

**English  
Language Arts**

# **Writing 110**

**Department of Education  
Educational Programs and Services  
2007**

# **CURRICULUM**

**2007**

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## Introduction

### Background

Writing 110 is an elective course within the discipline of English language arts. This course is based on the framework provided by the *Atlantic Canada Essential Graduation Learnings* and the *Atlantic Canada English Language Arts Curriculum: High School, 1998*.

It is intended to complement a student's compulsory English course. While challenging in terms of its requirements, it is flexible enough to accommodate the needs and interests of a range of students.

### Rationale

Writing is a complex process that involves thinking and composing, the consideration of audience and purpose, the use of standard written forms, and the use of conventions of written language. Students will have numerous opportunities to write in a variety of modes with relevant and varied purposes for real audiences and occasionally for themselves alone.

The process of writing has identifiable stages: prewriting, drafting, revising, editing, and publishing. In planning learning experiences, teachers should recognize that the ways in which individual students progress through these stages will vary. Instructional time must be made available for students to take at least some pieces of writing through all stages of the process.

In crafting their work, students must have structured opportunities to seek response and assistance in conferences with their peers and their teacher. Focussed discussion in such conferences is one of the most important parts of the writing process and is a means of helping students to adjust, clarify, and extend their thinking concerning specific aspects of writing. Limited enrolment is crucial to the concept of the teacher as an individual student's writing coach. As such, a maximum class size of twenty is essential in order to meet the targeted curriculum outcomes.

### The Role of Writing

The study of writing increases students' analytical, critical, and interpersonal skills, and nurtures an appreciation for the various forms of writing. It develops communication skills and intellectual discipline, prepares students for creative and critical thinking, as well as encourages lifelong learning.

Ultimately, writing provides an opportunity for students to question, challenge, and express their understanding of themselves and the world.

The exploration and examination of a broad range of writing styles and forms allows students to

- develop the habit of writing for a variety of purposes and situations;
- develop the habit of reading critically;
- develop an awareness of purpose, audience, and attitude;
- develop a competence in the effective use of diction, syntax, and the mechanics of writing;
- develop writing preferences through the experimentation with different forms; and
- extend their knowledge of and appreciation for the craft of writing and the power of the written word.

## Characteristics of an Effective Writing Program

A workshop approach is recommended in teaching Writing 110; this approach challenges students while allowing them to progress at their own rate with tasks that are meaningful to them. In the workshop structure, the emphasis is on applying acquired knowledge to their writing.

During the workshop time, the students work individually or together, setting and completing goals, and taking responsibility for their work. Although classes may begin with a brief mini-lesson on specifics of writing, the majority of time is devoted to students working on assignments as the teacher circulates and confers with them.

Students need frequent opportunities to select topics, to write for real audiences, and to make decisions about content, style, and form. When they write in a context that has personal significance, they reach for the necessary skills to explore these areas.

The workshop approach also includes time for reading, since reading is an essential complement to the development of effective writing. A wide reading of various texts provides exemplary models for students' writing, thereby enabling students to internalize the structures and conventions of particular genres, generate ideas for themes and topics, and discover valuable techniques that they can apply to their own writing. Reading like a writer requires a conscious effort to examine the "how" of the writing.

Students participate in both peer and teacher conferencing to refine their writing. They are assessed on their individual progress over time, often with criteria developed collaboratively by teacher and students (see Assessment and Evaluation, p. x).

In order for the workshop approach to be successful, the teacher must reflect a keen interest in writing and create an inviting and supportive environment in which the students feel comfortable while engaged in the writing process (See Role of the Teacher, p. viii).

## Essential Experiences

The Writing 110 curriculum provides experiences in which learners

- become acquainted with the essential elements of the writing process;
- use personal, expository, and creative writing;
- develop an awareness of the variety of personal approaches used in the writing process;
- write for reasons stemming from their own interests and needs;
- make decisions regarding the form, content, audience, and purpose of their writing;
- have opportunities to write subjectively and objectively, using different points of view;
- develop an understanding of the conventions of written language and the appropriateness of their use;
- make decisions regarding revising and editing; and
- make decisions regarding writing topics.

## Course Design

### Flexible Modular Structure

Writing 110 has been developed in a flexible modular structure. The learning modules are as follows:

- The Introduction to Writing Module (**MANDATORY**)
- Narrative Writing Module
- Descriptive Writing Module
- Poetry Writing Module
- Expository Writing I Module (Explaining and Reporting)
- Expository Writing II Module (Persuading)
- Teacher-Designed Module

The Introduction to Writing Module is to be used as the beginning module (10-15 hours of instruction). Teachers must also choose one module from **each** of the columns (A and B) below **and** an additional module of their choice for a total of four\*. Teachers should evenly distribute time spent on the remaining three modules.

<b>A</b>	<b>B</b>
Narrative Writing Module	Expository Writing I Module
Descriptive Writing Module	Expository Writing II Module
Poetry Writing Module	*Teacher-Designed Module

*\*Note: The fourth module may come from either column, or teachers may use a module of their own design (Teacher-Designed Module), provided it is in keeping with the prescribed outcomes.*

## Role of the Teacher

The Writing 110 teacher should establish an inviting, non-threatening writing environment in which students feel free to explore various writing topics, styles, and forms. In order to foster such an atmosphere, it is important for the teacher to wear a “writer’s hat” within the writing classroom. This can be achieved by being an active and enthusiastic participant in the writing process; the teacher must engage in and model the decision-making process experienced by writers. A supportive environment in which the teacher is involved in the writing process creates a solid foundation for writing growth.

The Writing 110 teacher must provide ongoing individualized feedback regarding writing skills, strategies, and techniques; this is achieved through writing conferences (See Appendix A). Writing conferences promote dialogue about students’ specific strengths and weaknesses within their writing. As a result of such direct instruction, all students should experience personal growth within their writing.

The Writing 110 teacher must also reveal a knowledge and appreciation of the craft of writing. S/he must have a solid grasp of mechanics and principles of composition as well as knowledge of a variety of written forms. The teacher must provide exemplary writing samples and be prepared to competently discuss these with students.

The Writing 110 teacher must be prepared to assess student writing on an ongoing basis in a variety of ways while maintaining a balance between process and product (See pp. x-xi).

## Role of the Student

The Writing 110 student should actively participate in the writing class by also wearing a “writer’s hat”. S/he must participate in class discussions and writing conferences to grow as a writer.

The Writing 110 student must be prepared to write, revise, and edit on a regular basis, demonstrating a clear understanding of tools and techniques; s/he must also incorporate individualized feedback from writing conferences. S/he must create a variety of written products, adhering to given time frames.

The Writing 110 student must explore a variety of writing forms, purposes and topics. The workshop approach encourages the student to select meaningful topics.

## Curriculum Outcomes

### Using an Outcomes Framework

Writing 110 has been developed in an outcomes framework. There are three general curriculum outcomes.

1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.
2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.
3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.

These general outcomes are repeated for each module and are followed by several specific outcomes. The suggestions for Teaching and Learning as well as the Notes and Suggested Resources vary for each instructional module, and may be adapted to best meet the needs of the learning environment. All outcomes are directly linked to the *Atlantic Canada English Language Arts Curriculum Guide: High School, 1998*.

## Assessment and Evaluation

Although the terms *assessment* and *evaluation* are often used interchangeably, they are two separate parts of the teaching/learning process. Assessment is gathering evidence about student performance whereas evaluation is interpreting that evidence and making judgments based on the interpretation. Each is an integral part of the teaching/learning process in Writing 110.

The primary purpose of assessment is to inform teaching and to promote and encourage learning. The process is ongoing and requires multiple opportunities for students to exhibit their writing abilities. A comprehensive picture of a student's learning is measured through a variety of assessment tools; teachers need to observe and collect evidence of learning at different times, in different contexts, and in different ways. Therefore, teachers are encouraged to incorporate the many assessment suggestions accompanying the outcomes in each module of Writing 110. In advance of any writing assignment, teachers should provide clear writing expectations, assessment criteria and scoring rubrics (See Appendices B-B3 for generic samples).

The quality of the assessment and evaluation in any program has a profound and well-established link to student performance; therefore, in Writing 110, regular monitoring and feedback are essential to improve student writing. Although not every writing piece will reach the publishing stage, experimentation with the writing process should be acknowledged. To that end, both process and product (writing that has reached the publishing stage) should be assigned a value. The primary focus of Writing 110 is to promote the process involved in writing; therefore, a final examination contradicts the course design.

## Assessment and Evaluation Strategies

A preliminary diagnostic assessment (See Appendix C) of student writing ability is recommended prior to the Introduction to Writing Module. This type of assessment will provide a wealth of information about an individual learner's writing style, and may include the following:

- sentence and paragraph construction
- diction
- spelling and grammatical patterns
- verb tense

Strengths and weaknesses identified through the diagnostic assessment should establish the direction of classroom practices. The results of the assessment will also be useful for the student to monitor personal growth in writing.

The following suggestions may be useful in assessment and evaluation:

- anecdotal records
- assignments
- checklists
- interviews
- inventories
- observation of individual and class participation
- peer assessment
- portfolios (See *RWSS T.G.* pp. 160 and 168)
- self-assessment—learning logs/journals and personal reflections
- writing conferences (See Appendix A)

Portfolios can be used to evaluate a student's overall progress, specifying areas where improvement is either evident or needed. Portfolios should include selection guidelines with evidence of student reflection as well as the evaluation criteria for those selections. Portfolios encourage personal reflection and develop a sense of ownership; students actively participate in the development and compilation of their portfolio (See *Reading and Writing for Success Senior Teacher's Guide* pp. 160 and 168).

The purpose of evaluation is to determine the extent to which a student has achieved the prescribed outcomes.

## Resources

Students and teachers should have access to core and supplementary resources. While specific resources will vary from community to community, teachers should develop strategies to exchange and share resources.

### Core Resource

- Adams, Janice, Cathy Costello, and Steve Naylor. *Reading and Writing for Success Senior - Teacher's Guide*. Toronto: Harcourt Canada, 2001.

### Supplementary Resources

- Barlay, Susanne, Judith Coghill, and Peter Weeks. *Canadian Students' Guide to Language, Literature, and Media*. Don Mills: Oxford University Press, 2001.
- Conrad, Ronald. *The Act of Writing*, 5<sup>th</sup> ed. Toronto: McGraw-Hill Ryerson, 2003.
- Davies, Richard, and Glen Kirkland. *Canadian Writer's Handbook*. Vancouver: Gage Educational Publishing Company, 2000.
- Donaldson, Chelsea. *Canadian Student Writer's Guide*. Vancouver: Gage Educational Publishing Company, 2000.
- Evans, Kathy, and Gilda Lietenberg. *The Senior Issues Collection*. Toronto: McGraw-Hill Ryerson Limited, 1996.
- Fowler, H. Ramsey, Jane E. Aaron, and Murray McArthur. *The Little, Brown Handbook*. 3<sup>rd</sup>. Canadian Ed. Toronto: Addison Wesley Longman, 2001.
- Harris, Muriel, and Joan Pily. *Canadian High-School Writer's Guide*. Don Mills: Pearson Education Canada Inc., 2003.
- Langan, John. *College Writing Skills with Readings*. 5<sup>th</sup> ed. Boston: McGraw Hill, 2005.
- Messenger, William E., et al. *The Canadian Writer's Handbook*. 4<sup>th</sup> ed. Don Mills: Oxford University Press, 2005.
- Romano, Tom. *Clearing the Way: Working with Teenage Writers*. Portsmouth New Hampshire: Heinemann, 1987.
- Sebranek, Patrick, Dave Kemper, and Verne Meyer. *Writers Inc*. Wilmington MA: Great Source, 1998.

**Notes:**



# **Introduction to Writing Module**

## **(Mandatory)**

### **Writing 110**

This mandatory module (to be completed in 10-15 class periods) is designed to establish a framework for the process involved in writing. The Writing 110 teacher should foster the idea that all students are developing writers with individual strengths and weaknesses. The Writing 110 teacher must promote an inviting atmosphere in which students comfortably share and discuss their writing. To this end, writing growth develops through collaborative and independent writing.

This module will introduce the key elements of the workshop approach, which will be used extensively throughout Writing 110: writing process, mini-lessons, writing conferences, peer and self evaluation, and portfolios.

*The longest journey begins with a single step. – Eastern Proverb*

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• identify and understand stages of the writing process</li> <li>• experiment with a variety of pre-writing strategies</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide an <b>initial preliminary</b> diagnostic assessment (See Appendix C)</li> <li>• have students complete a writing inventory (See Appendix D)</li> <li>• model the development of personal writing topics; then provide instructional time for students to compile personal writing topics</li> <li>• provide instructional time for students to explore and record their thoughts, feelings, and experiences for the purpose of future writing</li> <li>• introduce the stages of the writing process (See Appendix E)</li> <li>• introduce various pre-writing strategies (See Appendix E1)</li> <li>• explain the purpose of journal writing</li> <li>• introduce the concept and purpose of writing portfolios (See <i>Reading and Writing for Success Senior Teacher's Guide</i> pp. 15-17, 160)</li> <li>• introduce and model a reflective journal entry</li> <li>• have students write a reflective letter outlining their writing goals for the semester</li> </ul>

- 1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.**

### Suggestions for Assessment

- gather information from the writing inventory, reflective letter, and diagnostic assessment to determine the scope of abilities and variety of interests
- collect journals at regular intervals to ensure continual student reflection
- review generated lists of writing topics
- begin conferences with students about writing portfolios (See *RWSS Teacher's Guide* pp. 168-169)

*Experience is not what happens to you; it's what you do with what happens to you. – David McCord*

### Notes and Suggested Resources

- When teachers share personal writing topics with students, it often motivates and inspires them.
- [http://grammar.ccc.commnet.edu/grammar/composition/brainstorm\\_freewrite.htm](http://grammar.ccc.commnet.edu/grammar/composition/brainstorm_freewrite.htm) (freewriting website)
- *RWSS Student Text* pp. 274-279
- *RWSS Teacher's Guide* pp. 179-181
- *College Writing Skills with Readings* 5<sup>th</sup> ed. – Chapter 2
- [www.ttms.org](http://www.ttms.org) (*Teaching That Makes Sense*)

<p><b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• identify effect of audience, purpose, and form</li> <li>• write, using a variety of audiences, purposes, and forms</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• show, discuss and explain samples of various writing forms (See Appendix F)</li> <li>• have students adapt specific writing samples for various audiences and purposes</li> <li>• provide instructional time for students to write independently and collaboratively</li> <li>• arrange small groups to compare the effects of audience, purpose, and form on writing</li> <li>• encourage students to select topics, purposes, audiences, and forms whenever possible (See <i>RWSS T.G.</i>, p. 150)</li> <li>• encourage students to find examples of writing forms: menus, newspapers, directions, application forms, etc. (See Appendix F)</li> <li>• instruct students to write a letter to three different audiences on the same topic; then have them write a reflective journal entry discussing the differences (See Appendix G)</li> </ul>

<p><b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• collect and evaluate student adaptations of various writing forms from teacher-selected writing samples</li> <li>• observe and document collaborative and independent work, as well as class discussions (See <i>RWSS T.G.</i> p. 177)</li> <li>• evaluate student writing for a variety of audiences and purposes</li> <li>• monitor student portfolio organization</li> </ul> <p><i>The real voyage of discovery lies not in seeking new landscapes but in having new eyes. – Marcel Proust</i></p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• <i>The Senior Issues Collection, Teacher’s Guide</i>, p. 16 (Checklist for Evaluating Small Group Work)</li> </ul>

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• identify differences between revising and editing</li> <li>• apply revising and editing strategies to writing samples</li> <li>• understand the purpose and procedure of a writing conference</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide students with checklists for revising and editing, and discuss their respective components (See <i>RWSS T.G. p. 183</i>)</li> <li>• model how to revise and edit a writing sample for clarity, precision and effectiveness</li> <li>• arrange small groups to revise and edit writing samples for precision, clarity, and effectiveness, using provided checklists (See <i>RWSS T.G. p. 183</i>)</li> <li>• model writing conferences with student volunteers</li> <li>• conduct individual writing conferences (See Appendix A)</li> </ul>

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• evaluate revised and edited writing to check for understanding of the stages of the writing process</li> <li>• collect reflective journal entries to evaluate student progress</li> <li>• evaluate student participation in writing conferences (See <i>RWSS T.G.</i> p. 169)</li> </ul> <p><i>Writing is mind travelling, destination unknown. – Sebranek et al.</i></p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• Students need to understand that writing requires commitment, perseverance, and reflection.</li> <li>• <i>Oxford Canadian Students' Guide to Language, Literature, and Media</i> p. 173 (Revising and Editing checklist)</li> </ul>



# **Narrative Writing Module**

## **Writing 110**

Narrative writing is a natural form of communication; people have been storytellers for centuries. Narrative writing is prose that tells a story and is often based on the writer's personal experience. This module will introduce students to the components of effective narrative writing to enhance their narrative prose. The primary focus is to identify a central idea that guides and organizes student writing; students must understand the importance of purpose in their stories and include only relevant supporting details to convey meaning.

*We are a species that needs and wants to understand who we are.* – Anne Lamott

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• use a variety of pre-writing strategies to explore ideas for narrative writing</li> <li>• respond to a variety of narrative forms</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide a variety of narrative writing samples for exploration and discussion</li> <li>• select and focus several topics from lists generated in the Introduction to Writing Module, using pre-writing strategies</li> <li>• share personally written narrative writing with students</li> <li>• explore memories through journal writing</li> <li>• provide narrative writing samples and instruct students to write personal journal entries</li> <li>• begin/further writing portfolios of student narrative writing (See <i>RWSS T.G.</i> pp. 15-17, 160)</li> <li>• provide a variety of musical selections as prompts for potential narrative topics (preview lyrics)</li> <li>• encourage students to use a personal photograph and/or provide photos/postcards as springboards for narrative writing</li> </ul>

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• collect and examine journal entries</li> <li>• observe participation in class discussions and activities</li> <li>• collect lists of narrative topics for evidence of focus</li> <li>• evaluate application of prewriting strategies</li> <li>• monitor progress of writing portfolios</li> </ul> <p><i>A personal essay deals lightly, often humourously, with personal experiences, opinions, and prejudices, stressing especially the unusual or novel in attitude and having to do with the various aspects of everyday life. – Phillip Lopate</i></p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• Students could be guided toward newspaper and magazine columns for further samples of personal and narrative essays.</li> <li>• <a href="http://www.rubrics4teachers.com">www.rubrics4teachers.com</a> (language journal checklist)</li> <li>• RWSS S.T. Chapter 2</li> <li>• <a href="http://go.hrw.com/eolang/modbank/mbank/mb9-2.htm">http://go.hrw.com/eolang/modbank/mbank/mb9-2.htm</a> (interactive narrative sample)</li> </ul>

<p><b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• identify components of a narrative essay</li> <li>• write narrative prose for a variety of audiences and purposes</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• introduce the components of narrative writing: thesis/scope, order of events, sensory details, point of view (See <i>RWSS S.T.</i> Chapter 2)</li> <li>• provide writing samples to demonstrate the components of narrative writing and to identify audience and purpose; discuss their effects in small groups or whole class</li> <li>• form small groups to create texts, using components of narrative writing</li> <li>• create narrative drafts with a specific purpose and audience in mind, using the components of narrative writing</li> <li>• encourage students to identify a central idea to guide and organize their writing</li> </ul>

<p><b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• monitor understanding of narrative components through small group presentations</li> <li>• check for appropriate use of narrative components in student drafts</li> <li>• determine that narrative components complement audience and purpose in student drafts</li> </ul> <p><i>Your audience is one single reader. I have found that sometimes it helps to pick out one person – a real person you know, or an imagined person, and write to that one.</i> – John Steinbeck</p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• RWSS S.T. Chapter 2</li> <li>• (Oxford) Canadian Students' Guide to Language, Literature, and Media pp.180-181 (Storytelling Checklist)</li> <li>• Use anonymous student samples to show appropriate use of narrative components and audience and purpose.</li> </ul>

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• edit and revise narrative draft(s)</li> <li>• apply strategies from mini lessons</li> <li>• take narrative draft(s) to the publishing stage</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide writing conferences to enhance student writing(See Appendices A1 and B1)</li> <li>• model narrative writing at varying stages of the writing process to help students focus their purpose and make informed choices</li> <li>• provide mini-lessons on diction, conciseness, structure, unity, tone, voice, and imagery</li> <li>• provide instructional time to take narrative draft(s) to the publishing stage</li> <li>• instruct students to peer edit with editing and revising checklist (See <i>RWSS T.G. p. 183</i> and/or Appendix E1)</li> <li>• assign a reflective journal entry on personal experiences with narrative writing</li> <li>• continue to develop portfolios of narrative writing</li> <li>• invite a guest writer to read narrative prose to the class (e.g., <i>Writers in the Schools</i> program)</li> <li>• encourage students to read their writing to audiences that extend beyond the classroom (e.g., coffee houses, assemblies, school announcements)</li> </ul>

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• collect and evaluate narrative writing drafts for evidence of revision and editing</li> <li>• maintain anecdotal records of student participation in writing conferences</li> <li>• evaluate writing portfolios</li> <li>• monitor student application of mini-lesson strategies</li> <li>• collect and evaluate narrative writing that has reached the publication stage</li> </ul> <p><i>If you wish to be a writer, write. – Epictetus</i></p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• Promote student involvement in various writing competitions (both internal and external)</li> </ul>



## **Descriptive Writing Module**

### **Writing 110**

This module introduces students to descriptive writing and the notion of creating vivid images with words. Descriptive writing appeals to our senses, contains a dominant impression, and uses concise language to convey an accurate word picture. Students are encouraged to become keen observers of their surroundings in order to accurately portray life through words.

*Describe something just as it is. Do not worry if it is angular and clumsy or how it comes out. Just look at something and put down what you see. – Brenda Ueland*

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• use a variety of prewriting strategies such as brainstorming, free writing, listing, clustering, to explore ideas for descriptive writing</li> <li>• select and respond to a variety of descriptive forms</li> <li>• recognize the importance of sensory details in descriptive writing</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• introduce the idea of descriptive writing as a word picture</li> <li>• provide a variety of samples of descriptive prose for the purpose of exploration, discussion, and written reflection</li> <li>• select and focus several topics, using pre-writing strategies, from topics list generated in the introductory module</li> <li>• share personally written descriptive prose with students</li> <li>• record thoughts, feelings, and sensory impressions associated with significant people, places, things, or events as a springboard for future descriptive writing</li> <li>• begin/further a writing portfolio of students’ descriptive writing (See <i>RWSS T.G.</i> pp. 15 and 160)</li> <li>• model the process of writing a descriptive passage</li> <li>• provide a variety of stimuli for the purpose of introducing the importance of sensory details in descriptive writing (musical selections, art work, assortment of objects)</li> <li>• provide a variety of descriptive writing pertaining to the same topic (landscape, characters, food) to illustrate the scope of possibilities in description</li> </ul>

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• maintain anecdotal records of participation and understanding in class discussions/activities</li> <li>• monitor progress of writing portfolios (See <i>RWSS T.G.</i> pp. 15, 160, and 168)</li> <li>• collect and evaluate journal entries</li> <li>• collect written reflective responses</li> <li>• collect lists of descriptive writing topics for evidence of focus</li> </ul> <p><i>The real voyage of discovery lies not in seeking new landscapes but in having new eyes. – Marcel Proust</i></p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.rubrics4teachers.com">www.rubrics4teachers.com</a> – (language journal checklist)</li> <li>• <a href="http://go.hrw.com/eolang/modbank/mbank/mb9-1.htm">http://go.hrw.com/eolang/modbank/mbank/mb9-1.htm</a> (interactive website for descriptive writing)</li> <li>• <i>RWSS T.G.</i> pp. 15, 160, and 168</li> </ul>

<b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• write descriptive prose for a variety of audiences and purposes</li> <li>• collaborate with peers on assigned descriptive writing tasks</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• introduce components of descriptive writing – dominant impression, sensory detail, figurative language, spatial and time order. (See <i>RWSS</i> – Chapter 1)</li> <li>• provide writing samples to demonstrate the components of descriptive writing, and to identify audience and purpose; in small groups or whole class, discuss their effects</li> <li>• write about a significant person, place, thing, event or object with a specific purpose and audience in mind, using the components of descriptive writing</li> <li>• form small groups to create texts, using the components of descriptive writing, for possible class presentations</li> <li>• compose a descriptive writing draft on a topic chosen from previously generated topics list</li> </ul>

**2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.**

**Suggestions for Assessment**

- conference with students to examine drafts for components of descriptive writing (See *RWSS T.G.* p. 169)
- monitor student portfolios for growth in writing (See *RWSS T.G.* p. 168)
- assess group presentations of descriptive passages (See *RWSS T.G.* p. 170)

*Write what you see, not what you are supposed to see.*  
 – Robert Fletcher

**Notes and Suggested Resources**

- *College Writing Skills with Readings* 5<sup>th</sup> ed. p. 149

<b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• edit and revise descriptive writing draft(s)</li> <li>• apply strategies from mini-lessons</li> <li>• take descriptive draft(s) to the publishing stage</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide writing conferences to enhance descriptive writing</li> <li>• model the writing of descriptive prose at varying stages of the writing process in an attempt to help students focus their purpose and make informed choices during the revising and editing stages</li> <li>• provide instructional time to take descriptive draft(s) to the publishing stage</li> <li>• provide mini-lessons on figurative language, precision and accuracy of observation and word choice, spatial and time order</li> <li>• generate a class checklist</li> <li>• form small groups for peer editing (See <i>RWSS T.G.</i> p. 183)</li> <li>• continue to develop portfolios of descriptive writing</li> </ul>

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• gather evidence of thorough revision and editing of descriptive draft (See <i>RWSS T.G.</i> p. 183)</li> <li>• evaluate student writing for clarity, precision, and effectiveness</li> <li>• maintain anecdotal records of student participation in writing conferences (See <i>RWSS T.G.</i> p. 169)</li> <li>• evaluate descriptive writing at the publishing stage (See <i>RWSS T.G.</i> p. 47 and student text p. 13)</li> <li>• evaluate student and/or peer application of checklist for understanding of descriptive writing components</li> </ul> <p><i>If I were to begin life again, I should want it as it were. I would only open my eyes a little more. – Jules Renard</i></p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• <i>College Writing Skills with Readings</i> 5<sup>th</sup> ed. pp. 155-158</li> <li>• Consult travel section of newspapers</li> </ul>



# Poetry Writing Module

## Writing 110

Students often enjoy the personal and creative aspects of poetry but can be intimidated by the analytical approach; therefore, the primary focus of this module should be on the students' understanding of poetry as an artistic, creative vehicle of self-expression. This module will introduce students to different poetic forms, and will familiarize them with poetic elements to create and enhance their poetry.

*Poetry is an echo asking a shadow to dance.* – Carl Sandburg

**1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.**

**Specific Outcomes**

- understand the importance of context, audience, and purpose, and recognize distinguishing features of poetry
- recognize the diversity inherent in poetic composition
- recognize the devices/elements of poetry

**Suggestions for Teaching and Learning**

- read poems to introduce students to a variety of poetic forms (narrative, lyric, and dramatic) to help students recognize the distinguishing features (See *RWSS S.T.* p. 81)
- identify and discuss the importance of context, audience, and purpose in various poems
- review poetic devices (See *RWSS S.T.* pp. 76-80)
- provide students with various auditory (instrumental or popular music) and visual stimuli (reproductions of famous art work) to generate responses to poetry (both oral and written)
- record thoughts, feelings, and experiences in response to various poems
- begin/continue portfolios (See *RWSS T.G.* pp. 15-17 and 160)

**1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.**

**Suggestions for Assessment**

- collect and examine poetry responses to check for understanding of context, audience, purpose, and distinguishing features (See *RWSS S.T.* pp. 76 and 276)
- maintain anecdotal records of class participation
- examine student understanding of poetic devices/elements through shared discussion and/or group presentation
- monitor progress of writing portfolios (See *RWSS T.G.* pp. 15-17 and 168-169)

*Poetry is a very concentrated form, and therefore the explosiveness of each word becomes much greater.*  
 – Margaret Atwood

**Notes and Suggested Resources**

- *RWSS* Chapter 6 pp. 72-81: Poetry
- *RWSS* Section 4 pp. 250-252
- *Oxford Canadian Students' Guide to Language, Literature, and Media* – Chapter 1
- Any standard dictionary of quotations can supply a wealth of thoughtful commentary on poetry and poetics.

**2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.**

<b>Specific Outcomes</b>	<b>Suggestions for Teaching and Learning</b>
<ul style="list-style-type: none"> <li>• imitate models of different poetic forms independently and collaboratively</li> <li>• write poetry independently and collaboratively</li> <li>• understand the effects of purpose, audience, meaning, form, style, voice, tone, and mood</li> </ul>	<ul style="list-style-type: none"> <li>• model poetry writing at the drafting stage of the writing process</li> <li>• experiment with a variety of poetic forms through imitation of existing examples, and/or through original writing</li> <li>• establish small groups for collaborative poetry writing</li> <li>• teach students how to: establish purpose; discern audience, meaning, form, and style; incorporate voice, tone, and mood</li> <li>• teach choral reading techniques and organize choral reading groups (<i>Oxford Canadian Students' Guide to Language, Literature, and Media</i> pp. 30-31)</li> <li>• establish the importance of economy in poetry by presenting students with a prose passage to convert to poetic form (eliminate articles and vague words)</li> <li>• present students with randomly selected words (magnetic or cut from magazines) that they arrange into an original poem</li> <li>• students can role-play characters from a poem and as a result, create a dramatic monologue</li> </ul>

**2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.**

**Suggestions for Assessment**

- conference with students to ensure application of purpose, meaning, form, style, audience, voice, tone, and mood
- monitor poetry portfolios (See *RWSS T.G.* p. 168)
- observe and document collaborative and independent work, as well as class participation (See *RWSS T.G.* p. 177)

**Notes and Suggested Resources**

- *RWSS* – Chapter 6 Tutorial 11: Interpreting or Understanding a Poem
- Teachers should take advantage of “Writers in the Schools Program” (early bookings are recommended)
- *Oxford Canadian Students’ Guide to Language, Literature, and Media* pp. 30-31 (choral reading)

*Genuine poetry is conceived and composed in the soul.*  
– Matthew Arnold

**3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.**

<b>Specific Outcomes</b>	<b>Suggestions for Teaching and Learning</b>
<ul style="list-style-type: none"> <li>• revise and edit poetry for clarity, precision and effectiveness</li> <li>• bring poetry draft(s) to the publishing stage</li> <li>• reflect on personal experiences with poetry</li> </ul>	<ul style="list-style-type: none"> <li>• teach mini-lessons on punctuating verse, grammar, mechanics, diction, and imagery in poetry</li> <li>• take draft(s) to the publishing stage</li> <li>• peer edit drafts (See <i>RWSS T.G.</i> p. 183)</li> <li>• provide writing conferences to enhance poetry writing</li> <li>• encourage student reflection on personal experiences with poetry through journal or letter writing</li> <li>• organize a class/school coffee house in which students are encouraged to share their finished products</li> <li>• encourage students to publish poetry for external audiences</li> <li>• continue to develop portfolios of poetry writing</li> </ul>

**3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.**

**Suggestions for Assessment**

- collect and evaluate portfolios (See *RWSS T.G.* pp. 168-169)
- check for understanding of key concepts taught in mini-lessons
- maintain anecdotal records of class participation and conferencing
- provide feedback on journal responses
- check peer editing for use of proofreading/editing/checklist (See *RWSS T.G.* p. 183)

**Notes and Suggested Resources**

- Make students aware of poetry contests, poetry websites, student magazines, etc. for possible publication
- Encourage students to experience poetry opportunities within the community (public readings of local authors, festivals, workshops, etc.)
- *Oxford Canadian Students' Guide to Language, Literature, and Media* pp. 26-30 (revising and editing poetry)
- *SNN Student Magazine*-  
[www.snn-rdr.ca](http://www.snn-rdr.ca)

*I know a poem is finished when I don't find another word to cut.*  
– Bobbi Katz



# Expository Writing I Module

## Writing 110

Expository writing seeks to inform and/or explain through logic; although it may vary in purpose and form, it provides clear and precise practical information about a thing, a process, or an idea. This module will highlight the variety of developmental patterns (process analysis/procedure, classification, example, analogy, cause and effect, problem and solution, comparison and contrast) within expository writing. Students will be expected to write texts based on expository models.

*The essayist...can pull on any sort of shirt, be any sort of person, according to his mood or his subject matter – philosopher, scold, jester, raconteur, confidant, pundit, devil's advocate, enthusiast. – E.B. White*

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• recognize and understand the different purposes and developmental patterns (forms) of expository writing</li> <li>• use a variety of pre-writing strategies to explore ideas for expository writing</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide samples of expository writing (process analysis/procedural, classification, example, analogy, cause and effect, problem and solution, comparison and contrast) that illustrate the variety of developmental patterns of organization. (<i>Oxford Canadian Students' Guide to Language, Literature, and Media</i> pp. 128-130 and 133-136)</li> <li>• form small groups to identify specific defining characteristics in various expository writing samples</li> <li>• generate discussions about past experiences with expository writing</li> <li>• use journals to record thoughts, feelings, and experiences based on class discussion</li> <li>• provide instructional time to generate focussed expository writing topics using pre-writing strategies</li> <li>• begin/continue portfolios of student expository writing (See <i>RWSS T.G.</i> pp. 15-17 and 160)</li> <li>• share personally written expository samples with students</li> </ul>

1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.

### Suggestions for Assessment

- monitor progress of writing portfolios (See *RWSS T.G.* pp. 15-17 and 168-169)
- collect and examine journal entries for consistent effort and/or comprehension
- collect lists of expository topics for evidence of focus
- examine student understanding of different purposes and developmental patterns (forms) of expository writing through class discussions and/or group presentations (Appendix F)
- observe participation in group and class discussions for understanding of characteristics of expository writing

*A good rule for writers: Do not explain over much.*  
– W. Somerset Maugham

### Notes and Suggested Resources

- Newspapers, magazines, manuals, instructions, recipes, school agendas, text books, etc.
- *Oxford Canadian Students' Guide to Language, Literature, and Media* (pp. 126-136)
- *The Act of Writing*
- *College Writing Skills with Readings* 5<sup>th</sup> ed.
- <http://go.hrw.com/eolang/modbank/mbank/mb9-1.htm/> (interactive expository sample)
- <http://www.geocities.com/SoHo/Atrium/1437/expo.html>

<p><b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• use a variety of developmental patterns in expository writing for different audiences and purposes</li> <li>• produce drafts of expository writing both collaboratively and independently</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide mini-lessons to illustrate the different developmental patterns in expository writing</li> <li>• provide instructional time for writing conferences</li> <li>• form small groups to collaboratively produce and present expository writing for a variety of audiences and purposes</li> <li>• instruct students to independently compose expository draft(s) on a topic from previously generated topics list</li> <li>• create peer and teacher editing checklist for expository writing</li> <li>• provide mini-lesson on universal proofreader’s marks (See <i>RWSS T.G.</i> p. 184)</li> <li>• continue to develop portfolios of expository writing</li> </ul>

**2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.**

**Suggestions for Assessment**

- examine characteristics of expository writing within student drafts (See *RWSS T.G.* p. 144), through writing conferences
- evaluate expository drafts, written both collaboratively and independently, for evidence of developmental patterns (See *RWSS T.G.* p. 149)
- monitor student writing portfolios for growth in writing (See *RWSS T.G.* p. 168)
- monitor group work through anecdotal records (See *Atlantic Canada English Language Arts Curriculum* p. 189)
- assess group presentations on collaborative expository writing (See *RWSS T.G.* pp. 164 and 170)

*I write as straight as I can, just as I walk as straight as I can, because that is the best way to get there. – H. G. Wells*

**Notes and Suggested Resources**

- *The Act of Writing*
- *College Writing Skills with Readings* 5<sup>th</sup> ed.
- <http://go.hrw.com/eolang/modbank/mbank/mb9-1.htm/> (interactive expository sample)

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• revise and edit expository draft(s)</li> <li>• produce polished expository essay(s)</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• form small groups for peer editing (<i>RWSS T.G.</i> p. 183)</li> <li>• provide mini-lessons on concise and plain language</li> <li>• model use of peer and teacher editing checklist and proofreader’s marks (See <i>RWSS T.G.</i> pp. 183-184)</li> <li>• provide writing conferences on the final stages of the writing process</li> <li>• provide instructional time to polish an expository draft for publication</li> <li>• further portfolios of student expository writing</li> </ul>

**3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.**

### **Suggestions for Assessment**

- evaluate drafts for clear revisions and editing
- evaluate polished expository essay (See *RWSS T.G.* pp. 134 and 151; *RWSS T.G.* p. 163)
- collect and evaluate portfolios (See *RWSS T.G.* pp. 168-169)
- maintain anecdotal records of participation in writing conferences (See *RWSS T.G.* p. 169)

*No iron can pierce the heart with such force as a period put just at the right place. – Issaac Babel*

### **Notes and Suggested Resources**

- *College Writing Skills with Readings* 5<sup>th</sup> ed.
- *The Act of Writing*
- *Oxford Canadian Students' Guide to Language, Literature, and Media*



## **Expository Writing II Module (Persuasive Writing)**

### **Writing 110**

Persuasive writing is a kind of expository writing whose purpose is to inform the reader through logic as well as emotion; it adds the human element to otherwise strictly objective writing. The goal of persuasive writing is to change the reader's mind about an issue and/or to incite action. This module will introduce students to a variety of persuasive forms as models for their writing.

*A good essay must have this permanent quality about it; it must draw its curtains round us, but it must be a curtain that shuts us in, not out. – Virginia Woolf*

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• recognize the different forms of persuasive writing</li> <li>• use a variety of pre-writing strategies to explore ideas for persuasive writing</li> <li>• recognize the importance of emotional appeal and logical argument in persuasive writing</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide samples of persuasive writing (editorials, advertisements, debates, persuasive essay, reviews, letters of application) to show the use of emotional appeal and logical argument</li> <li>• record thoughts, feelings and experiences associated with past persuasive writing experiences through journal writing</li> <li>• expand, through discussion, student perception of persuasive writing as a vehicle to influence the audience</li> <li>• generate persuasive topics/issues using pre-writing strategies</li> <li>• share personally written persuasive samples with students</li> <li>• begin/continue portfolios of student persuasive writing (See <i>RWSS T.G.</i> pp. 15-17 and 160)</li> </ul>

<p><b>1. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imagination.</b></p>	
<p><b>Suggestions for Assessment</b></p> <ul style="list-style-type: none"> <li>• maintain anecdotal records of participation and understanding in class discussion/activities (Appendix F)</li> <li>• monitor progress of writing portfolios (See <i>RWSS T.G.</i> pp. 15-17 and 168-169)</li> <li>• collect and examine journal entries for consistent effort, fluid writing, risk-taking, and/or adequate detail</li> <li>• collect lists of persuasive writing topics for evidence of focus</li> <li>• examine student understanding of emotional appeal and/or logical argument through shared discussion and/or group presentation</li> </ul> <p style="margin-top: 20px;"><i>Writing comes more easily if you have something to say.</i> – Sholem Asch</p>	<p><b>Notes and Suggested Resources</b></p> <ul style="list-style-type: none"> <li>• Newspapers (consult editorial and book review sections), magazines, websites</li> <li>• <i>The Act of Writing</i></li> <li>• <i>Canadian Writer’s Handbook</i></li> <li>• <i>College Writing Skills with Readings</i> 5<sup>th</sup> ed.</li> <li>• <a href="http://www.snn-rdr.ca/snn/cr_lessonplans/srplan12.html">http://www.snn-rdr.ca/snn/cr_lessonplans/srplan12.html</a></li> <li>• <a href="http://www.snn-rdr.ca/snn/cr_lessonplans/srplan22.html">http://www.snn-rdr.ca/snn/cr_lessonplans/srplan22.html</a></li> </ul>

<p><b>2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• recognize different forms of persuasive writing</li> <li>• produce persuasive writing collaboratively and independently for a variety of audiences and purposes</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide mini-lessons on forms and components of persuasive samples (editorial, letter of application, persuasive essay, debate, advertising, and review) (See <i>RWSS S.T.</i>, Section 3, pp. 196-248)</li> <li>• students create persuasive drafts collaboratively and independently on topics and persuasive forms of their choice</li> <li>• provide instructional time for writing conferences</li> <li>• form small groups to create persuasive texts using the same topic/issue for a variety of audiences</li> <li>• form small groups to create persuasive texts using the same topic using a variety of forms</li> </ul>

**2. Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.**

**Suggestions for Assessment**

- conference with students to examine drafts for components of persuasive writing
- monitor group work through anecdotal records
- collect and assess collaborative and independent writing drafts
- monitor student portfolios for growth in writing (See *RWSS T. G.* p. 168)
- evaluate small group presentation of collaboratively created persuasive text to check for understanding of persuasive forms and components (See *RWSS T.G.* p. 170)

*You can't wait for inspiration. You have to go after it with a club.* – Jack London

**Notes and Suggested Resources**

- Magazines and newspapers provide ample persuasive writing samples
- *College Writing Skills with Readings* 5<sup>th</sup> ed.
- *The Act of Writing*

<p><b>3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.</b></p>	
<p><b>Specific Outcomes</b></p> <ul style="list-style-type: none"> <li>• edit and revise persuasive writing</li> <li>• take persuasive draft(s) to the publishing stage</li> </ul>	<p><b>Suggestions for Teaching and Learning</b></p> <ul style="list-style-type: none"> <li>• provide mini-lessons on strategies to develop clear, precise, and effective persuasive writing</li> <li>• provide writing conferences to enhance clarity, precision, and effectiveness in persuasive writing</li> <li>• model persuasive writing at various stages of the writing process</li> <li>• provide instructional time for students to polish persuasive draft(s) for publication</li> <li>• form small groups for peer editing (<i>RWSS T.G.</i> p. 183)</li> <li>• invite a professional speaker to discuss effective persuasive techniques</li> <li>• encourage students to submit persuasive writing to real audiences</li> <li>• begin/continue portfolios of student persuasive writing</li> </ul>

**3. Students will be expected to use a range of strategies to develop effective writing, and to enhance clarity, precision, and effectiveness.**

**Suggestions for Assessment**

- gather evidence of thorough revising and editing
- collect and evaluate polished persuasive writing for clarity, precision, effectiveness, and the components of persuasive writing (See *RWSS T.G.* p. 163)
- maintain anecdotal records of participation in writing conferences (See *RWSS T.G.* p. 169)
- collect and evaluate portfolios (See *RWSS T.G.* p. 168)

*The art of writing is the art of applying the seat of the pants to the seat of the chair. – Mary Heaton Vorse*

**Notes and Suggested Resources**

- Encourage students to publish their polished persuasive writing
- [www.rubrics4teachers.com](http://www.rubrics4teachers.com)
- *College Writing Skills with Readings* 5<sup>th</sup> ed.



# **Appendices**

## **Writing 110**



## Writing Conferences

Conferencing is an integral and ongoing component of assessment in Writing 110. Like writing itself, the writing conference is an active and dynamic process. A writing conference should be regarded as a conversation between the writer and the teacher rather than as an editing session during which the teacher ‘fixes’ things within the student’s writing. Each conference should be brief (5-7 minutes), unique and individualized, based on the needs of the student.

“Confidence is a writer’s central need.” (Ferguson McKay, 1987) It is essential to begin each conference by acknowledging something positive about the writing. Teachers should also try to focus on only one or two issues at a time to avoid overwhelming the student with too much information. It is important for the writing teacher to listen to the student’s thoughts on the draft in question. By listening to what the student considers valuable within the writing, the writing teacher is better able to help the student to remain truthful and focussed within his/her writing.

The purpose of the initial writing conference is to deal with content, meaning, and focus. In order to guide the writing student to this end, teachers can ask such questions as “What is the most important thing you would like to say in this piece of writing?” “What surprised you about this draft?” “Where do you hear your voice coming through?” “Which areas of the draft are not smooth?” “What is your next step?” These questions force the student to reflect upon the writing and to take ownership of it. It also helps to focus on the ‘big picture’ of their writing piece. Subsequent conferences will then deal with such issues as style, organization, punctuation, and spelling.

The goal of the writing conference is to teach writing students to question themselves, to challenge themselves, to recognize strengths and weaknesses within their writing, and to make choices that will enhance their writing. Through these conferences, it is intended that students will become more self-reliant and more confident within the craft of writing.

(adapted from Nancie Atwell)







## Scoring Criteria – Composition

(Scored holistically on a 1 to 6 ascending scale)

### GENERAL CHARACTERISTICS (UPPER HALF)

Purpose is clear and definite; structure is evident; usage is reliable; and punctuation/mechanics are used effectively.

#### 6. EXCELLENT

- well-developed and well-focused writing
- organization and control of material throughout
- diction apt, precise
- sentences fluently developed
- paragraphing very effective
- details are significant, relevant, precise
- minimal flaws in usage

#### 5. VERY GOOD

- well-developed and well-focused writing
- organization and control of material evident
- diction appropriate but lacks precision
- sentences well constructed
- paragraphing effective
- details are specific, purposeful
- occasional flaws in usage

#### 4. ACCEPTABLE

- definite focus and sense of development
- organization and control of material not as certain
- diction generally satisfactory
- sentences generally satisfactory
- paragraphs generally unified and developed
- details are appropriate but not extensive
- some flaws in usage but not sufficient to interfere with overall meaning

### GENERAL CHARACTERISTICS (LOWER HALF)

Purpose is only partially addressed or not apparent; structure is inadequate or absent; usage is inconsistent or weak; and punctuation/mechanics may be used ineffectively.

#### 3. MARGINAL

- focus might be a problem
- organization not controlled – essay may list ideas
- diction imprecise at times
- sentences sometimes flawed
- paragraphing evident
- details generalized and/or needlessly repetitious
- flaws in usage are often distracting

#### 2. WEAK

- hints at purpose – focus not clear
- lacks organization and control
- inadequate choice of words
- faulty sentence structure
- little evidence of paragraphing
- details are few and not clearly relevant
- flaws in usage are very often distracting and interfere with overall meaning

#### 1. POOR

- purpose not apparent
- organization and control not evident
- poor choice of words
- little or no evidence of sentences
- little or no evidence of paragraphing
- details are scant, imprecise or absent
- flaws in usage are jarring and seriously interfere with overall meaning

(from High School Provincial Examination 2002)



## APPENDICES

## Sample Assessment Criteria for Writing Tasks

Narrative Writing	Descriptive Writing	Poetry Writing
<ul style="list-style-type: none"> <li>• creates a point of view</li> <li>• establishes a situation, plot setting, and conflict</li> <li>• establishes the significance of events and of conclusions that can be drawn from those events</li> <li>• creates an organizing structure</li> <li>• includes sensory details and concrete language to develop plot and character</li> <li>• excludes extraneous details and inconsistencies</li> <li>• develops complex characters</li> <li>• uses details to develop focus/meaning</li> <li>• uses a range of appropriate strategies (e.g., dialogue, tension or suspense and for pacing)</li> </ul>	<ul style="list-style-type: none"> <li>• employs components of descriptive writing (dominant impression, sensory detail, figurative language, and spatial time order) for a variety of audiences and purposes</li> <li>• conveys vivid imagery through use of figurative language and precise diction</li> <li>• creates an organizing structure through time and/or spatial order</li> <li>• produces polished descriptive writing demonstrating stages of the writing process</li> </ul>	<ul style="list-style-type: none"> <li>• employs poetic devices appropriately for audience, purpose and context</li> <li>• produces various poetic forms (narrative, lyric &amp; dramatic)</li> <li>• conveys vivid imagery</li> <li>• uses concise, economical language</li> <li>• includes voice, tone and mood appropriate to poetic form</li> <li>• produces polished form, demonstrating stages in the writing process</li> </ul>

(adapted from *Atlantic Canada English Language Arts Curriculum: High Schools*, 1998)

Appendix B1 (continued)

**Sample Assessment Criteria for Writing Tasks**

<b>Expository Writing I</b>	<b>Expository Writing II</b>	<b>Teacher-Designed Module</b>
<ul style="list-style-type: none"> <li>• develops a controlling idea</li> <li>• conveys a perspective on the topic/issue</li> <li>• creates an organizing structure appropriate to purpose, audience, and context</li> <li>• includes appropriate facts and details</li> <li>• excludes extraneous and inappropriate information</li> <li>• describes or analyses the subject</li> <li>• compares and contrasts</li> <li>• explains benefits or limitations</li> <li>• demonstrated or provides a scenario to illustrate claims or assertions</li> </ul>	<ul style="list-style-type: none"> <li>• develops a clear controlling idea</li> <li>• advances a knowledgeable judgement</li> <li>• creates an organizing structure appropriate to the needs, values, and interests of specific audiences, and arranges details, reasons, examples, and anecdotes effectively and persuasively</li> <li>• includes appropriated information and arguments, excluding irrelevant information</li> <li>• anticipates and addresses reader concerns and counter arguments</li> <li>• supports arguments with detailed evidences, and appropriately cited sources of information</li> <li>• uses a range of strategies to elaborate and persuade (e.g. definitions, descriptions, illustrations, examples from evidence, and anecdotes)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>

(adapted from *Atlantic Canada English Language Arts Curriculum: High School*, 1998)

## Appendix B2

**Supplementary Writing Rubric****9-8**

Superior papers are specific in their references, cogent in their definitions, and free of plot summary that is not relevant to the question. These essays need not be without flaws, but they demonstrate the writer's ability to discuss a passage or work with insight and understanding and to control a wide range of the elements of effective composition. At all times they stay focussed on the prompt, providing specific support—mostly through direct quotations—and connecting scholarly commentary to the overall meaning.

**7-6**

These papers are less thorough, less perceptive or less specific than 9-8 papers. They are well written but with less control of effective language. While they stay clearly focussed on the prompt and demonstrate the writer's ability to analyse a work of written English, they reveal a more limited understanding and less stylistic maturity than do the papers in the 9-8 range.

**5**

Safe and “plastic” superficiality characterizes these essays. Discussion of meaning may be formulaic, mechanical, or inadequately related to the chosen details. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of composition and are not as well conceived, organized, or developed as the upper-half papers. However, the writing is sufficient to convey the writer's ideas, stays mostly focussed on the prompt, and contains at least some effort to produce analysis, direct or indirect. Errors are not excessive.

**4-3**

Discussion is likely to be unpersuasive, perfunctory, underdeveloped or misguided. The meaning these essays deduce may be inaccurate or insubstantial and not clearly related to the question. Part of the question may be omitted altogether. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax, or grammar. Typically, these essays contain significant misinterpretations of the question or the work they discuss; they may also contain little, if any, supporting evidence, and practise paraphrase and plot summary at the expense of analysis.

**2-1**

These essays compound the weakness of essays in the 1-3 range and are frequently unacceptably brief. They are poorly written on several counts, including many distracting errors in grammar and mechanics. Although the writer may have made some effort to answer the question, the views presented have little clarity or coherence.

(based on Advanced Placement Evaluation Rubric)





## Appendix B3

## Writing Assessment Domain Scoring Guide

<b>FOCUS</b>	<b>CONTENT</b>	<b>ORGANIZATION</b>	<b>STYLE</b>	<b>CONVENTIONS</b>
The single controlling point made with an awareness of task about a specific topic	The presence and development of facts, examples, anecdotes, details, opinions, statistics, reasons, explanations, and/or ideas	The order developed and sustained within and across paragraphs using transitional devices and including introduction and conclusion	The choice, use, and arrangement of words and sentence structures that create tone and voice	The use of grammar, mechanics, usage, and sentence formation
<b>4</b> Sharp distinct controlling point made about a single topic with evident awareness of task	Substantial, specific, and/or illustrative content demonstrating strong development and sophisticated ideas	Sophisticated arrangement of content with evident and/or subtle transitions	Precise, illustrative use of a variety of words and sentence structures to create consistent writer's voice and tone appropriate to audience	Evident control of grammar, mechanics, usage, and sentence formation
<b>3</b> Apparent point made about a single topic with sufficient awareness of task	Sufficiently developed content	Functional arrangement of content that sustains a logical order	Functional use of variety of words and sentence structures that may or may not create writer's voice and tone appropriate to audience	Sufficient control of grammar, mechanics, usage, and sentence formation
<b>2</b> Evidence of single controlling topic but no apparent point	Significantly limited content with inadequate elaboration or explanation	Confused or inconsistent arrangement of content with or without attempts at transition	Generic word choice and limited control of sentence structures that inhibit voice and tone	Significant weakness in control of grammar, mechanics, usage, and sentence formation
<b>1</b> Minimal evidence of controlling topic	Superficial and/or severely limited content	Minimal control of content arrangement	Minimal control of word choice and sentence structures	Severe weaknesses in control of grammar, mechanics, usage, and sentence formation

(from the Pennsylvania Writing Assessment Domain Scoring Guide)



## **Preliminary Diagnostic Assessment**

It is recommended that, at the beginning of the term in Writing 110, the teacher provide an opportunity for students to demonstrate their current writing ability through a short writing activity (e.g., 1 typed page). This is not intended to be a highly sophisticated diagnostic tool, but rather a means by which teachers can obtain a general perception of the students' strengths and weaknesses in such areas as organization, sentence structure, mechanics, spelling, vocabulary and focus. Students should be encouraged both to keep this piece of writing in their portfolios and to refer to it periodically as they see their writing improve. Following are some suggested possible writing prompts:

- Write a letter of introduction to your teacher in which you discuss your family, interests, hobbies / part-time jobs, extra-curricular activities, and short / long term goals.
- Reflect on a memorable event in your childhood that helped shape you into the person you are today.
- Write about the most important thing in the world to you.
- Examine and describe a photo or a picture from a magazine (student or teacher chosen).
- Defend this statement: High school students should wear uniforms.
- Have students select 4 or 5 random nouns (e.g., wave, tunnel, ghost, scarf) and create a piece of writing in which each word is used at least once.

Note: This writing activity should not be assigned a numerical value.



## WRITING INVENTORY

**A writing inventory is a detailed account of the student as a writer. It is designed for the purpose of self-reflection. Through the process of responding to the writing inventory questions, students are given the opportunity to think of themselves as writers and to reflect upon their writing habits and goals.**

### Sample Questions:

- Do you write during your spare time? Explain.
- Do you have any favourite writers and/or favourite kinds of writing? Name them.
- What kind of writing is easy for you? Discuss.
- What kind of writing is challenging for you?
- Where do you get ideas for writing?
- Do you have a piece of writing on which you are currently working? Give details.
- Is there a piece of writing you have ever written of which you are especially proud?
- Approximately how many draft copies of writing do you usually produce for each assignment?
- What are your strengths as a writer?
- What are your weaknesses as a writer?
- Do you have any favourite subjects about which you enjoy writing?
- What are your goals as a writer for this semester?

(adapted from *Atlantic Canada English Language Arts Curriculum: High School*, 1998)



## WRITING PROCESS STAGES

- **Prewriting:** Students will learn to generate and gather resources and ideas as the initial stage of the writing process.
- **Drafting:** Students will learn to incorporate ideas generated at the prewriting stage into a more cohesive, structured format.
- **Revising:** Students will learn to reflect upon their draft writing in an attempt to make critical decisions about what will be included in terms of content and style in the final product.
- **Editing/proofreading:** Students will learn to polish their revised pieces to ensure consistency in the general, standard usage of English.
- **Publishing:** Students will learn to polish their writing for real purposes and real audiences.

(adapted from *Writers Inc.*, 1998)



## STRATEGIES/ACTIVITIES WITHIN WRITING PROCESS

### PREWRITING STRATEGIES

Students will explore possible writing topics for future pieces by utilizing any/all of the following procedures:

- **Freewriting:** Students explore a topic within a structured time frame by writing without stopping for a period of 5-10 minutes, recording any thoughts, ideas, words, or phrases that are connected to the topic. At the end of the allotted time frame, students assess what they have written and determine if there is enough meaningful information to proceed with a draft copy or experiment with another possible topic.
- **Brainstorming:** Students spontaneously list words and thoughts, within a structured time frame, on a particular subject or idea to be explored. All ideas should be encouraged and accepted; students should not be concerned with linear thinking.
- **Clustering:** Students write a word on a piece of paper and record/cluster related ideas around this word. Students then circle the words individually and draw a line to the word that they began with. After 3-4 minutes, students try to make connections to the initial word.
- **Listing:** Students freely list ideas as they come to mind. They start with an idea or word that is related to a writing assignment/topic and begin listing words which might belong in that category. Students may generate lists from the following:
  - Explore memories.
  - Visualize a favourite place and describe the details.
  - Describe physical surroundings.
  - Write about a special person.
  - Write about a life-changing event.

(adapted from *Writers Inc.*, 1998)

## Appendix E1 (continued)

**DRAFT WRITING STRATEGIES**

At this point in the writing process, students should seek a structure in which to place their prewriting, unstructured findings. It is here that students should be encouraged to define a focus statement, that is, a sentence which expresses what students hope to examine within their writing. During the draft writing, students should be encouraged to develop their prewriting ideas.

- Write in a natural and uninhibited manner.
- Develop drafts with as much detail as possible.
- Continue writing until all important points are made.
- Work diligently through drafts with minimal attention to mechanics.
- Leave drafts for a short duration to gain new perspective and objectivity.

**REVISION STRATEGIES**

Revision should be regarded as an opportunity to make choices about style and content and about how information can be arranged to make writing more effective. The following questions are intended to guide students in the choice-making process that is reflective of this stage of the writing process:

- Is the content interesting?
- Is the style natural, clear, and effective at getting my message across?
- Are there any places where the writing could be more fluent?
- Look at word choice, sentence structure, focus, beginning, and ending. Have I made effective choices?
- Is there too much information?
- Are my ideas fresh and interesting?
- Are my sentences and words clear?
- Is the genre or form I have chosen the most effective way to make my point?
- Does my voice come through in the writing?
- Is my pace sufficient to keep the reader interested?
- Where does the draft need to be cut? Lengthened?
- Have I said what I wanted to say?
- Is the order in which I have written my ideas effective?

(adapted from *Writers Inc.*, 1998)

## Appendix E1 (continued)

**EDITING/PROOFREADING STRATEGIES**

Editing is the final step before possible publication. Once students have revised the final draft, they must go through it line by line to clarify meaning and strive for technical competence. Effective editing involves several thorough readings of the writing in question.

Following is a checklist to which students should refer during the editing stage of writing:

- Maintain the active voice whenever possible.
- Use concise and appropriate diction and ascertain that diction and tone are supportive of each other.
- Vary sentence lengths and styles.
- Check for spelling and punctuation errors.
- Use a variety of beginnings and endings.
- Ensure consistent structure, verb tense, and point of view.
- Avoid clichés; use fresh and dynamic language.
- Use figurative language, sound devices, and imagery.
- Read aloud to hear pace, voice, and style within the writing.
- Show rather than tell wherever possible.
- Read for focus and eliminate whatever does not contribute to the focus of the writing.

**PUBLISHING**

Students should be encouraged to write for real and varied audiences and to submit written work to various venues such as newspapers, magazines, and writing contests. Students need to be aware of the importance of the audience and the necessity of writing with clarity.

(adapted from *Writers Inc.*, 1998)



**Writing: Some Forms to Explore**

acknowledgment	guide	précis
advertisement	headline	proclamation
agenda	horoscope	prospectus
announcement	instruction	questionnaire
article	inventory	recipe
autobiography	invitation	record
ballad	journal	reference
biography	label	regulation
blurb, e.g., for books	legal brief	report
broadsheet	letter	résumé (curriculum vitae)
brochure	libel	review
caption	list	rule
cartoon	log	schedule
catalogue	lyric	script
certificate	magazine	sermon
charter	manifesto	sketch
confession	manual	slogan
constitution	memo	song
critiques	menu	sonnet
crossword	minutes	statement
curriculum	monologue	story
curriculum vitae (résumé)	news	summary
definition	notes	syllabus
dialogue	notice	synopsis
diary	novel	testimonial
directions	obituary	testimony
directory	pamphlet	travelogue
edict	paraphrase	weather forecast
editorial	parody	will
epitaph	pastiche	
essay	petition	
eulogy	placard	
feature article	play	
forecast	poem	
form	postcard	
glossary	poster	
greeting card	prayer	

(adapted from *Atlantic Canada English Language Arts Curriculum: High School*, 1998)



## Purpose and Audience

Purposes for Writing/Representing	Audiences
advertise analyse announce argue challenge comment compare congratulate contrast defend describe dramatize entertain evaluate evoke explain express attitude/emotion express opinion hypothesize inform instruct narrate negotiate persuade plan present research question reach a conclusion record regulate speculate suggest summarize warn	<ul style="list-style-type: none"> <li>• trusted friend(s): same/opposite sex</li> <li>• peer: younger/older student(s), writing buddy</li> <li>• imaginary reader: other time, other place, yourself, older self</li> <li>• character(s) in fiction, films, TV dramas, commercials</li> <li>• self as expert to less well-informed reader(s)</li> <li>• unknown peer: pen pals</li> <li>• parent(s)/caregiver(s), grandparent(s), relative(s)</li> <li>• trusted adult: teacher(s) (past-present), parent/caregiver of a friend, leader of club/association to which student belongs</li> <li>• advice columnist</li> <li>• school personnel</li> <li>• known adult(s), supportive readers/listeners/viewers</li> <li>• assembly of students</li> <li>• media personality or other celebrity: talk show host, pop star, sports star author, producer</li> <li>• community groups: seniors, special interest groups</li> <li>• media: TV, newspapers, publishers, companies, businesses, agencies, adjudicators of a writing contest</li> <li>• markers in assessment context</li> <li>• adults in authority: principal, members of school advisory council, MLA, MP</li> <li>• unknown public readership—past, present, future, — extraterrestrial, deity,</li> <li>• bulletin board: school, community, electronic</li> <li>• hostile readership</li> <li>• high status adults, e.g., Premier, Prime Minister, Lieutenant-Governor, Governor General, Queen</li> </ul>

(adapted from *Atlantic Canada English Language Arts Curriculum: High School*, 1998)

