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ABSTRACT

This book is designed to help teachers, teacher-librarians, administrators, and district staff create a literature program that integrates literature within the context of resource-based learning. The book is organized into three sections. Part 1: "Critical Components of Learning through Literature" discusses in detail how each of the components vital to learning through literature may be implemented in a library resource center program by teachers and teacher-librarians as they plan and teach together. These critical components identified in Part 1 are intrinsically tied to three essential focuses of a literature program: building a climate for literacy; applying current knowledge about the nature of student learning processes; and the refinement and maintenance of sound instructional practice. Part 2: "Critical Components Applied" provides teachers and teacher-librarians with nine cooperatively-planned sample unit outlines that incorporate many of the critical components identified in Part 1. Part 3: "Reference List and Notes" provides a list of those references cited in Part 1, as well as a list of notes. A Critical Components Chart at the beginning of the book shows how one or more of the three essential focuses identified in Part 1 underlie and underpin the critical components and is intended as a tool that administrators, teachers, and teacher-librarians may use to focus discussion and assessment of their current literature program. Contains five pages of references. (AEF)

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LITERATURE CONNECTIONS

THE TEACHER AND TEACHER LIBRARIAN PARTNERSHIP

With the Compliments of
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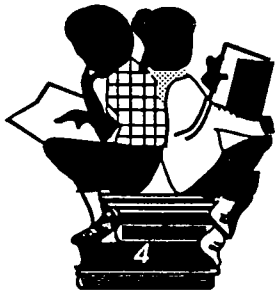

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Introduction

In order to develop the "educated citizen" as described by the Ministry of Education, educators are modifying instructional practices and using an expanded array of learning resources. Greater emphasis is being placed on the use of children's literature to develop reading and writing abilities and skills.
—Developing Independent Learners: The Role of the School Library Resource Centre, p. 25.

In the past, Language Arts English programs have emphasized literature as a means of conveying cultural heritage and developing both a love of reading and a disposition toward learning. The current trend toward multidisciplinary learning, thematic studies, and the integration of students' experience with literacy development offers new opportunities for teachers and teacher-librarians to work together to enhance learning experiences for students and to develop independent learners. Through these newly evolving approaches, literature, with its insight into society and the human psyche, can be used to broaden students' empathy for others and to increase their understanding of the world, science, issues related to our pluralistic Canadian identity, and a multitude of other topics. Through literature, students are exposed to excellence in form and expression and are connected to the ideas, values, and traditions of various cultures. It is these qualities of literature that make it of continuing importance and relevance to **all** students.

The central aim of the Language Arts English program is "to enable each student to use language with satisfaction and confidence, striving for fluency, precision, clarity and independence" (B.C. Ministry of Education 1990a, p. 17) —an aim that is central to all disciplines and all educators. The inclusion of literature within the context of resource-based learning provides models of language that have the power to move, motivate, and actively engage interest and participation in the topics being studied.

The Purpose of this Resource Book

Although a literature program could be carried out in the classroom, a program that involves the teacher-librarian in partnership with the classroom teacher, using the wealth of literary works available in the library resource centre collection, will help students become independent learners and will provide them with richer learning experiences. This type of program increases opportunities to meet the needs of individual students and to provide high-quality instruction. This document, together with its companion document, *Developing Independent Learners: The Role of the Library Resource Centre*, is designed to help teachers, teacher-librarians, administrators, and district staff create such a program.

In addition, the purpose of this resource book is to

- demonstrate that in order to achieve curriculum goals, collaborative connections must be established between the library resource centre and the classroom. The connections presented in this resource book include the teacher/teacher-librarian partnership, curriculum resources, teaching strategies, and integrated approaches to the curriculum.
- define the value and role of literature experiences within the context of resource-based learning for Primary, Intermediate, and Graduation level students.
- demonstrate ways in which a collaborative or partnership approach supports the development of a climate for learning and literacy.
- provide teachers and teacher-librarians with practical, sample applications in which student-centred activities are the focus and library resources are the base.
- present samples of resource-based units that incorporate literature in thematic and multidisciplinary approaches across the four curriculum strands (Humanities, Sciences, Practical Arts, and Fine Arts).
- identify the critical components that must be in place for the impact of resource-based learning to be maximized.

In focusing on the components critical to learning through literature, teachers and teacher-librarians

- recognize the importance of student-centred experiences and activities
- build on students' response to literature
- foster students' experience with literature as a social activity
- facilitate students' selection of reading materials
- integrate literature into a variety of contexts, content areas, and activities
- access the library resource centre collection through flexible scheduling
- plan and teach cooperatively
- meet student needs through a variety of teaching strategies
- evaluate student learning and the effectiveness of the unit of study.

Organization of this Resource Book

This resource book is organized into three sections or parts.

- **Part 1: Critical Components of Learning Through Literature** discusses in detail how each of the components vital to learning through literature may be implemented in a library resource centre program by teachers and teacher-librarians as they plan and teach together.
- **Part 2: Critical Components Applied** provides teachers and teacher-librarians with nine cooperatively-planned sample unit outlines that incorporate many of the critical components identified in Part 1. The samples units are categorized under the headings "Climate-Building Celebrations," "Sample Theme-Based Units," "Sample Author-Based Units," and "Sample Genre-Based Units."
- **Part 3: Reference List and Notes** provides a list of those references cited in Part 1. A list of notes is also included.

Critical Components of the Literature Program

The critical components identified in the following chart and discussed in Part 1 of this resource book are intrinsically tied to **three essential focuses** of a literature program:

- **building a climate for literacy**
- applying current knowledge about the nature of **student learning processes**
- the refinement and maintenance of sound **instructional practice.**

Teachers and teacher-librarians working together to build and maintain an effective library resource centre program must ensure that these three essential focuses are the basis of all their planning and teaching activities. The following Critical Components Chart shows how one or more of the three essential focuses underlie and underpin the critical components of the literature program.

The Critical Components Chart is intended as a tool that administrators, classroom teachers, and teacher-librarians may use to focus discussion and assessment of the current status of the literature program in their school. This examination will establish directions for collaborative action to enhance the school literature program.

A school's literature program may exhibit one, two, or all three of the variations outlined in the chart. For example, "The Importance of Literature and Literacy" may be at the Student-Centred Variation stage, while "Student-Centred Experiences and Activities" may be at the Transitional Variation stage. A program may vary according to the teacher's and teacher-librarian's objectives and expertise, the availability of resources, the age of the students, and the student's particular abilities and interests. The intent, however, should always be the same: to move toward a program based on the Student-Centred Variation whenever possible, because this variation is the one most appropriate to achieving the Ministry's Goals of Education as outlined in *Year 2000: A Framework for Learning* (1990).

Neither the Teacher-Centred Variation nor the Transitional Variation constitute "poor practice." Instead, educational programs evolve and develop as new knowledge about learning and learners becomes available to practitioners. The critical components of the literature program describe and define the stages in this evolutionary process.

Essential Focuses	▫ Building a climate for literacy ▫ Student learning processes ▫ Instructional practice	▫ Building a climate for literacy	▫ Student learning processes ▫ Instructional practice	▫ Building a climate for literacy ▫ Student learning processes ▫ Instructional practice	▫ Building a climate for literacy ▫ Student learning processes ▫ Instructional practice
Critical Component	**Cooperative Planning and Teaching**	**The Importance of Literature and Literacy**	**Student-Centred Experiences and Activities**	**Students' Response to Literature**	**Literature as a Social Activity**
Teacher-Centred Variation	Classroom teacher responsible for designing, structuring, and implementing the program.	Emphasis on an orderly classroom and library environment where literature is recognized as an important school subject.	Focus on text and/or curriculum-centred learning activities.	Teacher response is imparted directly to students to refine their knowledge of literature; decoding skills emphasized as a prerequisite to reading literature.	Students experience literature primarily through solitary reading and writing activities; oral and speaking activities, reading, and discussion occur as a whole-class activity.
Transitional Variation	Classroom teacher responsible for designing, structuring, and implementing the program; the teacher-librarian serves as an adjunct to the program primarily by providing materials.	Atmosphere in individual language arts classrooms and the library resource centre encourages curiosity about books and the habit of reading.	Importance of student interests and experiences is recognized; text and/or teacher-driven learning activities remain central to program.	Interpreting literature is given emphasis; the importance of connecting student experiences to their reading is recognized; teacher response serves as the basis for discussion/lecture; decoding skills are considered a prerequisite.	Students broaden their experience of literature by sharing their personal responses through writing and speaking activities with other students—primarily in small groups based on ability or as a whole class.
Student-Centred Variation	Classroom teacher and teacher-librarian share responsibility for designing, structuring, and implementing the resource-based program throughout all curriculum areas; all teachers share some responsibility.	Consciousness about the habit of reading and what it means to be literate permeates and is advocated throughout the school and in all subject areas.	Focus on student autonomy and learning activities based on individual needs and interests.	Major focus is on student response to and interpretation of literature; recognition that the reader's ability to connect reading to his or her own experiences enhances the literature experience; decoding skills acquired simultaneously and by necessity.	Students deepen and refine their experience of literature by sharing their personal responses through writing, speaking, and representing activities; focus is on interactions between peers, teacher, teacher-librarian, other students (both younger and older), and parents—individually, in pairs, or in small heterogeneous groups.

the Literature Program

Students' Selection of Literature	Integration	The Library Resource Centre Collection	Teaching Strategies	Evaluation
▫ Building a climate for literacy ▫ Instructional practice	▫ Student learning processes ▫ Instructional practice	▫ Student learning processes	▫ Student learning processes ▫ Instructional practice	▫ Student learning processes ▫ Instructional practice
Students' self-selection of literature is limited; teacher selects literature from basal readers, anthologies, and recommended resources.	Students engage in language events as separate but interrelated skills of reading, writing, spelling, grammar, and oral speaking.	Library resource centre collection supplements and extends basal readers, anthologies, and recommended resources.	Expository teaching methods are primarily used.	Focus on correctness and convention; mastery of isolated skills; individual performance.
Teacher selects literature studied; students given some opportunity for self-selection during free reading times. Free reading materials, however, are not considered core reading materials.	Students engage in language arts events that integrate listening, speaking, reading, writing, and viewing.	Library resource centre collection provides recreational reading material and a variety of media formats; supplements and extends basal readers, anthologies, and recommended resources.	Expository teaching methods used with some emphasis on discovery, inductive, and inquiry methods.	Focus on task completion; progress related to individual performance, quality, and quantity of work products assessed.
Students' self-selection of literature is emphasized; library/ classroom collections are selected by teacher, teacher-librarian, and students; these serve as core materials from which students may self-select.	Students engage in real language events that integrate and interrelate listening, speaking, reading, writing, visual arts, drama, and other content areas of the curriculum (science, social studies, mathematics, music).	Library resource centre collection serves as core reading material; students' own writing is included as reading material; public library collections serve to extend and supplement.	Emphasis on discovery, inductive, inquiry,and collaborative learning/ teaching methods; expository methods are used as required.	Focus on meaning; quality of thinking; observation of students' development of independence, experimentation, and communicative competency.

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Part 1:
Critical Components of Learning Through Literature

Cooperative Planning and Teaching

One of the many ways in which the teacher-librarian and the classroom teacher support literacy is by becoming partners in the active promotion of literature. The partnership involves participation in carefully planned units in which students react and respond to a variety of literary experiences. It also involves the promotion of events and activities that extend and support the development of literary skills and that dispose and motivate students to become lifelong readers. Ideally, the school, the parents, and the community work together to establish a literature-rich environment that constantly issues invitations to read and that provides opportunities for all to share in the magic and power of language and literature. When children and young adults observe role models who are avid readers, they develop personal involvement in literature.

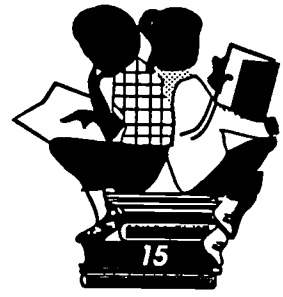
Enhancing the Climate for Literacy

The suggestions for ways to enhancing a climate for literacy included in this section are categorized under the following headings: booktalks, storytelling, and reading aloud; celebrations, festivals, and promotions; author and/or illustrator visits; visits to other libraries; community resources; and community outreach.

Booktalks, Storytelling, and Reading Aloud

What better way to promote a climate for literacy than by planning a program through which people share their pleasure in reading and their enjoyment of books? Throughout the ages, the traditional art of storytelling has not only had the emotional impact of keeping the listener spellbound but has also been an effective way to communicate ideas, thoughts, and personal experiences. Oral language experience provides a framework for understanding the text, developing a sense of story, and expanding predictive and creative thinking. Teacher-librarians and teachers share the responsibility for initiating and developing an oral language program. Such a program, which should include student storytelling, booktalking, or reading aloud to peers, gives students a chance to practise performance skills and to communicate with peers about literature.

Storytelling can be incorporated into the school program in a variety of ways. It can be integrated into a unit of study, as in the case of the sample theme-based unit "The Medieval Period" (Section 1), in which Intermediate students learn about effective storytelling techniques and then use these strategies in presenting original stories to other students. Storytellers could also be invited into the school to tell stories as part of a literacy promotion program. (Please refer to the climate-building celebration "Book Blitz" in Part 2 for a description of one school-wide literature promotion that involves storytellers.)



Booktalks can be used to introduce students to a specific topic, theme, or genre. In the sample theme-based unit "It's a Mystery!" in Part 2 of this resource book, for example, the teacher-librarian gives a booktalk on recommended mystery novels as a means of helping students select appropriate mysteries for independent reading.

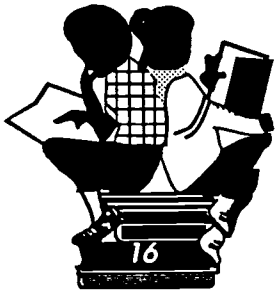
Reading literature aloud to **all** ages should occur on a daily basis. As with booktalks, reading aloud can be integrated into a unit of study, as in the case of the sample theme-based unit "Gold Rush" (Lessons 2-8), or into a special literature event, as in the case of the literature celebration "Book Blitz." For further information on reading aloud (including guidelines for choosing books to read aloud and tips for reading aloud and involving students), please refer to pages 12 to 14 of *Language Arts English Primary-Graduation. Learning Through Reading: Teaching Strategies Book*, "Read-Aloud Literature Program" (Ministry of Education, 1990).

Oral activities can be enhanced by adding props such as puppets, storyboards, visuals, media, and music. (See Section 3 of the sample theme-based unit "Giants," for an example of students using figures and sets as aids to telling an original tall tale.) Audience participation should be encouraged and selections made that stretch the imagination. Puppet shows, story theatre, readers' theatre, role playing, and other dramatic activities (such as the project described in "National Book Festival Play Presentations" in Part 2) provide opportunities for the audience to interact with literature and the storyteller. Whether it is a booktalk, a daily story hour, or a special storytelling occasion, all oral activities provide incentives for further reading and help students make the connection between literature and the process of communication.

Parents should be encouraged to read aloud to their children and to promote a book-loving home environment. Creating lists of titles suitable for reading aloud and sending home letters of encouragement for home reading are two ways the teacher-librarian can contribute to a literature-rich environment at every grade level. (Note: The "Book Blitz" climate-building celebration in Part 2 describes one way of involving parents in encouraging students to read.) Librarians in the children's and young adults' divisions of the local public library could be invited to visit the school, and storytelling/booktalking sessions should be initiated in the local public library and/or the library resource centre. Members of a local Storytellers' Roundtable or Children's Literature Roundtable are other excellent resource people to involve in read-aloud activities.

Celebrations, Festivals, and Promotions

Special literature events can centre around a book, an ethnic festival, or a holiday celebration. In addition, teachers and teacher-librarians can promote literature by capitalizing on the opportunities provided by the School Library Week, the Children's Book Festival, the National Book Festival, Freedom to Read Week, Education Week, school and community book fairs, writers' festivals, special school celebrations, international and national days, famous historical events, and other community or provincial celebrations. (Many promotional materials for special days and holidays are available from the school and public library.)



Activities during literature celebrations or festivals may range from simple displays to scheduled storytelling sessions to guest speakers to school- or district-wide programs. Through these activities, reading and the language of literature become an integral part of the home, school, and community environment. This is especially true when parents are involved in the activities and local newspapers and radio and television stations are asked to publicize the events.

Two literature celebrations designed to enhance a climate for literacy in the school are provided in Part 2 of this resource book. One celebration, "Book Blitz," is a special literature event that involves the school, the home, and the community, while the second celebration, "National Book Festival Play Presentations," is centred around the National Book Festival Week.

Author and/or Illustrator Visits

The excitement of having a "real-life" author or illustrator come to the school stimulates students to read the visiting author's/illustrator's books and gives students a first-hand glimpse of the literary world. This type of activity provides a chance for readers to interact with literature in a real-life situation, to discover what inspires people to write, to explore the basic elements of writing, and to be exposed to the world of editing, illustrating, and publishing.

Good planning is essential, however, to ensure that full use is made of the author visit and to enhance student learning. Preliminary activities should be designed in advance of the visit to familiarize students with the author's work. Multiple copies of the author's books may be purchased or borrowed from other libraries. Follow-up activities should be planned in order to make the event a highlight and an integrated component of the literature program.

Teacher-librarians, public librarians, and college librarians are often in contact with local authors. Local authors are probably the first writers who should be invited into the school (depending upon the audience for whom they write). The British Columbia Publishers' Association and the Canadian Writers' Union supply lists of available authors and addresses of contact people. Public libraries are aware of authors travelling on Canada Council grants, have access to this funding, and are frequently willing to involve teachers and students in their programs. As scheduled author visits are sometimes arranged on short notice, teachers and teacher-librarians must maintain communication with public librarians in order to involve their students in Canada Council sponsored visits. The cost of bringing writers into the school setting may be offset by sharing expenses with other school, public, and college libraries in the community.

Visits to Other Libraries

The teacher and the teacher-librarian should form liaisons with librarians in the community to ensure that students recognize the role of libraries in a literate society. Field studies can be scheduled to other sites in order to familiarize students with the wider world of resources, and activities can be designed to take advantage of the other libraries' programs and collections. Staff members of community

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library facilities can also be invited to the school and their talents and enthusiasm for literature incorporated into the school program. Inter-library loans may be arranged for special project work. Through such activities, other libraries in the community can serve as additional sources of enriching experiences that broaden and extend students' acquaintance with literature.

Community Resources

Students should be encouraged to use the human resources available in their community as well as to visit associations, organizations, and agencies to secure relevant information. This is one way by which the school and community can form a partnership in promoting literacy.

Community resources include ethnic groups, newspaper personnel, literary clubs, local bookstores, senior citizen groups, business and industrial personnel, government agencies, service clubs, and other community organizations. These organizations may also welcome the opportunity to sponsor writing, reading, and storytelling programs or author visits. They may be willing to play major roles in a "Literacy Council," which could examine available community resources and devise a plan for community support of literacy goals and initiatives.

Community resources may be used in a number of ways. For instance,

- newspapers and other media companies frequently have employees responsible for reporting on education who may aid in publicizing special language program events
- ethnic groups may help in the promotion of folk literature
- the local toastmasters' club can provide tips on public speaking
- guest speakers from organizations or agencies can be invited to talk to students about a specific topic (see the sample theme-based unit "Wolves and Humans," Lesson 7)
- guest readers can be invited to take part in a school-wide literature promotion program (For an example of a program involving guest readers, please refer to "Book Blitz" in Part 2 of this resource book.)
- the local public health unit may provide pamphlets or other material on health issues
- traditional oral storytelling can be provided by a senior citizen telling tales of early railroading or a Haida elder telling about life in a summer fishing camp
- actors from a local theatre group can provide live samples of drama techniques.

Community Outreach

The school should have a high profile in the community. Ourom (1987) offers the following activities, which can be used as a focus for outreach in the community.

- Arts and Letters Festival
- Book-a-thon
- regular visits to community libraries
- Reading at Home Program
- Cold Turkey Day (no T.V. at home just reading; see "Book Blitz" in Part 2 of this resource book)
- Parent Committee project to get parents to encourage reading at home
- Storytelling Festival
- student newsletter or writing anthology
- sharing reading and/or writing with senior citizens
- Newspaper-in-the-Classroom Program
- recommended list of grade-specific children's books for distribution to parents
- recommended list of learning games for parents to purchase
- recommended list of literature titles that senior students entering university should read
- presentations for parents—invite parents to a presentation of readings of materials written by students
- involvement in an Arts Network with community groups and other schools.

The Cooperative Planning Process

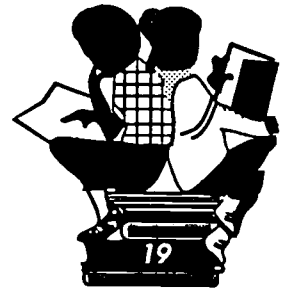
In the cooperative planning process, the classroom teacher brings

- subject expertise
- educational experience
- knowledge of curriculum goals and objectives
- knowledge of learners' needs, interests, abilities, and learning styles.

The teacher-librarian brings

- specialized knowledge of literature
- knowledge of learning materials and information skills
- knowledge of the overall instructional program of the school
- knowledge of a wide range of instructional strategies, gained through team-teaching experience with other teachers.

The sample units in Part 2 of this resource book provide valuable ideas to stimulate the planning of cooperatively developed units of study. The planning team will, however, find it helpful to consult to other sources such as publications of the Provincial Specialist Associations (e.g., *The Bookmark*, *Prime Areas*) and the Ministry of Education (e.g., *Learning Through Reading*), as well as those of the International Reading Association and the National Council of Teachers of English.



As the teacher-librarian and the classroom teacher review and revise units of study on the basis of their effectiveness, a resource bank of successful units can gradually be established. This will provide a valuable resource for other teachers and teacher-librarians.

Once the teacher and the teacher-librarian have agreed to develop a unit that includes literature, it is important to plan together and to record the planning. Key elements in this planning record include:

- general program goals
- prerequisite student skills
- specific objectives/learning outcomes
- preparation and teaching responsibilities of each instructional team member
- time allocation and scheduling in the library resource centre
- student activities and grouping
- teaching strategies
- the type and nature of the resources available and/or required
- evaluation of student learning and unit effectiveness.

The type of planning guide or record used by the teacher and the teacher-librarian depends on personal preferences and the nature of the unit. Some instructional teams may wish to use the brief Planning Checklist provided in this section to guide their planning and recording, while other teams may prefer the detailed, multi-page Planning Record and Guide. If teachers and teacher-librarians are new to the process of cooperative planning, they may initially wish to use the Planning Checklist to help them fill in the Planning Record and Guide. Other examples of cooperative planning guide formats may be found in Davies (1979), Ontario Ministry of Education (1982), and Driscoll, Shields, and Austrom (1986).

Planning Checklist

Goal Statement

- ☐ conveys the purpose of the unit within a continuum of skill development
- ☐ relates to the curriculum
- ☐ relates to the educational goals of the school

Prerequisite Skills

- ☐ outline the information and language skills that have been mastered by the students
- ☐ state what skills need to be reviewed, reinforced, and/or applied
- ☐ describe what prior knowledge or experiences the student already possesses
- ☐ outline the range of student abilities and learning styles

Specific Objectives

- ☐ state the student learning outcomes in terms of observable student behaviours
- ☐ outline how the specific objectives for this unit/lesson relate to the curriculum
- ☐ fall within the cognitive and affective domains
- ☐ include knowledge, attitudes, and skill objectives

Statement of Responsibilities Agreed Upon by Team Members

- ☐ outlines who will be responsible for the preparation of each component of the unit
- ☐ states who will be responsible for teaching each part of the unit
- ☐ outlines who will be responsible for evaluating each part of the unit

Schedule

- ☐ states the time allocation needed for the successful completion of the unit
- ☐ describes how this timeline fits into other classroom/library resource centre activities
- ☐ sets aside time for planning and evaluating the unit

Learning Activities/Teaching Strategies

- ☐ describe the learning activities that could be designed to achieve the specific objectives of the unit
- ☐ state which setting would be suitable for each activity
- ☐ outline what teaching strategies and instructional methods would best facilitate learning

Grouping Plan

- ☐ outlines which activities involve the whole class, groups, or individuals
- ☐ states the criteria to be used to determine group composition

Resources List

- ☐ states what resources are available
- ☐ describes the suitability of these resources
- ☐ outlines the access students have to the resources

Evaluation

- ☐ describes what formal, informal, and anecdotal evaluation procedures will be used to measure student achievement
- ☐ states who will design the evaluation instruments
- ☐ outlines how the marking will be shared
- ☐ advises what minimum expectations will be set for student success
- ☐ states the criteria that determine the effectiveness of the unit

Planning Guide and Record

Unit/Topic _____ Grade and Ability Level _____

Teacher _____ Teacher-Librarian _____

Planning Dates/Times

1. _____
2. _____
3. _____

Unit Overview/General Goal

_____

_____

_____

Prerequisite Skills/Content/Activities

_____

_____

_____

Time Required _____

Dates and Times _____

Specific Learning Outcomes (Content/Attitudes/Skills)

- literature appreciation outcomes (responding, representing): _____

  _____

  _____

- content/concept outcomes: _____

  _____

- information skills outcomes: _____

- language outcomes (reading, writing, listening, speaking): _____

Responsibilities Agreed Upon by Team Members (Preparation/Teaching/Evaluation)

- Teacher _____

- Teacher-Librarian _____

Scheduling (Library Resource Centre/Classroom)

Learning Activities/Teaching Strategies

- Introductory Lesson(s) _____

- Subsequent Lessons: _____

- Concluding Lesson(s) _____

Grouping _____

Resources _____

Evaluation of Student Learning (relate directly to the specific learning outcomes)

Special Considerations _____

Effectiveness of the Unit/Revision and Improvements _____

Rather than scheduling classes into the library for the same period every week, the teacher-librarian and the classroom teachers should plan together to serve the instructional needs of students. Flexible scheduling includes timetabling for individual programs, small group activities, or large group sessions. Such a timetable ensures that information, language, and literature appreciation skills and attitudes are incorporated into all fields of learning and that resources are available to meet teachers' and students' needs. Flexible scheduling of the resource centre facilitates the use of learning resources throughout the school and the integration of information skills and literature experiences across the curriculum.

> Inherent in the concept of cooperative program planning and teaching is the understanding that the library resource centre will be scheduled flexibly for the changing needs of staff and students. With flexible scheduling the skills for using learning resources effectively can be integrated through interdisciplinary studies across the school and across the curriculum (B.C. Ministry of Education, 1990c, p. 24).

Including a statement on flexible scheduling in school and district library policies will give support to the practice.

The Importance of Literature and Literacy

Literature is a significant component of the cultural milieu in which we all live and in which our youth grow and develop, form their attitudes and ideals, and enrich their capabilities. The Rationale Statement in the *Language Arts English Primary-Graduation Curriculum Guide* states that

> The reading and study of literature enhance the aesthetic, imaginative, creative, and affective aspects of a person's development. Literature preserves and extends the imaginative power of the individual. It allows young people to explore imaginatively the places where they live and provides them with an understanding of cultural heritage and a historical perspective, exposing them to points of view other than the present and personal (B.C. Ministry of Education, 1990, p. 13).

Experts have defined the scope of literature in various ways, and indeed, all educators will have varying perspectives on what constitutes literature. Literature, as defined in *Webster's Seventh New Collegiate Dictionary*, is "writing in prose or verse, especially writings having excellence of form or expression and expressing ideas of permanent or universal interest." All and any materials have potential as learning resources; however, good quality literature is a particularly rich resource because of its powerful and effective use of language. Through experiences with literature, students are engaged emotionally and imaginatively in making meaning that involves predicting, reflecting, sharing, and relating the literature to their own experiences. Regie Routman (1988) states that "literature connects us with past and present humanity...[and] promotes the language development and thinking that is necessary for an educated, cultural society."

Charlotte Huck et al. (1987) argue that the literature experience involves both the book and the reader. This experience has the potential to develop compassion by educating both heart and mind, developing in its highest form the sense of what is true, fair, and beautiful. Through literature, children exercise their imaginative powers, explore new ideas, and develop new insights. Through the experiences of an immense variety of writers, readers extend and enrich their own backgrounds by connecting what they read to their personal experiences.

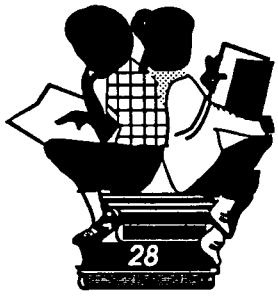
Huck et al. and Routman believe that literature is an important connection between our worlds—the world that exists around us and that which exists within each of us. Literature transmits cultural heritage, while personal meaning is central to the individual's response to that literature. Responding to literature can also deepen and refine the student's emotional and intellectual development. Sloan (1984) looks at the basis of this response when she notes that the feelings and the imagination of students are engaged by the power and

intensity of the language used in literature. This vital connection between the students' affective being and the literature ignites the spark that leads to intellectual curiosity and further exploration of ideas.

Louise Rosenblatt (1978) has further elaborated on the concept of comprehending and responding to literature. She states that reading is a process where meaning is created during the transaction between the reader and the text. Responding to literature encourages students to reflect on their prior experiences and knowledge and allows them to make sense of what they read. Her viewpoint is supported by Gambell (1986), who states that "Literature allows the reader to look at the world as a spectator and enables him to reflect on and evaluate the world and himself in relation to his interests, desires, sentiments, ideals, attitudes, and values" (Gambell in B.C. Ministry of Education, 1990d, p. 33).

Don Holdaway (1979) believes that reading instruction should be "meaning-centred and process-centred rather than word-centred," since reading involves the transfer of meaning, which is the basis of all communication, and consequently it is meaning that has the greatest motivating force for learners. His holistic approach encapsulates the transmission of cultural heritage, our human need to communicate with one another, and the student-centred nature of the "meaning" conveyed by literature.

For further information on the importance of literature, refer to page 33 of *Language Arts English Primary-Graduation. The Research Base: Research About Teaching and Learning* (B.C. Ministry of Education, 1990).



Student-Centred Experiences and Activities

Research and experience tell us that each student is at a different developmental stage, comes from a different cultural background, has a unique experiential base on which to build, and prefers a particular mode of learning. Library resource centre programs developed to reflect these differences are focused on the student and built on the teaching partnership of the teacher and teacher-librarian. Such programs also draw heavily on a well-selected supply of literature, as well as on related print and non-print resources. Through an understanding of the critical components relevant to student learning, teachers and teacher-librarians are able to determine the best way to initiate, implement, and sustain a student-centred literature program through use of the library resource centre and its collection.

Student-centred experiences are those that empower the learner and develop self-esteem. Activities are designed so that all students, with time and practice, experience success. The classroom teacher, who knows the students far better than does the teacher-librarian, takes responsibility during the planning process for ensuring that the needs of each student are considered. The likelihood of success is increased because student-centred experiences and activities are powerful motivators that ultimately result in students taking responsibility for their own learning.

Student-centred experiences and activities provide students with opportunities to

- identify and pursue topics of interest to them
  A wide range of student interests can be satisfied because the entire collection of the library resource centre is used.
- make decisions about their own learning
  Student suggestions for activities are not only acknowledged but acted upon when units are being structured. This does not mean that students do whatever they want, whenever they want. On the contrary, the instructional time is structured and students are expected to complete and submit the assignments within the designated time. Activities are planned, however, to incorporate student decision-making at appropriate levels. The autonomy and creativity of the learner are respected and encouraged.
- relate what they learn to their own prior experience
  By integrating the print and non-print materials found in the library resource centre into literature-based activities, it is possible to activate students' prior knowledge or to build group knowledge in areas where gaps in understanding are evident.
- receive individual attention and/or small group instruction, as needed
  With beginning readers / writers, individual attention is crucial. It is necessary that the child read aloud his or her stories and favourite books to a teacher, teacher-librarian, younger child, classmate, teacher aide, adult volunteer, or parent (Harper, 1989).

When the classroom teacher and teacher-librarian teach together, an array of grouping alternatives is possible. These alternatives include

- whole classes, with both teachers presenting information and/or circulating to assist individuals
- half classes, with specific components of the unit taught by the teacher and other components taught by the teacher-librarian (groups change after a set period of time)
- several small groups, with each instructional team member responsible for instructing and assisting specific groups
- a small group with the classroom teacher and a large group with the teacher-librarian, or vice versa
- small groups that work by turns with the teacher and the teacher-librarian
- the majority of the class with the classroom teacher, while small groups work with the teacher-librarian
- the majority of the class with the classroom teacher, while the teacher-librarian supervises and assists several students who are working independently on projects.

Students' Selection of Literature

In recognizing that students do respond to literature differently, it is critical that teachers provide opportunities for students to select reading, listening, and viewing materials. This self-selection is critical if the motivation for success is to be present.

Resources that have been selected by students may serve as core materials for a unit. Advance planning by the teacher-librarian and the classroom teacher can assist and enable students to self-select resources as independently as possible. In planning a unit, the instructional team should consider the following questions.

- What well-written materials from various genres and formats of fiction and non-fiction are available?
- Have available materials been examined to determine the demands that the text places upon readers and to anticipate possible areas of confusion? Have back-up materials been selected?
- What background information and skills are required by students in order to read the selections successfully?
- What is the overall purpose of the unit? What are the final outcomes? Are the appropriate materials available to achieve the intended purpose and final outcomes?
- Has a plan that provides a balance between teacher guidance and student participation been developed?

Teacher-librarians and classroom teachers sometimes express the concern that students will select materials that do not challenge them. This need not be a concern, however, since research shows that students who read materials easy enough for them scored higher on achievement tests, retained more information, and had a more positive attitude toward school than did other students (Berliner, 1981). Classroom teachers and teacher-librarians should ensure, therefore, that library resource centre collections are not too academic for their school population. The collection should contain a wide range of resources at all difficulty levels from which students may select.

Student selection of items from the resource centre collection can be accomplished in a variety of ways.

- Since young children may have difficulty choosing books, a list of books for each child can be prepared by the teacher-librarian to serve as a guide. This list should be appropriate to the student's interest and reading level (Harper, 1989). Alternatively, if time constraints make this impossible, the teacher-librarian can prepare brief lists on topics of special interest to children at a variety of levels.

- Students are given a choice, but within a pre-selected range. For example, several books by the same author or print materials appropriate to a particular topic are selected and placed in a Reading Centre. Students then choose from these titles. (In the case of a special collection, the materials must be substantive enough and of a wide enough range that most students can find items of interest.) This approach to student selection of books is used in the sample units "Les Critiques en Herbe" (Lesson 5), "Wolves and Humans" (Lesson 1), and "The Medieval Period" (Section 1, Lesson 1).
- Students come independently or in groups to the library resource centre to select materials. Such visits are made by prior arrangement to ensure that the teacher-librarian is available to offer as much assistance as necessary.
- The classroom teacher brings the entire class to the resource centre for a pre-arranged visit and either assists students to make their selections or involves the teacher-librarian in the selection process
- The classroom teacher and the teacher-librarian provide choices of research topics, end products, and working arrangements (e.g., independent work, small group work) so that students will not all require the same resources
- Students select a title or titles typical of a literary genre or format (as in the sample genre-based unit, "It's a Mystery!").

Students' Response to Literature

By responding to literature, students deepen their understanding of what they have read. They can use these new understandings to examine their own beliefs, feelings, values, and attitudes. When students are encouraged to respond to literature in a variety of ways, they progress through a series of developmental stages associated with literary response. Through practice, students develop their ability to interpret literature more fully and critically.

Of course, no one novel or genre will appeal to all students; no one film will capture the interest of all viewers; and no one poem will speak to all listeners. Thus, teachers should recognize that students'

> "response to literature is very complex. It is influenced by factors such as the students' personalities, expectations, cultural backgrounds, and ages, as well as by the qualities of the selection. Perhaps most importantly, growth in response to literature is developmental. For instance, young readers respond primarily to content, while more mature readers can respond to rhetorical elements. We can aid students in developing their ability to respond with increasing sophistication by attending to the nature of their present response and by offering them literature that is more demanding than they are currently reading" (B.C. Ministry of Education, 1990c, p. 22).

In planning a unit of study, therefore, teachers and teacher-librarians should provide students with opportunities to respond to literature through writing, speaking, listening, viewing, and representing activities. (Please refer to the "Teaching Strategies" section of this resource book for more information on these activities, as well as to "Les Critiques en Herbe" for a sample unit in which students share their response to literature with other students.)

Literature as a Social Activity

Experience with literature as a social activity focuses upon the interactions between students (including peers, and younger and older students), teachers, teacher-librarians, and parents as they engage in reading, writing, telling, representing, and listening to stories. Characteristically, the interactions are enjoyable, stimulate thinking, and promote further reading and writing. Relating anecdotes, laughing over humourous incidents, and savouring the power of the story are important motivators in developing the reading habit.

During interactions, groups may consist of dyads, small heterogeneous groups, half or whole classes, or larger groups (as in drama productions). Many of these types of groupings are used in the sample units provided in Part 2 of this resource book. Heterogeneous groups are preferable as homogenous groups may not be challenging for many students. Heterogeneous groups are particularly appropriate with English as a Second Language populations as their mixed nature provides additional support for students acquiring a new language (Kagan, 1986).

Working in pairs and groups has the advantage of giving learners time to think and ask questions in response to literature. Unlike teacher-led discussions where the distinguishing feature is the teacher's response and reactions, students in dyads interact at a slower pace. Intellectual growth is fostered when the social, interdependent nature of learning is part of the milieu and when learning activities have been structured to encourage optimal interaction.

Cooperative learning is a powerful approach that can reduce the students' feelings of isolation, provide peer support, and develop a positive climate for learning (Johnson and Johnson, 1987). It is an effective approach for a wide variety of library resource centre projects, including preparation of debates or posters, dramatizations and simulations, and in-depth research projects. (For information on teaching strategies that employ the cooperative learning approach, please refer to the "Teaching Strategies" section of this resource book.)

By developing student-centred experiences that increase opportunities for students to self-select literature and by nurturing students' responses through their personal involvement with literature, teachers and teacher-librarians support the ongoing development of literacy skills. Students' experience success and have frequent opportunities to interact with one another, sharing their understanding of ideas and delighting in what they have read. Through such positive experiences, students will develop the disposition to become lifelong readers.

Integration

Given the interdisciplinary nature of knowledge and the dynamics of language, learning through literature should not occur in isolation but should be embedded within the framework of the school's instructional program. For students to become lifelong learners and proficient communicators, skills and concepts acquired while reading and responding to literature should be extended and applied in all content areas.

Teachers support the integrated use of language by developing activities that combine all aspects of language. A language activity such as reading a story book that conveys a message will give the student something to think about. The story stimulates further reading of both fiction and non-fiction material, and/or invites a response from the student. Students discuss or write about their reactions to the literature or interpret the literature through storytelling, drama, visual art, or movement. The integration of listening, speaking, reading, and writing occurs when literature selections, learning centre activities, shared reading activities, and writing activities all relate to a common theme. The theme may be limited to content within a single subject area or may be broad enough in scope to include content from a variety of subject areas.

The teacher-librarian facilitates the implementation of an integrated program by

- providing easy access to appropriate materials
- planning activities with classroom teachers
- initiating the development of a school-based continuum of information/literacy skills (Calgary Board of Education, 1982; Davies, 1979; Ottawa Board of Education, 1982; Haycock, 1985; Walisser, 1985).

Developing a School-Based Information/Literacy Skills Continuum

Teaching a process or skill requires systematic instruction throughout the curriculum. Development of information/literacy skills must be implemented in the context of curriculum content areas and with increasing levels of difficulty appropriate to the level of the learners. Consistent application and practice give learners the tools necessary for independent, self-directed learning.

The development of a school continuum extends beyond the Language Arts English teacher and teacher-librarian partnership to a wider connection with the entire educational team. The administrator(s), staff, students, and parents must be committed to a school-wide focus on information/literacy skills. The involvement and agreement of all participants in the design of a continuum will result in a total school commitment to developing in students the skills necessary for purposeful inquiry, informed decision making, and appreciation of literature, as well as a disposition toward lifelong learning. (An example of an information/literacy skills continuum may be found in Appendix C of the companion to this document, *Developing Independent Learners: The Role of the School Library Resource Centre.*)

The Library Resource Centre Collection

The library resource centre collection contributes to the rich learning environment that is central to literacy development by providing teachers and students with a wealth of resources. This rich learning environment is viewed as essential for language learning, for, as Gunderson states, "The most successful students in language arts are generally from homes in which newspapers, magazines, books and other reading materials are available, are esteemed and are seen to be used" (Gunderson, 1989, p. 30). The library resource centre provides students from every social and economic background with materials that enrich the home environment as well as the school environment.

The Principles and Operational Goals of the school library resource centre are outlined in the Ministry of Education document *Developing Independent Learners: The Role of the School Library Resource Centre*. This document also clearly outlines the roles and responsibilities of the classroom teacher (pages 8-9) and the teacher-librarian (pages 10-15) in "contributing to a resource-based program that is dynamic, fluid and responds to the changing nature of society" (p. 7).

Rather than purchasing classroom collections consisting of 100 copies each (including many second and third copies of titles), it may be more cost-effective to increase the size of the central library resource centre collection and to emphasize student self-selection of materials from that expanded collection. A larger, more comprehensive central collection is less expensive, easier to access, and provides a greater range from which students may select. In addition, use of the central collection demonstrates the lending function of the library resource centre to students and develops skills that can be applied and extended to their use of other libraries in the future.

Planning of a library resource centre collection is important. Classroom teachers, teacher-librarians, and administrators must work together to develop adequate collections of materials to support learning across the curriculum. The first step in cooperatively selecting materials should be an assessment of the Language Arts English program offered in the school. The second step is to examine the library resource centre collection and any other specialized subject area collections to determine the quality and relevance of available materials, and to identify what, if any, additional resources are required.

The joint selection efforts of teachers and teacher-librarians combine knowledge of the student as an individual with knowledge of the curriculum and resources to develop a well-stocked library resource centre collection.

Effective management is critical if all students and teachers are to have access to a "wealth of resources." For students to have daily contact with motivational reading materials in the classroom, these resources must be constantly renewed and updated. Rotating materials from the library resource centre to the classroom and back prevents unnecessary duplication and permits sharing of resources.

In determining the validity of the current collection, decisions will have to be made on

- the optimum number of copies
- the types of literature to be explored and/or emphasized
- the levels of student reading ability
- the themes to be emphasized
- the need for Canadian content
- the applicability of material to Ministry and Board goals and policies (e.g., multicultural education, non-sexist materials)
- any other relevant criteria specified in the school district's selection policy.

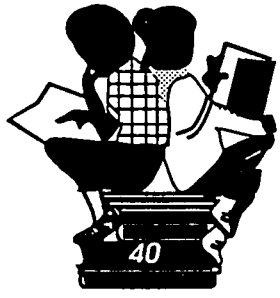
For more information on the selection, acquisition, organization, maintenance, and circulation of resources in the school library resource centre, refer to the companion to this document, *Developing Independent Learners: The Role of the School Library Resource Centre*, "Administration of the Program."

To establish a collection that responds to individual students' interests and needs, emphasis should be placed on the width and breadth of available materials as opposed to concentrating on the acquisition of multiple copies of a few select titles. This kind of collection development will aid in the movement away from textbook literature toward thematic approaches and students' self-selection of material. (Information on thematic approaches is provided in the " Teaching Strategies" Unit Approach.

The Motivation to Read

The library resource centre collection plays a crucial part in developing and maintaining students' motivation to read. The motivation to read is related to three critical factors: the quality of the literature provide; the development of students' feelings of independence and empowerment; and the relevance of the reading task to students' background, experiences, and needs.

Holdaway (1979) comments on the motivational aspects of books and young childrens' great desire to read them independently. As an example, he uses Margaret Clark's 1976 study of pre-schoolers to point out the importance of libraries in fostering interest in reading by supplying attractive books. These eager young readers form a striking contrast to the "elective illiterates" identified in a 1979 Canadian study (Graves and Kinsley, 1983). The young people in the 1979 study choose not to read because they lacked interest or motivation, and hence their reading fluency declined to the point where they had difficulty in functioning successfully in the workforce.



The motivation to read is fostered by permitting students to select reading materials and by providing the widest possible selection of materials. In order to support students' self-selection, the library resource centre collection should include materials that are appropriate to all students in the school, support all curriculum areas and recreational reading interests, and enhance the development of each student's "aesthetic, imaginative, creative, and affective aspects . . ." (B.C. Ministry of Education, 1990b, p.13). The teacher-librarian acts as an essential link between learners and materials by helping students to select materials of interest to them and by working with the classroom teacher to ensure that all students find pleasure in reading in order that they may develop the lifelong habit of reading.

Through involvement in the library resource centre program, students "experience the complex language process as they engage in real language events that integrate and interrelate listening, speaking, reading, writing, visual arts, and drama, as well as other content areas in the curriculum" (Heald-Taylor, 1989, p. 16). The integration of literature with curriculum content areas can be observed in action in cooperatively planned units of study that bring together a variety of resources. Literature and topics from a variety of subject areas are linked in interdisciplinary, resource-based units. The student-centred nature of the activities enhances motivation to read, retention of what is learned, and a sense of self-efficacy. The appreciation of literature is rendered more meaningful within the context of growing student independence.

Teaching Strategies

There are a multitude of teaching strategies, each designed with specific criteria in mind, that teachers use to ensure that student learning occurs. Instruction is direct when the teacher demonstrates, tells, illustrates, or explains to the students what it is that they are to learn. Instruction is indirect "when the teacher intentionally orchestrates various aspects of the classroom environment in ways that lead students to specific outcomes. While it may not appear that teachers are engaged in instruction when they are sitting and reading a library book or quietly observing students interacting in pairs, they really are. Such activity is intentional, it involves work, a strategy for presenting the work, and interactions with students as they pursue it" (Duffy and Roehler, 1986, p. 82).

In choosing the appropriate teaching strategy, considerations such as the subject matter, the needs of the student(s), and the actual learning environment should be considered. The availability of resources and personnel are also significant factors, as are the individual teaching styles of both the teacher and the teacher-librarian. As Davies notes, "No method is sacred; each is useful for a different purpose" (1979, p. 139).

With these considerations in mind, the teacher and teacher-librarian select those teaching practices most appropriate to the overall purpose of instruction and to the individual learning styles, maturity levels, and cognitive development of their students. To meet curriculum goals, teachers and teacher-librarians use a variety of teaching practices and approaches that provide students with a wide range of literacy experiences.

When selecting a teaching strategy, the question, "What will take children more deeply into the experience of the book?" should be asked, rather than, "By what means can I use this book as a launching pad into any one of a dozen deep endeavours which leave the book further and further behind?" (Rosen, 1973, p. 195).

The following graphic identifies those teaching strategies outlined in this section. Each of these teaching strategies may be employed at the Primary, Intermediate, and Graduation levels to "take children more deeply into the experience of the book."

Unit Approach

Effective approaches to the material addressed in a unit will integrate topics and knowledge from differing content areas. As an approach to planning and teaching, the teacher and teacher-librarian may organize a unit of study around

- the **thematic approach**, which provides students with opportunities to explore a particular theme relevant to their own interests (the theme is linked to topical or current events or is related to an idea common to many literary works)
- the **genre approach**, which provides opportunities for students to develop an appreciation for a novel genre by reading science fiction, historical fiction, mysteries, poetry, biographies, or realistic fiction
- the **author approach**, which provides students with opportunities to visualize the writer as a human being by reading the works of an individual author (through this approach, students learn about the author's life, and gain an understanding of the time period and the locale in which the work was written).

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No matter which approach is used, the teacher and teacher-librarian must make the student central to the unit being planned. A student's experiential and cultural background, preferred mode of learning, and stage of development must be taken into account when designing a unit of study. (For more information on this topic, please refer to the section of this resource book entitled "Student-Centred Experiences and Activities.")

The following details each of these approaches, describing the approach, identifying the library resource centre/classroom connection, and offering ideas and/or specific suggestions for how the approach can be used with students at the Primary, Intermediate, and Graduation levels. Note: Sample units for each approach are provided in Part 2 of this resource book.

Thematic Approach

Purpose Through in-depth study of a topic, students become aware of the interdisciplinary scope of knowledge and ideas and the interrelatedness of language, ideas, and experience.

Description A theme or topic is the focus of attention and is selected for the study because it

- is of interest to students
- is broad enough to divide into smaller sub-topics, and so provides opportunities for students to make choices
- allows students to compare and contrast ideas and to investigating a wide range of materials
- encourages an understanding and appreciation of the interrelatedness of concepts and knowledge, values, and attitudes.

Library Resource Centre/Classroom Connection
The teacher and teacher-librarian identify a wide range of materials using all sources and resources, including those of the community. Selection aids commonly used by teacher-librarians are invaluable in locating print and non-print resources for thematic approaches. Commercially prepared bibliographies are available with extensive thematic indexes, as are professional monographs and collected works on specific themes. If a theme is likely to be used for several years, the collection can by augmented over time. In using the thematic approach, care must be taken to build in necessary skills and content and organization must be efficient but unobtrusive. Please refer to the five theme-based sample units in Part 2, "Giants," "Gold Rush," "The Medieval Period" (Section 2: Medieval Historical Newscasts), "Wolves and Humans," and "Passons Nos Vacances à Paris!"

Primary Themes explored with Primary children are usually concrete and pertain directly to the world around them. Themes such as "Me," family, friendship, community, seasons, sea life, pets, houses, dragons, monsters, animals, spiders, space, and the circus can be explored. A wide range of fiction, non-fiction, and non-print materials, together with concrete objects, dress-up materials, and community resources, must be included.

Intermediate Themes to be explored with intermediate students should capitalize on student interest. Current popular culture, media events and people, interest in personal and peer activities, and concerns about society may form the basis for interesting thematic studies. Possible themes include survival, disasters, war, monsters, sea life, physically challenged people, similarities and differences between peoples, the future, disease, death, troubled youth, and aging. Some themes, such as "The Future," have such breadth that it is necessary to focus carefully upon the most appropriate content and skills according to the students' needs and available resources.

Graduation Themes explored with senior students can emanate from reading or studying a lengthy novel. Issues and current events provide themes sufficiently up-to-date to spark interest. Possible themes include the Holocaust, mental illness, violence in society, civil rights, utopia, taking risks, love, travel, the roles of women in society, native rights, and immigration. Newspapers, magazines, television, and radio are daily sources of themes that may be explored.

Author Approach

Purpose By studying the life and works of an individual author, students begin to understand the writer as a human being and recognize that creative processes vary according to the individual.

Description The author approach investigates the works of an individual fiction or non-fiction author, the author's life (biographical and autobiographical), and critical writings about the author's works. If possible, a visit by a local writer is included in the unit. Such visits can do much to foster awareness of the writer as a person and writing as both craft and art.

> **Library Resource Centre/Classroom Connection**
> The teacher-librarian identifies a wide range of reference tools that provide excellent biographical and critical information about authors, as well as the skills necessary to use these tools. Please refer to the sample author-based unit, "Les Critiques en Herbe."

Primary Over a period of four weeks, students study five books by British author/illustrator Tony Ross (*Foxy Fables*, *Hugo and the Man Who Stole Colours*, *Hugo and the Ministry of Holidays*, *I'm Coming to Get You*, and *Lazy Duck*). Students discuss and compare the humour in the stories, examining devices such as exaggerated characters and use of colour in the illustrations. If possible, the unit culminates in an author visit (Innes and Slobodian, 1989).

Intermediate Students study the works of Lloyd Alexander. Questions about the novels are devised using Bloom's taxonomy. The unit promotes self-reliance and group interaction. Students then write their own set of question cards for another Lloyd Alexander novel, selected from one of the following: *The Book of Three*, *The First Two Lives of Lukas-Kasha*, *The Marvellous Misadventures of Sebastian*, *Time Cat*, and *Tom Cat and Other Tales*. Evaluation of student achievement includes teacher evaluation, self-evaluation, and peer evaluation (Jacobson, 1984).

Graduation Interviewing techniques used on various television shows are observed and discussed. Then, in pairs, students research the life and works of a poet and use the information gained to write a television interview of their own. Students are required to include the titles of two or three poems and/or published books and biographical information in the interview. They are also required to state what or who were important influences on the poet's craft and method of writing. Students devise their interview questions, rehearse the interview, and videotape it. The videos are then screened for the class. Each interview is evaluated by the teacher, teacher-librarian, and three classmates (Doane and Phillips, 1989).

Genre Approach

Purpose By reading books that are characteristic of a particular literary genre, students become aware of the literary conventions, language structures, and writing techniques used by authors in creating imaginative fiction.

Description Genre approaches usually focus on one or more of the following types of literature: mysteries, detective stories, fantasy, science fiction, historical fiction, utopia novels, adventure, romance, biographies, autobiographies, satires, or problem novels. The students may also explore literary forms such as poetry, novels, short stories, or essays. Modern commercial writing, such as editorial writing, television or film scriptwriting, and magazine writing may also be examined.

> **Library Resource Centre/Classroom Connection**
> The teacher-librarian and teacher pre-select titles typical of a particular genre or literary form. Students then self-select from this collection. Please refer to the genre-based unit "It's a Mystery!" and the theme-based units "Gold Rush," "Giants" (Section 2), and "The Medieval Period" (Section 1: Medieval Myths and Legends) for examples of units/activities employing the genre approach.

Primary By listening to fairy tales as they are read aloud, children in the first Primary year begin to recognize who the characters are, how they felt, what they looked like, and how they reacted in certain situations. The children become familiar with the settings of the stories and the sequence of events. By the fourth year in Primary, students are ready to identify the characteristics of a fairy tale, to realize that there are many different versions of the same fairy tale, and to write their own fairy tales (D'Onofrio, 1989,).

Intermediate Students read more than one mystery story on their own. The teachers reads aloud *And Then There Were None*. With the teacher, students devise a chart identifying what they perceive to be characteristics of the mystery story as a genre of literature. With these characteristics in mind, students then write their own mystery stories.

Graduation Students read a wide variety of short stories. Some of these stories are read and analysed as a class. Additional short stories are selected from anthologies in the library resource centre and, using analysis sheets, students apply their understanding of short story elements and literary terms to these stories. Later, working in groups and using newspaper articles as the stimulus, students use their understanding of the genre to write their own short stories. These stories are later presented orally in class (Austrom, 1986).

Discovery Learning

Purpose The teacher or teacher-librarian piques students' curiosity about a problem in order to motivate them to work independently and develop investigative strategies for locating, collecting, and evaluating data.

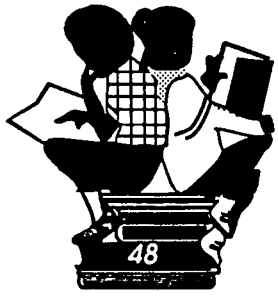
Description Students, individually or in small groups, become aware of a problem and collect data that is relevant, unbiased, and factual. They then analyse, examine, and synthesize the information.

> **Library Resource Centre/Classroom Connection**
> The teacher and teacher-librarian plan carefully to ensure that topics, ideas, and generalizations can be explored using the available resources. Please refer to the sample unit "Gold Rush" (Lessons 9-12) for an example of the discovery learning strategy.

Primary Primary students often have difficulty distinguishing between non-fiction and fiction materials. To help them recognize this distinction, the teacher or teacher-librarian reads *Goldilocks and the Three Bears* aloud to the class. After reading the story, a "Fact and Fiction Chart" about bears is created with student input ("Bears eat __/Bears don't eat porridge; Bears live __/Bears don't live in houses"). Through an understanding of the terms fact and fiction, students begin to appreciate the creative process and learn how authors perceive and use the real world in their writing. As an independent follow-up activity, students select an animal (such as a rabbit, a mouse, a pig, or a dog), read fact and fiction books about their animal, and then create a Fact and Fiction Chart on the animal (Roberts and Weatherall, 1989).

Intermediate The teacher-librarian introduces materials to arouse students' curiosity about a particular problem. For example, prior to students' reading *Twenty-One Balloons*, the teacher-librarian uses a magazine article about the volcanic explosion on the island of Krakatoa to arouse curiosity about natural disasters. Students consider the problem of how natural disasters affect people and brainstorm possible topics to be investigated using the library resource centre. The teacher and teacher-librarian work with small groups employing questioning strategies to challenge and inspire students. The collected data helps prepare students for reading *Twenty-One Balloons* and enables them to better understand the reactions and feelings of fictional characters who face a major disaster.

Graduation Students select a science fiction book set on another planet. (There are many such books.) The teacher-librarian assists students in their selections or gives booktalks on potential titles. Prior to reading the book, each student devises a "Planet Information Guide," which is used to record descriptions, data, and observations about the planet's environment as he or she reads. In reading conferences with the teacher and teacher-librarian, students share the information from the chart and speculate as to how humans would survive on the planet, and what (if any) adaptations would be necessary to support human life and other life forms.



Individualized Instruction

Purpose By adapting instruction to the background and aptitude of individual learners, the teacher and teacher-librarian structure learning so that students work at their own pace, view learning as more relevant to their needs, are motivated to learn, and experience success.

Description Students work as independently as possible with individual assistance from the teacher or teacher-librarian provided as required. Individualized instructional strategies encourage each student to discover and extend his or her own ways of perceiving and learning. Meetings between the teacher or teacher-librarian and individual students provide an opportunity for learner-to-teacher interactions in which the student's response is most important. The conference provides opportunities for the student to discuss his or her responses to a particular piece of literature and to relate his or her reading or writing to personal experiences. The one-to-one discourse also allows students to clarify and refine their understanding of the ideas expressed in the work. Using open-ended questions that allow students to elaborate on their feelings or relate the story world to the real world is an effective means of focusing on the student's response. (See the Evaluation section of this resource book for examples of what type of questions may be asked in an individual student conference.)

Library Resource Centre/Classroom Connection
This teaching strategy relies heavily on curriculum resources of a wide variety and of varying levels and formats. Printed guides, learning packages, and programmed learning materials may be used, as well as the wealth of materials in the library resource centre collection. Please refer to "Book Blitz" in Part 2 for a description of a program that employs individualized instruction.

Primary With beginning readers, the teacher focuses on student interest as a basis for reading and writing. The student reads and writes about personal experiences. Dictated stories become the child's reading materials; literature from the library resource centre that expands or builds on this experience, event, or interest becomes the reading text. For example, a child who has broken an arm can talk about the doctors, hospital, X-ray machines, and the cast. A dictated story about breaking the limb can be created and read aloud. Non-fiction books and stories about hospitals and visits to the doctor serve as essential reading materials.

Intermediate The principles of individualized instruction are incorporated into an individualized reading program. Over a six-week period, students spend 40 minutes each day in the library resource centre where they either select literature, with guidance from the teacher and teacher-librarian, or engage in silent reading. During these periods, the teacher and teacher-librarian confer with individual students or small groups to monitor student understanding and responses. By prior agreement with the home, students are required to read silently for 30 minutes each night and to discuss what they have read with their parents (Shields and Coward, 1986).

Graduation Each student contracts with the teacher to investigate a particular interest, issue, or problem. Once the student has outlined the questions to be answered through reading and research, a contract is agreed to and the student completes the assignment with any necessary guidance from the teacher and teacher-librarian.

The Research Process

Purpose The teacher and teacher-librarian provide students with the organizational framework to research a specific question. By working through the process, students develop the ability to locate, analyse, organize, and use information for their own purposes.

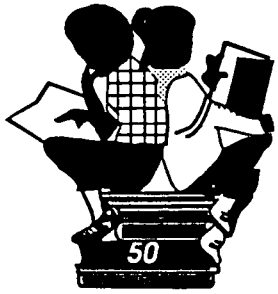
Description Students work individually or in small cooperative groups to research a topic and prepare a product such as a written or oral report, research paper, oral presentation, poster, or in-class essay. The students refine and limit the topic, make a simple outline, take notes, write a first draft, edit, proofread, and write a final copy (adding a Table of Contents, List of Figures, and Bibliography, to the selected product format, if appropriate).

Library Resource Centre/Classroom Connection
The library resource centre is central to the research process, providing a wide variety of information resources. The classroom teacher and teacher-librarian plan together to ensure that there are sufficient materials for the number of students and range of topics and that the essential information skills are included in the instruction provided. Please refer to the sample units "Passons Nos Vacances à Paris!," "Gold Rush," "The Medieval Period" (Section 2: Medieval Historical Newscasts), and "Wolves and Humans," as well as to the celebration described in "National Book Festival Play Presentations" for sample activities that incorporate the research process.

Primary Students learn about spiders by observing spiders, listening to stories about spiders, and looking at books and pictures of spiders. They record facts about spiders on a fact chart and tell "fact stories" to the class. The teacher and the class write a Big Book based on their research (Johnstone and Soltau, 1985; Argast and Macdonald, 1988).

Intermediate Students complete one of the following assignments.

- Pretend you are a travel agent. Write a brochure on one of the following Canadian cities, using a book from the *Hello Canada* series: Victoria, Edmonton, Calgary, Regina, Winnipeg, Toronto, St. John, Quebec City, Montreal, St. John's.
- Choose an outstanding Canadian and research her or his life. In your report, include facts such as date of birth, place of birth, education, and occupation (Harper, 1985).



Graduation Students brainstorm a list of issues and problems related to Shakespeare's *Hamlet*. They research similar issues and problems in our society by consulting current literature in the library resource centre. Issues might include: suicide and young adults; what makes a person a killer; single parenting; death of a loved one; madness/mental illness; sex role/stereotyping of women; and the importance of love (Follett, 1984). After student research is complete, students use their expertise on the issue to write a psychological case history on one of the characters in *Hamlet*.

Learning Centres/Stations

Purpose The teacher and teacher-librarian structure learning activities around a wide variety of learning materials appropriate to different learning styles. This enables students to work independently and thus gain confidence and involvement in their own learning processes.

Description Students work individually or in small groups in the classroom or library resource centre, using a variety of instructional materials that have been organized with accompanying activities to teach a topic, concept, attitude, or skill.

> **Library Resource Centre/Classroom Connection**
> For the sake of convenience, centres are frequently set up in the library resource centre. (Although preparation of centres can be time consuming, when two teachers share this task it reduces teacher preparation time.) Monitoring of student progress is facilitated since two teachers are involved in working with and observing students. In particular, the teacher-librarian offers expertise and knowledge of a wide variety of materials at appropriate levels for independent student use, while the teacher offers expertise in establishing student learning outcomes. Together, the teacher-librarian and classroom teacher can design creative activities that foster student independence. Please refer to "Passons Nos Vacances à Paris!," "Giants" (Section 1), and Gold Rush (Lesson 12) for sample units employing learning centres/stations.

Primary The theme of "Fairy Tales and Folktales" involves children in discussing the settings of stories and representing the plots and characters in different ways (using blocks, sandbox, scrap materials, flannel board, puppets, and other media). Five centres are created: a Golden Centre, where as many gold coloured objects as possible are displayed; a Reading Centre, where fairy tale books and puppets are located; a Dramatic Play Centre where long dresses, crowns, wands, jewelry, beards, glasses, shoes, masks, etc., are collected; a Magic Centre with mirrors, magnifying glasses, magnets, and beans and seeds to grow; and a Picture Centre, where castles, palaces, and fairy tale-type homes are displayed. Over a three-week period, children read the fairy tales *Cinderella*, *Rumpelstiltskin*, *Snow White*, *The Paper Bag Princess*, and *Jack and the Beanstalk*. In response to the fairy tales, children explore, experience, and talk about the centres (Madsen, 1989).

Intermediate A group of teachers and a teacher-librarian plan a multicultural unit consisting of five learning centres that explore India, Eastern Europe, Western Europe, the Orient, and the New World. Each teacher prepares one of the five centres, introducing the centre to the students and evaluating students' progress in the centre. The teacher-librarian helps each teacher locate appropriate resources and works with and observes the students. At each centre, a variety of stories, folktales, myths, fables, and legends from each cultural region is presented in print or non-print format. The students read a wide variety of stories, identify common themes, and appreciate the different styles and techniques in stories from other lands. Students are divided into heterogeneous groups, spend one week (three one-hour periods) at each centre, and rotate weekly. Within five weeks, every student has used all five centres (Fraser, 1984).

Graduation A stations approach for English as a Second Language students increases appreciation and understanding of the following Canadian native Indian groups: Northwest Coast, Plateau, Plains, Sub-Arctic, Inuit, and Eastern Woodlands. Questions are designed so that students listen to and read native Indian legends, look at native Indian art, locate on a map the areas where each group lives, and compare and contrast aspects of two native Indian cultures. Five periods are allowed, in which time students answer as many of the questions at the six stations as possible (Parungao and Hooper, 1985).

Oral Presentations

Purpose By making an oral presentation, students demonstrate an understanding of the material and their use of language in conveying information to others.

Description Students communicate with other students by presenting oral reports. These reports may be delivered in person, or on video or audio tape, and may involve sharing information about good books, news events, school or class announcements, and curriculum topics.

Library Resource Centre/Classroom Connection
Library resource centre materials are used extensively when students gather information for oral presentations. The teacher-librarian and teacher work together to ensure student success. For example, the teacher can help students organize information in a logical and interesting sequence and effectively present the material. The teacher-librarian can guide students in selecting topics, deciding on main ideas to present, and researching and selecting information to support the main ideas. Researching for oral presentations adds to students' background information about an author and the setting and historical context of a novel or short story. For senior students, oral presentations may include summaries of what literary critics have said about a work. Please refer to the sample units, "Giants" (Section 3), "Gold Rush" (Lessons 15 and 16), "The Medieval Period" (Section 1, Part 3), Passons Nos Vacances à Paris! (Lesson 8), "Wolves and Humans" (Lesson 8), and "Les Critiques en Herbe" (Follow-Up) for various types of oral presentations by students.

Primary The teacher and teacher-librarian plan a thematic unit on dragons that employs five learning centres and requires students to prepare an oral presentation in the form of a commercial. Students rotate through the centres in small groups. At the Note-Taking Centre, students list key words about dragons, which have been taken from books, pictures, and an audio source. At the Dictionary Centre, vocabulary words pertaining to dragons are alphabetized and matched with their correct definitions. At the Reading Centre, after browsing through an assortment of dragon books such as *There's a Dragon in the Garden* and *Dragon Nanny*, each child chooses one story and records his or her response to it on a task sheet. At the Research Centre, students complete a fact sheet about dragons once they have consulted the Table of Contents in copies of *The Truth About Dragons*. Students work co-operatively at the fifth centre to create their own group dragon. In their oral presentation to the class, the groups demonstrate the understandings gained from their work on the unit by sharing their dragon, a picture of it, and a commercial outlining its recommended uses (Price, D'Onofrio, and Ivany, 1989).

Intermediate Working in pairs, students select a topic on Early Humans. The topics include: Shelter/Clothing; Human Appearance/Fire; Rituals/Arts and Crafts; and How They Obtained Food/Tools. Having found out about their topic in relation to Early Humans, students also find out about how their topic relates to Neolithic and Paleolithic Peoples. As half of the class work in their pairs to research their topic, the other half of the class receive content lessons about Early Humans (three periods). Using a variety of resources, students take notes and, in their pairs, complete a comparison chart. Once both groups of students have completed the research assignment and the content lessons, the completed chart is used as a visual aid to enhance their oral presentation to the class. Ongoing evaluation is completed as each section is finished. Students are also encouraged to read novels set in these eras (Shields and Marsh, 1985).

Graduation English as a Second Language students present information about their own countries, both in written and oral formats. Students are required to include some visual aids during the oral presentations and are encouraged to include personal anecdotes. The unit is divided into three sections: Part 1, "Presenting...a Classmate"; Part 2, "My Native Country"; and Part 3, a curriculum-related speech. Follow-up sessions may focus on literature and folktales from the various countries presented by class members (Parungao, 1986).

Graduation As a class, students view, listen to, and take notes on a variety of sound filmstrips about an era in history. Then, in small groups, students choose one filmstrip on which to focus and use the library resource centre collection to research new facts on the topic of their filmstrip. Based on their research, each group writes and tapes a new audio script for their filmstrip. As student audio tapes are presented to the class with the filmstrip, students evaluate each program (including their own) using an established set of criteria. Student evaluation is given equal value to that of the teacher and teacher-librarian. From a collection of novels pre-selected by the teacher-librarian, students also choose a novel from the time period to read. Group discussions of the novels focus on the settings and the time period (McLean, 1986).

Discussion

Purpose By talking together, students share information and common experiences and gain confidence in expressing their thoughts and ideas verbally.

Description Discussion involves activities such as brainstorming, buzz sessions, interviews, and seminars, so optimum group size may vary from two to eight students. A supportive climate of trust, warmth, friendliness, encouragement, and courtesy is essential. Some time may be devoted to group process skills before, during, or after discussion activities.

> **Library Resource Centre/Classroom Connection**
> Prior to or during discussion activities, material giving general background information on the topic, problem, or issue in question may be required. Background information may be supplied by the teacher or teacher-librarian in the form of a handout, read by students from a specific text, or researched by students in the library resource centre. The teacher and teacher-librarian work together to ensure that adequate information is available for students to be able to engage in a discussion. Discussions are used in many of the sample units provided in Part 2 of this resource book, including "The Medieval Period" (Section 1: Medieval Myths and Legends) and "Giants" (Section 3).

Primary The teacher-librarian leads a class discussion about what a fish looks like. Students brainstorm words to describe the physical appearance of a fish. Then, the picture book *Fishes* (Wildsmith) is presented to the class. After the reading, class discussion focuses on how all fish have similar features (e.g., fins, gills, eyes) and includes the names for each part of the fish. Using blue construction paper and pastel crayons, the students create pictures of imaginary fish and include all the previously named parts of the fish (Shields and McKay, 1986).

Intermediate Working in pairs, students interview each other about their reading interests and experiences and record the information on a brief questionnaire. The questionnaires are collected and redistributed, so each student has information about a different classmate. In small groups, the students go to the library resource centre and select at least three books appropriate to the student described on the questionnaire. Each student presents the selected books to the class with an oral or written explanation as to why those particular books were selected (Pyle, 1988). It may help the students for the teacher to have prepared, in consultation with the teacher-librarian, a list of subjects and genres in advance.

Graduation Students discuss books in small seminar groups. They share problem areas as well as the qualities of the books they found enjoyable, interesting, and educational. Students compare the books to others they have read and comment on such things as what they learned from the books, how true to life the stories were, and any similarities between the events in the books and things that have happened to them or someone they know (Pyle, 1988).

Shared Reading

Purpose By listening to and engaging in oral reading of literature, students establish firm oral models for the language of books and become aware of the special structures inherent in language and literature, such as rhythm, rhyme, pattern, predictability, and sequence, that may later be used in independent reading or as patterns for personal expression. Shared reading deepens students' understanding and response to literature.

Description Students in small groups, or as a class, listen to literary selections read aloud by the teacher, teacher-librarian, other students (peers or older or younger students), parents, student authors, adult volunteers, or guest authors. During shared reading times, a variety of literary forms may be shared — poems, stories, songs, quotations, proverbs, jokes, and riddles. In Primary classrooms, the same story is often read many times as students move from pre-reading stages to reading.

Library Resource Centre/Classroom Connection
The library resource centre collection provides a wealth of literature suitable for shared reading times. The teacher-librarian aids teachers in selecting good read-aloud materials and keeps the teacher informed as to the most recent resources. Via connections with public librarians, book sellers, and publishers, the teacher-librarian is able to arrange for author readings. Please refer to the sample units, "Gold Rush" Lessons 2-8 (teacher reads aloud) and "Giants" Lesson 4 (older students read to younger students), as well as to the description of the "Book Blitz" celebration (teachers and guest reading read aloud; students read to parents) for examples of shared reading. Shared reading is also involved in the sample activity for Primary and Intermediate students described in the section "Process Writing."

Primary Shared reading using Big Books offers primary children literary experiences that can occur both in the classroom and in the library resource centre. Commercially prepared Big Books are available; however, teachers and teacher-librarians can create their own Big Books based on pattern and predictable books found in the library resource centre. For example, *The Very Busy Spider* can become *The Very Busy Witch*, in which a series of Hallowe'en characters (a jack-o'-lantern, black cat, ghost, skeleton, monster, wizard) ask the witch to play, but the witch is very busy concocting her witch's brew. (Each Hallowe'en character can make its own sound, which invites the children to participate orally in the storytelling.) Children, together with the teacher or with older "reading buddies," can also create original Big Books, which can be used in shared reading times.

Intermediate Students read several folktales and focus on the characters, plotlines, and plot devices. They then create an original folktale or retell a traditional folktale. The folktales are then read aloud in class and also shared and read aloud to children in selected Primary classes. This activity can be modified so that Intermediate students write and read aloud their own picture books, re-write nursery rhymes to read aloud, or read aloud picture books to younger students.

Graduation Over a period of six weeks, at the beginning of each class, individual students read aloud a poem they have either selected from poetry anthologies found in the library resource centre or have written themselves. The activity could be modified so that students select poems on a theme to be explored in class; students select poems representative of a particular type of poetry such as ballad, limerick, haiku, sonnet, or lyric poem; or students select poems written by poets from a particular country (e.g., Canada, Australia, Great Britain, United States). Use of poetry indexes for easy location of specific poems or poems on a theme can be built into this activity.

Process Writing

Purpose By expressing their own thoughts and perceptions in written form, students rethink personal experiences and transform them into creative communication, which is shared with others through publication or oral or visual presentations.

Description Students express and communicate their own thoughts and ideas in the form of prose or poetry. They may work individually or in small groups that offer positive interdependence. Creative products of process writing include poems, research reports with personal opinions, letters, novels, short stories, skits, plays, descriptive paragraphs, songs, commercials, story boards, and speeches. Process writing is used to describe what all writers do — select a topic, write, seek reactions, rewrite, edit, and share the work with others.

Library Resource Centre/Classroom Connection
Students need experience with a wide variety of materials (books, book titles, magazine articles, and advertisements) as sources of inspiration. The teacher-librarian selects and promotes materials that will broaden students' experience and searches for those rare materials that offer unique creative expressions. The teacher-librarian may act as editorial consultant for groups of students in an editing station equipped with an editor's eyeshade, dictionaries, and thesaurus. For samples of units and a celebration incorporating process writing, please refer to "National Book Festival Play Presentations," "The Medieval Period" (Section 1, Part 3; Section 2), "Wolves and Humans," and "Giants" (Section 3).

Primary Students use wordless picture books (e.g., *The Snowman*, *Silver Pony*, *Bobo's Dream*) as a basis for a group story. Divided into random groups of three, students pick the title of a wordless picture book from a hat and write a story based on the pictures. If time permits, students also make a tape of their story to accompany the book (Sindell, 1980).

Primary/ Intermediate Intermediate and Primary students use process writing when working together to create Big Books. Working in small groups (two Intermediate students with one Primary student), students choose a Big Book to read and discuss. Back in their class, Intermediate students discuss their experiences. The latter two steps are repeated four or five times. Intermediate students then study and analyse the formula used by writers of Big Books and review process writing. Using their knowledge of process writing and Big Books,

Intermediate students work with Primary students to create an original Big Book. Primary students are consulted at each stage of the writing process, and Intermediate students develop pictures to accompany the text. Intermediate students then present the finished Big Book to the Primary class (Cosgrove, Maltais, Wilson, Mau, and Thibodeau, 1990).

Intermediate A number of short stories are read in class. Teacher-led discussions focus on the setting and its impact on a story's plot, characters, and theme. The need for writers to research background information prior to writing is discussed. The teacher-librarian then assists students in selecting a short story from some of the short story anthologies found in the library resource centre. Students read a story and, together with a partner, compare the settings of the stories they have just read. Students then brainstorm possible settings for a story they would like to write. Using the library resource centre to research a setting, students collect facts and descriptive words and phrases and write a paragraph describing the setting. As writers, the students are to appeal to the five senses so that the descriptive passages in their short story are as rich and evocative as possible.

Graduation Students rewrite a story, chapter, or incident. The story/chapter/incident may be rewritten from another character's point-of-view, or a complication may be introduced into the plot telling what might have happened if the circumstances were different. (For example, what might have happened in *Catcher in the Rye* if Holden Caufield's parents had discovered him with Phoebe?) Students may also shift a character from one novel to another — from *Brave New World* to *1984* — or to a real situation (e.g., "Create an incident with Holden Caufield in your high school"). Such writing activities require an analysis of character and an understanding of conflict and theme; they merge the students' responses with their ability to analyse literary structures (Knight, 1985,).

Dramatization

Purpose By imaginatively creating a drama, students develop problem-solving and language and communication skills. Through dramatization, students deepen their understanding and response to literature. Presentation of student drama is optional, but it is a valuable and motivating experience.

Description Students work in small groups to create and dramatize self-selected or assigned topics, situations, or personalities. The subject of the drama may be fictional or real-life. Dramatizations include skits, plays, monologues, dialogues, and role plays. Self-evaluation by students is a necessary process if they are to develop the ability to reflect on their own feelings and understandings. (Additional information on dramatization as a teaching strategy may be found in pages 9 to 10 in *Language Arts English Primary-Graduation Learning Through Reading: Teaching Strategies Resource Book*, B.C. Ministry of Education, 1990.)

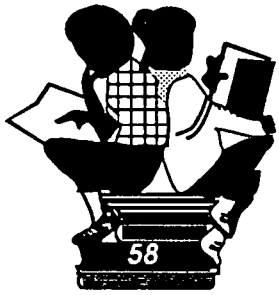
Library Resource Centre/Classroom Connection
Students use information found in the library resource centre as background material when creating a dramatization. (This means that the teacher and teacher-librarian must ensure that information is available on the selected topics.) The library resource centre may be able to provide suitable space that can extend classroom facilities and other areas of the school for purposes of practising and performing dramatizations. For examples incorporating dramatizations, please refer to "National Book Festival Play Presentations," "Passons Nos Vacances à Paris!," and "The Medieval Period" (Section 2).

Primary The teacher or teacher-librarian reads *Someday, Said Mitchell* with the class. As a class, students recall the four jobs that Mitchell performed in the story and, as individuals, record the jobs with pictures on a 4-square sheet. Pairs of students then select a situation to act out — one student playing the role of the adult and one playing the child (the roles may be taken from their own experience). Performances may be presented to other classes (Gosnell and Martin, 1989,).

Intermediate Each student reads a novel of his or her choice and, when he or she understands the main character, works in a group of five to develop a drama featuring his or her character in a situation determined by the group. (For example, Charlie from *Charlie and the Chocolate Factory*, Bilbo from *The Hobbit*, Rusty from *Rumblefish*, Tony from *Snowbound*, and Chris from *Confessions of a Teenage Baboon* are crowded into a glass elevator stalled between floors at a most inopportune time for its passengers.) This activity works well if students select their novels on the basis of a strong or unique central character. With some classes, it is best if the teacher-librarian pre-selects a wide range of titles from which students then make their own selection. Students should be advised to change novels if they do not find the central character appealing or interesting (Austrom in Knight, 1985).

Intermediate The teacher or teacher-librarian reads to the class a story book from the easy section of library resource centre. Students identify, list, and discuss the elements of story. In small groups, students read another story book and identify story elements, using a story map outline. The class then discusses how drama tells a story, and identifies the components of a successful play or skit. Working in their groups, students select one story book to use in developing a story drama. The dramas are presented to the class (Hyder and Roberts, 1990).

Graduation Students read a biography on a noteworthy person of their choice and research other biographical information on that person. On the basis of common connections between the people researched, groups of four students are established to act as a panel, each role playing the person they have researched. An appropriate topic is set for the panel discussion under the leadership of a student moderator, who has been selected by the group. Each panel member must remain in role throughout the discussion. (For example, students in the roles of Cleopatra, Caligula, Elizabeth I, and Lenin discuss the meaning of power [Austrom, 1984].) Note that the teacher-librarian may facilitate and guide the process by pre-selecting a wide range of biographical titles from which students then make their own selection.



Simulations

Purpose By exploring a problem, event, or situation structured to resemble reality as closely as possible, students actively participate, learn problem-solving strategies, and develop interpersonal and social understandings as they practice applying knowledge in real situations.

Description Students, either individually, in small groups, or as a whole class, experience as realistic an incident as possible and then apply what they have learned to a task.

> **Library Resource Centre/Classroom Connection**
> The teacher and teacher-librarian make plans to ensure that the resources required to create the simulation are available. This may mean purchasing particular simulation games or microcomputer software, or it may simply mean gathering, adapting, or preparing materials. Please refer to the sample unit, "Gold Rush" (Lessons 1 and 11) for examples of simulations.

Primary The teacher or teacher-librarian reads students the story *Bartholomew and the Oobleck* (Seuss). Students then explore Oobleck, which is a substance that seems to be both solid and liquid and feels slippery and dry. (Oobleck is easy to create by mixing cornstarch, water, green food colouring, and a teaspoon of vinegar together [Farquharson, 1985].) After experiencing Oobleck, students predict how Oobleck might behave in a variety of situations.

Intermediate Students read *Wind in the Willows*. The class is then divided into two groups: students in one group are forest animals and students in the other group are developers intent on building a shopping mall. A paper river is set up on the floor of the library resource centre and the "animals" are given hula-hoops, which are used to define their home territory along the river. When all "territories" are settled, the developers, not knowing about the animals whose homes they will be demolishing, are sent to the library resource centre to establish the layout of the shopping mall. The "developers" return to class to present their plan, and the "animals" present their reactions. Research on land use and ecology or reading another novel on the same theme may follow (adapted from Ivany and Carlton, 1988,).

Graduation Students attend a model summit conference. In teams, the students represent developing nations. Prior to the summit, students research their nation's and current world issues and problems in the library resource centre. At the summit, each group presents their country's viewpoint on world issues. An alternative simulation activity is to have groups of Geography students prepare a brief to be presented to the Premier of the province at a public hearing regarding the future development of a forested alpine area. The groups represented are: MacBloff and MacBloff: Nancy Greenski Developments; Alpine Condominiums Developments; Fish and Game Recreations Ltd.; B.C. Conservationist League; B.C. Hydro; BCRIC Coal Mining Company; and a government department. In preparing their brief, students use materials from the library resource centre, including formal essays and editorials (Hall, 1985).

Thinking Strategies

Purpose By becoming familiar with metacognitive processes, students learn to link new data to prior knowledge, to organize and synthesize information, and to activate schema about a topic, thus enhancing their ability to read and write.

Description The following strategies for enhancing thinking skills can be adjusted to match the level and prior experiences of students.

- **Semantic Mapping** provides a graphic display that shows how information relates to a central topic. Students brainstorm concepts or words and phrases related to a specific topic. The teacher or teacher-librarian maps or categorizes the words on the chalkboard/chart paper. Then the categories are discussed to allow students to verify and expand their own understandings of the concepts. Students read background material or undertake additional research, and new words from the reading/research are added by the teacher in another colour of chalk or felt marker. Please refer to the sample unit, "Giants" (Part 2) for an example of semantic mapping.

- **Reflective Dialogue Journals** provide students with an opportunity to record their responses to what they have read or learned. Often, this learning is shared with a partner, the teacher or teacher-librarian, or the class. While reading aloud to students of any age, the teacher or teacher-librarian may pause and ask students to write and/or draw in their journals and to predict what they think is going to happen next. When students read on their own, they can pause to ask questions, provide responses, or predict what is going to happen in a story. The dialogue journal, when shared with the teacher/teacher-librarian, provides an opportunity for the teacher to respond in writing to what a student has read, or is in the process of reading, and what the student thinks about the literature being read or material learned.

- **Clustering** helps students of any age to organize their thinking by establishing connections and relationships between words and concepts that have been previously brainstormed. The connections created during clustering are broader and more creative than if a hierarchical or classified structure were imposed. Clustering fosters the discovery of patterns and assists in encouraging new thinking. It is a particularly useful strategy to use prior to writing.

- **An Anticipation Guide** is used prior to reading a story. The guide consists of statements generated by the teacher or teacher-librarian, a "You" column where students place "Yes" or "No" (depending on whether they agree or disagree with the statements), and an "Author" column where students put "Yes" or "No" if they think the author would agree or disagree with the statement. A group survey, together with evidence (supported by personal examples) from the students as to why they agree or disagree, provokes thinking and encourages students to share their thinking.

For example, an anticipation guide designed for *Amanda, the Panda, and the Redhead* (Terris) may look something like the following.

		YOU	AUTHOR
1.	Adults don't listen to children.	____	____
2.	Babies get special attention.	____	____
3.	Stuffed animals can talk if they want to.	____	____

Once the anticipation guide is filled in, the story is read to students and they are asked to identify the author's opinions on each statement. Similarities and differences in student/author opinion are noted and discussed (Gosnell and Martin, 1989).

- **"Reading Like a Writer"** involves asking students to predict what they think will happen next in a story. The teacher or teacher-librarian begins the exercise by reading a small opening portion of a story. Students are then asked what they would do next if they were the writer of the story. (Students must be reassured that it is all right if their thinking is different from the author's.) Predictions are shared first with a partner and then with the whole class.

  Prediction could be asked for at different stages during the story. For example, using *A Promise is a Promise* (Munsch), an Inuit legend about the Qallupilluit who live under the sea ice and grab children who get too close to the cracks, have older Primary students make predictions about what the story may be about on the basis of the title alone. Next, show the cover and have them predict again. Read aloud, stopping three times to ask, "If you were a writer, what would you have happen next?" (Remember that for each prediction, students write their response, then share it with a partner and with the class as a whole.) The teacher or teacher-librarian also reads passages containing imagery and asks students what they were thinking about, thus trying to find out what images have emerged. (This imagery allows students to use the cues provided in the story to build meaning.) The final step is to ask the students how they would end the story. Students should be reminded that successful readers and writers do a lot of predicting. As a follow-up activity, students could be encouraged to assume the role of one of the Inuit. The teacher or another student then interviews the "character" as to what life was like for him or her (Campbell River Teachers, 1989). "Thinking Like a Writer" is one of the strategies used in the sample genre-based unit "It's a Mystery!" (Lessons 6-8).

- **Thinking Boxes** help students reflect on and predict what they would do, think, or say if they were the character in the story. The teacher or teacher-librarian begins by reading a story and stops at a certain point, asking the listener to: 1) stop and think like one of the characters; 2) picture what the character is thinking and saying; 3) draw the character; and 4) use "bubbles" or boxes to illustrate the character's thoughts and speech. For example, "You are Cinderella. What are you thinking and feeling now that your stepmother has said you cannot go to the ball?"

- **Story Mapping** guides the reader through a narrative. (Prior to story mapping, it is necessary to determine how much the students know about story structure.) The story map form consists of asking questions that help students identify the story's title, author, setting, characters, problem (conflict), goal of the main character, action, and outcome or resolution. The following Narrative Story Guide is one type of story map. Often, the story map itself is graphically displayed and allows for a brief synopsis of the story. Please refer to the sample unit, "Gold Rush" (Lesson 8) for another example of a story map.

- **Imaging**, or creating pictures in one's mind, can be used to activate students' response to literature. For example, the teacher or teacher-librarian reads aloud a poem that evokes images of the sea. In response to listening to the poem, students create mental pictures of the sea prior to reading a short story in which the sea is an integral part of the setting. This technique is important because it uses students' prior knowledge and assists with concept formation.

Narrative Story Guide [1]

_____
(Title)

Once upon a time in _____, there lived _____
(Setting) **(Character)**

and _____.
(Character)

They had a problem. The problem was _____

_____

_____
(Problem)

So their goal, or what they wanted to do, was _____

_____
(Goal)

In order to accomplish this goal, they did (four) different things.

They _____

_____

They _____

_____

They _____

_____

They _____

_____

When they had finished doing these things (**episodes**), they had solved their problem. So the resolution was that _____

_____

_____
(Resolution)

This story was created by _____
(Author)

Evaluation

The teacher-librarian is in an excellent position to collaborate with the classroom teacher to describe student performance, assess the appropriateness of resources used in cooperative units, and analyse the effectiveness of teaching. Such collaboration is part of the teacher and teacher-librarian partnership.

In planning a resource-based unit of study, teachers and teacher-librarians must establish both the instructional goals and objectives and the way in which the goals and objectives will be evaluated. This key link between the intent of the teachers and the critical component of evaluation is most effectively made at the design stage.

Careful cooperative planning of evaluation by the teacher and teacher-librarian ensures success-oriented units and makes explicit the values embodied in the goals of the curriculum. The degree of mastery for skills and processes is clarified and how and who will be responsible for the evaluation is determined. Consistency and continuity in monitoring students' work is far more likely to occur when both teachers take the time to jointly plan and implement strategies for assessing the unit. Certain guiding principles should govern the way in which student assessment is conducted. The principles of evaluation are outlined in pages 31 to 32 in *Language Arts English Primary-Graduation Position Statements* (B.C. Ministry of Education, 1990).

Strategies for Student Assessment

Evaluating student achievement includes

- observing and taking note of the growth demonstrated by individual students
- monitoring and adjusting instruction to meet student needs
- assessing the appropriateness of instruction, resources, and activities.

Much assessment has been product oriented with the focus of evaluation resting on the completed assignment, research report, composition, or test result. It is essential, however, that the process of learning — the ongoing development of the learners — also be assessed. In order to help the student become a better writer, reader, researcher, or thinker, it is necessary to evaluate the process as well as the product, using observation checklists, interviews, and anecdotal records.

Given that evaluation should assess both the product and the process, **diagnostic**, **formative**, and **summative** evaluation should all be employed. The following chart describes the purpose and strategies of each of these types of evaluation.

Evaluation Type	Purpose	Evaluation Strategy
Diagnostic (prior to instruction)	Gives information on students' entry skills, knowledge, and attitudes	Use pre-tests, aptitude or basic skills tests, records of previous achievements, checklists, inventories, interviews, teacher observations
Formative	Provides information about students' attainment of objectives, appropriateness of stated goals/objectives and resources, effectiveness of learning, growth in students' knowledge, skills, attitudes, or interests, and what the student has learned. Serves to inform and guide teaching/ learning.	Use daily assignments, conferences, student folder/books, probing questions, peer evaluation, teacher observation checklists, anecdotal records, teacher-made tests
Summative	Uses information about students' attainments of objectives, growth, or change in students' knowledge, skills, attitudes, or interests, and what the student has learned to assist teacher/teacher-librarian to decide on appropriate changes for the next time the unit/lesson is offered, or to give more or less formal certification or competence to the student	Use post-tests, teacher-made tests, essays, learning contracts, major assignments and reports, culminated records of daily assignments, conferences, teacher observations, anecdotal comments

Of course, no evaluation can be complete without the participation and input of students. By sharing in the evaluation process, students gain independence in their learning and learn to critically assess the quality of their own work. In collaboration with the teacher and teacher-librarian, the student learns to assess his or her own progress in deciding on choices to be explored, work to be done, and literature to be read. Individual conferences with the teacher and/or teacher-librarian provide an opportunity for students to self-evaluate.

Students can also evaluate each others' work by providing feedback prior to the completion of assignments. This process provides information on whether or not meaning has been successfully conveyed. Through such experiences, students learn to apply constructive criticism and gain knowledge of subject content. Examples of peer evaluation include peer editing and evaluation of oral presentations.

Students must, however, understand both the criteria for evaluation and the results of the evaluation. The teacher and teacher-librarian must spend time at the beginning of a unit telling students what is expected of them and what measures will be used to determine their success and the success of the unit. When appropriate, evaluation forms detailing the criteria to be used can be distributed to students at the outset of a unit. During the unit, the criteria for evaluation are applied, reviewed, and in some instances modified. At the conclusion of the unit, the results of the evaluation are explained, discussed, and reviewed with students. Through this process, students become better able to analyse and monitor their own progress and thereby move toward further learning.

The following describe some strategies that may be employed in evaluating the product and the process of a unit. Samples of questions, forms, and checklists that may be used in an evaluation strategy are provided where possible.

The Literature Conference

The classroom teacher or teacher-librarian meets with an individual student to discuss a literature selection. The goal of the meeting is to have the student reflect on what he or she has read. The conversation about the book should encourage the student to explore deeper meanings, promote thinking, relate the reading to his or her personal experiences, and examine the author's craft. Questions are asked because the student and teacher want information or because they want to sustain a conversation. The teacher or teacher-librarian does not ask questions because he or she knows the correct answers or to check that the student has read the book. (For an example of how conferences may be incorporated into a unit, please refer to Lessons 5 and 6 in the sample theme-based unit "Wolves and Humans.")

Initial discussions about the selection of material(s) and several short subsequent conferences occur with students who have been identified as having reading problems (Shields, 1986). Two to three weeks of reading prior to conferring with a student ensures that he or she has read at least one book. It is not unusual for a student's first conference to take between 30 and 45 minutes. Successive conferences will be considerably shorter. More frequent conferences may be necessary with students who are experiencing difficulties.

It is not vital that the teacher and teacher-librarian be familiar with the book that the student has read, since the teacher's role in the conference is to focus on the individual student and encourage him or her to think. For effective conferences, the teacher and teacher-librarian should bear in mind the following points.

The teacher/teacher-librarian

- serves as an active listener, giving the student undivided attention and allowing him or her to take the lead
- accepts the student's ideas non-judgmentally and recognizes the student as expert
- asks for more information through the use of open-ended questions such as "Why do you think...?" "Is it possible...?" "I wonder if...?"
- repeats a statement so that the student can consider it
- paraphrases to reflect the main ideas

- interprets the student's ideas or reading of the book
- interprets the student's affective message about the book
- encourages analysis by asking for examples to support the student's interpretation and responses, and by asking him or her to compare the book (its characters, plot, and theme) to other things
- challenges the student to interpret the story and apply what is learned to new situations and to predict or create new endings and episodes.

The following three sets of questions are useful examples of the type of questions that may be asked in a literature conference to guide student thinking. Please note that the three sets of questions need not necessarily be used in the same conference session. Those qualities that develop from the teacher's or teacher-librarian's genuine interest are more authentic.

Guiding Questions for Literature Conferences [2]

Setting and Plot

- Where and when does the story take place? How do you know? If the story took place somewhere else or in a different time, how would it be changed?
- What incident, problem, conflict, or situation does the author use to get the story started?
- What does the author do to create suspense, to make you want to read on to find out what happened?
- How is the story arranged? (chronological order; individual incidents; flashbacks; told through letters or diary entries)
- Describe the main events of the story. Is it possible to change their order? . . . Leave any of them out? Why or why not?
- Suppose you thought of a different ending for the story. How would the rest of the story have to be changed to fit the new ending?
- Did the story end as you expected? What clues did the author offer to prepare you to expect this ending?

Characters

- Who is the main character in the story? What kind of person is this character? How do you know?
- Are any characters changed in the course of the story? If so, how are they different? What changed them? Does the change seem believable?
- Some characters play small but important roles in a story. Pick out a "bit player" from the story. Why is this character necessary to the story?
- Are any of them the same character types as characters you met in other stories?

Mood and Theme

- Does the story as a whole create a definite mood or feeling? What is the mood? How is it created? (descriptions, particularly of settings, create mood; a lighthearted tone may be established through dialogue or when a character embarks on a trivial quest; a serious tone is set when a quest involves life and death)
- Did you have strong feelings as you read the story? What did the author do to make you feel strongly? (Readers experience events along with characters and therefore care about what happens to them.)
- What are the main ideas behind the story? (survival, injustice, search for identity, brotherly love, courage, loyalty, love-conquers-all) How does the author get you to think of them? (through the dramatic action of interesting characters)
- Is this story, although different in content, like any other story you have read or watched? Does it follow a pattern? If so, what is it? (a journey or quest, a struggle, resolution by magical intervention, a series of episodes of equal importance, etc.)

Observations

Observation, or "kid watching," provides a valuable way to evaluate what students are doing by observing their behaviours on a regular basis and recording the behaviours as they occur. Observations can be recorded as anecdotal records, by means of impressionistic phrases and notes, or by means of formal observation checklists. (Please refer to the sample unit, "The Medieval Period" Section 1, Part 1 for an example of evaluation through observation of individual participation in group sessions and class discussions.) The following samples include a completed anecdotal record and an observation checklist.

Sample Anecdotal Record [3]

Student Name: John

Literature/Reading Observations	Materials	Instructional Plan
Selects a variety of novels. Uses prior knowledge to predict the story's plot.	Wants to read Gordon Korman's new book.	Read *Son of Interflux*.
Notes clues in the plot that fore-shadow the outcome.	Is selecting a collection of mystery stories from the school library for his classroom.	Role play a character from a book he has read.
Analyses the characters' actions and thoughts. Compares the story events to his own life experience.	Frequently borrows library resource centre materials.	

Observation Checklist 4

Student Name: John

Observed Behaviour	Observation Dates Jan 12	Feb 4	Mar 2
Oral Reading			
▫ Reads word by word	✓		
▫ Reads through punctuation			
▫ Mispronounces many words	✓		
▫ Monotonous voice			
▫ Loses place	✓		
▫ Guesses at words instead of sounding them out			
▫ Reads too slowly or too fast		✓	
▫ Adds extra words or changes words			
▫ Does not try unknown words	✓		
Reading Strategies			
▫ Reads at variable speeds depending on purpose	✓		
▫ Skims and scans ahead			
▫ Refers to Table of Contents/Index	✓		
▫ Persists in reading on a whole book level		✓	
▫ Continues to make meaning without being disrupted by trivial problems such as correct pronunciation of names			
▫ Understands vocabulary essential to interpreting key ideas			
Interests			
▫ Prefers reading as an activity		✓	
▫ During silent reading, maintains attention to the book	✓	✓	
▫ Minor distractions readily draw the student from reading		✓	
▫ Resists sudden end to silent reading		✓	
▫ Reads in school during free time			
▫ Reports positively about reading at home	✓		

Comments

cont.

Observed Behaviour	Observation Dates Jan 12	Feb 4	Mar 2
Interaction with Books			
▫ Infers, speculates, and revises speculations a the author sets the scene			
▫ Anticipates character behaviour and plot development	✓		
▫ Enjoys listening to a good story		✓	
▫ Talks spontaneously about ideas in the selection			
▫ Relates ideas in the story to prior knowledge and other reading			
▫ Interprets the story through writing, dramatization, oral interpretation			
Self-Concept			
▫ Specifies reasons for options			
▫ Seeks to resolve the problem of ambiguities in the text by reference to the			
- teacher			
- teacher-librarian			
- classmate			
- parent			
Book Selection Strategies			
▫ Checks to see if the author is familiar			
▫ Refers to library bibliographies			
▫ Checks blurbs inside or on back cover			
▫ Considers the cover only			
▫ Selects paperbacks only			
▫ Thumbs through the book			

Comments

Individual Student Portfolio

Student portfolios are comprised of a variety of materials including samples of student work, dossiers of students' reading experiences, Learning Logs, and progress sheets on projects, learning centres, and research. By analysing the content of a student's portfolio, it is possible to evaluate the student's progress as demonstrated in his or her reading records, written responses to literature, creative assignments, research projects, performance in centres, etc., over a specified period of time.

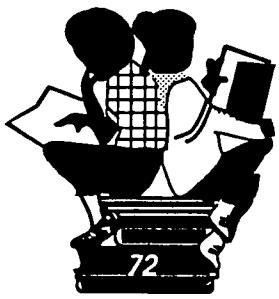
The following samples are of three items that could be kept in a student portfolio. The first sample is a blank reading log for students to record the details of the books they have read. The second is a blank evaluation record sheet specifically designed for use with a unit employing learning centres/ stations. The third is a research project evaluation sheet (filled out by the teacher or teacher-librarian). Please refer to the "Teaching Strategies" section of this resource book for more information on learning centres.

Sample Reading Log

Student name:_____

DATE	AUTHOR	TITLE	# OF PAGES	COMMENTS

Note: On the reverse side of the reading log, the student creates a personal vocabulary list, with definitions, of those words or terms he or she did not know and had to look up in a dictionary.



Sample Learning Centres Evaluation Form [5]

Project Sail Evaluation

Student Name_____

Station	Marker	Possible Marks	Actual Marks	Comments
1. Knots	Mr. B.	10		
2. Original Poem	Ms. D.	10		
3. Recital of Poem, "Sea Fever"	Ms. D.	10		
4. Sea Captain Biography ▫ notes ▫ data base entry	Ms. D.	 6 4		
5. Pen and Ink Drawing	Mr. B.	10		
6. Famous Sea Voyage ▫ notes ▫ paragraphs	Ms. D.	 6 4		
7. Sea Tale Play/Skit/Story	Mr. B.	20		
8. Parts of a Boat	Mr. B.	10		
9. Songs of the Sea	Ms. D.	10		
10. Port Location	Mr. B.	10		
11. Sea Cartoons	Mr. B.	10		
12. Sea Voyager	Ms. D.	10		
Total:		130		

Sample Student Evaluation Form: Research Project [6]

Student Name: John

Date assigned: January 6
Date completed: February 4

Activity	Possible Marks	Actual Marks	Comments
1. Select a range of possible topics	3	3	Came prepared with topics (Jan.6)
2. Brainstorm	5	5	Participated enthusiastically in brainstorming — good vocabulary (Jan. 7)
3. Chose questions to research	6	4	Had some difficulty generating research questions (Jan. 13)
4. Make a preliminary list of resources	5	3	Only listed print resources for research (Jan. 15)
5. Write a timeline for the research	4	4	Well done (Jan. 16)
6. Research in library resource centre for three periods (4 marks each)	12	12	Worked well on task (Jan. 20, 22, 24)
7. Participate in three literature conferences (10 marks each)	30	10 6 8	Prepared (Jan. 25) Not Prepared (Jan. 26) Prepared (Jan. 29)
8. Make an oral report —Teacher Evaluation	10	7	Had some difficulty making eye contact with audience and in projecting his voice (Feb. 4)
—Student Evaluation	5	4	
9. Make a written report —Teacher Evaluation —Self-Evaluation	10 5	8 3	Topic interested the class Well-written report (Feb. 4)
10. Listen to other's reports: complete response sheets	5	5	Listened well; asked good questions (Feb. 4)
Total	100	82	

Self-Evaluation

Teachers and teacher-librarians may construct general self-evaluation forms that students can use to evaluate their own work or behaviour.

Following are two samples of the type of general forms that can be used by students to evaluate their performance and one sample of a form that was developed specifically for a range of activities built around Big Books. (Activities involving Big Books are described in "Teaching Strategies," Oral Presentations [Primary and Intermediate level].)

Sample Self-Evaluation Form [7]

Date_____

How did I do?

In this unit, I _____

_____

_____

_____

I felt that I_____

_____

_____

_____

Sample Student Self-Evaluation Form [8]

Reader's Self-Evaluation Form

Am I developing as an Independent Reader?

Name:_____

Year Level: _____

Year: 19____

Choosing My Books

_____Do I choose at the right level?

_____Do I choose varied materials?

_____Do I listen to the suggestions of others?

_____Do I use all sources available to me?

Reading Independently

_____Do I enjoy reading quietly?

_____Do I enjoy the daily reading time?

_____Do I choose to read at other times?

_____Do I read different books for different purposes?

_____Do I know what to do when I don't understand something?

_____Do I know what to do when I don't know a word?

Taking Part in Conferences

_____Do I prepare myself for the conference?

_____Do I speak freely about my reading?

_____Can I talk about what the author means?

_____Do I listen to what others say?

Activities

_____Do I complete a variety of activities?

_____Do I work well with others?

_____Are the activities I choose appropriate to what I have to read?

Share Time

_____Do I prepare for shared time?

_____Has my confidence improved?

_____Do I consider the audience?

_____Am I willing to share with others?

_____Do I help others find out about books?

Reading in Social Studies & Science

_____Do I use non-fiction books when necessary?

_____Do I understand how to read graphs, charts, maps, etc.?

_____Do I know how to use a dictionary?, a set of encyclopedias?, an atlas?

_____ Do I have ways of presenting information I have read about?

Sample Reflective Self-Evaluation Form

How Am I Doing?

1. Have I completed the writing of the Big Book?	Yes	No
2. Have I completed the publishing requirement of the Big Book?	Yes	No
3. Have I learned the writing process well enough that I would feel confident in succeeding when I do a similar project?	Yes	No
4. Have I learned how to apply different strategies in different learning situations?	Yes	No
5. Have I learned the format for writing the first draft of a story?	Yes	No
6. Have I learned how to edit and proofread?	Yes	No
7. Do I have a better understanding of a specific type of children's literature?	Yes	No
8. Have I worked as a productive group member?	Yes	No

Reading/Literature Questionnaires

Answers to reading/literature questionnaires provide information about the student's background, experience with literature, interests, and attitudes about reading. This information serves an important diagnostic function. The following sample questionnaire is designed to focus on the students' interest in reading.

Sample Reading Interest Inventory [9]

Student Name:_____

1. Do you like to read?_____ Why?_____

_____

2. What kinds of stories do you like to read or listen to?_____

3. What was your favourite type of literature at the following ages?

3-5 Years	5-7 Years	7-9 Years	9 Years and up

4. Do you think literature is important?_____Why?_____

_____

5. Do you go to another library besides the school library?_____

Which one? _____

How often?_____

Why? _____

6. Is reading hard or easy for you? _____ Why?_____

_____

7. What's your favourite subject in school?_____Why?_____

_____

8. What do you like to do in your spare time?

9. Are you a good reader?_____Why?_____

_____

10. Is there time and a place for you to read at home?_____

Unit Evaluation

Subsequent to evaluation of student growth, evaluation of the effectiveness of the unit should occur. This process provides an opportunity for the teacher and teacher-librarian to discuss both successful elements of the unit and those elements that should be refined to better meet student needs.

The following sheet may be used by the teacher and teacher-librarian team to evaluate the cooperatively planned and taught unit.

Self-Evaluation for Teacher and Teacher-Librarian Team [10]

Date_____ Unit Topic_____

Major Emphasis_____

1. Did most students meet the unit objectives? _____

   Why or why not?

   _____

   _____

2. Were the activities appropriate? _____

   If not, why?

   _____

   _____

3. Which activities did the students enjoy and gain least benefit from?

   _____

   _____

   Which activities did the students least enjoy and gain least benefit from?

   _____

   _____

4. What changes should be made before teaching this unit again?

   _____

   _____

The teacher and teacher-librarian should have an ongoing action plan for implementing an effective cooperatively planned and taught program that supports learning through literature. The following checklist is designed to aid teachers and teacher-librarians in evaluating the status of the library resource centre program in their school.

Program Development Checklist

	Initiated	In Process	In Place
1. Basal readers and literature anthologies do not constitute the entire literature program, but are augmented by trade books and paperbacks.			
2. The library resource centre is stocked with a wide variety of materials and is considered central to the school's curricula.			
3. There is adequate time allocated for reading and responding to literature.			
4. The program ensures that all students have some experience in selecting their own reading materials.			
5. Development and maintenance of adequate communication with parents exists.			
6. Techniques such as reading aloud to students and having students share their reading with other students are employed.			
7. The atmosphere in the school, including the library resource centre, encourages curiosity about books and the disposition to read.			
8. Materials for the classroom reading centre are drawn from the central library resource centre collection on a circulating basis.			
9. The partnership between teachers and teacher-librarians extends to include connections with local authors, public librarians, and public libraries.			
10. The atmosphere in the school fosters students' willingness to express their honest responses to literary works.			

cont. . .

	Initiated	In Process	In Place
11. Probing questions and active listening by teachers and teacher-librarians support students in developing their understanding of literary works.			
12. A plan is established for assessing students' attitudes toward reading and understanding literature.			
13. The library resource centre provides access to resources for all students through a flexible timetable.			
14. A qualified teacher-librarian works with teachers to develop units of study that integrate the study of literature with other content areas through the exploration of themes.			
15. A library budget that is adequate to support the purchase of new resources and the maintenance of the collection is provided.			
16. The operation of the library resource centre emphasizes accessibility of the collection and minimizes administrative barriers.			
17. The school's scope and sequence of information skills includes literature appreciation as well as critical thinking skills.			
18. There is staff consensus on and commitment to the information skills/literature appreciation continuum.			

Part 2:
Critical Components Applied

Overview

The samples provided in Part 2 illustrate how teachers and teacher-librarians can incorporate literature into other strands of the curriculum, while integrating many of the ideas and critical components discussed in Part 1.

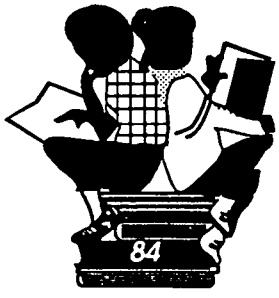
In addition, these samples are intended as models that can

- clarify for users the features of cooperatively planned and taught units
- demonstrate, to a small extent, the range of possibilities that exist for instructional teams
- provide a starting point for those who have yet to work together as planning partners
- add to or lay the foundation for a reference collection of units to which instructional team members may refer as they cooperatively plan activities for students.

The samples in this section employ a variety of themes or approaches. Each is classified under one of the following headings.

- **Climate-Building Celebration**
  The two climate-building celebrations provided in Part 2 involve the community as well as students from a variety of levels in activities designed to promote a climate for literacy. The samples consist of a brief general description of the celebration as well as some specific details.
- **Sample Theme-Based Units, Sample Author-Based Units**, and **Sample Genre-Based Units**
  The sample units are based on one of the three unit approaches described in Part 1, "Teaching Strategies" (thematic, genre, author). The three types of sample units all follow the same basic format. Each begins with introductory copy that briefly describes the unit and stresses any points of importance. The introduction is followed by sub-sections identifying the integrated curriculum areas; the general unit goal(s); the contents of the unit or section (in an overview); the responsibilities agreed upon by the teacher and teacher-librarian in planning, preparing for, and teaching the unit; how students are grouped while working on the unit; how the unit is to be evaluated; and some of the required resources. A description of the lessons in the unit and sample support materials (student handouts, evaluation checklists, etc. in the unit appendices) comprise the bulk of the unit outline. Some units end with a list of resources that may be utilized in teaching the unit.

Note: The selection and use of library resource centre materials is the responsibility of the individual school district. The resources mentioned in the following unit outlines are not recommended by the Ministry of Education and certainly may be replaced with those materials available at the local school level.



Book Blitz — Primary/Intermediate

CLIMATE-BUILDING CELEBRATION

The "Book Blitz" is an intensive eight-week literature celebration and promotional program that involves the school, the home, and the community in a wide variety of activities. Each week, the activities are based on a different theme, and all activities are cooperatively planned by a teacher and teacher-librarian team. The manner in which the Blitz is implemented in the classroom is left to the discretion of the individual teacher. The emphasis of the celebration is on reading as an enjoyable leisure-time activity. The goals of the celebration are to improve and encourage the leisure reading habits of students by

- providing opportunities for them to see adults from many walks of life enthusiastically reading and sharing their love of books
- providing positive, successful "reading" experiences for every student in the school. ("Reading" includes being read to or picture reading.)

Essential elements of the "Book Blitz" celebration include

- a weekly information package for teachers, which includes a professional development component
  This package contains reading in content areas, evaluation sheets, a list of presenting vocabulary (ideas and suggestions), as well as information on the week's professional development component.
- parental involvement
  In this component (entitled "Parents — Partners in Reading"), parents are asked to listen to their children read (or to read to their children) for a minimum of 15 minutes per night for 50 nights.
- community involvement
  Members of the community (parents, authors, actors, librarians, etc.) are invited to the school as guest readers. The guest readers read aloud to students during regularly-scheduled sessions called "Stories from the Rocking Chair."
- daily read aloud sessions in each classroom
  A list of great "read-alouds" is prepared by the teacher and teacher-librarian team. As well as reading to their own class, teachers could exchange with another teacher, have students share the reading, or invite older students to read to small groups.
- students reading to themselves
  This component, entitled RIB-IT! (Read In Bed — It's Terrific!), encourages students to read for pleasure for a few minutes each night before they go to sleep. The hope is that students will continue reading for pleasure once the celebration is over.
- bulletin board displays
  Bulletin boards in various locations around the school promote the Blitz, inform students about upcoming events, and show student work.

Other elements that could be incorporated into the celebration include

- special collections and displays of books in the library resource centre based on the week's theme
- lunchtime showings of films and videos based on books (This component could be entitled "Seen Any Good Books Lately?")
- a class "thermometer" to show how many books the entire class has read during the Blitz
- a map (entitled "Read Your Way to...") on which each student records how many books he or she has read during the Blitz. (On the map, each book read represents one step in a journey toward a chosen destination.)
- promotional materials such as posters, certificates, and buttons.

The overall effectiveness of "Book Blitz" activities is gauged by the number of participants, including parents, in individual programs (e.g., Parents — Partners in Reading) and contributions to bulletin boards. The success of the overall program is evident in any increase in circulation of library materials, students' enthusiasm for reading, and the response of community members involved in the celebration.

Sample Book Blitz Activities

Following are three sample weeks of "Book Blitz" activities. (*Note*: A full description of the "Book Blitz" may be found in *The Bookmark*, volume 32, number 2 [December 1990], pp. 181-191.) A "To-Do Checklist" for the teacher/teacher-librarian team is also supplied. This sample checklist identifies some of the items that may need distributing to participants prior to Week 1 of the Blitz.

Outline for Week 1: Read in Bed — It's Terrific! (RIB-IT!)

Focus Read in Bed — It's Terrific!

Professional Development Topic Reading Like an Expert

Student Activities

- Take "Parents — Partners in Reading" letter and form home and begin reading
- Plan route or first destination for "Read Your Way to..."
- Design class thermometer to show how many books the entire class reads during the Blitz
- Design a book cover for the Vancouver Public Library Adopt-a-Book program.

Teacher Focus

- Reading is Fun: Introduce students to and have them look at all kinds of reading material (books, short stories, magazines, non-fiction, riddles, jokes, newspapers, etc.)
- Launch RIB-IT! by displaying frog posters and wearing the Frog RIB-IT! button (supplied in the weekly information package)
- Read aloud daily to the class
- Have the teacher-librarian and learning assistance teacher introduce the class to the concept of Reading Like an Expert. Then practice and monitor Reading Like an Expert, so students get used to it.

Community/Visitor Involvement

- "Parents – Partners in Reading" program begins.

Outline for Week 5: Cold Turkey Week

Focus Reading instead of watching television

Professional Development Topic How Can We Encourage Reluctant Readers?

Student Activities
- Read with parents as partners
- Update map
- Update class thermometer
- Get parent consent form signed for Cold Turkey Day
- Go "Cold Turkey" on Wednesday, March 1
- Sign up for "Reading Rockathon."

Teacher Focus
- Read aloud daily to the class
- Encourage students to go "Cold Turkey."

Community/Visitor Involvement
- "Stories from the Rocking Chair" read by people from the community.

Additional Activities
- Screening of videos at lunchtime continues
- Assembly (Friday, March 3) for "Turkey" Awards.

Outline for Week 7: Buddy Week

Focus Book sharing with older and younger students

Professional Development Topic Using Curriculum-Based Assessment in the Classroom.

Student Activities
- Read with parents as partners
- Finish mapping and graphing — last data in Tuesday of Week 8
- Update class thermometer
- Tape stories for another class to listen to and enjoy
- Pop-ups and plasticine — partnering across the ages
- "Buddy" reading in the learning assistance centre.

Teacher Focus
- Read aloud daily in class
- Cooperative teaching with another level ▫ focus on reading.

Additional Activity
- Videos at lunchtime in learning assistance centre continue to be screened.

Sample To-Do Checklist for the Teacher/Teacher-Librarian Team

Introductory Week Date:_____

1. Letter to parents to go out on the Thursday before Week 1 commences. ☐

2. Newsletter for staff to include
   - objectives of the Blitz, as well as objectives for Week 1 ☐
   - professional development information on reading ☐
   - overview of the Blitz ☐
   - feedback sheet for evaluation and suggestions. ☐

3. RIB-IT! frogs on posters and on lapel tags for teachers. ☐

4. Maps for Intermediate; bar graphs for Primary. ☐

5. Bookmark designs for National Book Festival Week to be handed in and judged so they can be duplicated and used during the promotion. ☐

6. Information package for teachers to include
   - reading in content areas ☐
   - reading rate and comprehension ☐
   - reading observation checklist ☐
   - reading strategies checklist (e.g., RAP — paraphrasing strategy) ☐
   - reading practices and literacy development ☐
   - presenting vocabulary — ideas and suggestions ☐
   - reasons for reading. ☐

7. A list of great "read-alouds." ☐

National Book Festival Play Presentations — Intermediate/Graduation

CLIMATE-BUILDING CELEBRATION

In celebration of the National Book Festival, students create a play based on a broad theme or topic such as "Heroes and Villains." (Other possible themes include science fiction, mystery, fantasy, and fairy tales.) The theme is then divided into categories (e.g., "Heroes" includes mythological, historical, sports, cartoon, science fiction, and spy heroes, while "Villains" includes real or imaginary villains or monsters or evil clones of heroes). From one of the categories, students choose a character of interest and research that person. Then, working in groups of about six or seven, students integrate their diverse characters into an imaginative but believable play on a subject or theme. The plays are presented to a panel of guest judges (members of the local community) in a mini-theatre set up in the library resource centre. The goal of the celebration is to provide students with an opportunity to use their creative talents and reasoning powers to interdependently develop a group project for which they are totally responsible.

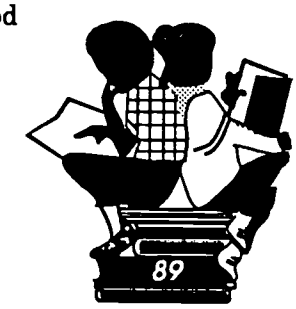
The learning outcomes for the project are that students will

- discover the wealth of reading and audio-visual materials in the library resource centre
- experience the pleasure and knowledge that reading gives
- learn that writing is an evolving, trial-and-error process
- learn that, with persistence, solutions can be found for most problems
- understand the importance of project planning and organization and the delegation of responsibilities
- participate as responsible group members who understand the need for commitment to goals and people and the meaning of compromise
- recognize and respect the talents of others
- gain confidence in their own abilities and become more perceptive of the world around them

The project can be concentrated in a two-month period before the National Book Festival Week. Alternatively, various components of the project can be scheduled throughout the school year. In planning the project, the teacher and teacher-librarian agree on individual responsibilities, which may be divided in the following manner.

The teacher

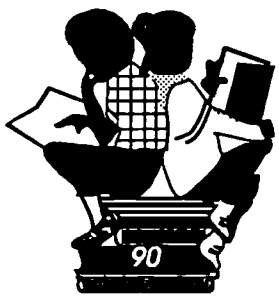
- prepares an information sheet for each student covering such pertinent information as the value of the project; criteria for presentations; dates for each class's orientation period in the library resource centre; dates for submitting scripts, in-class presentations, and final presentations; and responsibilities of both the group leaders and group members



- motivates, encourages, and assists students as requested, or when groups have reached an obvious impasse
- evaluates the scripts, retaining them until after the presentations
- meets with each group to discuss ways to improve any weaknesses in the script before rehearsals begin
- prepares and distributes a "Do's and Don'ts" student resource sheet on staging, voice production, and acting
- serves as a drama coach for each group, as few students at this level have the necessary training and experience to do so
- checks with the school administration before scheduling play presentation dates to ensure that students involved in the project will not be absent on other school activities
- writes early dismissal slips for students who need permission from other teachers to leave their classes early to prepare for the presentation.

The teacher-librarian

- identifies and secures sufficient resources on the established topic/theme and set the resources aside for students either to select from or to use as catalysts for ideas
- compiles and distributes a list of possible subject headings to be used for further searching
- provides a one-period orientation and search strategy lesson
- assists students, as necessary, to locate information about their characters
- directs students whose contemporary characters have been made famous through the media (e.g., sports heroes like Rick Hansen, rock stars like Madonna, and cartoon heroes like Batman) to the periodical indexes and specialized reference sources such as *Current Biography*
- assists students to prepare bibliographies in the correct format, distributing style guides as requested and posting samples in the library resource centre for easy reference
- assists and supervises groups directed to the library resource centre to work on scripts or rehearse plays
- judges one or more grades/levels in the presentations of plays in the classroom as well the presentation of the best plays from each class in the resource centre "theatre"
- assists the selected groups to practice in the library resource centre theatre in order to familiarize them with entrances, exits, changing areas, lighting, power sources, and other details in advance of the performance
- arranges printing and distribution of tickets for the final performances (Each level could have a different coloured ticket signifying a different day of the week, and finalists could be given five tickets to invite friends or relatives.)
- with the subject teacher's permission, issues early dismissal slips to all finalists and guests
- arranges to have certificates designed and printed by students in Visual Arts classes (Two types of certificates may be printed: one type acknowledging participation only and the other acknowledging a winning play. A calligrapher could print the name of each student on a certificate, which may then be signed by the principal, teacher, and teacher-librarian.)
- arranges for either still photos or videotaping of winning plays as souvenirs for the present performers and inspiration for future performers.



Evaluation criteria for assessing student play presentations may include originality and continuity of plot, interaction of characters, voice projection, and stage presence. Each criteria can be marked out of 35, while sets, properties, and costumes can be marked out of 15. In addition, scripts can be marked out of 50 and may be evaluated by the teacher on the basis of originality of plot, integration and credibility of characters, convincing dialogue, well defined conflict, and relevant theme. Students should receive the marks of their groups unless little or no contribution has been made. Evaluation sheets submitted by leaders and group members can be useful in arriving at marks for work habits.

Note: A complete and detailed outline of National Book Festival Play Presentations may be found in *The Bookmark*, volume 32, number 2 (December 1990), pp. 192-201.

Giants — Primary

SAMPLE THEME-BASED UNIT

This thematic unit was cooperatively planned and taught by the teacher and teacher-librarian. The unit integrates, under a single theme, all subjects of the curriculum taught over a 6-8 week period. Once students have completed the introductory lesson, they work on three sections, which could run either concurrently or consecutively. All sections focus on science, social studies, and language arts. The unit concludes with a "Giant" Fair. (*Note:* Section 1 involves both Intermediate and Primary students.)

Integrated Curriculum Areas

Visual Arts, Music, Social Studies, Science, Mathematics, Language Arts

Goal

To provide an imaginative setting rich with ideas and subject matter that entices children to learn

Unit Overview

- Introductory Activity Lesson
- Harry Jerome: Giants of History (Section 1)
- The Moon: A Giant by Night (Section 2)
- The Tall Tale: A Giant in Literature (Section 3)
- Concluding Event: A "Giant" Fair (Putting Our Giants to Rest)

Intended Learning Outcomes

By the end of this unit, students should be able to

- understand a little about the idea of interdependence
- understand that subject matter is interrelated
- recognize the value of interdependence with others (through experience with cooperative learning)
- understand the curriculum content incorporated in this unit.

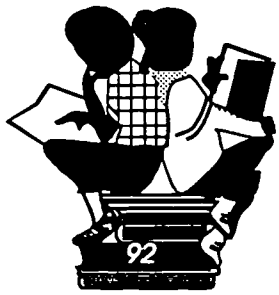
Responsibilities Agreed upon by Team Partners

The teacher

- designs the unit overview
- plans and teaches the subject areas of the unit that are not cooperatively taught
- gathers help, material, and resources from parents, school (e.g., music teacher, learning assistance centre teacher, and student teacher), and neighbourhood (e.g., book a visit to the Planetarium, obtain back newspaper articles from *The Vancouver Sun* newspaper and public library).

The teacher-librarian

- cooperatively plans and teaches three sections of the unit, including: Harry Jerome: Giants of History , The Moon: A Giant by Night, and The Tall Tale: Giants of Literature
- provides resource materials (print and non-print) for sections of the theme taught solely by the teacher.



Grouping Combination of whole class, small groups, cooperative groups, and "buddy" groups with older children.

Evaluation
- Teacher and teacher-librarian observation using notes and checklists
- Examination and evaluation of projects and oral presentations
- Interviews with students.

Introductory Activity

The teacher or teacher-librarian introduces the theme of this unit by reading one or two fictional or non-fictional stories about giants. Stories are read to students each day.

As a class, students brainstorm as many categories of giants as possible. Ideas from the brainstorming session are made into a class chart. (Some possibilities include: historical giants [e.g., Goliath of Gath]; human-made giants [e.g., statue of Harry Jerome in Stanley Park, or a large building]; mythical giants [e.g., Sasquatch, Ogopogo]; and giants of our imagination [e.g., Paul Bunyan].)

Section 1: Harry Jerome: Giants of History

The event that inspired the development of this section was the erection and unveiling of a giant commemorative statue of Harry Jerome in Stanley Park. (Harry Jerome was an Olympic athlete, B.C. school teacher, and humanitarian; a "giant" of whom B.C. can be proud.) In this section, Intermediate students research the life of Harry Jerome, then make their research and time available to Primary students.

Note that students should continue their daily independent reading of the resources on giants provided in the library resource centre. Students should also be encouraged to read the classroom collection. (Please see "Responsibilities Agreed upon by Team Members" for a description of the classroom collection.)

Integrated Curriculum Areas Social Studies, Visual Arts, Music (singing), Mathematics

Goals
- To teach students about a great British Columbian who rose from humble beginnings, who endured pain and hardship, who fought for pride and honour, and who gave something back to his people, especially to the children of B.C.
- To increase awareness/understanding between racial groups, and between individuals, and so in some small way to strive for comradeship and respect between the children in the school.

Intended Learning Outcomes By the end of this section, students should be able to
- explain something about Harry Jerome's life
- demonstrate how they can cooperate with and learn from other children in the school
- understand what is meant by racial prejudice.

Responsibilities Agreed upon by Team Partners

The teacher

- books library resource centre time and planning time with the teacher-librarian
- accompanies students, teacher-librarian, and parent volunteers on a field study to Stanley Park
- sets up the library resource centre with appropriate materials in preparation for the teaching sessions.

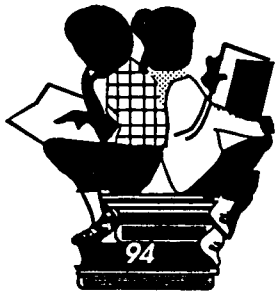
The teacher-librarian

- collects data (print and non-print) on Harry Jerome
- identifies and provides a classroom collection of stories about people of various racial groups who have made a contribution to history (large or small) or whose story would help to bring about understanding between children
- selects portions of the story *Black Like Me* to read aloud to the Primary and/or Intermediate class (see Lesson 8). (The book, *Black Like Me*, documents the true story of how a white journalist artificially changed the colour of his skin and then went and lived in society as a black. He experienced prejudice first hand.) For Intermediate students, excerpts from the video, *The Gods Must Be Crazy* are selected. The video excerpts should illustrate how difficult it is to understand and be understood in some life situations. (*Note* : Copyright permission for public performance must be obtained prior to showing in schools.)

The Lessons

Lesson 1: Library Resource Centre (Teacher-librarian and Intermediate teacher with whole class)

- Teacher-librarian lays out newspaper publicity and the program for the unveiling ceremony of the statue of Harry Jerome. Large glossy pictures are also displayed.
- Students are placed in "buddy" groups (more-skilled readers with less-skilled readers) to read the materials displayed.
- Teacher and teacher-librarian meet with small groups of students and discuss what makes greatness. Students are also asked to offer suggestions for activities to be completed when on the field study to Harry Jerome's memorial statue. (Student suggestions are in addition to activities planned cooperatively by the teacher and teacher-librarian. See Lesson 2 for some possible field study activities.)
- Follow-up is provided through Learning Logs (Students think about and record what they think makes a person great enough to have a statue raised in his or her honour.)
- Any arrangements for the field study (such as sending notices home with students informing parents of the proposed field study and asking for parent volunteers) are undertaken by teachers and students. Students are also informed that they will be required to present the information learned from this lesson and from the field study to a Primary level "buddy" in a written format.



Lesson 2: Field Study (Teacher-librarian, Intermediate teacher and class and parent volunteers)

- During the visit to the statue, students
  - — read the plaque (work out Harry Jerome's age when he died, etc.)
  - — note the beauty, "movement," and precision of the sculpture
  - — imagine what was going on in the athlete's mind while he was racing
  - — record, on a drawing of the runner (provided by the teacher) with a comic strip bubble, what they think Harry Jerome might have been thinking as he ran his last race
  - — estimate and check the height and width of the statue, the length of its shadow, etc.

Lesson 3: Classroom (Teacher-librarian, teacher, and Intermediate class)

- Students are reminded that they will be presenting their knowledge of Harry Jerome to Primary students and, as a class, process writing is reviewed/discussed. (Please see Teaching Strategies" in Part 1 of this resource book for more information on process writing.)
- The class discusses and decides on a suitable format for presenting information to younger students. The issue of readability and the need for illustrations are also discussed.
- Students write a clean first draft in preparation for the next lesson.

Lesson 4: Primary Classroom (Primary and Intermediate teachers with Primary and Intermediate classes)

- Primary and Intermediate teachers "buddy" students in the two classes (a Primary student with an Intermediate student).
- Intermediate students share their first drafts with their buddies, ask their buddies what improvements could be made, and then answer any questions their buddies may have.
- A Primary student representative thanks the Intermediate students and teacher.
- Learning Logs are used by all students to record answers to the following questions.
  - — "What thing about Harry Jerome did you admire most?"
  - — "What thing made you most sad?"
- Based on the Primary students response to and questions about their first drafts, Intermediate students complete a final edit of their documents. (This could be undertaken as homework.) Each Primary buddy then receives a copy of the finished document.

Lesson 5: Primary and Intermediate Classroom (Primary and Intermediate teachers, each with their respective class)

- In preparation for Lesson 9 (where a guest speaker comes to the school),
  - — the Primary class writes a letter of invitation to a community member who knew Harry Jerome
  - — the Intermediate and Primary classes both prepare a list of questions to ask the guest. (These questions should be guided so that students gain an understanding of Harry Jerome — what motivated him, what he stood for, and how he succeeded.) Student "recorders" could be chosen from each class to record suggested questions.
  - — a moderator is chosen (possibly an Intermediate student). Note that if a student is chosen as moderator, he or she should understand the "duties" of a moderator (to ensure that questions stay on track and that everybody gets a chance to ask questions).
- A final list of questions is provided to each student prior to the guest speaker's visit. (This list could be compiled by the two student recorders and could be an amalgamation of the two class lists. Alternatively, each recorder could provide a class list of questions to classmates and any redundancies between the two lists can be dealt with on an ad hoc basis in Lesson 9.)

Lessons 6 and 7: Library Resource Centre (Primary and Intermediate teachers and teacher-librarian, with Primary and Intermediate classes)

- The three teachers each take one-third of the Primary class and one-third of the Intermediate class and read pre-selected stories that complement or parallel Harry Jerome's story. (*Note:* Teachers may prefer to read to the Primary and Intermediate groups separately.)
- As follow-up, students write a poem on the theme of greatness or on Harry Jerome. For example,

Black.
Spit on,
Laughed at,
Scorned,
Black.

Welcomed.
Fed,
Clothed,
Befriended,
Accepted.

Note: It is better to have children write positive verse unless they have actually experienced hurt and need to "get it out."

Lesson 8: Library Resource Centre (Primary and Intermediate teachers with their respective classes; teacher-librarian with *either* class)

Note: Appropriate excerpts from *Black Like Me* may be read to Intermediate students as well as to Primary students. For simplicity sake, however, the following assumes that *Black Like Me* will be used only with Primary students, while the video *The Gods Must be Crazy* will be used with Intermediate students.

The Primary Class

- The teacher or the teacher-librarian introduces *Black Like Me* and tells how and why a white journalist wanted to masquerade as a black. Students are then asked to predict what will happen in *Black Like Me*.
- The teacher-librarian or teacher reads selected excerpts of *Black Like Me,* which have been chosen because they are not too "heavy" for young children.
- As a follow-up activity,
  - — students check the predictions they made at the start of the lesson
  - — students are asked why they think Harry Jerome was accepted (Student responses are recorded in their Learning Logs.)
  - — students record in their Learning Logs what they can do to help a person from another ethnic group feel accepted.

The Intermediate Class

- The teacher-librarian shows excerpts from *The Gods Must Be Crazy* to students (to illustrate how difficult it is to understand and be understood in some life situations). One option is to show the "bushman shooting the cattle" scene and ask the children to predict what will happen next.
- As a follow-up activity,
  - — students are asked why they think Harry Jerome was accepted. Student responses are recorded in their Learning Logs.
  - — students also record in their Learning Logs what they can do to help a person from another ethnic group feel accepted.

Lesson 9: Library Resource Centre (Primary and Intermediate teachers, teacher-librarian, Primary and Intermediate classes, and guest speaker)

- Once the guest speaker has had a chance to describe his or her relationship to Harry Jerome and to tell a few anecdotes, students take turns asking the guest speaker questions from their prepared list. The moderator keeps the session moving.
- As a follow-up, letters of thanks are written to the guest speaker and students note in their Learning Logs what they think Harry Jerome stood for.

Lesson 10: Classroom (Primary and Intermediate teachers with their own class)

- Students choose a person they have seldom "buddied" or played with before, think a little, and write a tribute to that person. The tribute should state the strengths and "gifts" of the person. Students then share their thoughts with the class.

- The class discusses the idea of civil rights, and students make a list of "My Civil Rights." (*Note:* Primary students may find the concept of "civil" rights a difficult one, so teachers may wish to concentrate on "My Rights as a Child.")
- The lesson is concluded by having students
  - share their lists of rights
  - sing "It's a Small World After All" and "Will You Be My Friend?".

Section 2: The Moon: A Giant by Night

In this section, Primary students rotate through eight learning stations. (Please note that due to the nature of the activities, it is necessary to have a teacher at most stations. Therefore, teachers and teacher-librarians may wish to either limit the number of stations offered during each session or enlist the help of other teachers, such as the learning assistance teacher or student teachers.)

Integrated Curriculum Areas

Visual Arts, Music, Physical Education, Mathematics, Language Arts

Goal

To add to student knowledge about the moon

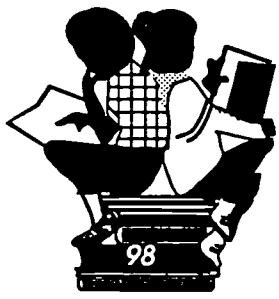
Intended Learning Outcomes

By the end of this section, students should be able to
- understand that the moon gets its light from the sun, and that there is both day and night on the moon
- understand that the moon has a path around the sun that takes one month to complete
- understand that the moon only appears to change in shape
- understand that the turning of the earth makes it seem as though the moon moves across the sky each night
- understand that the same side of the moon is always turned to the earth
- understand that humans have walked on the moon.

Responsibilities Agreed upon by Team Partners

The teacher and teacher librarian
- book planning time and resource centre time for the class
- each design and prepare half of the stations (four), including task cards and worksheets
- team-teach the introductory lesson
- each supervise or provide supervisors for half of the stations (four)
- interact with the children, monitoring their learning and checking their responses.

The teacher
- prepares student record books for the unit (round "Moon" booklets with yellow covers; one per student)
- prepares a blank calendar on which small groups of students will draw the way the moon looks each night
- has all materials ready for each session (chart paper, felt pens, etc.)
- ensures that students are equipped for each class
- communicates with the music teacher so that music classes can correlate with this unit.



The teacher-librarian
- selects books on the moon (fiction and non-fiction)
- orders audio-visual materials from the district collection
- obtains and has ready all audio-visual materials needed for each session
- sets up and has stations ready for each session.

Grouping Whole class for introductory lesson; smaller groups when using stations

The Lessons

Introductory Lesson: Library Resource Centre (Teacher and teacher-librarian with whole class)

Materials

Chart paper; felt pens; filmstrip, film, or video on "the moon"

Suggested Procedure

1. The teacher or teacher-librarian leads the class in a brainstorming session, using the following four headings.
   - What you know about the moon
   - What the moon looks like
   - When you can see it
   - Where you can see it

   The other teacher records student suggestions on chart paper.

2. The class then sorts the brainstormed ideas into a "What we know for sure is true" list and a "What we are not sure about" list. A list of questions under the heading "What we would like to know" is also generated.

3. The audio-visual choice is screened. The class then decide
   - what items/questions from the "not sure about" and "want to know" lists have been answered
   - what items/questions are still unanswered
   - what new items or questions have been generated by the audio-visual presentation.

4. Each student records, in their "Moon" booklet,
   - three things I know about the moon
   - three things I'm not sure about the moon
   - any other questions he or she may have about the moon.

Subsequent Lessons: Library Resource Centre

All stations are set out in the library resource centre. The following sub-sections outline the concepts, materials required, and activities to be undertaken at three possible learning stations.

Station 1

Concepts
- The moon appears to change during the course of the day and night.
- The moon appears to change during a month.

Materials
Picture set showing a night moon (full moon: yellowish-orange, dark sky) and a day moon

Activities
- Students study the pictures.
- Students consider and discuss the following questions (*Note:* Use the same questions for the night moon and the day moon.)
  — When do you see this sky?
  — How often in a month do you think you would see a sky like this?
  — Where would you see this moon?
  — How would you describe this moon?
- On a chart, the group lists
  — What we're sure of already
  — What we still want to know.
- Students start a group moon calendar, drawing the moon as it appears each night and each day for one month.

Station 2

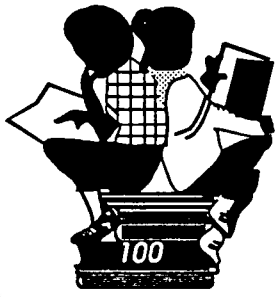
Concepts
- The moon has a path (counterclockwise around the earth).
- The moon takes one month to circle the earth.

Materials
Pictures of the earth/moon system, and a model of the earth and moon

Activities
- Students study the model and pictures.
- Students play the parts of the "sun," "earth," and "moon," in groups of three, dramatizing the relationship between them. The "sun" stands in the middle, the "earth" turns slowly in circles away from the "sun" and then back again. The "moon" slowly moves around the earth. The "earth" and "sun" move in a counterclockwise direction.
- In their booklets, students draw the path of the moon around the earth.

Station 3

Concepts
- The moon gets its light from the sun.
- There is day and night on the moon.



Materials
Styrofoam balls to represent the sun, moon, earth; flashlight

Activities

- In a dark room, the teacher and teacher-librarian use the flashlight and balls to demonstrate the movement of the moon, earth, and sun to students. Students then answer the following questions, writing their answers in their booklets.
  — When can you see the moon?
  — When can you not see the moon?
  — What makes the moon look bright?
  — Where is it daytime on the moon?
  — Where is it night time on the moon?
- Students watch a film or examine print material or overheads on "Reflecting on the Moon."
- Students draw daytime and night time on the moon in their booklets, then finish this sentence: "We can see the moon when..."

Section 3: The Tall Tale: A Giant in Literature

In this section on the tall tale, students study tall tales about "giants" and then, in small groups, use their knowledge to develop a tall tale of their own. Each original tall tale is presented orally to the class using figures and sets made by the small group. (*Note:* The Visual Arts teacher is involved in this section.)

Note: Iin order to facilitate student understanding, Lessons 9 to 12 should be taught consecutively with Lessons 5 to 8.

Integrated Curriculum Areas

Visual Arts, Social Studies, Language Arts

Goal

To provide opportunities for Primary students to tell stories using the characteristics of the tall tale

Intended Learning Outcomes

By the end of this section, students should be able to

- understand the characteristics of the tall tale as a literary genre
- understand the concepts of storyline (plot), characterization, and setting in relation to the tall tale
- appreciate the tall tale.

Responsibilities Agreed upon by Team Partners

The teacher

- plans with the teacher-librarian and books resource centre space and time
- oversees tall tale art projects
- arranges opportunities for presentation of student's original tall tales to other classes
- selects and presents a poorly-told story (Lesson 8)
- together with the teacher-librarian, develops an evaluation sheet for use by the audience of the tall tale presentations.

The teacher-librarian

- locates a variety of tall tales at different reading levels, borrowing from other libraries if necessary
- listens to and coaches students on their storytelling as a prelude to their final presentations
- selects and presents a well-told story (Lesson 8)
- helps develop a presentation evaluation sheet.

Grouping Combination of whole class, small groups, and cooperative groups

Evaluation

- Each lesson involving students in a cooperative group work (Lessons 4-11) is self-evaluated by students. Students use a teacher-made checklist (see the sample checklist provided in Appendix A). The teacher or teacher-librarian initials the checklist.
- Students make several entries in their Learning Logs.
- The teacher-librarian or teacher provides a written comment for each group on their oral presentation of their tall tale.
- The audience (a visiting class and teacher) is asked for feedback.

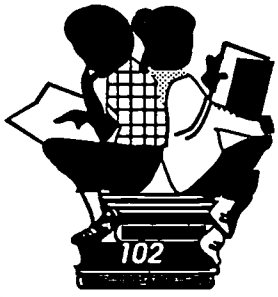
The Lessons

Lesson 1: Library Resource Centre and Classroom (Teacher and teacher-librarian, each with half Primary class)

- The teacher and teacher-librarian present a variety of books with pictures and lead a group discussion that encourages students to compare and contrast pictures in books. Students are also encouraged to respond to the settings and then predict the type of characters to be found in the stories. Sample discussion questions include
  - — What is the mood?
  - — What do you think this character is about to do?
  - — What do you think will happen next?
- The group uses a simple storyline to plot familiar stories.
- Students record, in their Learning Logs, the answers to the following questions.
  - — Who is your favourite storybook character?
  - — What sort of setting would you use if you were writing a Star Wars-type story?

Lesson 2 and 3: Library Resource Centre and Classroom (Teacher and teacher-librarian, each with half class)

- Teacher and teacher-librarian read aloud several tall tales.
- Students discuss the use of superlatives and imagery in the tall tales.
- Students write superlative descriptions (e.g., Pecos Bill was the fastest cowboy in the west; Paul Bunyan was as tall as a Douglas fir tree).



Lesson 4: Classroom (Teacher with whole class)

- Working in cooperative groups of three, students discuss and prepare and outline the themes and characters for an original tall tale. The outline is recorded in the form of a chart.
- As a follow-up, students record in their Learning Logs what could have been done to make the cooperative group work better.

Lessons 5 and 6: Classroom (Visual Arts teacher with the whole class)

- The cooperative groups create clay or dough figures of the characters in their original tall tale. (These figures are used as visual aids to student oral presentations of their original tall tales to the class.)

Lesson 7 and 8: Classroom (Visual Arts teacher and the whole class)

- The cooperative groups create a set for the characters of their tall tale.
- Some of the materials required for sets include:
  — a foam-type base, 52 cm x 40 cm (house insulation works well); one base per group
  — tempera paints
  — glue
  — cardboard (for buildings)
  — papier maché (for elevations, if necessary)
  — toothpicks or skewers (to support cardboard creations).
- Students continue working on these sets for the next two Visual Arts periods.

Lesson 9 and 10: Library Resource Centre (Teacher and teacher-librarian with the whole class)

- The cooperative groups develop the storyline for their original tall tales.
- The teacher and teacher-librarian confer with each group to encourage oral development of the storyline and to scribe for the groups.

Lessons 11 and 12: Library Resource Centre and Classroom (Teacher and teacher-librarian, each with half class)

- Teacher and teacher-librarian present a well-told story and a poorly-told story.
- As a class, students discuss what elements constitute successful storytelling.
- Students record, in their Learning Logs, what they have learned about storytelling.

Lesson 13: Library Resource Centre (Teacher and Teacher-Librarian with whole class)

- Cooperative groups practise telling their tall tales, moving their characters in their sets. Teacher and teacher-librarian circulate to assist as necessary.

- Using coloured paper, crayons, and felt pens, students create invitations to be sent to prospective student audiences.
- Each group appoints one person to introduce their tall tale to the audience by giving a thumbnail sketch of the story.
- The class selects one person to give the audience some background information on how they created their tall tale presentations.

Lesson 14: Library Resource Centre and Classroom (Teacher, teacher-librarian, whole class, and audience)

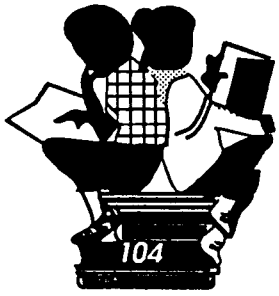
- As the audience enters, evaluation sheets are distributed. The audience is asked to read the sheets and to keep the criteria in mind as they watch.
- Cooperative groups present their tall tales to the audience, using the finished settings and props to bring the stories to life.
- At the conclusion of each presentation, the audience provides feedback.
- The teacher and teacher-librarian also evaluate each presentation on the basis of what elements of successful storytelling were used. (The elements of successful storytelling were discussed by the class in Lesson 8.)

Lesson 15: Library Resource Centre (Teacher and teacher-librarian with the whole class)

- Students read their Learning Logs to review their entries.
- Students record a final entry in their Learning Logs by answering the following questions.
  — What was the best part of the project for you?
  — What was the least enjoyable part?
  — What was one important thing that you learned?
- Students share their responses in their cooperative groups.

Culminating Activity

The class members plan and prepare a "Giant" Fair (Putting Our Giants to Rest) in which students display their finished work, read aloud favourite tall tales to small "audiences," and answer questions posed by visitors to the fair. Parents and other family members as well as the community are invited to participate in the fair.



Colour a face to show

Lesson	How we used our time	How I feel about our project	T or TL initials
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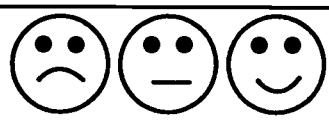
10.			
11.			

Possible Unit Resources

Audio-Visual

- *American Folk Heroes* (six filmstrips and cassettes) SVE Instructional Materials
- *The Art of Storytelling: Tall Tales* (video) SVE Instructional Materials.

Books

Huck, Charlotte S., Hepler, Susan, and Hickman, Janice. (1987) *Children's Literature in the Elementary School* (4th ed.). New York, NY: Holt, Rinehart and Winston.

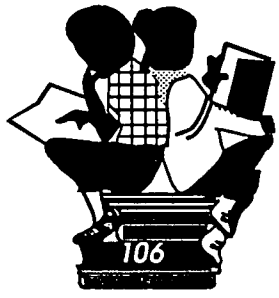
Johnson, David W. and Johnson, Roger T. (1984) *Cooperation in the Classroom.* Edina, MN: Interaction Book Company, pp. 27-33 and 46-53.

Stoutenburg, A. (1968) *American Tall-Tale Animals.* New York, NY: Viking Press.

Tall Tale Collection

Basic tall tale stories have famous heroes, many of which suit the purpose of this unit. Stories about the following could be obtained:

- Pecos Bill — Cowboy
- Paul Bunyan — Lumberman
- Alfred Bulltop Stormalong — Sailor
- John Henry — Railroad Man.



Gold Rush — Intermediate

SAMPLE THEME-BASED UNIT

The following unit uses two pieces of fiction (*Cariboo Runaway* and *Gold Fever Trail*), as well as textbooks and other resources, to help students gain insights into the life and times of Cariboo gold rush miners, settlers, shopkeepers, and road workers. Since mapping, note taking, the use of encyclopedias, and other research and study skills are required by students, it is necessary to check that students' mastery of these skills is adequate before beginning work on this unit. This unit requires approximately 16 one-hour periods to complete.

Goal

To develop an understanding of the challenges and way of life of various people involved in the Cariboo gold rush

Integrated Curriculum Areas

Language Arts, Social Studies, Physical Education, Visual Arts, Performing Arts (drama)

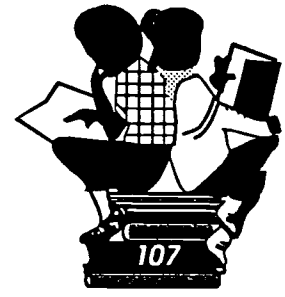
Unit Overview

Lesson 1 — simulation game
Lesson 2 — debriefing from simulation game
Lesson 3 — the role of the native peoples of B.C. in the gold rush
Lesson 4 and 5 — forming the colony of B.C.
Lesson 6 — writing a letter from the gold fields
Lesson 7 — character study and use of thesaurus
Lesson 8 — identifying the elements of story
Lesson 9-12 — cooperative group work: note taking, diary writing, research tasks, understanding physical labour, pioneer life skills
Lesson 13 — place of obstacles in gold rush life and in plot development
Lesson 14 — responding to an adventure novel
Lessons 15 and 16 — presentation of cooperative groups' work.

Responsibilities Agreed upon by Team Partners

The teacher

- organizes and determines the division of responsibilities for the simulations (gold rush fever and physical exertion sections)
- prepares official "licences"
- prepares resources for simulations
- prepares an overhead of a map of the world
- reads aloud portions of *Gold Fever Trail* and *Cariboo Runaway*
- reviews letter writing
- reviews the use of the thesaurus
- teaches lessons on story elements
- conducts activities found in the social studies text (*Canada: Building Our Nation*)
- plans, designs, and prepares the final assignment (task cards and evaluation)
- facilitates activities in pioneer life skills.



The teacher-librarian

- facilitates activities in the simulations
- locates *Cariboo Runaway* and *Gold Fever Trail*, or other appropriate novels, to be read aloud to students
- reads aloud portions of *Cariboo Runaway* and *Gold Fever Trail*
- prepares the assignment sheets on the life of a gold miner, the life of a shopkeeper, the life of a facilitator, and the life of a settler
- devises research cards and task cards
- plans and presents the lesson in which students respond to an adventure novel
- plans, designs, and prepares activities and instruction cards for pioneer life skills
- selects a short adventure story for the teacher to use in the lesson on the place of obstacles in gold rush life and on plot development.

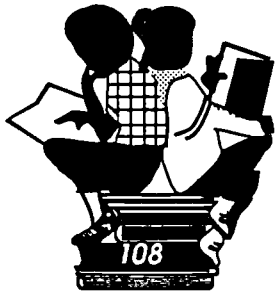
Grouping Combination of whole class and small, cooperative groups

Evaluation

- Students self-evaluate their advancement in knowledge and understanding through the use of a pre-test and post-test. (The pre-test [see the sample in Appendix A] is given prior to Lesson 1, and the same test is given as a post-test at the end of the unit.) The findings of the pre-test also help teachers determine which of the suggested lessons in this unit should be taught. For example, if it is found that there is a 85 per cent mastery of how to use a thesaurus, exclude the topic completely from Lesson 7. Also, students who have mastered a specific skill need not attend the lesson introducing or reviewing that skill, but may continue work on a current assignment.
- Teachers evaluate the tasks assigned throughout the unit.
- For the final project (see Lessons 9-12 and 15-16),
  - — students receive an overall mark (out of 10) for their group's presentation. They also receive an individual mark out of 5 for their part in the presentation. (Teachers may wish to evaluate such elements as audibility, clarity, and enthusiasm.)
  - — the teacher and teacher-librarian prepare a mark sheet. As each student speaks, the teachers individually record a mark they feel the student deserves. A mark for the group is also recorded, based on overall presentation, including content, organization, and clarity. The teachers then confer to come up with final mark for each group and for each student.

Unit Resources

- Conner, Daniel C. G. (1985). *Canada: Building Our Nation.* Scarborough, Ont.: Prentice-Hall.
- Duncan, Frances. (1976). *Cariboo Runaway.* Don Mills, Ont.: Burns & MacEachern.
- Hughes, Monica. (1974). *Gold Fever Trail.* Edmonton, Alta.: J. M. LeBell.
- Neering, Rosemary. (1974). *Gold Rush.* Vancouver, B.C.: Fitzhenry and Whiteside.
- *Pioneer Community — Crafts* [filmstrip kit]. Moreland-Latchford, 1970.



The Lessons

Lesson 1: Open Area (Teacher and teacher-librarian with whole class)

This lesson is a simulation activity that aims to illustrate to students some of the psychological impacts of gold rush fever. In this simulation, the coastline between San Francisco and Victoria is outlined in lime on the playing field, and four teams run a relay race. The aim of the race is for as many members of the team as possible to complete the course as quickly as possible.

Intended Learning Outcome

By the end of this lesson, students should be able to
- appreciate the psychological impact of gold rush fever.

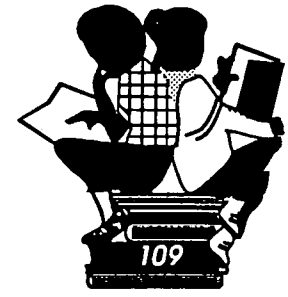
Materials

- 4 shovels
- 4 tent pegs
- 4 rocks (to hammer pegs into the ground)
- 4 knapsacks
- 16 bricks (4 labelled "food," 4 labelled "clothing," 8 labelled "hardware")
- 4 bags of marbles, each containing one yellow cat's eye marble
- multiple copies of a map of the west coast of North America (B.C. to California; one per student)
- felt pens
- chocolate money as a reward (optional)
- lime to outline coast on the field
- chart paper and felt pens

Suggested Procedure

1. The teacher introduces the activity by informing students that they will be simulating the gold rush by running a relay race, and that the aim of the race is to complete the course as quickly and as accurately as possible. The teacher also stresses that
   - any mistakes in the procedure of the race means disqualification for the individual
   - the first person in the team follows the procedure and the second person reverses the procedure, replacing all items picked up by the first person. The third and fourth person repeat the procedure, and so on. Each person must watch the person in front so as not to miss any steps and be disqualified.

2. The teacher-librarian describes the race procedure:
   - Run across the field to me. I will hand out $20 in monopoly money on a first come, first serve basis.
   - Run to the teacher and give him/her $15 for tickets for your passage from San Francisco to Victoria.



- Run back to me and, on a map, trace the route from San Francisco to Victoria. Star your destination.
- Pick up knapsack and supplies list from the "store" near me. (Teachers please refer to Appendix B for a sample supplies list.)
- Run to where the coastline has been marked in lime.
- Heel-toe along the coastline to Victoria, where supplies and shovels are located.
- Pick up needed supplies (in the form of bricks) from the list and put in knapsack. Carry the shovel. Also, leave $5 in the box to pay for your gold mining licence. Carry your licence in your hand.
- Crawl under the row of chairs. (N.B. Some other obstacle to simulate the difficult trip up Fraser River may be used instead of a row of chairs.)
- Locate one bag of marbles at end of obstacle and find the yellow cat's eye marble (gold). Carry the "gold" in your hand.
- Run to the finish and hammer your tent peg and licence into the ground. (This is your gold claim.)
- Hand your full knapsack, shovel, and gold to the next person in your team. This person reverses the procedure, replacing any items.

3. The relay race is run and the winning team is rewarded with chocolate money (optional).

4. At the end of the race, a few minutes are spent discussing how students felt while they were running their leg of the relay. Student feelings are listed by the teacher-librarian on chart paper. (This chart paper is retained for use in the next lesson.) Alternately, students could note their feelings in their Learning Logs.

Lesson 2: Classroom (Teacher and teacher-librarian with whole class)

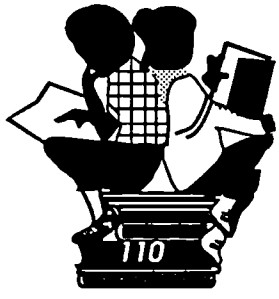
Intended Learning Outcomes

By the end of this lesson, students should be able to
- state at least four places of origin of gold rush participants
- describe at least five obstacles encountered during a gold rush.

Materials

- *Cariboo Runaway*
- list of feelings generated by students at the end of Lesson 1
- overhead of world map
- picture of a gold miner (*Canada: Building Our Nation*, p.64)
- relay analysis sheet (see Appendix C for sample)
- *Canada: Building Our Nation*, Unit II, Chapter 2 (pp. 62-75; teacher background reading)

Suggested Procedure



1. The teacher begins the lesson by reading the first chapter or two of *Cariboo Runaway* to the class. (The teacher or teacher-librarian reads portions of this story aloud to the class each lesson, up to and including Lesson 7.)

2. The teacher leads students in a discussion on what gold is, what it is used for, and why it is valuable.

3. Using a world map on the overhead projector, the teacher-librarian shows students where gold miners came from and what route they travelled to Victoria. (The settlers who eventually inhabited B.C. came from all over the world.)

4. The teacher-librarian shows a picture of a gold miner, and students suggest some of the problems miners would encounter.

5. Using the list of feelings from Lesson 1 as a reminder, the teacher leads the class in a discussion of the psychological impact of gold rush fever (e.g., "Why is it referred to as gold rush `fever' "?).

6. The class analyses the relay race in Lesson 1 and associates race procedures to what gold rush participants went through.

7. Students complete a worksheet (see the sample in Appendix C) in which they sequence the steps of the relay and associate the race obstacles with the obstacle a gold rush participant would have encountered.

8. Teacher and teacher-librarian review the worksheet and elaborate on the Fraser River gold rush using information from *Canada: Building Our Nation*, Unit II, Chapter 2.

Lesson 3 Classroom (Teacher with whole class)

Intended Learning Outcomes

By the end of this lesson, students should be able to
- demonstrate an understanding of the position of native Indians living in British Columbia at the time of the gold rush
- understand the impact of the gold rush on the life of the native people.

Materials

- *Canada: Building Our Nation*, Unit II, Chapter 3: Meeting at Lac La Hache
- *Cariboo Runaway* (further chapters)

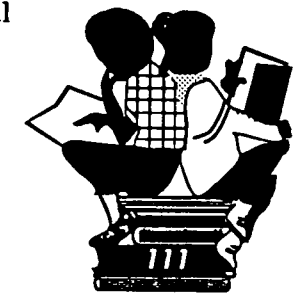
Suggested Procedure

1. The students read Chapter 3 of *Canada: Building Our Nation* and then complete the first activity ("Recalling the Past") at the end of the chapter.

2. The class discusses the question posed in the third activity ("Predicting the Future") at the end of Chapter 3.

3. Students record in their Learning Logs their personal opinions on the issue discussed in class.

4. The teacher concludes the lesson by reading a little more of *Cariboo Runaway*.



Lessons 4 and 5: Classroom (Teacher with whole class)

Intended Learning Outcome

By the end of these two lessons, students should be able to
- state why individuals in the 19th century were interested in forming colonies in the region now known as British Columbia.

Materials

- *Canada: Building Our Nation*, Unit II, Chapter 4: Forming the Colony of British Columbia
- *Cariboo Runaway*

Suggested Procedure

1. The teacher reads further chapters of *Cariboo Runaway* to the class.

2. Students read *Canada: Building Our Nation*, Chapter 4.

3. Students complete the activities at the end of Chapter 4.

Lesson 6: Classroom (Teacher and teacher-librarian with whole class)

Intended Learning Outcomes

By the end of this lesson, students should be able to
- follow the format for personal letter writing
- be aware of the complexities of emotional response to a situation outlined in a story.

Materials

- *Gold Fever Trail* (pp. 1-37)
- *Cariboo Runaway* (further chapters)

Suggested Procedure

1. The teacher-librarian introduces the story, *Gold Fever Trail* by Monica Hughes, and reads the first one-third of the novel aloud to the class.

2. Students complete a mind map that shows the feelings experienced by the characters in the first portion of the story.

3. The teacher reviews the format for letter writing with the class (date, salutation, closing, etc.).

4. Each student assumes either the role of Sarah or the role of Harry and writes a letter to his or her father explaining his/her emotions and plans. The student, still in role, also outlines the events and difficulties he or she expects to encounter.

5. The teacher concludes the lesson by reading further chapters of *Cariboo Runaway*.

Lesson 7: Library Resource Centre (Teacher and teacher-librarian with whole class)

Intended Learning Outcomes

By the end of this lesson, student should be able to
- demonstrate listening skills
- use a thesaurus.

Materials

- *Gold Fever Trail* (pp. 38-66)
- *Cariboo Runaway* (final portion)
- thesauruses (enough for one per group of three)

Suggested Procedure

1. The teacher reads the second one-third of *Gold Fever Trail* to the class.

2. The class discusses the characters, and students suggest personal attributes of the children.

3. The class come to a consensus on one word that would describe the children (e.g., plucky).

4. In groups of three, students brainstorm a list of synonyms for the word chosen by the class to describe the children.

5. The teacher-librarian reviews the use of a thesaurus and distributes thesauruses to students.

6. Still in their small groups, students use the thesaurus to check and expand their lists of synonyms.

7. To find out which group has the longest, most accurate list, each group reads out their list to the class and the class agree or disagree with each word by motioning a "thumbs up" or "thumbs down" response.

8. The teacher concludes by reading the final portion of *Cariboo Runaway*.

Lesson 8: Classroom (Teacher and teacher-librarian with whole class)

Intended Learning Outcome

By the end of this lesson, students should be able to
- associate the events of the book with the real life happenings of a gold rush.

Materials

- *Gold Fever Trail* (final section)
- story map outline (see Appendix D for a sample)

Suggested Procedure

1. The teacher-librarian reads the final part of *Gold Fever Trail.*

2. Lead by the teacher, the class brainstorms a list of the children's feelings at the end of the story.

3. The class reviews the events that occurred at the beginning of *Gold Fever Trail*, and students suggest one or two words that would describe the characters' feelings at that point.

4. The class also reviews what happened in the middle part of the book and identifies some of the problems facing the children.

5. Students suggest one or two words that would apply to many problems (e.g., obstacles and perseverance).

6. The class then discusses the words *success; failure*, and *alternatives* in relation to the end of the book ("success" because the children found their father; "failure" because they were not going to live the life of a rich gold miner; and "alternatives" because their father had an arm amputated and could not work as a gold miner).

7. Then, using *Cariboo Runaway* and a story map outline, students work in small groups to identify the beginning, middle, and end of the story.

Lesson 9: Library Resource Centre (Teacher and teacher-librarian with whole class)

Intended Learning Outcomes

By the end of this lesson, students should be able to
- begin to understand the life of a shopkeeper, gold miner, settler, or a facilitator (e.g., pony express worker, road builder)
- keep diary entries for one of the above
- classify information under appropriate headings
- summarize information in note form.

Materials

- project assignment sheets (see samples in Appendix E)
- research card (see sample in Appendix F)

Suggested Procedure

1. Students form groups of four or more and each group is assigned a "character" (gold miner, shopkeeper, settler, or facilitator). The teacher-librarian then distributes the appropriate project sheet to each group and explains to students that during the next few lessons they will be working in their groups on a variety of activities designed to help them complete their project.

The teacher also explains how the final project will be evaluated (see the section on evaluation at the beginning of this unit outline), and stresses that each project will be presented orally to the class at the end of the unit.

2. To help groups begin researching their assigned "character," the teacher distributes research cards that suggest specific resources and provide a list of headings under which students should organize their notes. The teacher and teacher-librarian assist the groups with their research, as necessary.

Lesson 10: Library Resource Centre (Teacher and teacher-librarian with whole class)

Intended Learning Outcome

By the end of this lesson, students should be able to
- use research and study skills to complete research tasks.

Materials

- *Canada: Building Our Nation*, Unit II, Chapter 8
- research cards (see sample in Appendix G)

Suggested Procedure

1. The teacher refers students to their project assignment sheets and draws their attention to the diary requirement.

2. The teacher asks student to share the experience of keeping a diary and explains that in each of the next four lessons students are to write a diary entry for their "character." The teacher also explains that these entries may be used in students' projects, but should be expanded upon and "polished."

3. The teacher provides examples of diary entries of a gold miner from *Canada: Building Our Nation*, Chapter 8.

4. Students write a diary entry for their "character." (*Note:* Prior to writing diary entries, each group should refer to their final project outline and decide whose "voice" they will use when writing diary entries. For example, the "shopkeepers" group should write from one perspective [e.g., the perspective of a general store owner]; the "facilitators" group could assign each member a different persona so that the diary entries for the group presents a range of labourers or engineers; the "settlers" groups could decide to be a family, and each member writes from the point of view of an assigned family member).

5. The teacher-librarian provides an assignment sheet for each character and, working cooperatively, students complete further research on their character. (This time, the assignment sheets refer groups to a specific resource and require answers to specific questions.)

6. Once each group has completed its research card, students record the information learned on a large chart.

7. The group then decides which area(s) need more research and who is responsible for each area. Students record their names beside the topics they have volunteered to research. (This research is completed either as homework or at any time during the day when students have completed other assignments.)

Lesson11: School gymnasium and school playground or garden (Teacher and teacher-librarian, each with half class)

Intended Learning Outcome

By the end of this lesson, students should be able to

- appreciate the physical exertion involved in some activities of the gold rush days.

Materials

- 4 knapsacks
- 20 bricks
- 4 piles of sand in school playground
- 8 shovels
- 8 buckets
- 4 step ladders, or flights of stairs create from gym equipment

Suggested Procedure

1. The teacher works with half the class in the gym. Students are divided into four teams and take turns walking *briskly* up and down the steps with a knapsack, containing five bricks, on their backs. Each student climbs up and down the steps five times, then passes the knapsack to the next person. (*Note:* If using step ladders, safety is a concern: students must take turns holding the ladder steady as a team member climbs up and down.)

2. The teacher-librarian works with half the class in the playground. Working in four teams, two students shovel sand into buckets while remaining team members carry the sand to another part of the playground and empty the buckets. Each team member takes a turn shovelling and carrying.

3. After about 20 minutes, the two halves of the class switch tasks.

4. At the end of the activity, the class discusses the experience and relate it to the physical exertion involved in some of the activities of the gold rush days. The teacher stresses that in order for the gold miners to get to the Cariboo, they would have to carry about four times the weight of the bricks on their backs and would continue for about 24 times as long (assuming an 8 hour day).

5. The teacher then asks students to relate this activity to their particular group "character." (For example, settlers had to clear fields and cultivate land, and shopkeepers had to build buildings.)

6. The last 5-10 minutes of the lesson is used by students to write a second diary entry.

Lesson 12: Library Resource Centre (Teacher and teacher-librarian with whole class)

Intended Learning Outcome

By the end of this lesson, students should be able to
- demonstrate a particular pioneer life skill.

Materials

- task cards for each small group (see Appendix H for samples)

Suggested Procedure

1. The teacher distributes a task card to each "character" group. The task card names two specific pioneer life skills that a gold miner, settler, etc., would have had possess.

2. Working in their project groups, students research and practise their specific life skills.

3. In the last 5-10 minutes of the lesson, students write a third diary entry.

Lesson 13: Classroom (Teacher with whole class)

Intended Learning Outcome

By the end of this lesson, students should be able to
- tell what is usually included in the beginning, middle, and end of a story
- understand the importance in a story of having the sequence of events in correct order
- describe two attributes of an adventure story (e.g., spectacular action, physical danger).

Suggested Procedure

1. The class reviews Lesson 8, where the beginning, middle, and end of story were discussed. The teacher asks students to recall what usually happens in the middle of a story (e.g., obstacles).

2. As a class, students list the obstacles that occurred in *Cariboo Runaway* and *Gold Rush Fever*. The teacher asks students if they think these obstacles (e.g., bear stealing food; travelling without matches therefore no food; seeing a man die at the side of the road) would be everyday occurrences. (These would, of course, be unusual events.)

3. The teacher points out that the characters in this type of story — the adventure story — not only have physical strength but also mental strength to endure the hardships they face. Students share, with their neighbour, one example of physical strength described in *Cariboo Runaway* or *Gold Rush Fever*. Individual students are encouraged to share their examples with the class.

4. The teacher reads part of a short adventure story and asks students to write an ending.

5. The final few minutes of the lesson are used by students to write their fourth and final diary entry.

Lesson 14: Library Resource Centre (Teacher and teacher-librarian with whole class)

Intended Learning Outcomes

By the end of this lesson, students should be able to
- use reference skills to locate an adventure story in the school library resource centre
- select an appropriate book in this genre
- respond to the characterization in writing.

Materials

- worksheet (see sample in Appendix I)

Suggested Procedure

1. The teacher distributes a worksheet on adventure stories and answers any student questions regarding the assignment.

2. The teacher-librarian helps students locate a good adventure story for their "character" (e.g., Settlers — *Little House on the Prairie*).

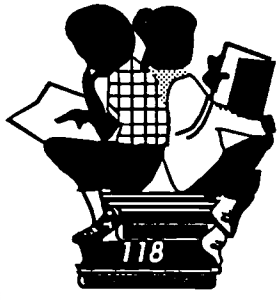
3. Students complete the assignment individually.

Lessons 15 and 16: Classroom (Teacher and teacher-librarian with whole class)

Intended Learning Outcome

By the end of this lesson, students should be able to
- demonstrate an understanding and knowledge of the information learned in this unit through creative art, writing, and drama.

Suggested Procedure



1. Students are given one lesson to finish preparing their final projects.

2. The teacher or teacher-librarian reviews the evaluation procedures with students.

3. Each group presents their project to the class.

Name_____

Read the following questions carefully. Answer as completely as possible.

Story Elements

1. Give a two sentence character sketch of an imaginary adventure character.
2. Imagine that you are a character in an adventure story.
   - Describe the setting of your story.
   - Draw a make-believe map to show the location of the setting.
   - Draw a grid over the top of the map and give the coordinates of your setting (mapping).

Problems

3. As a person involved in the 1858 gold rush, describe two problems you might have faced even before you got to the site.
4. Imagine that you are a gold miner who has struck it rich by panning. Tell what you would do next.
5. As a gold miner, you would have lots of time to think. Elaborate on some of the feelings you might have.
6. Write a short letter to a friend telling him or her about the gold rush.

Skills

7. Use a thesaurus to find a synonym for the word "adventure."
8. Write a diary entry for a day in the life of a person who lived during the gold rush.
9. Use an encyclopedia to find the names of three different methods of mining.
10. Suppose you were the teacher for a unit on the gold rush. Write some questions you would ask your students to help them find out about the gold rush.

Supply List

Food

flour (four sacks)
corn meal
rolled oats
rice
beans
sugar
dried apricots, peaches, apples
bacon
butter
baking powder
baking soda
salt
10 packages of dried vegetables
condensed milk
tea
coffee

Hardware

cross cut saw
whip saw
long-handled shovel
nails
files
knife
plane
chisels
compass
rope
frying pan
hammer
kettle
camp stove
pan for panning gold
knife and fork
granite plate
granite cup
candle lantern

Clothing

4 heavy blankets
underwear
shirts
sweaters
overalls
2 pairs arctic socks
6 pairs wool socks
mittens
moccasins
towels
rubber boots, hip waders

Note

CLOTHING = 1 BRICK
FOOD = 1 BRICK
HARDWARE = 2 BRICKS

Gold Rush Relay

Part 1

Using the boxes on the left, number the steps in the correct order, as **you** ran them in the relay.

- ☐ heel-toe .....
- ☐ run to teacher-librarian for money .....
- ☐ crawl under chairs .....
- ☐ pick up supplies .....
- ☐ run to teacher-librarian to trace route .....
- ☐ run to teacher, with money .....
- ☐ run to finish .....
- ☐ locate marbles .....

Part 2

Look at the word bank below. Think like a gold miner. Find the word(s) that describe the relay step. Print your choice on the line beside the appropriate step in the list above.

money	rough terrain
supplies	mapping skills
tickets	licence
gold	stake claim
travel	Fraser River
San Francisco	
gold panning	
Victoria	

Story Title:_____

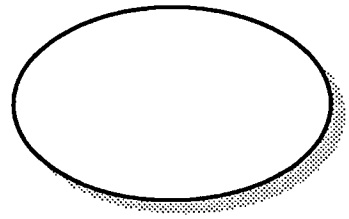
Author:_____

Setting: when?_____

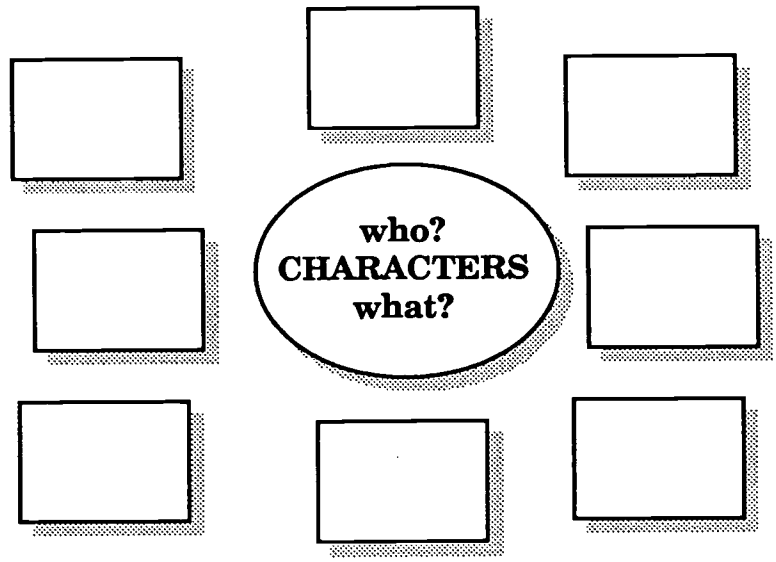
where?_____

Characters:_____

Favourite character



Story plot:



Problem:

What is bothering the character(s)?

What conflict do they experience?

What is the beginning event?

Settlers

As a group, prepare and present

- a mural or individual diorama to show various aspects of your life as a settler. (Think back to the lessons in this unit and use as many different aspects and images as possible.) You will be required to explain the dioramas or mural to the class.
- a short play depicting everyday life (this should include the pioneer life skills).
- readings from diary entries (expanded version of class requirement of four entries).

Facilitators

As a group, prepare and present

- a short play depicting the tasks you, as facilitators, were faced with and how you felt about completing the job (include pioneer life skills in your play)
- a short play about the people involved in the building of the particular sections of the road and their trials and tribulations
- diary entries of labourers or of specific engineers (e.g., Walter Moberly).

Shopkeepers

As a group prepare and present

1. a short play showing one miner walking down the main street in town visiting the various shops and/or services available. Each student is responsible for the backdrop and content of script for their store (e.g., general store, laundries, bakers, hotels, saloons, theatre, restaurants, library, frontier newspaper).
2. diary entries for a particular service.

Miners

As a group prepare and present

1. a short play to depict the trials of getting to the Cariboo and some of the obstacles and difficulties miners would have to face in their quest for gold.
2. diary entries of a miner (including descriptions of pioneer life skills).

Life of a Gold Miner

1. Scan *Canada: Building Our Nation*, pp. 122-131, and *Gold Rush* by R. Neering, pp. 25-27.

2. Each member of the group contributes a fact or an idea on what they think the life of a gold miner would be like. (Remember to include facts or ideas that you heard in the two novels read aloud in class.) Think about supplies, travelling, entertainment, etc.

3. Summarize and write notes on chart paper under the following headings.

   The British Columbia gold rush

   Miners

   Destination

   Methods

   Life of the Miner

Appendix G:
Sample Gold Mining Research Card

Lesson 10

Use the *Canadiana* encyclopedia to answer the following questions.

1. What are two kinds of mining operations?

2. How was placer mining carried out?

3. What is one problem with panning?

4. Describe a rocker box.

5. How is sluicing done?

Gold Miners

The gold miners of the Cariboo had to be rugged individuals who not only had strength of will but also had the strength to perform great physical feats.

In addition to carrying their heavy supplies along the mountainous paths, they had to be skilled in preparing their meals and camping out in the wilderness. In the story, *Cariboo Runaway*, you heard about the hardships that Elva had to face when she forgot the matches for the fire, and how the children had to learn to make bread over an open fire, so that they would have enough food to eat.

* * * *

Your first task is to

- locate a recipe for bread or bannock that can be cooked over an open fire (Use the catalogue in the library resource centre and the indexes of books you choose to find a recipe.)
- list the ingredients and equipment you would need to make the recipe, and give the list to your teacher
- be prepared to demonstrate how to make bannock.

Your second task is to learn how to pan for gold. All the materials required for panning are set up for you at the water table. Practise panning so that you can describe the process in your diary.

Settlers

The settlers who eventually inhabited the Cariboo originally went there in hopes of finding their fortune in the gold mines. They were the same breed of people as the gold miners — determined and strong — but they also saw their fortune in being able to settle in these lands.

The life of a settler was a difficult one. Their fortunes were at the mercy of Mother Nature: if the soil was good, the weather cooperated, there were no fires, and they could find people to buy any surplus crops, they would have a good year.

* * * *

Your first task is to learn to use simple tools similar to those used by the settlers to build log houses. For one period, go to the wood-working shop and begin to build a model of a log house. You will not finish it in one period, so listen carefully to the instructions so you can complete it in your own time.

Your second task is to make candles. Watch the filmstrip *Pioneer Community — Crafts*, and then use the materials provided to make candles. The teacher or teacher-librarian **must** be present before you start.

Facilitators

In this unit, we have used the term "facilitators" to refer to those people other than shopkeepers who assisted in making life easier for the gold miners. These people built roads or provided pony express mail service.

The life of the road builder was a difficult one. For the first road built, the Douglas Road, the miners were willing to work in exchange for transportation, equipment, and food. The government required a $25 deposit from each man, to be given back once they had completed the road. This was to ensure that they would not leave the job before it was finished.

These men had to travel just like the miners. They had to carry heavy tools, sleep in the outdoors, and prepare their meals over a campfire. Often, one person or a small group of people would cook for the rest of the road builders.

* * * *

Divide your group in half. One half will do the first task and the other half will do the second task. Then you switch tasks.

The first task is to make a stew large enough to feed 15 men. Find a recipe for stew. Use the catalogue in the library resource centre to find a book about cookery. (Don't forget to use the index in the back of the cookbook to quickly locate a stew recipe. The recipe may be for only 4 or 6 people, so you may have to do some math to work out the quantities necessary for a stew for 15 people.) Using the materials provided, prepare a stew.

The second task is to use the materials provided to practise packing a horse. Work with a partner on this task: one partner will be the horse and the other partner will pack as many materials as possible on the "horse." When the packing is completed, the horse must walk around and give an occasional buck to see if the load is secure.

Shopkeepers

The service industry was profitable in the gold rush days. It was a smart person who could figure out the needs of the gold miners and make a profit providing that service.

Look at the advertisements on pages 39-42 of *Gold Rush*, by R. Neering, and then at pages 32-35, to get an idea of what the miner's needs might be.

Your task is to prepare a newspaper that represents the Cariboo gold rush. Each member of your group must be responsible for one area of the newspaper. Use the following list as a guide.

News (2 people)	Weather & layout (1 person)
Classified ads (2 people)	Typing & photos (1 person)
Other ads (2 people)	Entertainment (1 person)

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Adventure Stories

A story is like a puzzle. It has many separate parts that when put together make a picture. The parts of the story must be put together the correct way or the reader cannot make sense of it.

Some parts of a story are

- **Characters**: These are the people or animals the story is about.
- **Setting**: This is where and when the story takes place.
- **Problem**: This is what the story is about.
- **Climax**: This is the turning point of the story, right before the problem is solved. It is usually the most exciting part of the story.
- **Conclusion**: This is the end of the story. It tells what happens to all the characters after they have solved the problem.

An adventure story is a special kind of story because it includes spectacular action and, usually, some physical danger.

* * * *

Use the catalogue in the library resource centre to locate one adventure story that you would like to read. Use the subject heading ADVENTURE STORIES to locate your book. Ask the teacher-librarian to assist you if you need help.

Then complete **one** of the following assignments.

Imagine you are dining in Chinatown with the main characters of your novel. Tonight, all the fortune cookies have particularly apt sayings. Tell what each character's fortune cookie says and why it is particularly appropriate. Include the reader in the cookie sharing.

OR

Imagine you have invited one of the main characters in your novel to your home for dinner. Tell why you chose the character. Prepare a note to your parents fully describing this person, and politely inform them of things they should try to do and things they should try not to do ("do's and don'ts") in order to make your guest feel at home.

The Medieval Period—Intermediate

SAMPLE THEME-BASED UNIT

This unit uses two approaches for extending student knowledge about the medieval period. The first approach (Section 1: Medieval Myths and Legends) incorporates literature with a study of the medieval period of history in an integrated, multidisciplinary approach. It includes student reading of medieval myths and legends, group study of the genre, researching specific aspects of the medieval period, writing and illustrating a legend/myth in the medieval style, and an examination of the oral tradition of storytelling. The second approach (Section 2: Medieval Historical Newscasts) uses a television format to focus student attention on selected people, events, and issues of the medieval period.

Sections 1 and 2 can both stand alone as independent units of study. Thus, *either* section could be taught, if time were limited. Also, if resources on the medieval period were limited, the broadcast activity in Section 2 could be based on the Renaissance period. It is recommended, however, that both sections be taught if possible, for, in combination, these sections give students a content intensive as well as a creative experience.

Appropriate reference resources are also available in French to accommodate both French Immersion and Programme Cadre students. In addition, French television stations provide contemporary newscasts for use with Section 2.

Section 1: Medieval Myths and Legends

Please note that in this section, a clear distinction between "myth" and "legend" has not been made, thereby avoiding unnecessary complications for Intermediate students, for whom this unit is intended.

Goal

To develop an understanding of everyday life in the Medieval period of history through a study of the oral and written medieval traditions in literature

Integrated Curriculum Areas

Social Studies, Visual Arts, Language Arts

Section Overview

- Part 1: Studying Medieval Myths and Legends
- Part 2: Writing a Myth/Legend
- Part 3: Storytelling

Part 1: Studying Medieval Myths and Legends

Intended Learning Outcomes

By the end of this part, students should be able to
- outline the major characteristics of myths and legends
- work cooperatively in a small group.

Responsibilities Agreed upon by Team Partners

The teacher
- creates an information sheet for students that outlines the requirements for this first part of the section (see the sample provided in Appendix A)
- designs a note taking worksheet to be used while reading and viewing (see the sample provided in Appendix B)
- develops a group discussion worksheet (see the sample provided in Appendix C)
- constructs a chart for recording class ideas. (This may be an enlarged version of the chart included in the group discussion worksheet.)

The teacher-librarian
- selects three myths/legends and a video/film version of a myth/legend
- prepares a booktalk on medieval myths and legends
- selects a range of print materials on medieval myths and legends at various reading levels from which students may choose.

The teacher and teacher-librarian
- discuss the varying reading levels of the students
- develop a checklist for evaluating individual participation in group work situations.

Grouping

Combination of class and small group work in heterogeneous groups of three.

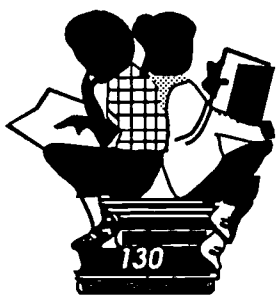
Evaluation

- Individual student's reading and viewing are monitored by checking the notetaking worksheets.
- The teacher may choose to have students select their best work to submit for evaluation.
- The teacher and teacher-librarian also assess individual participation in group sessions and class discussion.

The Lessons

Lesson 1: Library Resource Centre (Teacher and teacher-librarian with whole class)

- The teacher distributes and discusses the student information sheet that outlines the requirements for Part 1 of the section.
- The teacher-librarian gives a booktalk on medieval myths and legends. (*Note:* Not too great a distinction should be made between the differences in mythology and legend as similar characteristics are common in both these forms of writing.)
- The teacher and the teacher-librarian assist students to select three titles of interest from the collection of materials pre-selected by the teacher-librarian.



- The teacher distributes the notetaking worksheet and stresses to students that the sheet is designed to guide their reading and, at a later date, their viewing. The teacher informs students that they have one week to read their three myths/legends, including classroom time, and to prepare notes for a discussion on the worksheet questions. Students are also informed that they will be required to submit their notes for evaluation after the discussion has occurred.

Lesson 2: Classroom (Teacher with whole class)

- The students begin to read their selected stories, using the worksheet to help them take notes.
- The teacher assists individual students who are experiencing difficulty answering the questions.
- During the next week, as homework, students continue to read and make notes.

Lesson 3: Classroom or Library Resource Centre (Teacher or teacher-librarian with whole class)

- The teacher or teacher-librarian shows a video or film version of a medieval myth/legend.
- Before screening the video/film, however, students are asked to keep the question from the notetaking worksheet in mind as they view the program. (Students should be encouraged not to take notes during the screening as they may miss something important.)
- After the screening, students complete the worksheet individually.

Lessons 4 and 5: Library Resource Centre (Teacher or teacher-librarian with whole class)

- Students are assigned to their cooperative groups. Using the cooperative learning model, a Reporter, a Recorder, and a Checker are designated for each group.
- The teacher outlines the roles of the Reporter, Recorder, and Checker on the board and each group spends a few minutes discussing the roles. (The Recorder notes the main points of the group's discussion; the Reporter shares the group's findings and decisions with other groups or class; the Checker checks to make sure that all group members understand how to solve each problem.)
- The teacher distributes the group discussion worksheet and, using the notes from their reading and viewing worksheets, the groups discuss and compile a common list of the common characteristics of medieval myths and legends on the discussion worksheet. (*Note:* A time limit should be placed on the group discussion.)
- The teacher and the teacher-librarian both monitor student discussion and individual participation.
- The Reporter from each group reports the group's findings to the class.

- As each group reports, the class, lead by the teacher or the teacher-librarian, discusses the characteristics identified by the group. As the class discussion progresses, the other teacher, or a student, records on a chart those characteristics the class agrees are common to most myths and legends. In this way, a class chart of common characteristics is produced. This chart is displayed for future reference.
- The teacher stresses that although this unit is focusing on medieval myths and legends, the characteristics of myth and legends identified by them apply to all myths and legends.

Part 2: Writing a Myth/Legend

Note: This part of the unit involves the Visual Arts teacher.

Intended Learning Outcome

By the end of this part, students should be able to
- demonstrate an understanding of the common characteristics of myths and legends.

Responsibilities Agreed upon by Team Partners

The teacher
- develops a student assignment sheet (see the sample provided in Appendix D)
- contacts the Visual Arts teacher in the school to arrange a demonstration of the techniques of calligraphy and a discussion of medieval art.

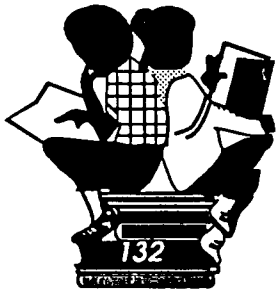
The teacher-librarian
- prepares a resource list with subject headings that will lead students to medieval history or other appropriate sections in the library resource centre
- identifies and puts together a collection of books and visual resources, including samples of illuminated medieval manuscripts (This collection may be housed in the classroom for ready reference during the term of the assignment.)
- helps individual students develop their library research skills.

Grouping

Students work individually on their assignment, but elicit the help of peers during the editing process.

Evaluation

- The teacher monitors individual student progress in the classroom. (This may be done through conferences.)
- The teacher and teacher-librarian establish the criteria for marking the assignment and explain the criteria to students at the outset of this part of the unit. (Marks can be given both for the written text and for the illustration of the text. Marks may also be given at certain stages of the writing process [outline, draft, editing].) Please note that more emphasis should be placed on the process of writing and on the written text than on the artistic ability of the students.



The Lessons

Lesson 6: Classroom (Teacher with whole class)

- The teacher distributes and discusses the student assignment sheet and draws students' attention to the class list of characteristics of myths and legends generated at the end of Part 1.
- The students begin work on a general outline for their stories, choosing the main characters, the setting, the plot, and the main events of the myth/ legend. (*Note:* At this stage, students will only be able to identify the main character as, say, "a prince." A specific name for the prince can only be located as the student researches the medieval period and identifies the name of a real medieval prince.)
- The teacher advises students to keep a list of factual information they may need to fulfill the requirements of the assignment. (Students should also be reminded that Social Studies textbooks located in the library resource centre are an excellent source of information.)
- Students are also advised of the timeline for the assignment.

Lesson 7: Library Resource Centre (Teacher and teacher-librarian with whole class)

- The teacher-librarian introduces students to the medieval section of the library resource centre collection and provides them with a prepared resource list.
- Both the teacher and teacher-librarian assist individual students in searching for factual materials that suit their storylines.
- The teachers encourage students to use vocabulary suitable for stories told about medieval times (e.g., using correct terms for articles of medieval clothing). *Note:* A lesson on vocabulary building may be necessary if students seem to be encountering difficulty with appropriate terminology.

Lesson 8: Classroom (Teacher with whole class)

- Students continue to work on developing their outlines with assistance from the teacher as necessary. Each student has his or her outline checked by the teacher before starting to write the first draft.
- Students revisit the library resource centre for additional resource material as needed.

Lesson 9: Classroom (Visual Arts teacher and classroom teacher with whole class)

- The Visual Arts teacher gives a calligraphy demonstration and discusses some of the qualities of medieval illumination. Samples from the library resource centre collection are displayed in the classroom and are referred to in the discussion.
- Students begin to experiment with illustrations that suit their storylines. (Students who feel they are not very artistic may be guided toward standard medieval designs that can be traced.)
- Both the classroom teacher and the Visual Arts teacher monitor student progress.

- Students begin to write the first drafts of their stories and, as necessary, visit the library resource centre for additional material to support their writing. Students continue to work on their illustrations either while writing or after writing their stories.
- First drafts are edited by the members of the small discussion groups from Part 1.
- The teacher reminds students that they have a week to complete the project in their own time, before the final illuminated copies are to be handed in for marking.

Part 3: Storytelling

Intended Learning Outcomes

By the end of this part, students should be able to

- outline some effective storytelling techniques
- demonstrate some of these techniques in presenting their original myths or legends orally.

Responsibilities Agreed upon by Team Partners

The teacher

- seeks audiences for the students' storytelling
- develops a checklist for student/peer evaluation of the oral presentations (See *Enhancing and Evaluating Oral Communication in the Secondary Grades: Teacher Resource Package* for excellent sample guidelines.)

The teacher-librarian

- contacts a member of a local Storytellers' Roundtable or the children's librarian at the public library as a guest storyteller. (Alternative resource people include an elementary teacher-librarian noted for his or her storytelling skills or a parent or grandparent of a student.)
- briefs the guest storyteller on what is required (a sample retelling of a medieval myth or legend, and/or a short presentation outlining effective storytelling tricks and techniques, including oral communication and the tradition of storytelling in medieval times. Guest storytellers could also help students practise effective storytelling techniques for their oral presentations)
- reviews print and video/film resources on storytelling techniques, if no outside storyteller is available. (See the resource list at the end of this unit for possible video resources.)

Grouping

Students work individually but may practise their storytelling skills with other students.

Evaluation

- Students evaluate the final oral storytelling sessions using a checklist developed by the teacher. (Please note that for the purposes of evaluation, the affective components of students' participation and willingness to share written work should be emphasized more than storytelling skills.)
- The teacher and teacher-librarian also evaluate student presentations.

Materials

- *Enhancing and Evaluating Oral Communication in the Secondary Grades; Teacher Resource Package*. (1988). Victoria, B.C.: Ministry of Education, Student Assessment Branch (Section 3: Evaluation Strategies).

The Lessons

Lesson 12: Library Resource Centre (Guest storyteller and teacher with whole class)

- The guest storyteller presents some effective techniques of storytelling, including devices to heighten interest and add suspense, and the use of props, voice, body language, and music. The storyteller also refers to the oral communication and tradition of storytelling in medieval times.
- The guest speaker encourages students to ask questions.

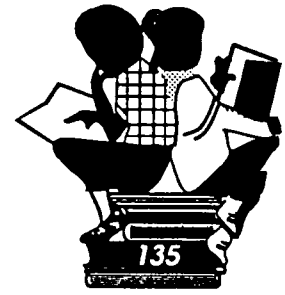
Lessons 12 (continued) and 13: Classroom (Guest storyteller, teacher, teacher-librarian with whole class)

- The teacher outlines the presentation options available to students in order that students may select a specific audience for their storytelling. (Options could include videotaping, presenting the story to Primary students [in small groups or to the whole class], holding lunchtime story readings for other students in the school, or presentation to small groups of peers.)
- Students practise their storytelling skills with the help of the teacher-librarian and the guest storyteller.
- As students are practising, the teacher goes round the class to find out which audience option each student chooses for their storytelling.
- The teacher-librarian introduces the idea of listening skills and models these skills for students. Students are encouraged to practise these listening skills and to use them when they are members of the audience during the oral presentations.

Lessons 14 to 17: Classroom or Other Settings (Teacher-librarian and teacher with part of or whole class)

- Each student presents his or her myth or legend and is evaluated by the class, using the prepared evaluation checklist, and by the teachers.

Note: Outstanding storytellers can be encouraged to present their stories to several different audiences, such as students at associated elementary schools, parents' nights, arts concerts, storytellers' community groups, local cablevision stations, local storytelling contests, or public library storytimes.



Section 2: Medieval Historical Newscasts

The assignment in this section provides students with an opportunity to extend their knowledge of the medieval period by using a television newscast format to focus on selected people, events, and issues of the time.

Note: The assignment in this section involves the Performing Arts (drama) teacher. The aid of the Consumer Education teacher may also be elicited.

Goal

to increase student understanding of everyday life, prominent people, and outstanding events and issues of the medieval period in history by creating an original contemporary newscast of the times

Integrated Curriculum Areas

Social Studies, Performing Arts (drama), Language Arts, Consumer Education

Section Overview

- Lessons 1-4: studying television broadcasts
- Lesson 5: researching a specific aspect of the medieval
- Lessons 6-12: group work on oral presentations

Intended Learning Outcomes

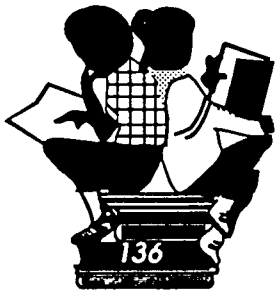
By the end of this section, students should be able to

- identify typical characteristics of a news broadcast, a news interview, and commercials used in the visual media
- work cooperatively in a small group
- understand more about everyday life, prominent people, and outstanding issues and events of the medieval period
- write a script for a dramatized historical newscast
- perform an historical newscast.

Responsibilities Agreed upon by Team Partners

The teacher

- designs viewing worksheets to use with the newscast videotapes (see the sample provided in Appendix E). The viewing worksheets concentrate on the common techniques used in news broadcasting, news interviewing, and television commercials. (*Note:* A guidebook is provided with the *Newscast from the Past* video series, which includes a section on "Ideas for Creating Your Own Newscast.")
- prepares an information sheet for students outlining the requirements of the assignment (including a sample list of topic ideas for student broadcasts) and a script format for students to use in their writing (*Note:* Depending on the time available, teachers may wish to have students prepare a single newscast [a news broadcast, a news interview, *or* a commercial], two broadcasts [*either* a news broadcast *or* an interview, *and* a commercial], or three broadcasts [one of each type].)
- asks the Performing Arts teacher to give students instruction in the use of costume, scenery, lighting, and, if the final production is to be videotaped, filming techniques. The Consumer Education teacher may also be asked to help.



The teacher-librarian

- orders the video series from Zenger video, *Newscast from the Past* (please see "Section Resources" for the address of Zenger)
- sets up a video viewing station where students may come to screen videos should they need additional ideas for their own broadcasts (preferably in the library resource centre)
- surveys the library resource centre collection for appropriate titles on the medieval period to support student research
- develops a resource list that will lead students to appropriate sections of the library resource collection. (See the bibliography included in the teacher's guide to the *Newscasts from the Past* video series for possible resources.)

The teacher and teacher-librarian

- discuss the varying reading levels of the students in the class
- develop an oral presentation checklist for evaluating student presentations. (See *Enhancing and Evaluating Oral Communication in the Secondary Grades: Teacher Resource Book* for some guidelines on evaluating student presentations.)

Grouping

Combination of working as a class and working in small cooperative groups of four

Evaluation

- Individual student analysis of television broadcasting techniques is evaluated by checking the student's viewing worksheets.
- The teacher evaluates the script writing and assigns a mark for the final group performance. A record of individual participation in group and class discussions is noted.
- The teacher and teacher-librarian may also evaluate student research.
- An oral presentation checklist is used for teacher and/or peer evaluation. (Emphasis is placed on the quality of the final oral presentation to the class rather than on the historical content of the script.)

Section Resources

- Mills, Martha L. (1985). *Newscast from the Past: A Global History Series* (6 videos). Austin, Texas: The Southwest Texas Public Broadcasting Council and The Newscast Company. (Distributed by Zenger Videos, 10200 Jefferson Boulevard, Culver City, California, 90232. U.S.A.)
- *Enhancing and Evaluating Oral Communication in the Secondary Grades: Teacher Resource Package*. (1988). Victoria, B.C.: Ministry of Education, Student Assessment Branch.

The Lessons

Lessons 1 and 2: Classroom (Teacher with whole class)

- The teacher introduces this section and distributes the viewing worksheet. Students read the worksheet to get an idea of what items to watch for while viewing newscasts.

- In order to enhance student understanding of the aim of this section, the teacher shows two sample videos from the Zenger series, one video from the medieval period and one video from the renaissance period. (The teacher, however, may wish to stress that students will be focusing on the medieval period.)
- After the screening, the class works together to answer the guideline questions on the worksheet.
- For homework, students are assigned the task of watching three contemporary television newscasts (one news broadcast, one news interview, and one commercial), using the viewing worksheet to help them take notes. (*Note:* If home television is not available, the teacher may make arrangements with the teacher-librarian to set times for viewing live news broadcasts.)

Lessons 3 and 4: Classroom (Teacher with whole class)

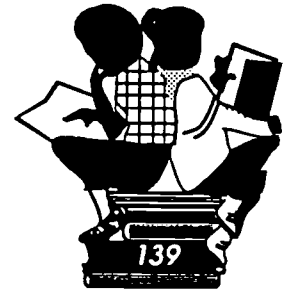
- In a general class discussion, the teacher elicits from students the typical characteristics of news broadcasting, news interviewing, and commercial advertising. Students use the notes on their viewing sheets for the discussion.
- Typical characteristics of the three types of broadcast are recorded on chart paper for future reference.
- The teacher distributes the information sheet, outlining the assignment and a script format to be used by students in their writing and ensuring student comprehension.
- The teacher assigns students of varying abilities to groups of four. Each group decides who will play the major roles of anchor commentator, interviewer, interviewee, and advertising salesperson. (These roles may be interchanged during the presentation.)
- In their groups, students
  - — decide what medieval event, issue, and personality will be the focus for their broadcasts
  - — discuss the content of their broadcast
  - — assign specific duties to each member of the group.
- The teacher informs students that a viewing centre has been set up to allow them to screen additional sample videotapes, and that they will be given in-class time to practise their presentations, but they must also do some preparatory work on their own time. In addition, the teacher reminds students that
  - — they need not confine their broadcasts to European people, events, and issues but may include Africa, Asia, and the Americas, as demonstrated on the video programs
  - — dramatic licence may be taken with actual events and people as long as all parts of the program fall within the same time period.

Lesson 5: Library Resource Centre (Teacher and teacher-librarian with whole class)

- The teacher-librarian introduces students to the resources on the medieval period available in the library resource centre. The resource list, giving students appropriate subject headings, is distributed. (*Note:* If limited resources are available, textbooks may also provide students with relevant information.)
- The teacher and teacher-librarian monitor students' progress as students begin to research their chosen topics. (*Note:* An additional class period in the library resource centre may be required.)

Lessons 6 to 12: Classroom/Library Resource Centre (Teacher, teacher-librarian, and Performing Arts teacher with whole class)

- The groups begin work on their scripts for the oral presentations, working either in the classroom or the library resource centre. (At this point, students are encouraged to concentrate on the content of their newscasts rather than on the methods of presentation and are reminded to use process writing in working on their scripts.)
- The Consumer Education teacher assists students with the commercial part of their programs. (optional)
- After students have made outlines of the content of their programs, the Performing Arts teacher visits the class to outline and discuss the use of simple props, costume, and scenery for the live productions. If the final oral presentations are to be videotaped, the Performing Arts teacher also outlines camera, sound, and lighting techniques.
- The classroom teacher cautions students to use simple clothing and backdrops for their presentations as script writing and oral skills are the bases of evaluation.
- The classroom teacher and teacher-librarian work with groups to ensure that both content and technique are addressed in their newscasts.
- The final oral presentation is performed live for classmates and may be presented to other classes or videotaped for other audiences.



Medieval Myths and Legends

During the next week, you will

A. 1. choose three examples of medieval myths/legends to read.

2. view the video or film version of a medieval myth or legend.

3. complete the attached worksheet on each myth or legend you have read and/or viewed and be prepared to share your ideas with others in the class.

Individual Mark_____

B. work with two other students to compile a list of the general characteristics of myths and legends, using your worksheets as starting points for the discussion. Complete the group discussion worksheet.

Individual Mark_____ Group Mark_____

C. help the class construct a chart that outlines the major characteristics of this type of literature.

Questions to Guide Reading and Viewing

1. What is the setting (time and place) of the myth/legend?

2. Name *at least* two of the minor characters and provide a brief description of the physical characteristics and personality traits of each character.

3. Identify the chief protagonist and the chief antagonist.

4. Generally, the main characters in myths and legends have powers or characteristics beyond those of ordinary human beings or animals. Describe these characteristics as they relate to the protagonist and antagonist of the story.

5. The protagonist usually is faced with a problem to solve. Describe the problem created for your hero.

6. Often, myths and legends are stories in which the characters take long voyages. During these trips, the protagonist is faced with the challenge of overcoming difficult obstacles, crises, and conflicts in order to conclude his or her voyage. Outline the voyage of your protagonist. What difficulties are placed in the way of his or her quest?

7. What rituals or ceremonies were present in your myth/legend? Did you notice the use of superstition or magic in the story?

8. How does your myth/legend resolve itself? Does the protagonist solve his or her problem?

Group Discussion Worksheet

As a group, discuss the myths and legends that you have read or seen and compile a list of common characteristics. To do this, ask yourself "In what ways are the myths and legends similar?"

Record your comments under the appropriate heading in the spaces provided.

Setting	**Plot**
Characters	**Vocabulary**
Mood/Atmosphere	**Elements of the Supernatural**

Writing a Medieval Myth/Legend

Write an illuminated medieval story that uses the time period 500 A.D to 1300 A.D. The story should be authentically medieval, except in language. In addition to some or all the characteristics of myths and legends, your story must contain:

- real medieval names
- real medieval places
- real medieval events
- real medieval buildings/architecture
- real medieval fears
- real medieval food
- real medieval music
- real medieval costume.

Your illustrations should reflect in some way the setting, characters, or plot of your story.

Your story must be *at least* 1000 words. You have no more than two weeks to complete this assignment: one week of classroom work and one week of working in your free time.

Questions to Guide Viewing

News Broadcasting

1. Describe the facial expressions used by the anchor commentator (anchorperson) during the program.
2. Describe the type of voice used by the anchorperson.
3. Explain why the anchor's/commentator's facial expressions and voice set the tone and atmosphere for the entire news program.
4. Why is this character referred to as the "anchor"?
5. How much time is spent on each of the major news stories in the broadcast?
6. How does one story lead into the other?
7. How do "still" visuals assist the anchor? Describe the types of visuals commonly used in the broadcast.

News Interviewing

1. How is the interview spot introduced by the anchor?
2. Why does the interviewer begin with a description of the scene rather than with questions?
3. What kinds of factual or opinion questions does the interviewer ask?
4. Who is allowed to express more emotion in the interview — the interviewer or the interviewee? Why?
5. How is the style of the interviewer similar to that of the anchor?
6. Why doesn't the interviewer end the spot with a question? How does he or she end the interview?
7. How much time is spent on each interview section of the newscast?
8. Are visuals used in this part of the program? Why or why not?

Commercials

1. Why does the commercial spot begin with a question?
2. Why does the advertisement begin with a strong visual statement?
3. List the ways in which products are endorsed or proven to be outstanding.
4. Which of your five senses are the advertisers appealing to?
5. Why are most of the commercials shorter in length than the news spots?
6. Describe several ways in which advertisers end their commercials.

Possible Unit Resources

Section 1: Medieval Myths and Legends

Part 1: Studying Medieval Myths and Legends

English Resources

- *Arabian Nights*. (1985). New York, NY: Ace/Tempo.
- Cavendish, Richard (ed.) (1982). *Legends of the World*. New York, NY: Schocken Books.
- Clifford, E., and Fay, Leo C. (1973). *The Magnificent Myths of Man*. Agincourt, Ont.: Book Society of Canada. (Ministry textbook issue)
- Goodrich, Norma Loree. (1977). *Medieval Myths* (Rev. ed.). New York, NY: Mentor (NAL).
- Jennings, Philip S. (1983). *Medieval Legends*. New York, NY: St. Martin's Press.
- *Oxford Myths and Legends Series*. (1954-1981). New York, NY: Oxford University Press.
- Picard, Barbara L. (1955). *Stories of King Arthur and his Knights*. New York, NY: Oxford University Press.
- Untermeyer, Louis. (1964). *The World's Great Stories: 55 Legends that Live Forever*. New York, NY: Evans.
- *World Mythology Series*. (1982-1987). Vancouver, B.C.: Schocken/Douglas & MacIntyre.

French Resources

- Aubailly, Jean Claude. (1987). *Fabliaux et contes du moyen age*. Paris, France: Livre de Poche.
- *Folio junior contes série*. Paris, France: Gallimard.
- *Folio junior légendes série*. Paris, France: Gallimard.
- *Légendes et contes de tous les pays série*. (1982). Paris, France: Gründ.
- Ménard, Phillipe. (1983). *Les Fabliaux, contes à rire du moyen age*. Paris, France: P.U.F.
- *Série les chevaliers de la table ronde*. (1981). Casterman.
- Toussaint-Samat, Magudonne. (1961). *Contes et légendes des croisades*. Paris, France: Nathan.

Part 2: Writing a Myth/Legend

Resources dealing with the medieval period, including print and non-print examples of medieval illumination and manuscripts, should be located in the library resource centre collection and other sources in the community. In addition, the following specific titles are useful.

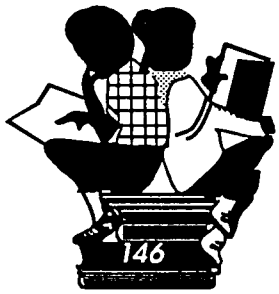
- Beers, Burton F. (1984). *Patterns of Civilization*. Scarborough, Ont.: Prentice-Hall Canada.
- Gohier, Guay. (1985). *Histoire et civilizations*. Montreal, Quebec: Lidec.
- Létourneau, Lorraine. (1985). *L'Histoire et toi*. Montreal, Quebec: Beauchemin.
- Reich, Jerome, Krug, Mark, and Biller, Edward. (1984). *World History 1*. Toronto, Ont.: HBJ-Holt Canada.

- *American Storytelling Series* (eight videos). (1986). New York, NY: H. W. Wilson.
- *Storytelling with Caroline Feller Bauer* (video). (1986). New York, NY: H. W. Wilson.

Section 2: Medieval Historical Broadcasts

Print Resources

- Beers, Burton F. (1984). *Patterns of Civilization*. Scarborough, Ont.: Prentice-Hall Canada.
- Gohler, Guay. (1985). *Histoire et civilizations*. Montreal, Que.: Lidec.
- Létourneau, Lorraine. (1986). *L'Histoire et toi*. Montreal, Que.: Beauchemin.
- Reich, Jerome, Krug, Mark, and Biller, Edward. (1984). *World History 1*. Toronto, Ont.: Harcourt Brace Jovanovich/Holt Canada.
- Skinner, Stanley. (1981). *The Advertisement Book*. Toronto, Ont.: Doubleday Canada. (Ministry textbook issue)



Passons Nos Vacances à Paris! Graduation

SAMPLE THEME-BASED UNIT

Through interdisciplinary activities that use a variety of media, both in English and French, students participate in an imaginary trip to Paris. Students research and "experience" some of the noteworthy highlights of this great city, while developing their French language and travel survival skills. Non-fiction sources, including biographical works, are emphasized. This unit can also be used by French Immersion Social Studies students who have facility with past tenses and the conditional.

This unit uses the stations approach and takes approximately eight one-hour periods, plus some time spent by students working on assignments outside of class. While the unit is being undertaken, all other work based on textbooks is put on hold. The introductory lesson is held in the classroom and the concluding lesson in the library resource centre. It is suggested that most of the unit take place in the library resource centre whenever possible. Please note that some station materials may be transported to the classroom so that students can continue their activities when another class is using the library resource centre.

Goals

- To enhance student knowledge and understanding of the largest and most culturally rich Francophone city in the world
- To stimulate students to continue their studies in French

Integrated Curriculum Areas

French, Social Studies, Visual Arts, Performing Arts (music and drama), Foods, Consumer Education

Unit Overview

- Lesson 1: introduction to the unit
- Lessons 2-7: exploration of Paris through the completion of at least seven stations
- Lesson 8: student presentations and concluding activities

Intended Learning Outcomes

By the end of this unit, students should be able to

- understand some aspects of Parisian history, culture, and tourism, recognizing the influence and contributions of French language and culture on Canada and the world
- be aware of and interested in the availability of French cultural materials in the community
- respect differences in cultural aspects between the French way-of-life and his or her own way-of-life
- develop French language skills and the desire to learn about French language speakers and the French language
- use all four skill areas (i.e., listening, speaking, reading, and writing) in French

- identify, and reproduce in context, vocabulary related to at least three of the following topics: newspapers, fashion, French cuisine, menus, directions, the city
- locate, compare, evaluate, and effectively use information from appropriate print and non-print materials
- acquire information by using previewing, skimming, and scanning techniques
- select relevant information, take notes, organize information logically, draw conclusions, and modify those conclusions when new information warrants
- understand and use the writing process, including revising, editing, and proofreading written products
- communicate information orally (role plays, interviews).

Responsibilities Agreed upon by Team Partners

The teacher

- contacts the French Consulate regarding audio-visual materials for loan
- develops the "Carnet" (student booklet) and duplicates sufficient copies (one per student)
- prepares overheads of sections of a French passport application form and multiple photocopies of the form
- previews materials
- decorates the classroom
- instructs the classroom components
- facilitates activities at Stations 1, 4, 6, and 7.

The teacher-librarian

- identifies resources in preparation for the planning sessions (See the list of possible resources provided at the end of this unit.)
- identifies appropriate learning objectives for information skills
- locates additional outside resources, collects all necessary materials and equipment, and records (by station) all resources required
- books the library resource centre
- prepares banners and A-frames for the stations
- decorates the library resource centre
- teaches the introductory lesson
- facilitates activities at Stations 2, 3, and 5.

The teacher and teacher-librarian

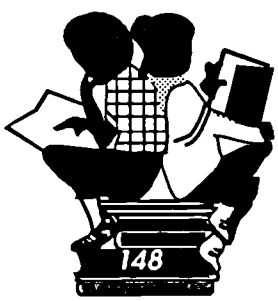
- determine the division of responsibilities for preparation, instruction, and evaluation.

Grouping

Combination of small groups, pairs, and individual work

Evaluation

- Students self-evaluate for completeness and effort; the teacher-librarian marks those activities that do not involve evaluation of French language production; and the teacher marks all remaining sections, including the optional stations.
- Almost 40 per cent of marks are based on completeness of activities and students' assessment of their own effort, rather than on quality. Every student who participates fully should receive a fairly high grade and a positive feeling about the unit. Just "being there" is a large part of Paris' magic, and therefore students who have "been there" through their participation in all activities should be rewarded.
- A detailed analysis of the evaluation system is included in the students' "Carnet," so that students will understand the "Système d'Evaluation."



Unit Resources Please note that the starred (*) items in the following list are available from the French Consulate. The Service Culturel of the French Consulate provides a French information package, which includes a listing of all their materials available for loan to schools. Upon request, the Service will provide several copies of maps of both Paris and France as well as pamphlets. The address is Service Culturel, Consulat General de France, #1201 - 736 Granville Street, Vancouver, B.C. V6Z 1H9. Phone: (604) 681-5875.

- *an application form for a French passport
- *a French flag
- *an audio cassette of the Marseillaise
- maps:
  - — **France*. Etablie d'après la carte Michelin Grandes Routes 1989 édition 1982. Publié par le Ministère du Temps Libre, Direction du Tourisme. (Published by and for the French Government).
  - — **Paris: Gateway to France*. Office de Tourisme de Paris. Comité Regional du Tourisme et des Loisirs d'Ile-de-France. Direction du Tourisme.
- pamphlets:
  - — *Bernard, H. *France*. France: La Maison de la France, 1987. (33 p.)
  - — **Voici la France!* Paris: Ministère des affaires étrangères. Service d'information et de presse, 1987.
- video/films:
  - — *Reference #20A (contains: *La Marseillaise: hymne national français*, *Images du 14 juillet à Paris*, *La Patrouille de France*, and *Marianne, the Symbol of the Republic*)
  - — *Travelvision International Presents Paris, France* (1985)
- 5 foot high model of the Eiffel Tower (available from the publishers of the *Passeport Français* series of texts)

The Lessons

Lesson 1: Classroom (Teacher and teacher-librarian with whole class)

Intended Learning Outcomes

By the end of this lesson, students should be able to
- recognize some typically Parisian music
- complete a passport application in French.

Materials

- cassette of Parisian music
- 5 foot high model of the Eiffel Tower
- video: *Travelvision International Presents Paris, France*
- "Carnet de Paris" (student booklet; one per student)
- overhead transparencies with enlarged sections of a passport application form

Suggested Procedure

1. Before the class begins, the Eiffel Tower is placed at "centre stage" in the classroom and the cassette of Parisian music is started, in order to set the mood for something new and different.

2. The teacher tells the students (en français, bien sûr!) that they have just had the marvellous good fortune to win round-trip tickets to Paris. They have the opportunity to spend two weeks discovering the "Ville de Lumières." Of course, as with all travel, there are a few bureaucractic obstacles to overcome and some research to be done, but the rewards awaiting them will more than compensate for their efforts. A "sneak preview" will allow them to see what a magnificent city awaits them.

3. Prior to screening the film, the teacher asks students to remember at least three things from the film that they don't want to miss during their stay in Paris. Students view the film.

4. After the film, the teacher immediately hands out the "Carnets de Paris" and asks students to note their three not-to-be-missed items. They should then confer with other students (en français) to bring their list up to seven items ("Sept Merveilles de Paris").

5. The teacher asks the students to turn to their passport applications, explaining that France (i.e., the library resource centre) cannot be entered without a passport. The teacher clarifies any difficult vocabulary, encouraging students to assist their classmates.

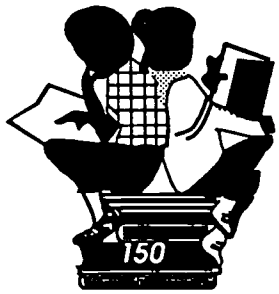
6. Students complete as much of the application as possible in the time available. The rest is done as homework. Those who complete their applications early have the option of either assisting other students or looking ahead in the Carnet to start planning their vacation in Paris. At this time, the teacher-librarian arrives in the classroom.

7. The teacher introduces and welcomes the teacher-librarian.

8. The teacher-librarian gives a brief overview of the stations approach and an upbeat introduction to some of the resources and activities awaiting the students. The teacher-librarian concludes by advising students of what is expected at the beginning of the next class for "Customs and Immigration," where they will need their completed passport applications.

Lessons 2 to 7 Library Resource Centre/Classroom (Teacher and teacher-librarian with whole class)

During the next six lessons, students work on at least seven stations. At each station, instruction cards explain how to approach the activity. Some of the resource materials necessary to undertake the activities are also provided. Each station (A-frame, instruction cards, and resources) is stored in a large, labelled box in the library resource centre. Students may access these station boxes before and after school and at lunchtime. The less cumbersome boxes can be carried to the classroom on days when the library resource centre has been booked for another group.



Students are randomly grouped for the first station. The grouping is achieved by having each student draw a station name from a French béret. After the first station session, students work at any station where there is adequate seating. Students choose their own partners for activities that require group effort, although the teacher maintains the right to veto non-productive liaisons.

Areas of the library resource centre can be set aside for production activities such as audio taping, word processing, and skit planning.

Since this unit is intended to simulate as closely as possible the ambience of a stay in Paris, the classroom and the library resource centre are made as Parisian as possible. For example,

- five foot cardboard replicas of the Eiffel Tower can be displayed prominently in both locations.
- the entrance of the library resource centre can be transformed into the "Arrivals" section of Orly or Roissy airport, complete with banners of welcome and indications of where to find customs and immigration. Here, students listen to instructions on the "airport public address system," which includes details on how to get their passports stamped and where to queue for the "bus" that will take them on a tour of Paris on the way to their designated stations.
- a large banner saying "Bienvenue à Paris! Amusez-vous bien!" and surrounded by "tricolore" bunting can welcome students to the library resource centre.
- "Café express" and baguettes with "confiture et beurre" can be a treat one day when the class occurs in the first morning block.
- Parisian music can be played softly while the students work. In one corner, a video player can be playing locally available videos or videos borrowed from the French Consulate.
- French art prints and posters of France should be displayed.

During any time spent in the classroom, students manipulate the information they acquired at the stations by

- placing final copies of their work in their "Carnet de Paris." (The Carnet contains all the written work to be evaluated and provides students with a "souvenir" of their Parisian "vacation.")
- devising and revising any skits and interviews to be presented to the class at the end of the unit.
- discussing issues with the classroom teacher (*Note:* Some issues may be best dealt with in a whole-class discussion).

Station Descriptions

Please note that Stations 1 to 7 are *compulsory* stations, while Stations 8, 9, and 10 are *optional*. Students who wish to earn bonus points may do work at one or more of the optional stations. Each optional station is worth ten bonus points.

Station 1: A l'Hôtel

At this station, students

- use a map of Paris to determine the location of major attractions and hotels
- consult travel guides in order to choose a hotel
- determine the cost of the hotel in Canadian dollars at the current exchange rate
- acknowledge the source of information on their hotel, using proper bibliographic form.

Resources required for this station include

- an instruction sheet
- a large laminated map of Paris, which shows major monuments, museums, and other tourist sites
- several recent guide books outlining hotels (including locations, amenities, and prices)
- the business section of a recent newspaper, from which students can obtain the dollar/franc exchange rate.

Station 2: Au Restaurant/Dans Une Cuisine Parisienne

At this station, students

- find out enough information about French food to be able to choose and explain all the courses of a major French meal ("Menu Gastronomique"). In addition, students are invited to peruse the guide books at Station 1: A l'Hôtel in order to choose the name of a real restaurant — or they may invent a name.
- cite at least one reference in proper bibliographic form. (*Note:* At all the stations where students refer to books, they are required to cite at least one source in the correct form.)

Plus, students **either**

- locate a French dish they would like to try, copy the recipe, prepare it at home, and bring it to class for Lesson 8 where they show and explain it (en français) to their colleagues and teacher — who then sample it.

or

- prepare a skit (to be presented in Lesson 8) with one or two other students in which they role play a scene between a waiter and client(s) in a Parisian restaurant. They may include parts or all of their own "Menu Gastronomique" in the skit.

Resources required for this station include

- cookbooks
- articles explaining various aspects of French dining etiquette and customs (optional)
- some sample dialogues showing typical expressions used in ordering meals (optional).

Station 3: Au Kiosque de Journaux et de Périodiques

At this station, students

- use the *Readers' Guide to Periodical Literature* to locate an article about Paris, choosing any topic that is of interest to them (e.g., fashion, sports, music, politics)

- take notes, either in French or in English, on the major points in the article
- cite the source of their article using proper bibliographic format.

Resources required at this station include
- an instruction sheet
- periodical indices and magazines
- all copies of the *Readers' Guide*
- copies of the orientation sheet to the *Readers' Guide*.

In addition to the articles students locate themselves, recent in-depth newspaper or magazine articles on topics related to Paris can be provided by the teacher-librarian. To encourage students to seek out their own articles, set up an evaluation standard of one student-located article being of equal value to two provided by the teacher-librarian.

Station 4: Monuments/Sites Historiques

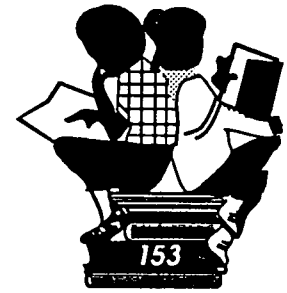
At this station, students
- peruse books and maps to identify and locate the most important attractions in Paris
- choose their favourite attraction
- write a brief description of the attraction in French, giving its location
- explain, in English or French, why that attraction holds special appeal for them.

Resources required for this station include
- an instruction sheet
- large tourist maps of Paris
- several guide books and picture books of the city
- a sound filmstrip, set up with a small screen and earphones.

Station 5: Aux Galeries des Beaux-Arts

At this station, students
- look at art prints, slides, and/or art books and find one work of art that holds special appeal for them
- provide, in French, some information about their selection: title, type of work (e.g., tableau, sculpture), location of this art work, artist (name and brief biographical information, plus the title of at least one more of the artist's works)
- explain, in English or French, why this particular art piece attracts them.

Resources required for this station include
- an instruction sheet
- many art books and small art prints (Students may also choose from the large art prints that are displayed throughout the room.)
- slide sets on French painters (can be obtained from the French Consulate)
- encyclopedias for information on the artist. (*Note:* This station should be located near the reference section of the library resource centre.)



Station 6: Une Soirée Gala

At this station, students
- find out about some of the varieties of night-life available to residents and visitors of Paris, with an emphasis on theatre, opera, and other forms of "high culture"
- choose an evening activity to describe
- write a description of an evening in Paris "en français," using the past tense
- cite their sources of information, using the research paper bibliographic form.

Resources required for this station include
- an instruction sheet
- several guide books
- diverse specialized books.

Station 7: Dans une Boîte de Nuit

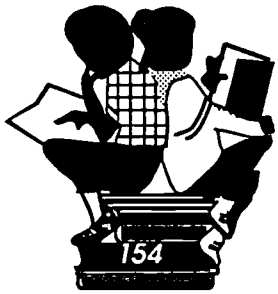
At this station, students
- listen to songs about Paris that show different styles of French music and give different images of the life of Parisians
- read the lyrics to two of these songs as they listen, then listen for meaning to a third song without access to printed lyrics (Suggested songs to be used with lyrics are: "Gamin de Paris" by Yves Montand and "Joe le Taxi" by Vanessa Paradis for the first two. The third suggested song, with no lyrics, is "La Vie en Rose," with versions by Edith Piaf and Joelle Rabu. If this latter selection is too difficult for students, choose an easier song or provide lyrics for all three musical selections.)
- write a brief summary in English, explaining the main ideas or themes of the songs
- decide on their favourite song and explain why it is more appealing than the others.

Note: A small conference room is ideal for the location of this station. Students can arrive at any time to listen, then leave after hearing the songs once or twice.

Resources required for this station include
- an instruction sheet
- an audio machine with six headsets
- three songs on audio tape
- copies of the lyrics of the chosen songs.

Station 8: Une Excursion Hors de Paris

Students who choose this optional station
- look at books and maps to find out about places of interest outside Paris
- choose a place to "visit"
- make notes on the attractions they would see, the types of people they might meet, and the kinds of activities they would probably be involved in during the excursion
- write a short essay of approximately one page, using simple future tense, to describe the excursion they will take.



Resources required for this station include
- an instruction sheet
- large laminated maps of France
- atlases
- a variety of books about France
- slides or videos of sights outside Paris (optional).

Station 9: Recontre Parisienne

Students who choose this optional station
- select a famous person who spent part or all of his or her life living in Paris (If students wish to work with a partner on this activity, they must select two famous people.)
- use encyclopedias, microfiche, and/or biographies to find out information about the time period, the life, and the achievements of their chosen person(s) (*Note:* Students need not gain exhaustive knowledge about their person[s], but they should obtain sufficient information to complete the following tasks successfully.)
- prepare an interview or conversation in French to illustrate their knowledge of the person (If students work alone, they take on the roles of the interviewer and the Parisian. If students choose to work in pairs, they write a conversation between their characters where the two Parisians discuss aspects of their lives, achievements, and/or views of the world.)
- produce an audio or video tape of the interview or conversation, or present "live theatre" in the classroom or library resource centre to introduce their Parisian(s) to other students.

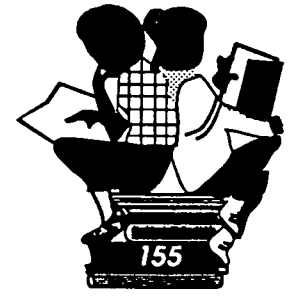
Resources required for this station include
- an instruction sheet
- a list of famous Parisians from a range of historical periods and fields of endeavour
- audio-taping equipment. (Students who wish to make videotapes may use home equipment, or arrangements may be made to secure equipment from school or district sources.)

Station 10: Je l'ai Vu, Moi-Même

Students who choose this optional station
- select an historic event that took place in Paris, then research that event, using history books, encyclopedias, Paris guide books, filmstrips, and/or microfiche
- prepare an "eye-witness" account of the event for radio news or for a news paper (The account should be in French and use the appropriate verb tenses.)
- produce an audio cassette or a news article to be shared with other students.

Resources required for this station include
- an instruction sheet
- a number of books relating to Paris history
- audio-taping equipment.

Note: Students should also be encouraged to locate pertinent materials in other stations, the general stacks, or the reference section.



Lesson 8: Classroom or Library Resource Centre (Teacher and teacher-librarian with whole class)

Intended Learning Outcome

By the end of this lesson, students should be able to communicate information orally.

Materials

- student-prepared tapes and food
- two short films: *Images du 14 juillet à Paris* (4 min, 37 s) and *La Marseillaise: hymne national français* (4 min, 36 s)

Suggested Procedure

1. Students come directly to the library resource centre and spend the first 10-15 minutes putting the finishing touches to their "Carnet," or rehearsing or preparing their presentations. The teacher establishes the order of presentations, while the teacher-librarian assists students with their preparations.

2. Students present to the whole class
   — restaurant skits (It is possible that there will be too many skits for the time allowed, and therefore some skits may be left until the following class.)
   — explanations of the food they have prepared, plus samples.

   The teacher plays the role of master of ceremonies, while the teacher-librarian is trouble-shooting behind the scenes. Presentations are limited to a total of approximately 15 minutes. The food presentations are last.

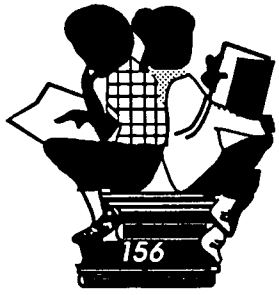
3. Students who completed Stations 9 and 10 present to small groups (approximately 6 students per group) audio and/or video tapes they have prepared. (Some tapes may not be ready at this point and so may be used as "openers" for subsequent classes.)

4. Still in small groups, the students look at, discuss, and compare their "Carnet."

5. The teacher-librarian makes a few brief closing comments about the unit to the class and compliments students on their excellent use of library resource centre facilities.

6. The teacher or teacher-librarian screens two films as a way of bidding "farewell" to Paris.

7. Students leave their "Carnets de Paris" at the door as they leave the library resource centre, in order that the teacher may deal with any final marking and enter the totals.



Possible Unit Resources

While the following list is by no means definitive, it does indicate the wealth of materials available for use in this unit when the resources of the school library are combined with those of a local public library.

Station 1: A l'Hotel

- *Baedeker's AA Paris*. (1984). Norwich, U.K.: Jarrold & Sons.
- Eperon, Authur. (1984). *The French Selection*. London, U.K.: Pan Books.
- Flacke, Christopher J. W. (annual). *Let's Go: The Budget Guide to Europe*. New York, NY: St. Martin's Press.
- *Fodor's Europe*. (annual). New York, NY: Fodor's Travel Guides.
- *Fodor's 89 France*. (1989). New York, NY: Fodor's Travel Publications.
- Hesse, Georgia I. (1986). *Paris 1986* (Fisher Annotated Travel Guides). New York, NY: Fisher Travel Guides.
- Koenig, Helmut. (1987). *Crown Insiders' Guide to France*. New York, NY: Crown.
- McIntosh, Christopher. (1986). *The American Express Pocket Guide to Paris*. New York, NY: Prentice Hall.

Station 2: Au Restaurant/Dans un Cuisine Parisienne

- Alexandria, Virginia. (1983). *Sauces*. New York, NY: Time-Life.
- Carvainis, Maria, and Lowenstein, Barbara. (1976). *Crepes and Omelettes*. New York, NY: Grosset & Dunlap.
- Claiborne, Craig, and Franey, Pierre. (1970). *Classic French Cooking*. New York, NY: Time-Life.
- Di Vecchio, Jerry Anne, and Gaulke, Judith A. (9177). *Sunset French Cookbook*. Menlo Park, California: Sunset Books.
- Fisher, M. F. K. (1976). *The Cooking of Provincial France*. New York, NY: Time-Life.
- *Gourmet Cookbook*, Vols 1 and 2. (1969 and 1970). New York, NY: Gourmet Books.
- Hale, Gloria (ed). (1974). *The World Atlas of Food*. New York, NY: Simon & Schuster.
- *Hors d'Oeuvre*. (1984). Alexandria, Virginia: Time-Life.
- Montagne, Prosper. (1961). *Larousse Gastronomique*. Toronto, Ontario: Hamlyn.
- Oliver, Raymond. (1969). *La Cuisine*. New York, NY: Leon Amiel.
- Wells, Patricia. (1984). *The Food Lover's Guide to Paris*. New York, NY: Workman.

Station 4: Les Monuments/Sites Touristiques

- Bentmann, Reinhard. (1978). *European Palaces*. New Jersey: Chartwell.
- Birnbaum, Stephen. (1987). *Birnbaum's France, 1988*. Boston, MA.: Houghton Mifflin.
- Blanchard, Paul. (1979). *Historic Paris*. London, U.K.: Charles Letts.
- Cameron, Robert. (1984). *Above Paris*. San Francisco, California: Cameron.
- Chelminsk, Rudolph. (1978). *Paris*. Amsterdam, Netherlands: Time-Life International (Nederland).
- Chevalier, Maurice. (1972). *My Paris*. New York, NY: Macmillan.
- Delpal, Jacques-Louis. (1975). *Paris Today*. Paris, France: Editions Jeune Afrique.
- *Fodor's France*. (1985). New York, NY: Fodor's Travel Guides.

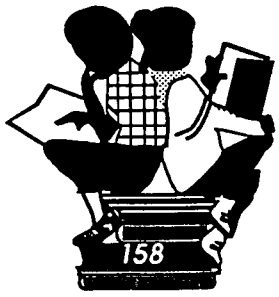
- Glyn, Anthony. (1985). *The Companion Guide to Paris*. New Jersey: Prentice-Hall.
- Harris, Joseph. (1975). *The Tallest Tower*. Boston, MA: Houghton Mifflin.
- Michelin. [after 1983]. *Paris*. London, U.K.: Michelin Tyre.
- Shaw, Irwin and Searle, Ronald. (1977). *Paris! Paris!*. New York, NY: Harcourt Brace Jovanovich.
- Wurman, Richard S. [after 1984] *Paris*. New York, NY: Access Press.

Station 5: Aux Galeries des Beaux-Arts

- Arnason, H. H. (1977). *History of Modern Art*. New York, NY: Abrams.
- Bazin, Germain. (1972). *Impressionist Paintings in the Louvre*. London, U.K.: Thames & Hudson.
- Brion, Marcel. (n.d.). *Masterpieces of the Louvre*. New York, NY: Abrams.
- Courthion, Pierre. (n.d.). *Gauguin*. London, U.K.: Faber & Faber.
- Danto, Eloise. (1987). *Museums of Paris*. Menlo Park, CA: Eldan Press.
- Fermigier, Andre. (1969). *Toulouse-Lautrec*. London, U.K.: Pall Mall Press.
- Grappe, Georges. (1944). *Le Musée Rodin*. Monaco: Les Documents d'Art.
- Hale, William Harlan. (1973). *The World of Rodin, 1840-1917*. New York, NY: Time-Life.
- Janson, H. W. (1986). *History of Art*. New York, NY: Abrams.
- Murphy, Richard. (1974). *The World of Cézanne, 1839-1906*. New York, NY: Time-Life.
- Prideaux, Tom. (1975). *The World of Delacroix, 1798-1863*. New York, NY: Time-Life.
- Russell, John. (1974). *The World of Matisse, 1869-1954*. New York, NY: Time-Life.
- Schneider, Pierre. 1975). *The World of Manet, 1832-1883*. New York, NY: Time-Life.
- Seitz, William C. (1980). *Monet*. New York: Abrams.
- Tomkins, Calvin. (1966). *The World of Marcel Duchamp, 1887-1968*. New York, NY: Time-Life.
- Wadley, Nicholas. (1975). *Cézanne and His Art*. New York, NY: Galahad Books.

Station 6: Une Soiree Gala

- Brockett, Oscar G. (1969). *The Theatre: An Introduction*. San Francisco, CA: Holt, Rinehart & Winston.
- Chelminski, Rudolph. (1977). *Paris*. Amsterdam, Netherlands: Time-Life International (Nederland).
- Delpal, Jacques L. (1985). *France: A Phaidon Cultural Guide*. New Jersey: Prentice-Hall.
- Leprohon, Pierre. (1974). *The Many Faces of France*. Geneva, Switzerland: Editions Minerva S.A.
- Lockspeiser, Edward. (1972). *Debussy*. London, U.K.: J.M. Dent.
- Millau, Christian. (1986). *The Best of Paris* (Gault-Millau). Paris, France: Crown.
- Ross, Paul. (1986). *Fodor's Fun in Paris*. New York, NY: Fodor's Travel Guides.
- Trottenberg, Arthur D. (1980). *A Vision of Paris*. New York, NY: Macmillan.
- *Victor Book of Opera*. (1968). New York, NY: Simon and Schuster.
- Wenk, Arthur B. (1976). *Claude Debussy and the Poets*. Los Angeles, CA: University of California.



Station 8: Une Excursion Hors de Paris

- Ardagh, John (ed). (1985). *The Penguin Guide to France*. Markham, Ontario: Penguin Books Canada.
- *Baedeker's France*. (annual) New Jersey: Prentice-Hall.
- Carr, John Laurence. (1969). *France*. London, U.K.: Edward Arnold.
- Chevalier, Raymond and Cali, Francois. (1972). *France from the Air*. London, U.K.: Thames and Hudson.
- Creed, Virginia. (1974). *France*. Toronto, Ontario: Fideler.
- Fried, Eunice. (1986). *Burgundy, The Country, The Wines, The People*. New York, NY: Harper & Row.
- Gascar, P., et al. (n.d.). *France from the Air*. London, U.K.: Thames & Hudson.
- Harris, John P. (1986). *France: A Guide for the Independent Traveller*. London, U.K.: Macmillan.
- Levron, Jacques. (1973). *Chateaux of the Loire*. France: B. Arthaud.
- Lifshitz, Danielle. (1981). *France: The Land and its People*. London, U.K.: Macdonald Education.
- Melchoir-Bonnet, Sabine. (1984). *Chateaux of the Loire*. Paris, France: Librairie Larousse.
- Newman, Bernard. (1984). *Let's Visit France*. Toronto, Ontario: Burke Pub. (Canada).
- Richards, Duncan and Milleron, Patrice. (1985). *The Hachette Guide to France*. New York, NY: Pantheon.
- Schuerl, Wolfgang F. (1978). *Medieval Castles and Cities*. New Jersey: Chartwell.

Station 10: Je l'ai Vu, Moi-Meme

- Cobb, Richard, and Jones, Colin (ed). (1988). *The French Revolution: Voices from a Momentous Epoch*. Markham, Ontario: Penguin Books Canada.
- Dill, Marshall, Jr. (1975). *Paris in Time*. New York, NY: Putnam's.
- *Paris*. (1985). London, U.K.: Michelin.

Wolves and Humans—Graduation

SAMPLE THEME-BASED UNIT

In this unit, students use fiction, poetry, non-fiction, and audio-visual resources to gain insights into the ethical, philosophical, and ecological issues involved in management of wolf populations. Current problems in wildlife management are identified as students formulate informed viewpoints about this complex topic and develop possible solutions. Emphasis is placed upon critical reading and viewing, library research, and problem-solving skills. The differing treatment of facts and point-of-view by non-fiction and fiction writers is examined within the context of critical reading. This cooperatively planned and taught unit will take approximately ten 60-minute periods (3 weeks).

Goal

To develop student knowledge and understanding of wildlife biology and management by investigating the issue of wolf control and preservation in British Columbia

Integrated Curriculum Areas

Biology, Language Arts, Social Studies

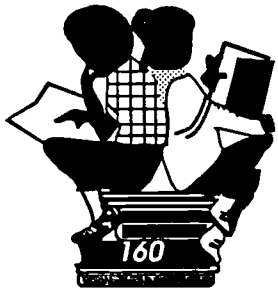
Unit Overview

- Lesson 1: Wolf Control: Viewpoints
- Lessons 2-7: Research on Wolf Populations and Management
- Lesson 8: Wolves in Fact and Fiction
- Lesson 9: Letter Writing Campaign
- Lesson 10: Wolves and Humans: In-Class Essay

Intended Learning Outcomes

By the end of this unit, students should be able to

- understand how authors use information differently in creative writing and factual writing
- describe common methods of habitat evaluation, wildlife population data gathering, and wildlife management techniques such as "bag" limits, and open and closed seasons
- identify at least three problems that occur when wolves come in contact with humans or domestic animals and suggest possible solutions to these problems
- state reasons why provincial legislation should regulate the hunting of wolves in B.C. and outline the role of the provincial Ministry of the Environment.



Responsibilities Agreed upon by Team Partners

The teacher

- researches wolf control procedures in B.C. and prepares one role (either naturalist or hunter) for the role play in the first lesson
- teaches specific lessons on habitat evaluation, wildlife management techniques, and wolf control activities in British Columbia
- conferences with students about their reading and research
- evaluates oral presentations
- reviews the format for writing a business letter, and models the writing of an opinion letter
- devises, with the class, an information-gathering chart
- evaluates opinion letters and in-class essays.

The teacher-librarian

- researches wolf control procedures in B.C. and prepares one role (either naturalist or hunter) for the role play in the first lesson
- locates fiction, poetry, non-fiction, and folklore materials about wolves and prepares a booktalk that emphasizes the differing purposes and features of these types of literature
- schedules lessons and reading sessions to take place in the library resource centre
- guides students in their library research, and observes and evaluates their library research
- arranges for a guest speaker from the Canadian Wildlife Service, Northwest Preservation Society, or provincial Ministry of the Environment
- conferences with students about their reading and research
- evaluates oral presentations.

Grouping

Combination of whole- and half-class groups, pairs, and individual work

Evaluation

- Teacher and teacher-librarian evaluate
  - — student oral presentations of assigned reading
  - — student opinion letters to the Minister of the Environment
  - — student in-class essays on the topic of "Wolves and Humans"
  - — student Learning Logs.
- Teacher/teacher-librarian observation of library research skills, ability to use the information data gathering chart, and individual participation in group and class discussions.

Unit Resources

- *Where Timber Wolves Call* (video) National Film Board, 1974. 28 min.
- *Death of a Legend* (video) National Film Board, 1971. 50 min.

The Lessons

Lesson 1: Classroom (Teacher and teacher-librarian with whole class)

- The teacher and teacher-librarian role play a hunter and naturalist arguing about wolf-control procedures in British Columbia.
- Students record the viewpoints on the issue in their Learning Logs. The teacher then provides an overview of the upcoming unit.
- The class brainstorms a list of what information they would require in order to prepare a balanced, well-informed viewpoint about wolf management in B.C. and to write an essay about the relationship between wolves and humans.
- The teacher-librarian and teacher introduce a wide range of reading materials about wolves from which students are to select one title to read. The teacher-librarian gives a booktalk on the differing purposes and features of the collection.
- As students read their chosen book, they record in their Learning Logs
  - — descriptions of the relationship between humans and wolves as depicted in their book
  - — facts about the wolf
  - — any information that may be false.

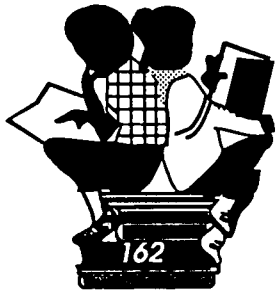
Note: Students should be informed that reading is to be completed by Lesson 7, and that they are required to have an oral presentation on their reading ready for Lesson 8.

Lessons 2 to 4: Classroom (Teacher with whole class)

- As a class, students devise a chart that may be used to gather and record information about the wolf. Each student makes a copy of the chart in his or her Learning Log.
- Students view the video, *Where Timber Wolves Call* and record in their chart any information about wolves gained from the video.
- The teacher describes methods of habitat evaluation and wildlife population data gathering. Students then view the video, *Death of a Legend*, again recording information about the wolf in their Learning Logs.
- In a class brainstorming session, students construct a food web that includes "local" (i.e., B.C.) herbivores and carnivores. Students then suggest what might happen if the population of one of these animals were over-hunted.

Lessons 5 and 6: Library Resource Centre (Teacher and teacher-librarian, each with half class)

- Students use reference books, periodicals, newspapers, pamphlet file materials and book resources to collect information about wolves and wolf management in British Columbia. (Students may also use the time to complete their reading and to prepare their oral presentation.)
- During this time, the teachers confer with individual students about their reading and research.



- During the final ten minutes of each period, pairs of students share with each other one fact they learned during the period. These facts are recorded in their Learning Logs.
- A brief class discussion is held to prepare for the guest speaker in Lesson 7. Students are asked to have ready at least two questions to ask the guest speaker. Three students are selected to chair the session, introduce, and thank the speaker.

Lesson 7: Classroom (Teacher, guest speaker, and whole class)

- A guest speaker talks about the wolf population in B.C., the reasons why legislation in B.C. should or should not regulate the hunting of wolves, and what role the provincial ministry and federal department of the environment should play in preserving the wolf population.
- At least one-third of the session is reserved for students to ask questions.
- Students takes notes during this session.

Lesson 8: Classroom/Library Resource Centre (Teacher and teacher-librarian, each with half class)

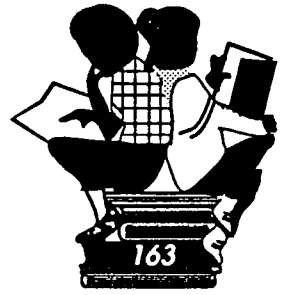
- Within each group, students take turns presenting information about the book he or she has read. (Presentations are conducted in a round table manner.) As each student reports, the listeners record pertinent information in their Learning Logs.
- After the presentations, students discuss how fiction and non-fiction affect our views of the wolf. Teachers ask students to start thinking and planning an in-class essay that focuses on the topic of "Wolves and Humans."
- Working in small cooperative groups, students draft a possible outline for their essays.

Lesson 9: Classroom (Teacher with whole class)

- The teacher reviews how to write a business letter, then models how to write an opinion letter.
- Students draft a letter to be sent to the Minister of the Environment expressing their ideas and personal views on a B.C. Wolf Control Program.
- The teacher reviews the purpose of the in-class essay, and displays, on chart paper, two or three possible essay outlines that students may consult.

Lesson 10: Classroom (Teacher with whole class)

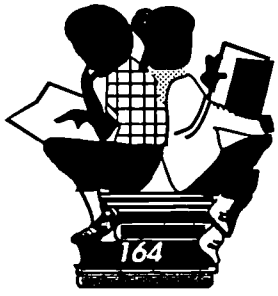
- Students write their in-class essay on "Wolves and Humans," using their notes, Learning Logs, dictionaries, and thesaurus as necessary.



Possible Unit Resources

The following is a list of print resources that may be included in a class collection of materials on wolves.

- Craighead George, Jean. (1972). *Julie of the Wolves*. New York, NY: Harper and Row.
- Houston, James. (nd). *Wolf Run: A Caribou Eskimo Tale*. Don Mills, Ont.: Longman.
- Johnson, E. Pauline. (1931). The Wolf. *Flint and Feather*. Toronto, Ont.: Musson Book.
- Kipling, Rudyard. (1987). *The Jungle Book*. Harmondsworth, U.K.: Viking Kestrel.
- Lawrence, R. D. (1970). *Cry Wild: The Story of a Canadian Timber Wolf*. Toronto, Ont.: Thomas Nelson.
- Lawrence, R. D. (1986). *In Praise of Wolves*. Toronto, Ont.: Collins.
- Lawrence, R. D. (1980). *Secret Go the Wolves*. New York, NY: Holt Rinehart & Winston.
- Leslie, Robert Franklin. (1974). *In the Shadow of a Rainbow*. New York, NY: W. W. Norton.
- *Little Red Riding Hood*. (1974). Adapted by Paul Galdone from the retelling by the Brothers Grimm. New York, NY: McGraw-Hill.
- London, Jack. (1942). To Build a Fire. *Adventures in American Literature*. Inglis, Reginald, et al. (eds.), New York, NY: Harcourt.
- Lopez, B. (1978). *Of Wolves and Men*. New York, NY: Scribner.
- Mowat, Farley. (1973). *Never Cry Wolf*. Toronto, Ont.: McClelland and Stewart.
- Savage, Candace. (1988). *Wolves*. Vancouver, B.C.: Douglas and McIntyre.
- "The Story of the Three Little Pigs." (1892). *English Fairy Tales*. Jacobs, Joseph, (ed.), New York, NY: Putnam. (Also an audiocassette version, as told by the wolf, available from the Northwest Preservation Society, P. O. Box 34129, Station D, Vancouver, B.C., V6J 4N3.)
- "The Wolf and the Seven Little Kids." (1884). *Household Tales* (Brothers Grimm). Translated by Margaret Hunt. London, U.K.: G. Bell and Son.



Les Critiques en Herbe — Primary

SAMPLE AUTHOR-BASED UNIT

This early French Immersion project is designed to increase students' ability to critically assess the books they read and to formulate questions regarding the material. Background information about an author of children's books is connected to an understanding of his or her work. Interviews and professional book reviews are included in a process that culminates in students presenting their selected book to other students.

Goal

To develop in students the ability to critically assess a story and then present it, information about the author, and their personal opinions about the story to an appropriate group of students

Integrated Curriculum Areas

Language Arts (French Immersion), Social Studies

Unit Overview

Lessons 1 to 3: biographical background on authors
Lesson 4: looking at book reviews
Lessons 5 to 7: book selection, reading, and review writing
Follow-up: presenting a story, information about the author, and personal opinions on the story.

Intended Learning Outcomes

By the end of this unit, students should be able to

- select a French language children's book to read
- use background information about an author to help appreciate the author's work
- respond to the book both on the basis of personal reaction and critical analysis
- complete a written review sheet on the story
- demonstrate confidence and assurance in sharing his or her responses to the work with others in a story presentation.

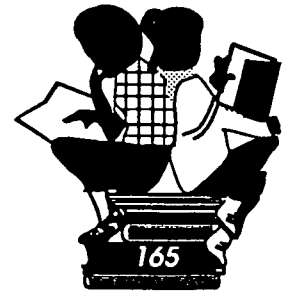
Responsibilities Agreed upon by Team Partners

The teacher

- introduces the unit (Lessons 1 and 2)
- shows how an interview with an author can give biographical information that helps a reader to better understand the work
- structures and facilitates the story presentations.

The teacher-librarian

- instructs the section on biographical information
- locates book reviews for each of the 40 titles in the pre-selected collection
- prepares review sheets for the critical analysis process and teaches this section (please see Appendix A for a blackline master of the review sheet and Appendix B for samples of prepared reviews).



The teacher and teacher-librarian

- pre-select 40 possible titles from which students may choose
- assist students to select a book of interest to them
- work with students to prepare their reviews and story for presentation
- share in the evaluation of student achievement and of the unit itself.

Grouping A combination of individual reading, working in pairs, and small group work.

Evaluation

- The teacher-librarian marks the student book review sheets.
- The teacher and teacher-librarian jointly evaluate student presentations.

Unit Resources

- Paquin-Back, Ghylaine. *Crac!* Paris, France: Centurion Jeunesse / Montréal, PQ: Radio-Canada 1986.
- *Livres jeunes aujourd'hui* (magazine).
- *Lurelu* (magazine).
- *Robert Munsch* (filmstrip and cassette). Toronto, Ontario: Mead Sound Filmstrips, 1984.

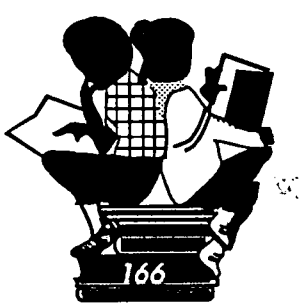
The Lessons

Lessons 1 and 2: Library Resource Centre (Teacher and teacher-librarian with whole class)

- The teacher-librarian introduces the 921 section of the library resource collection, connecting the section to famous people that students will recognize and using the following vocabulary:
  — biographié
  — personnage célèbre
  — personnage fame
- The teacher shows the filmstrip biography, *Robert Munsch*, doing the commentary himself or herself in French. The teacher also presents the interview with W.O. Mitchell from the Social Studies text.
- The teacher-librarian lists W.O. Mitchell and Robert Munsch on the blackboard and students brainstorm a list of other authors. The nationality of each author is also noted and the genres written by each author are discussed and listed. A list of types of stories is generated and written on the board.

Lesson 3: Library Resource Centre (Teacher-librarian with whole class)

- The teacher-librarian presents "Entrevues" of French Canadian authors and illustrators from back issues of *Lurelu*. Students, working in pairs, study the biographical sections of the articles, which have been highlighted by the teacher-librarian. The "bibliographie" of the author's/illustrator's work is also examined. Students work in pairs to encourage confidence and sharing.



Lesson 4: Library Resource Centre (Teacher and teacher-librarian with whole class)

- The teacher-librarian demonstrates the use of a professional review of a French language children's book (sample reviews are drawn from *Livres jeunes aujourd'hui*).
- The teacher reads *Crac!* to students who have already seen the video, and then students and the teacher complete the review sheet together (please see Appendix C for a sample review sheet for *Crac!*).

Lesson 5: Library Resource Centre (Teacher and teacher-librarian with whole class)

- Each student chooses a story and reads it.
- Each student reads a review on his or her chosen story, with assistance from the teacher or teacher-librarian, if necessary.

Lessons 6 and 7: Library Resource Centre (Teacher and teacher-librarian with whole class)

- Each student completes a review sheet for his or her chosen story and prepares the story for presentation to the grade level he or she feels will like the story. Each student includes biographical information on the author in the presentation, as well as his or her own opinions on the story.

Follow-Up

- Students share their stories with their chosen group(s).
- Student book review sheets are displayed in the classroom and the library resource centre and on hallway bulletin boards in a reading promotion display.
- Students are given positive feedback on their efforts.

M'as-tu vu? M'as-tu lu?

Le titre:_____

Droit d'auteur:_____

Nombre de pages:_____

[Note to teacher: set each review in here; see samples in Appendix B]

Je suis d'accord. Oui _____Non_____

Pourquoi?_____

_____

Cette histoire m'a plu. Oui _____Non_____

Pourquoi?_____

_____

Mon personnage préféré_____

_____

Pourquoi?_____

_____

J'aimerais lire ce livre à la_____

_____

Je m'appelle:_____

STEHR (Frédéric) et SCHWARTZ (Irène). - Bouboule; ill. de Frédéric Stehr. - Paris: Ecole des Loisirs, 1987. - 22-. n. ch. : ill. en coul., couv. ill.; 26cm [1] 62 F

Bouboule le petit chat désobéissant va vivre sur les bords de l'autoroute une série d'aventures terrifiantes...jusqu'à ce qu'il rétrouve la voiture des ses maîtres et les bras réconfortants de Julie.

Sur le thème classique de chat perdu et retrouvé, des images douces, aux tons pastels, qui racontent par elles-mêmes une histoire pleine de suspense et tendresse. Le texte, très simple, peut être lu dès 6 ans. [E]

WATANABE (Shigeo) et OTOMO (Yasuo). — Kumata est arrêté; trad. du japonais par Nicole Coulom; ill. de Yasuo Otomo. — Paris: Ecole des Loisirs, 1988. — 32 p. n. ch. : ill. en coul., couv. ill; 22cm. — (Joie de lire.) [1] 48 F

Kumata s'aventure dans la rue avec son petit tricycle pour rejoindre Maman Ours, partie faire les courses. Images et texte se complètent pour suggérer, discrètement, et graduellement, les dangers de circulation en ville pour un petit garçon insouciant. L'inquiétude de Maman Ours, qui ne trouve pas son fils en rentrant, apporte la dimension affective de l'histoire... mais la portée de la leçon risque d'être compromise par la conclusion de Kumata, content d'avoir fait une promenade dans la voiture de police qui le ramène chez lui! Texte simple et efficace avec ses éléments répétitifs, images douces et belles aux crayons de couleur. A partir de 3 ans. [E]

SEYMOUR (Peter) et CARTER (David A.). — Qu'y-a-t-il dans la jungle?; adapt. de l'américain par Claude Lauriot Prévost. — Paris: Albin Michel Jeunesse, 1988. — 16 p. n. ch. : ill. en coul., couv. ill.; 25 cm. — (Un livre animé Albin Michel Jeunesse.) [1]

Une promenade dans la jungle qui, par un habile découpage, réserve bien des surprises. Feuilles géantes, lianes, orchidées, dissimulent oiseaux, papillons, singes et caméléons... jusqu'à la découverte, derrière un buisson, d'un énorme tigre en volume, qui se déplie en ouvrant la page. Le choix des couleurs dans les tons de bleus et de verts permet la surprise des couleurs éclatantes d'une aile d'oiseau, ou d'un papillon. L'agencement des feuilles et des lianes recrée une impression de densité, évocatrice de la jungle, et amorce un suspense bien mené. Un très joli livre animé, pour petits et grands. [E]

M'as-tu vu? M'as-tu lu?

Le titre:_____

Droit d'auteur:_____

Nombre de pages: _____

PAQUIN-BACK (Ghylaine). — Crac!; ill. par Frédéric Back. — Paris: Centurion Jeunesse, Montréal: Radio-Canada 1986. — 32 p.: ill. en coul., couv. ill.; 27 cm.
[1] 74 F

Onésime, le petit bûcheron, offre un fauteuil à bascule, fabriqué par ses soins, à Angéline sa bien-amiée. Le fauteuil à bascule devient le centre de sa famille, témoin des bons et des mauvais moments, puis vestige et symbole d'une époque passée mais jamais oubliée.

Réalisé d'après un film d'animation québécois, un album plein de charme, de poésie et d'émotion pour une découverte du Québec de toujours. Des illustrations aux tons pastels, dans une harmonie de bleus, un texte en vers, rythmé comme une chanson, donnent le ton; on danse, on rit, on se souvient...Un lexique final explique un certain nombre de mots québécois. Dès 5 et sans limite d'âge. [E]

Je suis d'accord. Oui _____Non _____

Pourquoi?_____

_____

Cette histoire m'a plu. Oui _____Non _____

Pourquoi?_____

_____

Mon personnage préféré _____

_____

Pourquoi?_____

_____

J'aimerais lire ce livre à la _____

_____

Je m'appelle:_____

It's a Mystery!—Intermediate

SAMPLE GENRE-BASED UNIT

This detailed study of characterization, plotlines, a mystery film, and mystery stories culminates in students writing and producing their own mystery radio plays. This genre study combines viewing, speaking, writing, and representing with a strong emphasis on cooperative group work. (*Note*: This unit may involve the Computer Education teacher.)

Goal

To develop in students an understanding of the conventions and distinctive features of the mystery genre through the process of developing and writing a mystery radio play

Integrated Curriculum Areas

Visual Arts, Music, Drama, Social Studies, Language Arts

Unit Overview

Lessons 1 and 2: reading mysteries
Lessons 3 to 5: identifying the characteristics of mysteries
Lessons 6 to 8: predicting the crime
Lessons 9 to 11: writing plotlines of mysteries
Lessons 12 to 16: writing and producing a radio play.

Intended Learning Outcomes

By the end of this unit, students should be able to

- identify different types of mysteries such as the murder mystery, the young detective, and the "who-done-it," as well as mysteries by many different authors
- recognize the basic structure of a mystery story and compare and contrast the characters and plotlines
- be aware that vocabulary in context influences the reader's perception of character
- write a mystery story arranged as a radio play, using newly-acquired or expanded knowledge of plotline and character traits
- work cooperatively in a group
- use audio-visual equipment effectively (e.g., tape recorder, microphone, sound effects devices)
- go through the various steps involved in creating a live performance (e.g., dialogue, revisions, role depiction, rehearsals).

Responsibilities Agreed upon by Team Partners

The teacher

- teaches the prerequisite skills, such as reading, writing of dialogue, and punctuation, and reviews or introduces the elements of story (e.g., character, plotline)
- supervises and assists with the writing stage of the radio play, advising on problems in plot development and role assignment
- supplies art materials for the advertising poster.

SAMPLE AUTHOR-BASED UNIT

The teacher-librarian
- selects and circulates mystery novels
- reviews bibliographical form and prepares appropriate bibliographic format sheets
- reviews standard plotline for narrative structure
- assists in the production of the radio play, arranging for audio-visual and sound effects equipment and music selections
- borrows the film *Death on the Nile* and, prior to the unit, obtains permission for a public performance.

The computer teacher
- helps students with word processing tasks.

The teacher and teacher-librarian
- schedule library resource centre space
- oversee rehearsals and assist with group problems.

Grouping

A combination of class work and students working in heterogeneous groups of four to six students.

Unit Resources

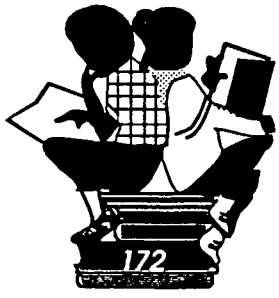
Almost any mystery or detective novel may be used for this unit, providing that it emphasizes a problem being solved by clues and detection resulting in a solution. Some possible authors include Enid Blyton, Arthur Catherall, Agatha Christie (skilled readers), E. V. Cunningham, Thomas Punsell, John Rambeau, Donald Sobol (less skilled readers), and Phyllis Whitney.

In this unit, the video *Death on the Nile* (1978; formerly Thorn, now owned by H.B.O. Video) provides the basic structure for the mystery plotline. This film, based on the novel by Agatha Christie, is available for loan from various retail outlets. Due to copyright restrictions on public performance, teachers are advised to write, well in advance of the unit, asking permission to show the movie at a set location, on a set week or day, to students for educational purposes. Written permission will be sent allowing one showing. For screening permission write to Cinema Plus, Suite #2, 131 Ave Road, Toronto, Ont. M5R 2H7 (Attention: Mrs. Helen Vail), or phone 1-800-387-8678. Background information for teachers may be found in

- Forster, E. M. *Aspects of the Novel.* San Diego, CA: Harcourt Brace Jovanovich, 1956.
- Murray, J. *Mystery Plays for Young Actors.* Boston, MA: Plays Inc., 1964.

Evaluation

- The teacher-librarian and the teacher share in the evaluation process, both at the formative level during the discussions and student interactions throughout the unit as well as at the summative level during specific grading tasks (such as writing of character traits [Lessons 1-5], plotlines for individual novels [Lessons 6-11], and producing the radio play [Lesson 12]).
- The teacher-librarian, teacher, and students set criteria for evaluation and then evaluate each play, making notations as they listen.



The Lessons

Lesson 1: Library Resource Centre (Teacher-librarian with whole class)

- The teacher-librarian gives booktalks on recommended mystery novels and helps students select appropriate mysteries for independent reading.
- Students start to read a variety of mysteries and record bibliographic information using an appropriate form.

Note: Students continue independent reading of mysteries throughout this unit.

Lesson 2: Classroom (Teacher with whole class)

- The teacher leads a class discussion about words used to describe personality traits, stressing the difference between personality traits and physical characteristics.
- The teacher divides the class into two or more discussion groups and the groups list as many words as possible for personality traits (major emphasis) and dominant physical characteristics (minor emphasis).
- Once lists are complete, students form new groups and discuss and compare lists.
- Either working in their small groups or as a whole class, students analyse characters in fiction and use appropriate vocabulary to describe the characters' personality traits.

Lesson 3: Classroom (Teacher with whole class)

- The teacher describes a scene in which a man sees a car accident and dives into the water to save the driver.
- The students write a list of words to describe the hero's personality traits
  - — from the point-of-view of someone who admires the response (brave, spontaneous, courageous)
  - — from the point-of-view of someone who does not admire the response (foolhardy, careless).
- The students exchange papers and identify point-of-view from the vocabulary.
- The teacher debriefs the activity by discussing how vocabulary in context influences our perception of a character's personality.

Lesson 4: Classroom (Teacher and teacher-librarian with whole class)

- Students create a scenario and describe one character from two different points-of-view. The teacher assists as required.
- In small groups, students read their scenarios and discuss character traits, analyzing the effect on the reader of changing point-of-view.
- The teacher-librarian collects student work and, in consultation with the teacher, evaluates the activity. Together the teacher and teacher-librarian determine student grades.

Lesson 5: Library Resource Centre (Teacher and teacher-librarian with whole class)

- The teacher-librarian reviews the narrative plotline as seen in various kinds of writing.
- The teacher-librarian discusses and explains each stage, illustrating with well-known stories (e.g., legends, fairytales, fiction, classics).
- The teacher reviews and uses the terms "introduction," "climax," "denouement," and "conclusion."

Lesson 6: Classroom (Teacher with whole class)

- The teacher introduces the film *Death on the Nile*, the purpose for viewing, and the activities to follow.
- The teacher distributes the handout "Death on the Nile: Record Sheet" (supplied in Appendix A) and explains Part 1 of the handout (List of Characters).
- The teacher screens the first portion of the movie. (The movie is stopped after all characters have been introduced.) Students record the names of characters on their handout.

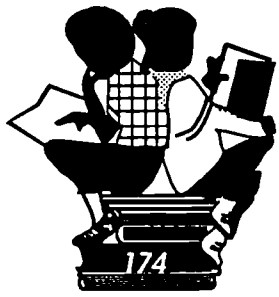
Lesson 7: Classroom (Teacher with whole class)

- In small groups, students discuss the movie characters, filling in any missing information.
- Students then predict who will be murdered and complete Part 2 of the handout.
- The teacher screens the second portion of the movie and students watch and listen for conflicts between characters.
- At an appropriate point the movie is stopped and, as a class, students list, in Part 3 of the handout, any conflicts they have identified.

Lesson 8: Classroom (Teacher with whole class)

- The teacher continues with the next portion of the movie (to the point just prior to the murderer being named).
- Students fill in Part 4 of the handout and then view the movie to the end.
- As a class, students discuss the murderer, the detection of the crime, and the fate of the murderer. Completed sheets are put into student folders.

Lesson 9: Classroom or Library Resource Centre (Teacher-librarian with whole class)



- The teacher-librarian distributes "Plotline Worksheet" (supplied in Appendix B). (*Note*: The boldface words in the handout reflect the standard narrative plotline as reviewed in Lesson 5.)
- Through a guided discussion of the plotline lead by the teacher-librarian, students fill in information pertinent to the mystery novel genre (see "Plotline: Teacher Information" in Appendix C). Completed worksheets are put in student folders.

Lesson 10: Library Resource Centre (Teacher-librarian with whole class)

- The teacher-librarian guides the class in creating a mystery plotline on chart paper.
- In groups of five or six, students copy the plotline and fill in the details for the movie *Death on the Nile*. Record sheets from student folders are used for reference.
- When group plotlines are ready, students display their plotline and circulate to review each other's work.

Lesson 11: Classroom (Teacher with whole class)

- Using a mystery book they have recently read, students independently prepare a plotline for their book. (Students may refer to the procedure as recorded in previous work in their folders.)
- Student plotlines are collect and evaluated by the teacher in collaboration with the teacher-librarian.
- Each student gives an oral critique of his or her plotline.

Lessons 12 to 16: Classroom and Library Resource Centre (Teacher and teacher-librarian with small groups)

- Students are divided into groups of four to six in order to write and produce a radio play based on the conventions and characteristics of the mystery genre. Each member of the group chooses one of the following roles: sound effects person, tape recorder and sound operator, voices for various characters, coordinator or director of production. The group members work together to write the script. (*Note*: Students may choose a setting and characters from one of the countries studied in the Social Studies curriculum.)
- Each group prepares a poster advertising their play
- Students perform the play for the rest of the class. The best productions could also be performed for other classes, parents, or other schools.

Part 1: List of Characters

Characters	Occupation/Relationship

Part 2: Prediction

The person who gets murdered is_____

because he/she is_____

Part 3: Conflicts Between Characters (motives for murder)

A._____

B._____

C._____

D._____

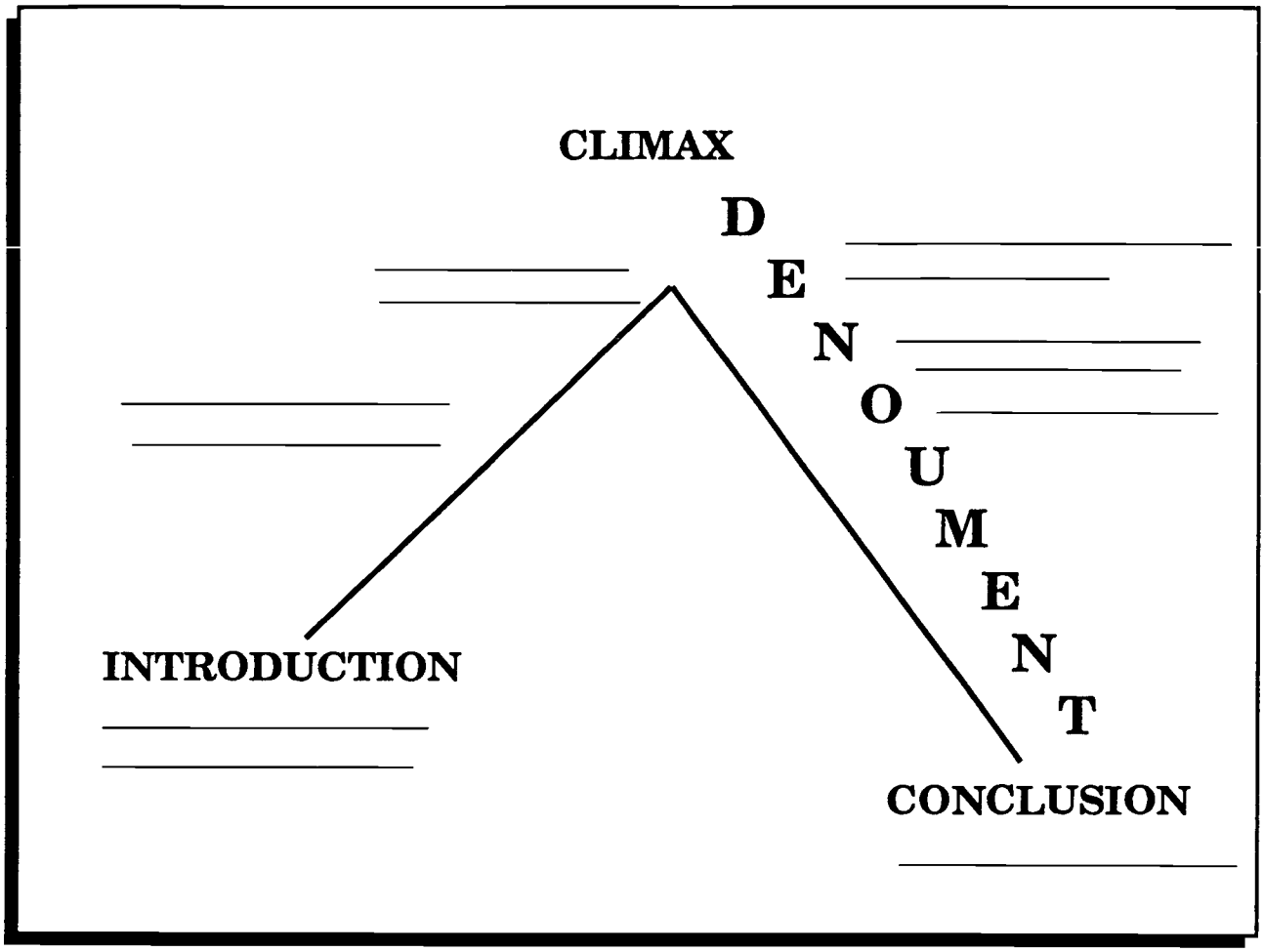
E._____

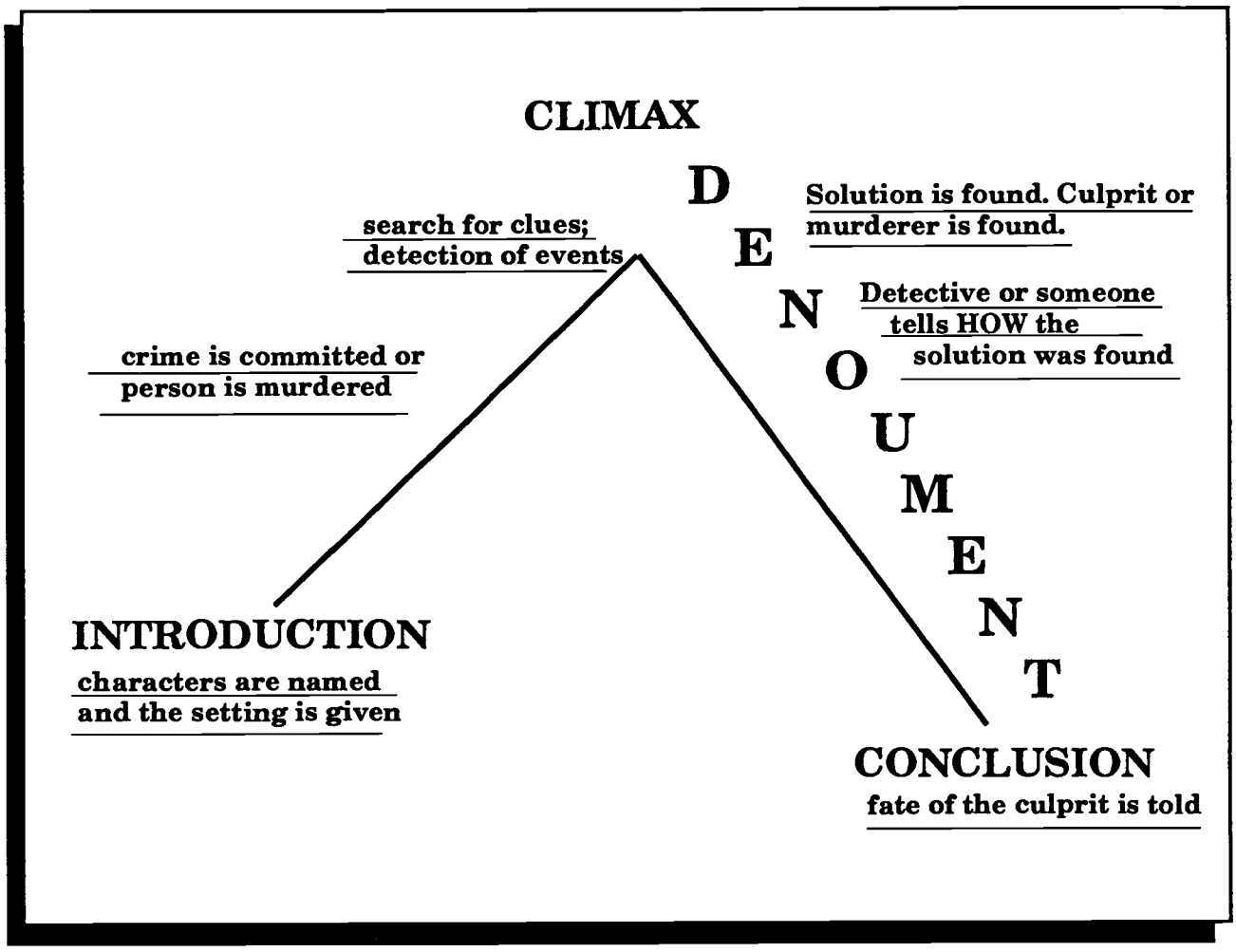
F._____

G._____

Part 4: Prediction of Murderer (3 chances)

	Character's Name	Motivation (good reason)	Means (weapon)	Opportunity (place & time)	Disposition (personality)
1. 2. 3.					


CLIMAX
DENOUMENT
INTRODUCTION
CONCLUSION


CLIMAX
D
E
N
O
U
M
E
N
T
search for clues; detection of events
Solution is found. Culprit or murderer is found.
Detective or someone tells HOW the solution was found
crime is committed or person is murdered
INTRODUCTION
characters are named and the setting is given
CONCLUSION
fate of the culprit is told

Part 3:
Reference List and Notes

Reference List

Note: The following list of publications identifies five British Columbia Ministry of Education documents that were all published in 1990. To avoid confusion as to which Ministry document is being cited in the body of this resource book, each reference has been assigned a letter after the year of publication (e.g., 1990a, 1990b). These suffixes are applied consistently throughout this document.

- British Columbia Ministry of Education. (1990a). *Language Arts English Primary-Graduation Curriculum Guide*. Victoria, B.C.: Queen's Printer.
- British Columbia Ministry of Education. (1990b). *Language Arts English Primary-Graduation Learning Through Reading: Teaching Strategies Resource Book*. Victoria, B.C.: Queen's Printer.
- British Columbia Ministry of Education. (1990c). *Language Arts English Primary-Graduation Position Statements*. Victoria, B.C.: Queen's Printer.
- British Columbia Ministry of Education. (1990d). *Language Arts English Primary-Graduation Research Base: Research About Teaching and Learning*. Victoria, B.C.: Queen's Printer.

Introduction

British Columbia Ministry of Education. (1990a). *Language Arts English Primary-Graduation Curriculum Guide*. Victoria, B.C.: Queen's Printer.

Part 1: Critical Components of Learning Through Literature

The Cooperative Planning Process

British Columbia Ministry of Education. (1990c). *Language Arts English Primary-Graduation Position Statements*. Victoria, B.C.: Queen's Printer.

Davies, Ruth Ann. (1979). *The School Library Media Program: Instructional Force for Excellence* (3rd ed.). New York, NY: R. R. Bowker.

Driscoll, Dianne, Shields, Patricia, and Austrom, Liz (eds.). (1986). *Fuel For Change; Cooperative Program Planning and Teaching*. Vancouver, B.C.: British Columbia Teacher-Librarians' Association.

Ontario Ministry of Education. (1982). *Partners in Education: The Library Resource Centre in the School Curriculum*. Toronto, Ont.: Queen's Printer.

Ourom, Rita. (1987). Children's Books Open Doors. *The Bookmark, 29(2)*, 22-28.

The Importance of Literature and Literacy

British Columbia Ministry of Education. (1990d). *Language Arts English Primary-Graduation Research Base: Research About Teaching and Learning.* Victoria, B.C.: Queen's Printer.

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Notes

1. Reprinted from "The Missing Link in Narrative Story Mapping" by D. M. Bergenske, December, 1987, in *Reading Teacher, 41* (3), pp. 333-335.

2. Reprinted from "Literacy, Literature and the Library Resource Centre" by Patricia Shields, 1986, *The Bookmark, 27(4)*, 89-91.

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10. Reprinted from *Evaluation Techniques: A Handbook for Teachers*. Vancouver, B.C.: British Columbia Teachers' Federation, p. 10.9.

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