use a word processor

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STUDY SKILLS

VISUAL

- Can usually tolerate sound – may even prefer to have background music
- Is distracted by movement so should find an out-of-the-way workplace
- Should memorize information in some logical sequence that can be visualized, e.g., learn the parts of a microscope by imagining the sequence of use
- Have learners colour code and use a variety of print and writing to highlight key points
- Have learner write margin notes when reading
- Have learner rewrite notes when studying
- Prior to a study session have learners write out everything they know about the content
- Have learner hang calendars and charts on the wall to remind them of deadlines
- Have learner make visuals of information to be learned and hang them on the wall
- Have learner sketch definitions

AUDITORY

- Usually cannot tolerate noise so must study in a quiet place
- Needs to talk over what has to be learned so might phone a friend, or follow mom or dad around the kitchen "lecturing"
- Have learner study with a partner – ask and answer questions
- Have learner record information on a tape and play it back
- Have learner talk to self – think up rhymes and chants to help remember content
- Have learner read material out loud

KINESTHETIC

- Often needs to pace in order to integrate information
- Have learner take a walk to clarify ideas
- Help learner personalize content to make it emotionally appealing
- Have learner write "everything I know" about the subject – check notes to discover what has been left out
- Have learner rewrite what needs to be learned as many times as necessary
- Have learner make models and/or conduct experiments to show the application of concepts
- Have learner act out the story of whatever needs to be learned, e.g., "The War of the Red and White Blood Corpuscles"

NOTE: Novelty and multiple storage help us remember, so have learners meet information in a variety of sensory and logical levels. Use auditory, visual and tactile/kinesthetic experiences. Make rich emotional interconnections, make unusual comparisons, and personalize learning. Provide opportunity for the learner to use new information within 24 hours.

DEALING WITH LECTURE

AUDITORY

- Have learners concentrate on what is being said. It may help to have them close their eyes and make associations.
- Provide time to talk about what has been said immediately following the lecture during the last ten minutes of the period
- Have learners jot down only the main ideas. Extensive note-making interferes with the auditory message
- Recognizes that the tone of voice and manner of speaking may completely turn off or turn on the learner

VISUAL

- Provide these learners with reading material prior to the lecture
- Provide lecture notes or the text
- Use visuals (overhead projections, charts, pictures) to accompany the lecture
- Have learners make extensive notes that they can read later
- Have learners use the last ten minutes of the period to reflect in writing on the material covered

KINESTHETIC

- Provide emotional appeal in the lecture
- Have learners take copious notes. They may never read them again, but it is the writing process that puts it into memory

SMALL GROUP DISCUSSIONS

AUDITORY

- Learn by talking and listening
- Like to be group spokesperson
- Often need to learn to listen because they are overly eager to talk

VISUAL

- May be reluctant to talk
- Might choose to be a process observer or monitor
- Could read directions to the group

KINESTHETIC

- Like to be recorder
- Like to be responsible for materials

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AN EXAMPLE OF APPLYING THE MODALITIES IN MATHEMATICS

USE MANIPULATIVES → VISUALIZE → TELL IT TO OTHERS → WRITE IT DOWN

AUDITORY

- Have learners explain the steps out loud while they are computing
- Use small group talk for problem solving and discussion
- Have learners teach their peers

VISUAL

- Have learners make step-by-step pictorial examples and display them on charts
- Use teaching films
- Use computers
- Organize numbers on graph paper
- Sketch concepts
- Have learners write why they solved the question incorrectly on returned assignments

KINESTHETIC

- Learners at all levels need concrete experiences first
- Appeal to the learner's emotions by personalizing the problem
- Use manipulatives as long as needed. The learner will tell you when they no longer need them
- Use games
- Integrate math concepts in physical education, fine arts, etc.
- Have learners solve problems on the blackboard
- Have learners study the lives of mathematicians

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Comprehension:

Makes Predictions
Identifies Multiple Meanings of Words
Observes Sequence of Events

Retells a Story
Uses Signal Words as Aids
Recognizes Cause/Effect Relationships

USING COMIC BOOKS AND CARTOONS IN THE CLASSROOM

Comic/joke books and cartoons are highly favoured reading materials for junior high students. Teachers are encouraged to use these visual, humour-oriented resources to strengthen student development in making predictions, developing vocabulary, recognizing sequence of events, retelling a story, using signal words and recognizing cause/effect relationships. The use of comic books and cartoons in the classroom may also serve to:

- motivate students
- expand cognitive and basic skill development in students
- entertain students
- further develop a sense of humour in students, which is an important social skill
- enhance student interaction.

Four categories of humour which may be understood by most junior high students are:

- **PHONOLOGICAL:** humour is derived from similar sounding words:
e.g., What did the judge say when the skunk wandered into court? – Odour in the court.
- **LEXICAL:** humour is derived from using words with multiple meanings:
e.g., Order. Order in the court. – Ham and cheese on rye, please.
- **COGNITIVE INCONGRUITY:** humour is based on alternative groupings or interpretations of words or word segments:
e.g., What flower likes to be kissed? – A tulip.
What animal can jump higher than a house? – Any animal. Houses can't jump.
- **METALINGUISTIC:** humour is derived from the form of the language rather than its meaning:
e.g., What is the end of everything? – the letter g.

SUGGESTED ACTIVITIES

1. Cut out the frames of a cartoon strip, shuffle them and have students put them in order, explaining the sequence of events.
2. Take a cartoon strip, cut off the last frame and have students predict an outcome.
3. Have students invent words to correspond to the sounds in the cartoon (e.g., sok! screech! bam!).
4. Remove the punctuation marks from the cartoon strip and have students replace the punctuation.
5. Remove the words from the balloons of a cartoon strip such as "Hi and Lois" or "Garfield". Have students complete the cartoon using original dialogue. Encourage students to share these with classmates.
6. Have students highlight and explain slang expressions.
7. Have students highlight words used in an unusual way. If these are keys to understanding the humour, have the students explain them.
8. Listen to students' jokes, noting the level of cognitive complexity.
9. Encourage students to present original or other jokes to the class
10. Invite the art teacher to class, or obtain art books from the library to assist students to sketch cartoon characters. Have students develop original cartoon strips to share.

**Comprehension: Distinguishes Between Old and New Material
Develops Vocabulary**

TEACHER INTERACTION TECHNIQUE FOR DEVELOPING VOCABULARY

This teacher interaction technique for developing vocabulary is designed to connect a new word to existing schema in each student's repertoire of vocabulary knowledge. This technique of word meaning instruction helps learners fit new words into an already existing conceptual framework through the following sequence of steps:

1. Prior to beginning a reading assignment, identify the difficult words in the reading selection and choose the words that may become internalized using this strategy (e.g., words lacking in contextual support from which students can determine meanings on their own).
2. Organize a situation where a conceptual network common to most students will be activated (e.g., a situation for the word "peculiar" may be presented as follows: "Have you ever had an experience that made you sit back and say that it was one of the strangest experiences you have ever had? Tell me about it". Listen to several examples of strange happenings and label them "peculiar").
3. Have students write about an event they have heard of or experienced which they personally found very peculiar.
4. Encourage them to write about something that is *not* peculiar (a non-example).
5. Have them define "peculiar" in their own words.

These five steps -- identifying difficult words, activating common experiences, connecting the new label to the individual experience, contrasting with a non-example, and translating the meaning into personal language, appear to positively influence the acquisition of new vocabulary.

This teacher interaction technique has been effectively used with students identified as "low ability" and research indicates that these students outperformed other students who were given the same vocabulary items to learn using the dictionary to gain meaning, or who were left to gain meaning incidentally by reading for context clues. Further, the retention of the new vocabulary items was increased with the use of this technique.

This technique works well with students of any age from Grade 5 through high school and even at the college and university graduate level.

Reference

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**Comprehension: Develops Technical Vocabulary
Identifies Multiple Meanings of Words**

**VOCABULARY SELF-COLLECTION STRATEGY: AN ACTIVE APPROACH
TO WORD LEARNING**

Junior high school appears to increase the demand on students to acquire an expanded and refined vocabulary. Developing technical language and gaining understanding of the specialized meanings of common words are examples of these demands as students move from one subject area to another and from school to the community.

To assist students in developing their vocabulary:

- instruction should be directed toward vocabulary students need to know - they can often identify these words themselves
- instruction should give students the skills necessary for continued, independent vocabulary growth.

The Vocabulary Self-Collection Strategy (VSS) satisfies both conditions. Follow these steps:

1. Have each student bring to class two words which he or she believes the entire class should learn. The teacher will also bring two words. Students are encouraged to choose words they hear or see in their own environment (e.g. words heard on television, in conversation, in a textbook, in pleasure reading, or in the newspaper) thus placing an emphasis on the words in context.
2. Have students write their words on the chalkboard immediately upon entering the classroom. Each student will identify his or her words, where they were found, and the reasons why the class should learn them.
3. By consensus the class narrows the list by eliminating duplications and words that are known by the majority of class members, and by keeping high frequency words or words they judge to be highly important.
4. Have individual students suggest meanings for the vocabulary terms remaining.
5. Discuss the definitions as a class to clarify, refine or extend definitions. During this process, students should record the words in their vocabulary journals, along with the definitions agreed upon in class. (Individual students may also retain one or more words which were eliminated from the class list.)
6. Use the new words in a variety of ways to provide practice: making or solving crossword puzzles; writing sentences, dialogues, stories, jokes; researching the history of a word.
7. Test student retention of vocabulary at the end of the week. The cycle may be repeated as necessary as determined by the teacher and the students.

One value of this strategy is that teachers learn the words that really cause students' problems. Often, the students' words do not coincide with those a teacher or textbook author would isolate as critical to the chapter.

Disadvantaged readers will often contribute difficult and highly abstract words. Expect to learn some new words yourself, including unusual word usages, technical terms and recent teenage slang. The discussions during the presentation and final choosing of words will provide many useful insights to students' interests and language gaps in the area of vocabulary development.

Reference

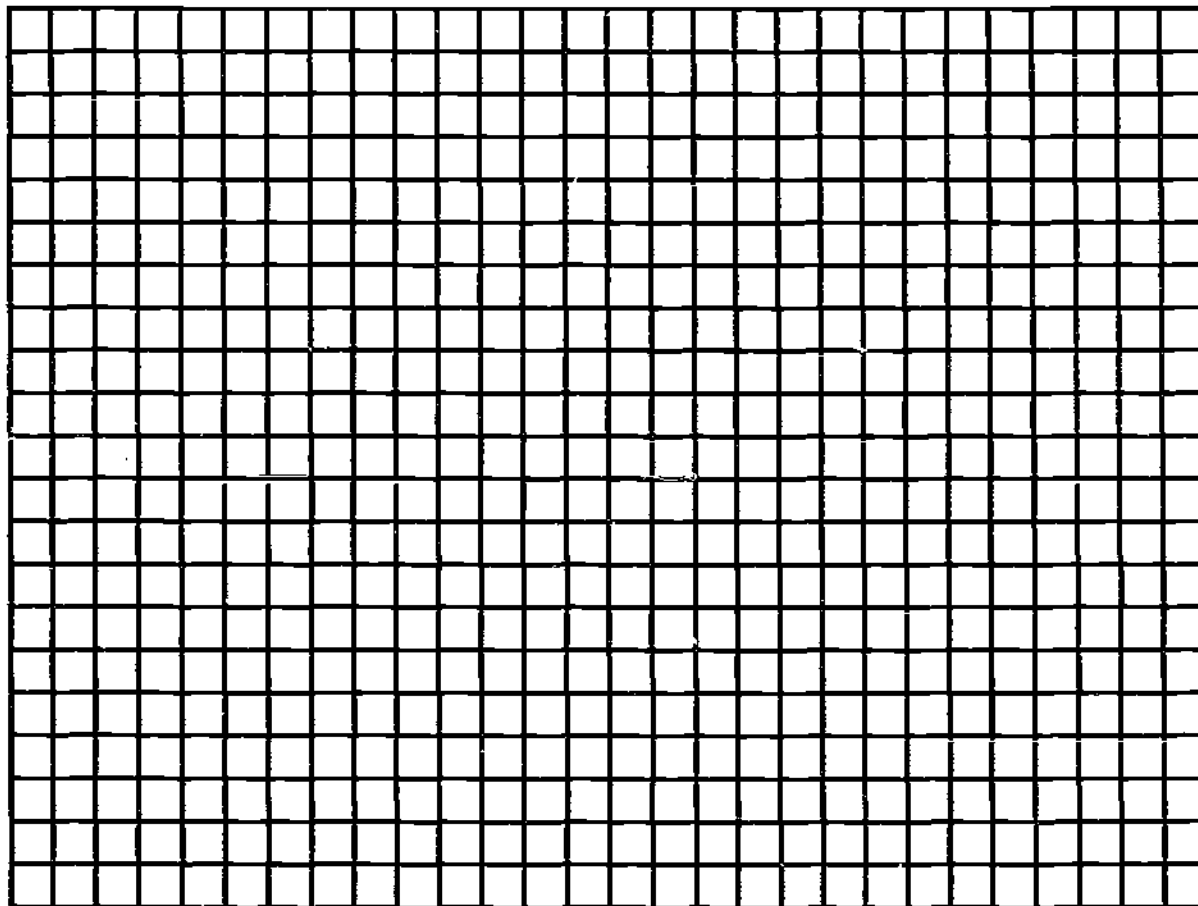
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Comprehension: Develops Vocabulary
Identifies Multiple Meanings of Words

MAKING A CROSSWORD PUZZLE OR A WORD FIND

- Step 1: Identify a given list of words or make a list of words that pertain to a particular topic.
- Step 2: Write the words on the grid, interlocking letters as often as possible, going across and down the page.
- Step 3: Lay another sheet of paper over the grid and trace only those squares that contain letters. Or, with a felt tip marker, shade unused squares to form dark background.
- Step 4: Number the first square of each word in the upper left corner.
- Step 5: Number the "clues" or definitions in the same order as the words are numbered on the grid and place clues at the bottom or on a separate sheet of paper.

Crossword Puzzle Grid



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Comprehension: Vocabulary

DEVELOPING VOCABULARY

Have students complete the following activities to reinforce vocabulary:

- define selected words using story context
- compare their definitions with those of classmates
- use a dictionary to compare definitions
- write a sentence containing each new word
- note unusual characteristics of each word:
 - e.g., double letters
 - silent letters
 - prefixes, suffixes, root word
 - consonants, vowels
 - letter combinations within each word (ea, ch, sh)
- prepare for a spelling test or spelling bee by drilling each other
- make crossword puzzles or word find games with the new vocabulary
- make posters with the new words by cutting out pictures and cartoons relating to the words
- prepare fill-in-the-blank sentences to distribute to classmates for completion
- make picture words of new vocabulary

e.g., f a l l i n g w o b l e s m i l e h o l e

- write poems using words:
 - e.g., Haiku, Rap, Limerick
- construct and decorate a vocabulary word box. Using index cards, write the word on one side and the definition on the opposite side. Play games with classmates where they select a card and must either define it, use it in a sentence, or read the definition and guess the word
- make lists of the synonyms and corresponding antonyms of each word
- develop a personal dictionary in their notebooks
- select one word, use the word throughout the day and share the sentence and context with classmates
- view a television program,
 - listen for and write down unfamiliar words and possible definitions or context in which the word was used
 - listen for and write down specific vocabulary words and the sentence or context used.

**Comprehension: Develops Technical Vocabulary
Identifies the Main Idea**

VOCABULARY SORTING

- Students are given a list of vocabulary items and are asked to categorize them. Alternatively, the students could generate their own list of technical or specialized vocabulary from other classes.
- The teacher may give category headings, or have students decide on their own. Indicate to students that more than one classification scheme is possible and that any tabulation scheme which they can justify is acceptable.
- Record any questions that arise during the categorization process.
- If these are vocabulary items new to the students (i.e., this would be a pre-reading activity), it is best to present the words in context. Students should scan the text, list the new words, and then use this as a basis for the vocabulary sorting exercise.

EXAMPLES OF VOCABULARY SORTING ACTIVITIES

The following vocabulary items are commonly used in Automotive Services.

1. points	plugs	tune-up	condenser	motor
2. cables	battery	terminals	acid	plates
3. steering	ball joints	tie rod	front suspension	seals
4. fender	trunk	hood	grill	body
5. lubrication	grease	oil	filter	drain
6. accessories	air conditioning	AM-FM	defogger	clock
7. tire	hubcap	jack	flat	wrench
8. gauges	odometer	alternator	temperature	fuel
9. bench	bucket	seat	front	rear
10. coolant	thermostat	drain	radiator	cooling system

1. Have students circle the "Main Idea" word in each of the ten groupings above.
2. Extract the "Main Idea" words from the groupings above and present them as category heading. Scramble the rest of the vocabulary items and have students sort them under the headings.
3. Scramble all of the vocabulary items, and have students attempt to identify both the "Main Idea" words (i.e., category headings) and the "sub-topic" words.

Comprehension: Sets Purpose for Communication Episode

ADJUSTING READING RATE TO THE PURPOSE OF THE READING TASK: SKIMMING, SCANNING, INTENSIVE READING

Students with reading difficulties lack flexibility in their reading rates and often display silent reading rates of approximately 200 w.p.m. Average readers process print at approximately 300 w.p.m., skim at 600-800 w.p.m. and scan for information at 1000+ w.p.m.¹ Students must become increasingly able to evaluate the reading task and to adjust their reading rates according to the task demands which may include:

- locating a phone number in the phone book
- locating the time and channel of a TV program in the TV guide
- perusing the newspaper to get a global idea of the news
- reading a news story for detail
- reading for subject related information
- reading math problems.

Occasionally a combination of the three strategies of skimming, scanning and intensive reading is required.

SKIMMING

The purpose of skimming is to obtain an impression or general overview of the content.

- preview skimming – skim to obtain the main idea of the material and the author's organizational style. The material will be read intensively later.
- overview skimming – limited time is available for reading and the student chooses to read shortened, simplified or interpreted versions, rather than the original material.
- review skimming – the material is re-evaluated. This is an important study skill.

SCANNING

The purpose of scanning is to locate specific points or answers to questions. Students should be taught to look for:

- graphs
- tables
- illustrations
- headings or subheadings
- words/phrases appearing in boldface or italics
- specific words or phrases to locate information.

INTENSIVE READING

The purpose of intensive reading is to master the reading content. Various strategies can be taught (see Inquiry, "SQ3R Strategy" and "Multipass").

Teachers can prepare a study guide to help the students process the text. A sample is provided in Inquiry, "A Study Guide for Reading in the Content Areas".

1. Alley, Gordon, and Donald Deshler. *Teaching the Learning Disabled Adolescent: Strategies and Methods*. Love Publishing Company, Denver. 1979, p. 83.

Comprehension

USING ORAL READING TO ASSESS COMPREHENSION

The main purpose of oral reading is to inform the audience. Oral reading can also be used to monitor the reader's comprehension in the instructional program. At the conclusion of the oral reading activity, the reader should have the ability to retell and/or summarize:

- the sequence of events
- the main idea
- supporting detail.

Some junior high students experience difficulty reading orally to an audience of peers. To decrease this fear, teachers should schedule time to listen one-on-one to unprepared oral student readings. Whether group or individual oral reading activities are organized, a variety of questions may be addressed, such as the following.

- How does the oral reading rate compare to the silent reading rate? The following chart provides a guideline for estimating reading rates on narrative-type reading materials.

		WORDS PER MINUTE	
level		oral	silent
primer	→ 1	60	60
	2	70	70
	3	90	120
	4	120	150
	5	120	170
	6	150	245
	7+	150	300

Note that the silent reading rate should be increasing rapidly compared to the oral reading rate.

- Does slowness in reading rate reflect an overemphasis on letter-by-letter decoding by the student? If this is true, the student may not have sufficient "mental space" remaining to process the print for comprehension. Slowness may further reflect lack of factual knowledge, conceptual frameworks and mental elasticity.
- Does slowness in reading rate indicate the material is too difficult for the student to read independently? Have the student complete a cloze exercise to help ascertain whether the material is at an independent, instructional or frustration level. (See Comprehension, "Using a Cloze Procedure".)
- What strategies are students using to determine the meaning of unknown words (phonics, structural analysis, or context clues)?
- What errors does the student make that may require specific remedial attention?

Organize a system for calculating oral reading miscues. A flexible approach is advocated where emphasis is placed on the miscues that interfere with the message or indicate an inability to decipher an unknown word. The following system may be useful:

BEHAVIOUR	
Reversal	I <u>saw</u> (Sees "saw" for "was".)
Hesitation (prolonged)	John galloped . . .
Omission	He had written <u>but</u> I ignored him.
Addition	He ^{had} wrote to Henry.
Substitution or mispronunciation	She was a <u>lovely</u> girl. pretty
Awkward phrasing	I saw / a cat in / the window.
Word supplied orally by teacher	Give me a field of <u>daffodils</u> for bed.

ORAL READING SAMPLE

The bay horse moved quickly to the inside of the track. Mud flew up from his hooves as he hit the soft, wet ground. ^{Some} ~~Several~~ other horses raced alongside the big bay ^{horse} forcing him to run near the rail. Slowly the jockey moved his horse away from the soft ground and back to the firm ^{place} part of the race track.

As the / crowd cheered the / bay caught and passed the / leaders. Ahead the finish line waited. [✓]
Victory looked certain.

References

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- Harris, Larry, and Carl B. Smith. *Reading Instruction Through Diagnostic Teaching*. Holt, Rinehart and Winston, Inc., N.Y. 1972.
- Harrison, Colin. *Readability in the Classroom*. Cambridge University Press, N.Y., 1980.

Comprehension: Extracts Meaning from Context Clues

STRATEGIES FOR TEACHING THE USE OF CONTEXT CLUES

Extracting meaning from context clues involves understanding the redundancy features of language. Students must shift from seeing reading as a process of decoding print, to seeing reading as a process of extracting meaning.

Smith (1978)¹ states that redundancy has four components:

- the visual system – what the word looks like
- the semantic system – the meaning of the word
- the syntactic system – the use of grammar
- the orthographic system – the spelling of the word.

All readers need to make use of the above four systems to ensure success at extracting meaning from context clues.

Model a strategy for using semantic clues, talking aloud to expose the thinking process. (Explicit teacher explanations are associated with higher awareness of lesson content and achievement.)

While instructing students to look for context clues, an effective teacher may say:

T: "... look for clues in the context. Remember, the context refers to the words before the new word or the words after the new word. Sometimes they are words in a different sentence close to the new word."

The teacher continues to verbalize personal thoughts while using the strategy and emphasizes that a mental process is to be used:

T: "... put the clues together with what you already know about that word and decide on the meaning."

Finally, the teacher should emphasize learning the skill and process so that it can be used to read outside of the class:

T: "This is a skill you can use while reading material, such as the newspaper, your social studies book, or your library book. Any time you find a word that is new to you, you can use this skill, to assist you to determine the meaning."

Supervised practise in class with modelled strategies is important to ensure their use and transferability.

1. Smith, Frank. *Understanding Reading*. Holt, Rinehart and Winston, N.Y., 1978.

- Schedule a cloze activity (see Comprehension, "Using a Cloze Procedure").
- Encourage students to focus on the message in the punctuation; e.g., Behind him, his four-vehicle entourage – two RCMP cars, the motor home and a van from the Canadian Cancer Society – moved into place.
- Have students observe the spelling of the word and complete a structural analysis activity, focussing on prefixes, suffixes and root words; e.g., transaction, understand.
- Direct students to read around the word and not to stop reading at isolated words. Rather, encourage the students to read to the end of the sentence or passage. Often, the meaning will become clearer.
- Encourage students to read with a highlighter pen and to use it to identify unfamiliar vocabulary. Use the selected vocabulary to determine the redundancy component requiring further reinforcement.

Extracting meaning from context clues is not always possible while reading in other subject areas, since the context may contain technical vocabulary and a heavy conceptual load. Teachers are encouraged to provide opportunities for students to select and apply appropriate strategies when determining word meanings.

Comprehension: Extracts Meaning from Context Clues

USING A CLOZE PROCEDURE

The cloze procedure was developed by Wilson Taylor (1963) as a tool for testing reading comprehension. In a modified form, the procedure may be suitably used with I.O.P. students to:

- develop reading skill
- measure readability
- test for comprehension
- diagnose individual reader's abilities or deficiencies.

PROCEDURE FOR DEVELOPING AND ADMINISTERING A MODIFIED CLOZE

1. Choose a reading passage of approximately 350 words. The passage should be one that students have not previously read.
2. Leave the first two sentences intact and delete every seventh word thereafter (A, an and the are not to be deleted. Instead delete the next word.) Leave the last sentence intact.
3. Retype the selection replacing the deleted word with a blank of standard length (12 letter spaces).
4. Have the students read the passage and fill in the blanks. This activity should not be timed.
5. Count the number of correct responses. The wording must match the original exactly. Spelling, however, does not count.
6. Calculate the percentage of correct responses.
7. Use the following guidelines to estimate students' ability to read narrative-style material effectively. (These scores are not to be treated as rigid cutoff points).

60-100 percent:	independent level – the student can read without help
45-60 percent:	instructional level – the student can read with help
0-45 percent:	frustration level – unsuitable for reading
8. Use these guidelines to estimate students' ability to read expository-style material – that is, material containing explanations of concepts which is material largely found in textbooks students must read.

55-100 percent:	independent level
40-55 percent:	instructional level
0-40 percent:	frustration level

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ALTERNATIVE TECHNIQUES FOR USING THE CLOZE PROCEDURE

1. The Maze Technique (Feely, 1975)

Offer a multiple choice format for each blank. Three alternatives are provided for each blank in random order: 1) the correct word; 2) an incorrect word of the same grammatical class (e.g., verb, noun, preposition); and 3) an incorrect word of a different grammatical class. The maze is more difficult to prepare, but it is less threatening and easier for students to complete than the cloze procedure.

e.g., Many _____ (numbers, varieties, sleek) of wild cats are found on the continents of Africa and Asia including lions, tigers and leopards (answer - varieties).

Suggested maze readability cutoff points are:

92-100 percent:	independent level
80-91 percent:	instructional level
75 percent or less	frustration level

2. The Cloze Procedure with a Word List

Prepare a reading passage following the steps outlined above. Provide a list of the deleted words, in random order, from which students then select the appropriate word for each blank. This alternative may also prove less threatening to students. An example of this procedure is on the following page.

Note: With all techniques, the key to using the cloze as a tool for developing reading skill is discussion after the completion of the exercise. Students should be encouraged to verbalize reasons for selecting a particular word. Immediate reinforcement and feedback regarding the correctness of the students' guesses and the strategies the students used to arrive at their answers will make the cloze an excellent teaching technique in all subject areas.

Teachers are encouraged to select textbook and additional reading materials from other subject areas to assist students to become increasingly familiar with course content.

References

Alberta Education. *Diagnostic Reading Program*. Alberta Education, Student Evaluation Branch, 1986. Learning Resources Distributing Centre.

Bormuth, J.R. "Cloze Test Readability: Criterion Reference Scores", Journal of Education Measurement, 5, 1968, pp. 189-196.

Feely, T.M. "How to Match Reading Material to Student Reading Levels: The Cloze and the Maze", Social Studies, 66, 6, November/December, 1975, pp. 249-252.

Harrison, Colin. *Readability in the Classroom*. Cambridge University Press, 1980, pp. 84-108.

Taylor, W.L. "Cloze Procedure: A New Test for Measuring Readability". Journalism Quarterly, 30, Fall, 1953, pp. 415-433.

SAMPLES OF CLOZE PROCEDURES

SOME RECENT FOOD FADS

Following fashions in food or clothing can be expensive. And believing everything you hear about food can be risky. If you ignore the rules of _____ nutrition and base your diet on the _____ fads, you could damage your health. Use _____ knowledge of nutrition to decide whether _____ made about new diets and fads are _____.

People follow fads in diets because _____ believe that the diets will either _____ them lose weight or make them _____. But often these diets are based on _____ ideas about food, and accomplish neither _____.

Weight-Loss Diets

Many popular weight-loss diets tell _____ to eat large amounts of protein, _____ almost no carbohydrate. People on these _____ seem to lose weight – at first. But _____ of what is lost is water. _____ is quickly regained as soon as the _____ goes back to normal eating. If the _____ is kept up for a long _____, the body starts to break down _____ to get needed glucose, which it _____ otherwise get from carbohydrate.

Some weight-loss diets _____ been based on the mistaken idea _____ certain foods, such as grapefruit or _____ fruit, help the body burn fat. In _____, fruits do not help the body _____ fat. And people on an all-fruit diet _____ suffer weakness, dizziness, low blood _____, and intestinal upsets.

Crash diets are _____ that promise quick and easy weight _____. They are almost always dangerous to _____ health, and they usually fail. That's _____ these diets don't help people change _____ bad eating habits to good ones.

_____ people try to lose weight by _____ diet pills or candy. These substances _____ their appetite, so they eat less _____ at a meal, but this method is _____ good for permanent weight loss because the _____ are not changing their eating habits. Once they stop taking the pills or candy, they will begin eating too much again.

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FOOD FADS – KEY

good	would
latest	have
your	that
claims	other
true	fact
they	burn
help	can
healthier	pressure
false	diets
goal	loss
people	your
but	because
diets	their
most	some
this	taking
dieter	reduce
diet	food
time	not
muscles	people

A total of 38 words were omitted from the foregoing selection, Using the guidelines for expository style material:

A score of 22 or better: Student is reading at the independent level.

A score of 12 to 21: Student is reading at the instructional level.

A score of 0-11: Student is reading at the frustration level.

Note: The key to the effectiveness of a cloze activity is the summarizing discussion with the class to correct mistakes and to gain insights into effective strategies for the students.

SAMPLE OF A CLOZE PROCEDURE

CAREERS

The transportation technology industry offers a variety of occupational opportunities. Jobs in this field include service station attendants, technical assistants, skilled and semiskilled workers, service and repair personnel, scientists, inventors, and engineers.

The amount and type of training _____ with each job. So does the _____ you can expect to earn.

Professional

_____, researchers, engineers, teachers, and high-level _____ are examples of professional positions. College _____ is required for these careers.

Mechanics

Mechanics _____ small engines that are used to _____ lawn mowers, garden machines, and _____ small machines.

A mechanic must know _____ to use hand tools and measuring _____. A mechanic must be able to _____, to disassemble engines, to examine parts _____ defects, and to repair or replace _____ parts.

Skilled Workers

Skilled workers include diesel, _____, and aircraft mechanics. Lengthy on-the-job _____ and/or apprenticeship programs are required.

_____ machine operators are classified as semiskilled _____. A machine operator requires considerable on-the-job _____.

Little or no training is required _____ unskilled workers. Labourers, labour helpers, and _____ station attendants fall into this group.

Self-Employment

_____ small engine technicians are self-employed. _____ often begin on a part-time _____. They learn about small engines by _____ their own engines and those of _____ friends and neighbors. Then they expand their _____ to other customers.

Operating your own business _____ many advantages. You do not have _____ report to anyone else. You _____ set your own hours. You keep _____ the profits. However, owning your own _____ is very hard work. It requires business skills as well as mechanical skills.

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CAREERS - KEY

varies	workers
salary	training
scientists	for
managers	gas
education	many
repair	they
power	basis
other	servicing
how	their
tools	business
troubleshoot	offers
for	to
defective	can
automotive	all
training	business
basic	

A total of 31 words were omitted from the foregoing selection. Using the guidelines for expository style material:

A score of 18 or better: Student is reading at the independent level.

A score of 10 to 17: Student is reading at the instructional level.

A score of 0-9: Student is reading at the frustration level.

Note: The key to the effectiveness of a cloze activity is the summarizing discussion with the class to correct mistakes and to gain insights into effective strategies for the students.

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SIGNAL WORDS FOR PATTERNS OF ORGANIZATION

SIMPLE ENUMERATION

first
to begin with
second(ly)
also
too
furthermore
moreover
besides
again
in addition
next
then
most important(ly)
equally important
finally
last(ly)
in fact

**GENERALIZATION PLUS
EXAMPLE**

for example
for instance
in other words

TIME OR SEQUENCE

first
second
next
finally
on (date)
as
when
now
before
later
after(wards)
not long after
following
in the meantime
while
soon
subsequently
at last
after a short time

CAUSE AND EFFECT

accordingly
as a result
because
consequently
hence
since
therefore
for this reason
this led to
so that
nevertheless
if... then
thus
the conclusion
on account of
owing to

COMPARISON - CONTRAST

at the same time
although
but
however
conversely
in spite of
despite
on the other hand
nevertheless
notwithstanding
as well as
not only... but also
either... or
while
unless
in comparison
in contrast
still
yet
on the contrary
likewise
similarly

Comprehension: Identifies Main Idea
Identifies Supporting Detail
Makes Predictions

SEMANTIC WEBS AND MAPS

A semantic web or map is a graphic display of the relationship between major and minor ideas. A basic web consists of a core question, and a network of nodes or strands which, taken together, display the relationship of the whole to the parts, and the parts to the whole.

The use of semantic webbing for students with reading and writing difficulties may:

- serve as a graphic advance organizer, assisting students to process new information as they read
- help plan original discourse
- assist students to construct a model for organizing and integrating information.

The teacher may use webbing as a diagnostic tool by determining:

- the information students derive from a story
- the limits of individual student's capabilities to construct categories and relationships.

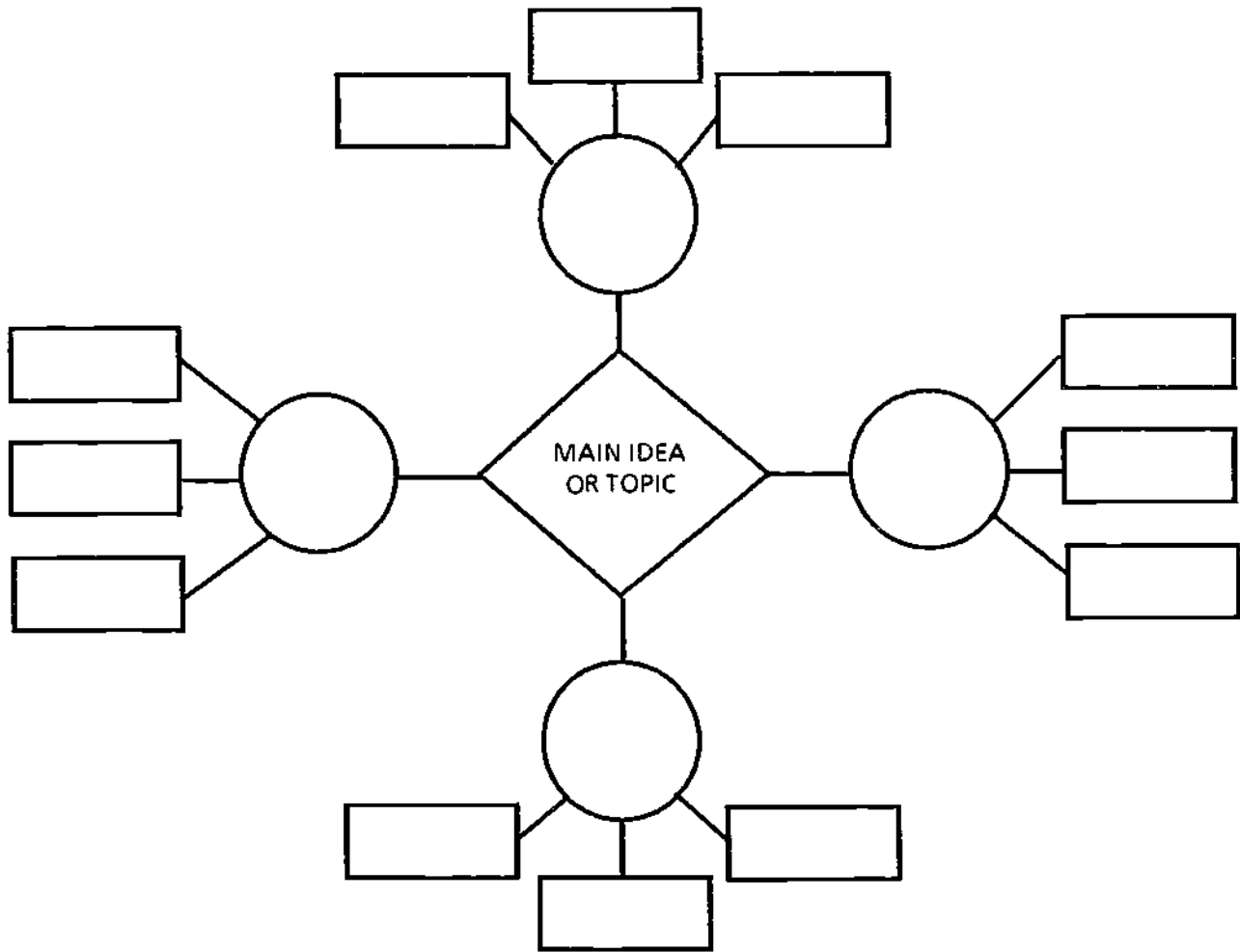
The semantic webbing strategy will prove useful:

- As a pre-reading activity:
 - students can brainstorm and make predictions about the reading
 - an advance organizer, to introduce new/difficult vocabulary. The web or map may be constructed on the chalkboard and partially completed prior to the activity.
- As an activity during reading:
 - the teacher partially constructs a descriptive/narrative/expository web and distributes this to the students. The students complete the web as they read, verifying from the text reasons for their selections. As they locate explicit and implicit text clues, these are written in the boxed nodes or strands.
- As an activity after reading:
 - students can modify/correct a pre-reading web to verify and extend their knowledge.
- As a pre-writing planning activity:
 - students may use a semantic web to initiate an original writing assignment.

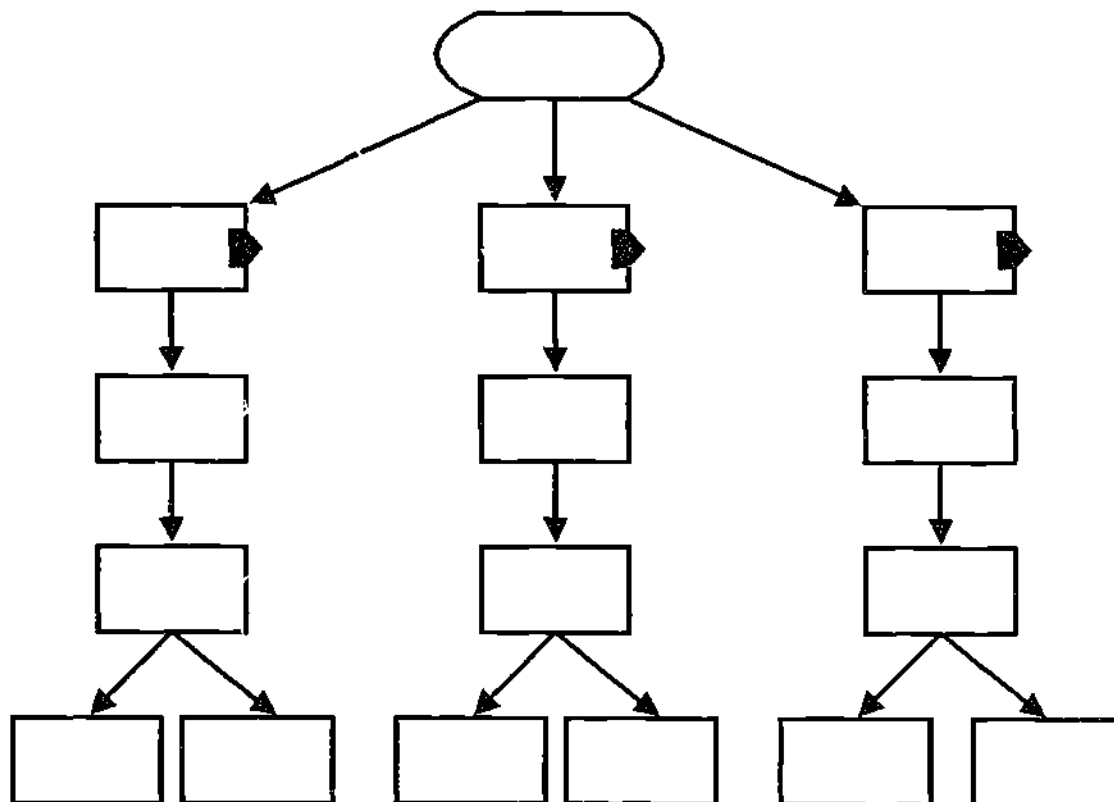
The purpose of the activity will dictate when and how semantic webbing strategies will be used.

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DESCRIPTIVE OR THEMATIC WEB



NARRATIVE SEQUENTIAL MAP
(time order)



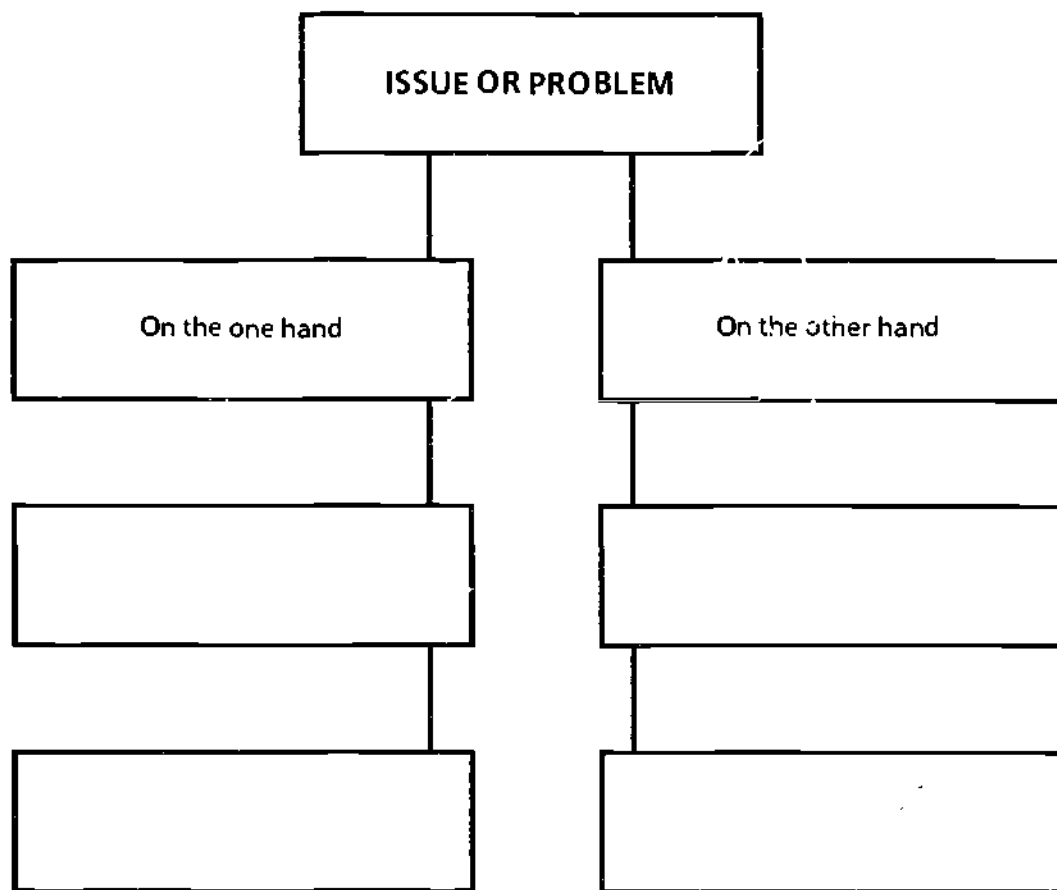
This "map" configuration may be used to visually display:

- the steps in following instructions (e.g., following a recipe)
- the chronological order of a sequence of events (e.g., reporting on an accident).

This is one of the simpler semantic web configurations and may be used effectively beginning in Grade 8. Teachers may wish to revise the above web as appropriate to the activity (e.g., the bottom six figures may be removed).

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COMPARATIVE AND CONTRASTIVE WEB



Comprehension: Uses Visual/Graphic Information as an Aid

KEY VISUALS

KEY VISUALS CONVEY CONTENT. Key visuals may include diagrams, graphs, outlines, tables, charts, flow charts, slide presentations, action strips, timelines, timetables, calendars, symbols, equations and maps. Key visuals are very special; they do not include all visuals and samples used in instruction. Criteria useful for identifying key visuals are listed in the table which follows.

KEY VISUALS PROVIDE INFORMATION packages which organize and simplify content; they make visible the cognitive structures which underlie the content (Mohan 1985)¹.

Because key visuals present essential information directly and in a relatively neutral way, they make communication clearer and are indispensable for promoting the understanding of content. They lower the language barrier.

KEY VISUALS ARE IDEAL FOR ADAPTING CONTENT for exceptional learners and, in lesson planning, can be used to provide advance organization, information, summaries or all three.

KEY VISUALS ARE USEFUL AS ADVANCE ORGANIZERS. Consider the timing for using maps during a lesson. As an advance organizer, a map of Canada showing geographical features can be unfurled at the start of the lesson. The map draws attention and helps establish the focus. Simplified map outlines can be thermo-faxed for the overhead projector, and, during presentations of new information, changes of features over time can be shown. (For instance, the movement and receding of glaciers in Canada during the Ice Age can be shown.) The maps can be reviewed at the end of the lesson to go over the content. Also, students can fill in their own maps during the lesson or as a follow-up exercise.

KEY VISUALS ARE VERSATILE. They can be used as springboards for language activities of comprehension (listening/reading) or of expression (speaking/writing).

Key visuals can be simple types of worksheets by which students learn to explore information, for the language and thinking tasks are built into the design of the worksheet. For example, diagrams are to be labelled and part-whole relationships are to be figured out. From the instructor's point of view, having students fill in a diagram is a more systematic questioning process than having students answer a list of random comprehension questions. The diagrams also summarize content information in a less verbal way. The labelled diagrams are better memory supports than student notes and are thus easier-to-use study guides.

Key visuals done by hand or by computer are showing up more often in students' texts and workbooks. They are also appearing in real world contexts such as popular magazines, newspapers, and 'how-to' instructions. Likewise, hockey scores and stock quotations are put in tables, maps show the routes for marathons, and step-by-step pictures show us how to use automatic bank services.

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Computer-generated graphics such as tables, schedules, or pictographs are becoming increasingly prevalent and sophisticated. Computer animations now analogize complicated processes. With the information explosion, key visuals are becoming more valuable as efficient communication packages for readers, learners, and busy decision-makers.

Key visuals can be aids or obstacles depending upon how they are used or ignored. Readers need direct instruction in describing, seeing relationships, interpreting, and applying the data encapsulated in key visuals. They need to see how key visuals can distort data. They need to construct key visuals so that they can appreciate how the visuals work. (Summers, 1965.)

CRITERIA USEFUL FOR IDENTIFYING KEY VISUALS¹

A KEY VISUAL IS MORE THAN	A KEY VISUAL IS
an attention stimulator	a package carrying information
an illustration	a visible framework of the shape of the content
a visual aid	an abstraction of basic information
a visual backdrop	a focus on the core of the content
a simplification of the text	a display of essential information without language overload
a representation	an explicit depiction of relationships
a particular and practical example	a general and theoretical structure
an enrichment	a core element in understanding content
a reference point	an asset, convenient to use and to develop

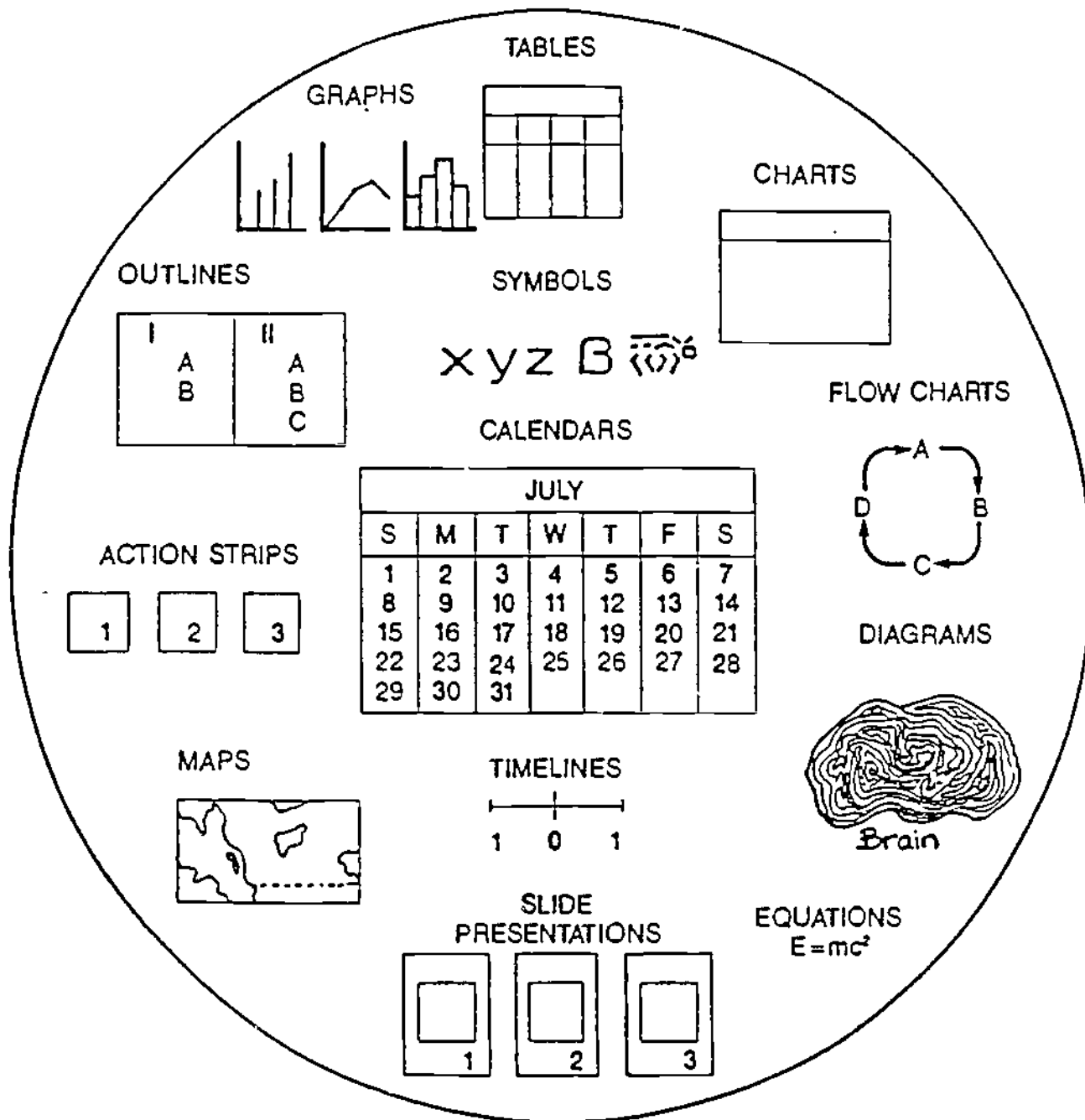
¹Some animations, films, videotapes, and arrays of pictures fit the criteria for being key visuals. Others are not key visuals, but they do provide valuable experiences because of their richness and complexity. As experiences, they portray specific details and enliven the school lessons.

References

Mohan, B.A. *Language and Content*. Addison-Wesley. Don Mills, Ontario, 1985.

Summers, E.G., "Utilizing Visual Aids in Reading Materials for Effective Learning". In Perspectives in Reading, No. 4. Developing Study Skills in Secondary Schools. International Reading Association. Newark, Delaware, 1965, pp. 97-155.

KEY VISUALS



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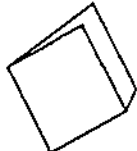
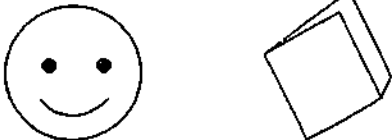

**Comprehension: Paraphrases and Restates
Makes Inferences**

QAR STRATEGIES

Students may have difficulty comprehending text because they often lack strategies for answering questions related to the print material. The Question-Answer-Relationship Strategy (QAR) assists students to connect the questions to the text and to present possessed knowledge. In addition, QAR is a strategy students may use to locate the information needed to answer questions.

Throughout all three QAR question types, students must first determine the location of the answer. The answers to Type 1 questions are explicit in the passage and may be found by scanning the text. Students must integrate known information with the text to answer Type 2 questions. Type 3 questions provide opportunities for students to make inferences. Practise in using the following three QARs have been shown to significantly improve students' ability to process print information.

WHERE IS THE ANSWER FOUND?

<p>Type 1</p> 	<p>Right There</p> <p>The answer is explicit in the story, therefore, easy to find. The words used to make the question and the words that form the answer are "Right There" in the same sentence.</p>
<p>Type 2</p> 	<p>Think and Search</p> <p>The answer is in the story, but is a little more difficult to find. The words in the question and the words in the answer are never in the same sentence. Students would have to "Think and Search" for the answer.</p>
<p>Type 3</p> 	<p>On My Own</p> <p>The answer will not be told by words in the story, rather it must be found using background information and/or predictions. Students will think, "I have to answer this question 'On My Own'. The story will not be very helpful."</p>

TEACHING SUGGESTIONS:

1. Introduce the QAR concept and terminology, and using the above figures, discuss the difference between text-based and knowledge-based responses. Stress the differences between the two text-based strategies.

2. Practise the strategies with reading materials using a question from each QAR category. (The specific type of QAR should be identified for the students.) Discuss why the questions and answers represent their respective QARs.
3. Select and distribute reading materials from other subjects with questions. Have students identify the QAR for each question. It is important for students to develop the ability to justify their responses on the basis of the text and individual background knowledge.
4. Continue to practise the strategies with longer selections of written material (600-800 words), from science, social studies, mathematics and the practical arts.

Reference

Raphael, Taffy E. "Question-Answering Strategies for Children". The Reading Teacher, Nov. 1982, pp. 186-190.

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Comprehension: Recognizes Cause/Effect Relationships, Consequences

LOGICAL/NATURAL CONSEQUENCES VERSUS PUNISHMENT

Locus of control theory investigates the relationship between an individual's actions and resulting reinforcements. Many I.O.P. students harbour an external locus of control belief system, whereby they attribute rewards and/or successes to luck, fate, chance or the whims of powerful others. They may also be accepting of punishment as a consequence for mistakes and inappropriate behaviour. Students need to recognize that some consequences naturally or logically arise from their actions, and to develop the ability to distinguish these from punishment.

Some of the differences between logical consequences and punishment are outlined below:

LOGICAL/NATURAL CONSEQUENCE

Reality of the situation dominates:
situation-centred

Relates logically to the behaviour

Excludes elements of moral judgment: good or bad, right or wrong

Deals with present and future

Teaches the child to be responsible for personal behaviour

Develops inner discipline

Maintains positive atmosphere with adults

Influences or leads the child toward more desirable behaviour; trains for the future

Retains the child's self-esteem

VS

PUNISHMENT

Power of the authority dominates:
self-centred

Fails to relate logically to behaviour; arbitrary

Involves some moral judgment: usually bad or wrong

Deals only with the past

Implies the adult is responsible for the child's behaviour

Maintains outer discipline

Perpetuates antagonistic atmosphere

Forces the child to obey: usually only temporarily effective

Diminishes the child's self-esteem

SUGGESTED ACTIVITIES

1. Initiate a discussion guiding students to recognize and understand natural consequences.
2. Encourage students to share some common problems and to contribute their ideas as to the possible consequences.

3. Categorize these consequences as natural/logical or as punishment using a chart similar to the illustration below.

	Natural/Logical Consequence	Punishment
<ul style="list-style-type: none"> • sleeping in on a school day • overeating junk food • failing to brush/floss teeth • failing to complete homework • borrowing sister's/ brother's sweater without permission • failing to complete a household chore 		



4. Use questions to discuss the consequences which are most effective in guiding the individual to accept responsibility for his or her behaviour and to curtail the inappropriate behaviour: e.g., Does the consequence have to be severe/painful/ expensive in order to be effective?
5. Discuss behaviour and consequences relative to specific areas in the school and the workplace: e.g., habitual lateness, disorganization, inappropriate clothing.

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Following Instructions

FOLLOWING INSTRUCTIONS AT THREE LEVELS OF DIFFICULTY

The following instructions may be categorized as illustrated:

EASY	MEDIUM	DIFFICULT
<ul style="list-style-type: none">● following sewing patterns		
<ul style="list-style-type: none">● taking medicine● following traffic directives● preparing packaged foods (e.g., TV dinners, macaroni dinners)● heeding warning signals on equipment (e.g., oil light in car)	<ul style="list-style-type: none">● following recipes● building a model● following laundering instructions● operating common household appliances (e.g., oven timer, vacuum cleaner)● following rules for board games (e.g., Monopoly, Clue)● maintaining and using sports equipment (e.g., bikes)● operating equipment from rental shop (e.g., carpet cleaner)● using household chemicals and cleaners (e.g., oven cleaner, Draino)	<ul style="list-style-type: none">● assembling furniture● operating electronic equipment (e.g., VCR, stereo)● filling out government forms● maintaining major home appliances/equipment (e.g., furnace)

ACTIVITIES

1. Have students brainstorm for additional instructions they must follow every day and categorize them as easy, medium or difficult.
2. Have students describe the components of good instructions.
3. Provide opportunities for students to describe the risks involved in giving vague instructions or not following instructions precisely.
4. Invite appropriate community members to attend a class and give instruction to the students or have students interview, in person or by telephone, the appropriate community member regarding:
 - changing oil in a vehicle
 - applying makeup
 - selecting clothing for a variety of occasions
 - using a blow dryer and a curling iron.

5. Confer with practical arts teachers to obtain instructions students will need to follow within the classroom: e.g., threading a sewing machine, using the oven, following safety precautions, building a wood product. Compare/contrast these instructions in terms of easy, medium or difficult to read and/or follow.
6. Encourage students to bring instructions from home and compare/contrast whether these are easy, medium or difficult to read and/or follow. Rewrite the inappropriate sets of instructions to clarify them.
7. Have students make a list of self-monitoring strategies to be used when following instructions (e.g., check/double-check).
8. Have students give examples of self-monitoring strategies they can use when giving instructions (e.g., ask the receiver questions to check that they are on track and the instructions are clear).
9. Assist students to understand that difficult instructions do not necessarily indicate that the job cannot be completed. Often, instructions in the workplace are of a repetitive nature and, once understood, students will be able to follow them in the future. Brainstorm with the students for strategies to use to manage instructions that appear to be difficult (e.g., trial-and-error approach, ask/watch a friend, ask teacher/supervisor to demonstrate).

Following Instructions: Gives Clear Instructions Others Can Follow

SAMPLE ACTIVITIES FOR GIVING AND FOLLOWING INSTRUCTIONS

These exercises will provide students practice in noting organizational patterns and following spoken directions.

GIVING AND FOLLOWING INSTRUCTIONS

The chart "Giving and Following Instructions" provides four geometric patterns. It may be used in a variety of ways:

- A volunteer may come to the chalkboard without a copy of the chart and try to reproduce it following only the spoken directions of another volunteer (while others in the class follow along with their charts before them).
- All four patterns may be used in a single period-long activity or used one at a time for four days or four weeks consecutively.
- The chart may also be used by pairs of students. The first student, viewing the chart, gives directions orally to another who has only a blank sheet of paper. The second must reproduce the pattern by following the spoken directions.

After students become familiar with the four drawings, they may create similar figures and continue with practice sessions.

FOLLOWING SPOKEN INSTRUCTIONS

The incomplete map in "Following Spoken Instructions" provides students with a rough sketch of a neighbourhood. Using it as a guide, listeners must develop a detailed map from spoken directions heard only on the telephone. Have the teacher or a student volunteer to tape record the following set of directions. When the recording is played, student listeners fill in street names and important places. Afterward, they may compare their maps for accuracy and listen again to the tape recording to double-check the details.

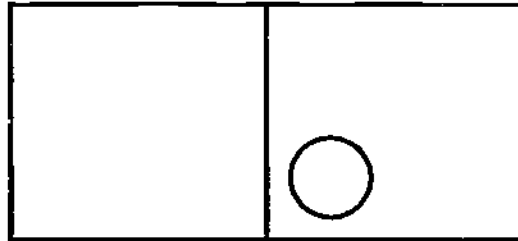
Voice on the telephone: The main highway along the top of the map is Blackstone Avenue. It is north of the city. To reach Elmcrest Avenue where the concert is taking place, drive south along Elm Street for five blocks. Then go east on Green Street for eight blocks. You will see a high school on Green Street across from a Mobil station. After going eight blocks along Green Street, turn south on High Street; then go down High Street four blocks to a large bank building and turn west. This is Elmcrest. The concert is in an auditorium also used for sports events. It is three streets west on Elmcrest.

Before students listen to the recorded directions, they should be told to pencil in all the streets and avenues named by the voice on the telephone. The incomplete map given lists all street and avenue names on the bottom so listeners can spell each one correctly. After students have listened to the directions once and have made and compared their maps, they may listen to the recorded voice again to double check their results for accuracy.

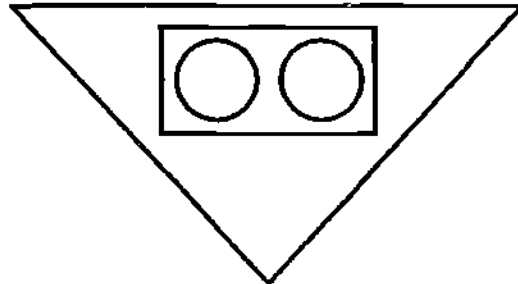
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GIVING AND FOLLOWING INSTRUCTIONS

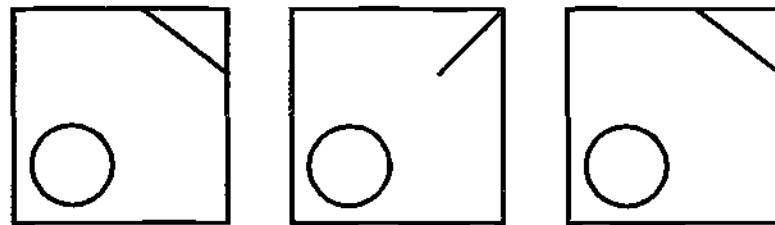
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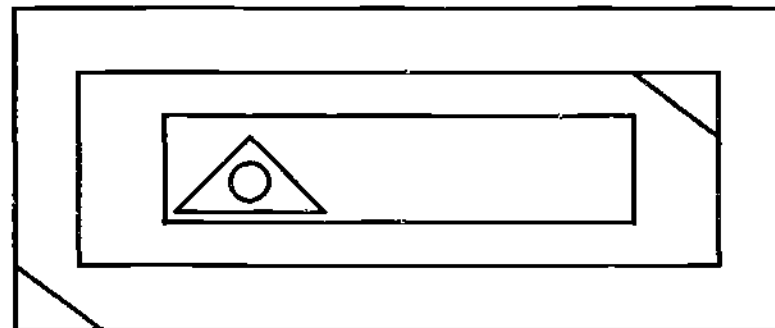
2.



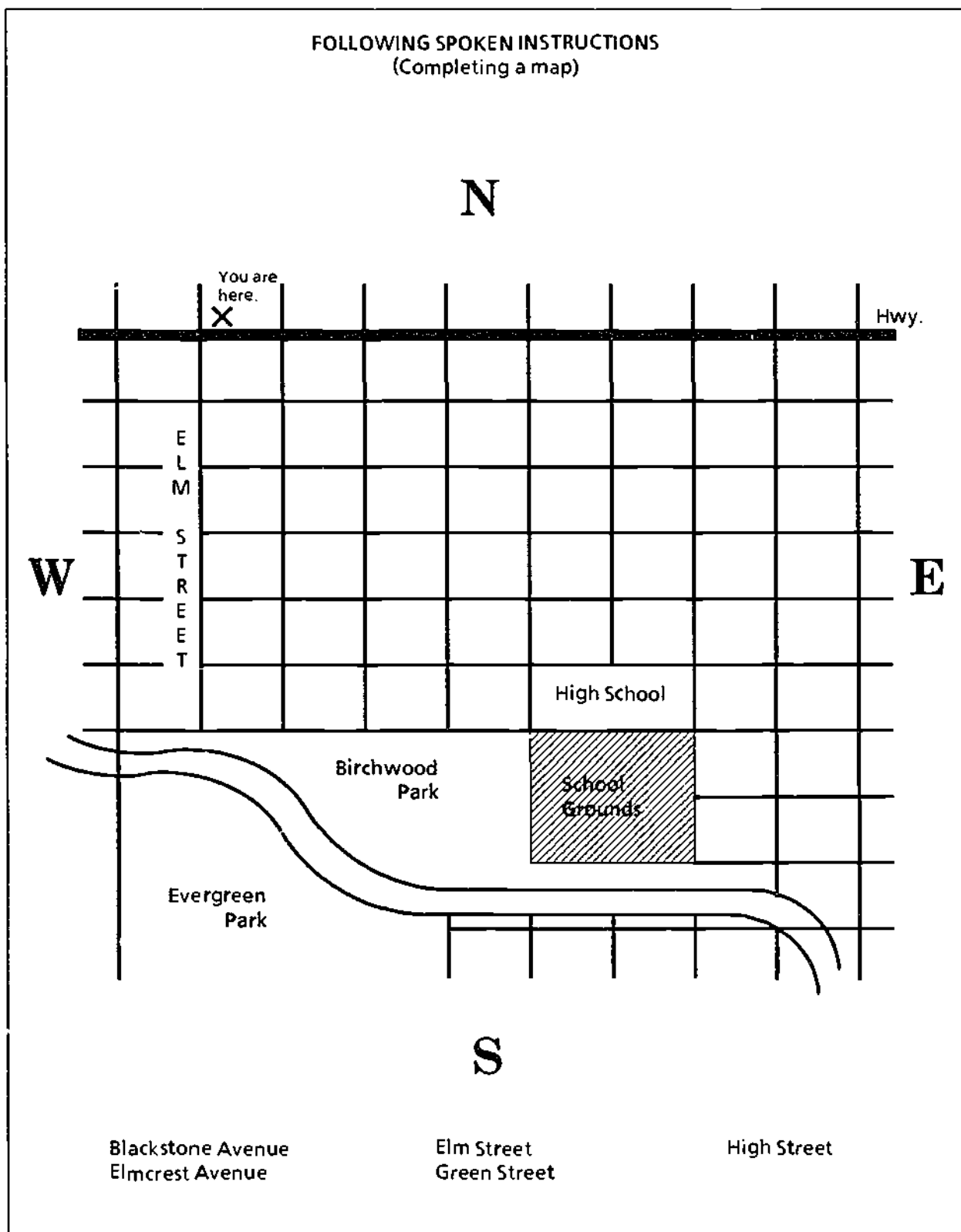
3.



4.



FOLLOWING SPOKEN INSTRUCTIONS
(Completing a map)



Asking and Answering: Formulates Increasingly Higher Levels of Questions

MODEL QUESTIONS AND KEY WORDS TO USE IN DEVELOPING QUESTIONS

I. KNOWLEDGE (Eliciting factual answers, testing recall and recognition)

Who?	Where?	Describe	Which one?
What?	How?	Define	What is the one best?
Why?	How much?	Match	Choose
When?	What does it mean?	Select	Omit

II. COMPREHENSION (Translating, interpreting, and extrapolating)

State in your own words	Classify	Which are facts? opinions?
What does this mean?	Judge	Is this the same as _____?
Give an example	Infer	Select the best definition
Condense this paragraph	Show	What would happen if ____?
State in one word	Indicate	Explain what is happening
What part doesn't fit?	Tell	Explain what is meant
What restrictions would you add?	Translate	Read the graph, table
What exceptions are there?	Outline	This represents
Which is more probable?	Summarize	Is it valid that _____?
What are they saying?	Select	Which statements support
What seems to be?	Match	the main idea?
What seems likely?	Explain	Sing this song
	Represent	Show in a graph, table
	Demonstrate	

III. APPLICATION (to situations that are new, unfamiliar, or have a new slant for students)

Predict what would happen if _____
Choose the best statements that apply
Select
Judge the effects
What would result?
Explain
Identify the results of
Tell what would happen
Tell how, when, where, why
Tell how much change there would be

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IV. **ANALYSIS** (Breaking down into parts, forms)

Distinguish	What is the function of?	What's the theme? main idea?
Identify	What's fact? opinion?	subordinate idea?
What assumptions?	What statement is relevant,	What inconsistencies, fallacies?
What motive is there?	extraneous to, related to,	What literacy form is used?
What conclusions?	not applicable?	What persuasive technique?
Make a distinction	What does author believe?	What relationship exists
What is the premise?	assume?	between __?
What ideas apply? do	State the point of view of _____	
not apply?	What ideas justify the conclusion?	
Implicit in the statement:	the least essential statements	
is the idea of _____	are _____	

V. **SYNTHESIS** (Combining elements into a pattern not clearly there before)

Create	How would you test?	Make up
Tell	Propose an alternative	Compose
Make	Solve the following	Formulate a theory
Do	Plan	How else would you _____?
Dance	Design	State the rule for _____
Choose		Develop
Write (according to the following . . .)		

VI. **EVALUATION** (according to some set of criteria, and state why)

Appraise	What fallacies, consistencies, inconsistencies appear?
Judge	Which is more important? moral? better? logical? valid?
Criticize	appropriate? inappropriate?
Defend	Find the errors
Compare	

Asking and Answering: Formulates Increasingly Higher Levels of Questions

SAMPLE ACTIVITY FOR FORMULATING HIGHER LEVELS OF QUESTIONS

While Bloom's taxonomy is only one of several schema proposing a hierarchy of thinking skills, the model questions and key words used to develop questions based on Bloom's taxonomy is a useful guide for both teachers and students in developing their questioning abilities.

Students often have opportunities to ask questions but may lack knowledge of appropriate strategies. The following activity will prove to be challenging for teachers and students alike, yet will provide guidance to successful questioning strategies.

Have students choose a favourite children's story. *The Little Engine that Could*, as retold by Watty Piper and illustrated by Ruth Sanderson (Buccaneer Books, P.O. Box 168, Cutchogue, New York, 11935, 1891 reprint) serves as the basis for this exercise.

- Have the students prepare to read the story aloud to a group of children.
- Have students prepare questions from each of the six levels. (The following questions and answers were developed in part by a group of Grade 9 students.)
- Arrange a time for students to read their stories to, and to ask their questions of, a group of children.

KNOWLEDGE	Name the engine that saved the toys, animals and all the good food for the little girls and boys who live over the mountain. (The Little Blue Engine saved the toys and animals.)
COMPREHENSION	What does the book mean when the Little Blue Engine says, "I'm not very big"? (The engine is saying that since it is not very big, it may not be able to carry them over the mountain.)
APPLICATION	What was the reason that the other engines did not want to help them? (The other engines were so very tired and did not have the strength to carry them over the mountain.)
ANALYSIS	How do you think the boys and animals would feel if no engine had come along to help them? (They would feel unhappy and extremely sad if no engine helped them.)
SYNTHESIS	If no engines wanted to save you, what would be your plan to get over the mountain to the little girls and boys? (We would walk over the mountain.)
EVALUATION	Decide why the Little Blue Engine wanted to help the toys and animals for the little boys and girls who live over the mountain. (The Little Blue Engine decided to help the toys and animals because it felt sorry for them.)

This activity can be used to take your students a few steps beyond simply reading at the literal level. Grade 8 and 9 students may require guidance specific to the six levels.

Asking and Answering

FORMING QUESTIONING CHAINS

Questioning chains are a series of linked questions that lead students to discover answers. Such chains begin with a specific focus and with closed-ended questions:

- How shall we start to find x ?
- What do you call this process?
- What kind of character is John?

When you've established that the student has noticed the significant bits of information needed to solve the problem, you expand the focus:

- What processes can we use to simplify the equation?
- What by-products does this process often lead to?
- What do you notice about John's behaviour?

After students have developed more skill, expand the focus again giving them responsibility for the chain:

- What should we do first?
- What is the goal of this problem?
- In stories, what is the first kind of question we usually ask?

Questioning chains can also be used with the "I can't do any of this" phenomenon. Lead students through with questions; often they know the answer but don't realize they have all the pieces to figure it out.

- Well, you knew you needed help; that is a start. Can you read the problem?
- Do you know what all the words mean?
- What are we looking for?
- What's the first step?
- What's the second step?
- How will I do that? Why is that next?
- What next? How about this?

When students succeed with the problem, ask: "How can we check that answer?" and finish with "See, you can do it! I thought you said you couldn't, but you did!".

Reference

Pace, Sandra. *Instructional Mediation in the Classroom: How Teacher Talk Influence Student Learning*. Presentation given at 2nd Annual International Ethnography of Childhood Workshop, Camrose, Alberta, July 1-3, 1987.

Reporting/Making Notes: Selects Suitable Sources for Gathering Information
Locates Information in a Book

LIBRARY SCAVENGER HUNT - TASK CARD ACTIVITY

PROCEDURE

- Prepare up to 20 task cards (see sample) which may enhance the students' skills in: selecting and locating information, reading for context clues, skimming/scanning, giving a definition, making inferences, etc. Refer to the Comprehension, "QAR Strategies" and Asking and Answering, "Model Questions and Key Words to Use in Developing Questions" for additional information.
- Books, magazines and newspapers needed to complete the task cards may be preselected and placed in bookstands. Alternatively, provide the author and title and have the students locate the books on the shelves.
- Both the teacher and the librarian should be available in the library while students are working on the task cards.
- To avoid students completing the tasks in the same order, shuffle each stack of cards before distributing them and encourage students to follow the stacked order.
- Students will hand in the cards as they complete them.
- Mark the cards for the accuracy and completeness of the information.

SAMPLE

Name(s) _____	Class _____	Card #1
<u>Guinness Book of Records, 1984</u> – Call no. _____		

Refer to Chapter 10 "Human Achievements". Choose any three achievements that <u>impress</u> you. Give the name of the person and his/her achievement. (Each must be from a different page).		
1. Name _____	page # _____	
Achievement _____		
2. Name _____	page # _____	
Achievement _____		
3. Name _____	page # _____	
Achievement _____		

Task card activities must be planned by the teacher and the librarian in advance. The activity works well in any theme where students need to seek additional information from that available in the Language Arts 8 and 9 classes. Students may work individually or in small groups.

OUTLINE MODEL

I. Introduction

- A. Background Information
- B. Setting
 - 1. Time
 - 2. Place
- C. Characters
 - 1. Main character(s)
 - 2. Secondary character(s)

II. Rising Action

- A. Initial Incident
- B. Action
- C. Conflicts

III. Climax

IV. Falling Action

V. Resolution/Denouement

VI. Theme

VII. Personal Response

OUTLINE SAMPLE: "Storm Boy"

I. Introduction

- A. Background Information: Storm Boy rescues three baby pelicans
- B. Setting
 - 1. Time: unknown (possibly present)
 - 2. Place: Australia
- C. Characters
 - 1. Main character: Storm Boy
 - 2. Secondary characters
 - a. Hideaway, Storm Boy's father
 - b. Fingerbone, an aborigine friend
 - c. Mr. Percival, a pelican
 - d. Sailors

II. Rising Action

- A. Initial Incident: Mr. Percival returns
- B. Action
 - 1. Storm Boy teaches Mr. Percival to retrieve
 - 2. Mr. Percival learns to carry things out to sea
- C. Conflict: Individual vs Environment – "Main against the elements", Storm Boy teaches Mr. Percival; characters against the storm.

III. Climax: Mr. Percival Drops the Line to the Ship.

IV. Falling Action

- A. A rope from the ship is tied to the line and pulled to shore.
- B. A bosun's chair is attached to the rope
- C. The men are pulled to shore
- D. The captain is in danger because the ship begins to sink

V. Resolution/Denouement

- A. The ship sinks
- B. All the men are rescued

VI. Theme: Anything is Possible Under the Appropriate Circumstances

Hard work and persistence can lead to success.

VII. Personal Response

I liked/did not like this story because .

Reference

Allington, Richard L., et al. *Wonders and Winners*. Scott, Foresman and Company. Glenview, Illinois, 1985.

Discussing

INSTRUCTION IN AND ABOUT SMALL GROUP DISCUSSION

Many language arts activities centre around discussion groups and provide opportunities for student talk. The students, however, may not have the skills to participate successfully in discussion groups, often due to perceptual deficits: the nuances of tone and mood in others' speech and facial expressions, for example, may escape the students. Students may lack experience to involve themselves in the give-and-take of discussion groups. Direct teaching, focussing on discussion skills, may prove useful.

SETTING RULES

Members of the discussion group may increase their involvement if they feel they have some ownership of the rules. Have student generate discussion rules and post these as reminders. Rules may change according to the goals of the group, but ensure that everyone understands the rules.

GROUP SIZE AND SEATING ARRANGEMENTS

Groups of five are ideally suited to discussion. A circle formation permits all members to participate equally.

DECISION MAKING

Reinforce the process by which decisions will be made: consensus, majority vote, compromise, minority control, expert or authority in the group. The strongest decisions are those arrived at by group consensus, yet consensus is often difficult to achieve.

MEMBERS' ROLES

Students may require assistance in determining their roles and functions in the group (e.g., a recorder takes notes, a chairperson keeps the topic on track and encourages all members to get involved). The natural leader of the group may need assistance to avoid replacing the "appointed leader".

GROUP GOAL

Remind students of the specific goal of the group discussion and teach them strategies for keeping the discussion directed at reaching the goal (e.g., calling attention to and recording major ideas).

GROUP PROCESS SKILLS

The following tasks may require direct teaching:

- asking probing questions
- intervening when a member becomes disruptive
- calling attention to major ideas
- keeping time
- remaining on topic
- asking for opinions/information/suggestions from others
- offering opinions, information and suggestions
- correcting others
- asking for clarification
- releasing tension in the group
- showing solidarity

Discussing

GAMBITS

Students may lack the communication strategies required to involve themselves in discussions, to change the topic, to get others in the group to participate, to argue a point, to disagree, and/or to call closure. They may need instruction in using discussion gambits. Here are some that are useful tools for discussion.

GAMBIT	EXAMPLES
Interrupting	May I make a comment on that? May I add something? May I ask a question?
Steering the discussion	Let's get back to... Where was I? What were we talking about?
Offering an opinion or a guess	I'd say... I think... Could it be...
Offering a well-grounded opinion	I'm pretty sure... I'm almost positive...
Taking a stand	I feel... Personally, I believe...
Asking for suggestions	What would you do? What do you think?
Offering suggestions	I have an idea...
Restating someone else's point	What you're saying is... You're simply saying... You mean then...
Correcting oneself	Don't get me wrong... What I mean is... What I'm trying to say is...

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GAMBIT	EXAMPLES
Giving examples	To give you an idea. . . For instance. . . To illustrate my point. . .
Summarizing and concluding	So in short. . . To sum up. . . In a nutshell. . . To make a long story short. . .
Agreeing with or correcting someone	That's right Exactly! Correct Not quite No, I'm afraid not. . . You're close. . .
Admitting a lack of knowledge	(I'm afraid) I don't know I'm not sure I forget I can't remember
Disagreeing	That doesn't fit I don't think so Get serious! No way! Get real! Frankly, I doubt...
Closers	Let's wrap this up. . . To summarize our discussion. . .

Reference

Gambits: Openers (1976); Links (1979); Responders, Closers and Inventory (1979). Copyright by Public Service Commission of Canada and Minister of Supply and Services of Canada.

Discussing

CHECKLIST FOR SELF-EVALUATION IN GROUP DISCUSSIONS

The following checklist can be used to evaluate personal participation in group discussions. Take a few minutes to reflect honestly on your contribution to the class. Put a check next to those statements that are true of you in today's discussion and fill in the blank spaces appropriately.

1. I contributed ideas without waiting to be asked.
One idea I contributed was _____

2. I kept my remarks on topic.
3. I supported my ideas and remarks with specific details (e.g., I gave an example).
4. I listened carefully and thoughtfully.
5. I can recall other group members' ideas.
One important idea was _____

6. I encouraged other group members to tell more about their ideas.
7. I asked other group members questions about their ideas.
8. I respected other members ideas and opinions even if I disagreed.
9. I let other members finish speaking without interrupting.
10. I changed my mind about something as a result of listening to other members' opinions.
I changed my mind about _____

11. I think I might have made someone else change their mind about something as a result of an idea I contributed.
The issue was _____

12. I have a clearer picture of my own concerns/problems as a result of this group discussion.
13. I have a better understanding of other people's concerns/problems as a result of this group discussion.
14. Here is something I learned from today's discussion: _____

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Responding to Literature

LEVELS OF RESPONSE IN READING LITERATURE

The component of reading to which response is most closely related is comprehension. Comprehension involves the process by which ideas are recognized, interpreted, analyzed and reflected upon by the reader. This activity involves the reader in several levels of thinking, which lie on a continuum from a purely literal understanding of the author's ideas to a uniquely subjective and personal response. This may be illustrated diagrammatically as:

Literal → Reorganizational → Inferential → Critical → Appreciative/Empathic

LITERAL THINKING OPERATIONS

- paraphrases meanings provided explicitly in the text (see Comprehension, "QAR Strategies")
- recognizes explicit sequences: order in time, order in space, and stated cause and effect sequences
- relates to graphics; combines written with other visual materials
- retains information necessary for performing specific tasks (e.g., identification and classification of specimens)
- follows directions to complete a task correctly
- recalls specific content sufficient for a retelling that includes salient information.

REORGANIZATIONAL OPERATIONS

- places ideas into some form of structure, such as an outline or a summary (indicates a more thorough understanding of underlying organizational patterns than apparent at the concrete level of recall)
- responds to questions in the text which require a "Think and Search" strategy (see Comprehension, "QAR Strategies").

INFERENTIAL OPERATIONS

- distinguishes between fact and opinion
- derives meaning from figurative and symbolic language (metaphorical reasoning - e.g., idioms)
- predicts outcomes and solutions (problem solving)
- recognizes implicit cause-and-effect relationships
- makes comparisons and contrasts
- understands hierarchical relationships
- distinguishes relevant and irrelevant information in relationship to selected points or arguments
- responds to questions in the text which require finding a relationship between what is given and what is known (see Comprehension, "QAR Strategies").

CRITICAL THINKING OPERATIONS

- judges the quality of the story, evaluating such things as descriptions of reality, fantasy, characters or settings
- formulates questions and ideas that go beyond the information such as inferences and concepts in the text - formulates hypotheses and theories for further investigation
- judges the validity and adequacy of main ideas, arguments and hypotheses
- evaluates the use of fallacies, such as: false analogy, failure to present all choices, avoiding the question, appealing to ignorance

- recognizes and judges various devices used to influence the receiver of the message: "loaded words", music, voice intonation, emotive language, propaganda.

APPRECIATIVE/EMPATHIC RESPONSE

- reacts affectively to the content of the story, the characters and events, the mood and atmosphere, the language and tone
- supports personal subjective response
- evaluates the work as it relates personally: "Does it have an impact on me? What does it do for me? What is my overall response?"
- expands the range of personal emotional responses by empathizing with the characters' feelings
- identifies with people/situations encountered in literature
- relates literary experience to personal experience.

Teachers should choose materials that promote response at all levels, especially levels beyond mere literal comprehension. The themes "On the Edge of Reality" (Grade 8) and "Love is . . ." (Grade 9) emphasize critical thinking strategies. The following procedure will help teachers perform text analyses:

1. *Survey the ideas* and information contained in a reading assignment to determine the message the writer hopes to convey. Identify key concepts, supporting material for these concepts, and new vocabulary. It is also important to determine what prior knowledge the text seems to assume.
2. *Look at the way the text is written and organized.* Determine the aids to learning provided by the writer. Organizational aids might include chapter organization; use of subheadings and marginal notes; typographical devices to signal key ideas, such as italics, boldface, different type-sizes, or grouped portions of the text. Other aids might include introductory or summary material, study questions, and practical application suggestions. The teacher should also look at the visuals and their relation to the written text.
3. *Make a decision regarding the kind of student response* the text appears to require, such as processing factual information, formulating concepts, critical thinking or relating personal experience to the material.
4. *Decide what the students should be able to do* as a result of this reading. This would include activities completed as a class, small-group activities, individual projects, class discussions, applying the information gained from reading to specific problems, or using the reading as input for carrying out projects or writing assignments. Whatever the purpose of the reading, students should understand what the activity will be and how the reading relates to it.

References

- Smith, Carl B. et al. *Teaching Reading in Secondary School Content Subjects: A Book Thinking Process.* New York: Holt, Rinehart and Winston, 1978.
- Molloy, Michael. *Structuring a Literature Program, The Content of Reading.* London: Ward Lock Educational, pp. 115-126, 1976.
- Lundsteen, Sara. *Listening - Its Impact at All Levels on Reading and the Other Language Arts.* National Council of Teachers of English, p. 60, 1979.

Responding to Literature

PREDICTING STORY ELEMENTS TECHNIQUE

The purpose of this technique is to help students predict possible story content by focussing on various story elements and developing a story element chart.

PROCEDURE

Make a copy of a story element chart on the chalkboard, an overhead transparency or chart paper:

BEGINNING	SETTING	CHARACTERS	ACTION/PROBLEMS	ENDING

The number of columns in the story element chart and the headings chosen will depend upon the students' background knowledge, level of understanding and the story selection.

- To help students become familiar with the story element grid, select a simple story or a traditional fairy tale and complete the chart with the students.
- Have students suggest a story beginning and brainstorm for the other story element ideas. List these ideas under the appropriate headings. The result will be an outline for a writing assignment. Have students check to ensure that the elements listed relate to each other logically.
- Organize students into small groups to write a story using the previously developed chart. Ask a member of each group to read the original story and compare/contrast the stories in a discussion. Students may wish to role play their stories.
- Have students predict story elements by completing a story grid individually. To help students get started, have a group of students supply information for one of the story elements as follows.

POSSIBLE BEGINNING	POSSIBLE SETTING	POSSIBLE CHARACTERS	POSSIBLE ACTIONS	POSSIBLE ENDING
	at home in the park			

Students may complete the additional story information and the grid independently. Have students check to ensure that all story information is related. A grid may be similar to the following example:

POSSIBLE BEGINNING	POSSIBLE SETTING	POSSIBLE CHARACTERS	POSSIBLE ACTIONS	POSSIBLE ENDING
midnight	at home	me unknown	strange sounds	my hair turned white

Students may complete an individual/group story or a simulation activity.

- Elicit the assistance of the drama teacher or a senior drama student to provide assistance in completing the following activities. Stories are selected from these classifications: mystery, romance, animal, adventure, science fiction and fairy tale.

The Storyteller: A group of 4-5 students selects one member to be the storyteller or author. This person sits at a desk and pretends to be typing or writing a story. The student verbalizes the story and the remaining members of the group act out the story. When the author stops the flow to think of another line or event, the players must "freeze". Groups could compete with each other as they gain experience.

Group Story: A group of 4-5 students will select one member to be the conductor. The conductor begins the story and then points to another team member to continue. The conductor may point to any member, any number of times and each time for a maximum of 10 seconds. The team must tell the story in such a way that it flows logically and smoothly from person to person and event to event.

Reference

Diagnostic Reading Program, Instructional Strategies 4, Alberta Education, Student Evaluation Branch, 1986, pp. 40-41.

Developing Language Mechanics

COPS: SELF-CORRECTING STRATEGY*

DESCRIPTION OF STRATEGY

- C – Are the first words in each sentence as well as the proper names capitalized?
- D – How is the overall appearance and readability (i.e., spacing, legibility, indentation of paragraphs, neatness, use of complete sentences...)?
- P – Is the punctuation correct (i.e., , . : ; ! ?)?
- S – Are all the words spelled correctly?

Students read a composition four times; each time for the purpose of checking the specific aspect of the piece as represented by letters CDPS.

EDITING RULES**

The following editing rules could be used as the passage is being 'COPS' ed.



Misspelled words



Incorrect punctuation and capitalization

Underline

Parts that don't sound right



Insert either a word, phrase or sentence



Reorder sentences or paragraphs

Note: * An adaptation of KU-IRLD strategy

** Written Language Project, University of Arizona, Department of Special Education

SUGGESTED APPLICATION

1. For proofreading students' own writing after completion of a rough draft.
2. For students checking of each other's work before handing in assignment.

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3. For checking group work after each draft.
4. For proofreading essay exam questions.

TEACHING EXAMPLE

1. After students have written a rough draft of a paragraph or essay, have them exchange work in order to 'COPS' each other's compositions.
2. Rather than you, the teacher, correcting work, hand it back uncorrected for the students to 'COPS'. This activity could be used as an initial teaching approach in order to illustrate to the students the effectiveness of the 'COPS' strategy.
3. A modification of the previous procedure would be to mark a paragraph or composition *before* returning it to the students to COPS. Mark the work again after the students have used the COPS strategy of self-correction. Students can compare their marks easily to see the usefulness of the strategy.

(See Writing, "A Checklist for Assessing Student Writing" and "Peer Response Sheet" for additional writing evaluation suggestions.)

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Developing Language Mechanics: Identifies the Appropriateness of Formal/Informal Registers: Slang, Idioms, Clichés

TEACHING IDIOMS

Idioms are figurative expressions. They represent one concept in terms of another that may be thought of as analogous. Research evidence is inconclusive as to how idioms are processed (longer, different and perhaps additional processing or retrieved from the lexical memory as one unit). However, I.O.P. students will encounter difficulty with idiomatic expressions. These are integral to everyday conversational language, and yet often ignored in the language arts program.

Students should be helped to enlarge their knowledge of these interesting, colourful and often humorous units of language. Here are some suggestions:

1. **Definition** – Define and teach the idiom directly, since it cannot be inferred grammatically or determined from literal translation. Use the context in which the idiom is used, whenever possible, and encourage students to investigate the original meaning of the idiom.
e.g., Bite the bullet - from the "Old West" before the use of painkillers. Doctors would have patients place a bullet between their teeth to inhibit screams and/or to stop patients from biting their tongues.
2. **Usage** – Give the students a variety of opportunities to use common idioms in class. Ask students to make a poster illustrating some idioms they hear often or enjoy using themselves. Have students interpret the following idioms:
 - Bury the hatchet.
 - Spill the beans.
 - Open a can of worms.
 - Let sleeping dogs lie.
 - Beat around the bush.
 - Cat got your tongue?
 - Barking up the wrong tree.
 - Kick the bucket.
 - Booting it down the highway.
 - That's a horse of a different color.
 - Flash in the pan.
 - Adding fuel to the fire.

Organize teams to act out literal interpretations of assigned idioms for their opponents to guess, as in charades.

3. **Application** – The new knowledge of idioms needs to be applied outside of the class. Have the students compile a list of idioms they hear on TV or radio, and in the conversations of parents and friends.

Reference

Bromley, K., "Teaching Idioms", The Reading Teacher, December 1984, pp. 272-276.

Developing Language Mechanics: Identifies the Appropriateness of Formal/Informal Registers

SLANG AND JARGON

Slang and jargon are used every day in casual conversation and on the job. The expressions are often colourful, humorous, and lend precision to our communication. Like idioms, they often defy grammatical analysis and may be difficult to infer from context. Many of the strategies for teaching idioms apply equally well to teaching slang and jargon (see *Teacher Resource Manual: Developing Language Mechanics, "Teaching Idioms"*). Further suggestions follow:

1. Have students brainstorm for slang and jargon associated with their favourite sport and define these for the class:
e.g., hockey – icing, slapshot, power play.
2. Have students list the slang and jargon associated with their work stations and prepare to share these expressions with the class:
e.g., grocery store clerk – face shelves, cash out, stack.
3. Look through the classified advertisements of the newspaper (e.g., shared accommodation, houses for sale) and list the expressions and abbreviations. Discuss these with students:
e.g., light housekeeping room available; mother-in-law suite.
4. Brainstorm for slang and jargon commonly used in the operation of the school. Discuss whether parents and others would readily understand these terms:
e.g., spare, period.
5. Our language contains "baseballese". Have students give examples of using expressions associated with this sport:
e.g., "He went to bat for me." "I think you're off base on that." "It was a smash hit." "Could you pinch hit for me?" "I'll take a rain check on that."
6. Identify slang and jargon expressions associated with a variety of community institutions:
e.g., hospitals, theatres, government offices, retail outlets, police force.
7. Several books offer further suggestions regarding the use of slang and jargon (e.g., *The Joy of Lex*, Gyles Brandreth, William Morrow and Company, 1980). Use a variety of resources to identify and define slang and jargon.
8. Have students identify and share slang and jargon from other courses:
e.g., Mathematics – reducing (fractions)
Social Studies – legends (maps).

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Los Angeles County Office of Education for excerpts from *Teacher Expectations and Student Achievement, Teacher Handbook*, 1980.

Richard A. McMenemy for the *McMenemy Functional Literacy List*.

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