



Affirming Catholic Themes Through Mentor Texts To Enrich Student Writing

Grades Seven and Eight

2010



Working Together for Catholic Education

Acknowledgements

This intermediate resource was published by EOCCC to provide teachers with sample writing lessons to support the integration of our Catholic values and themes.

Appreciation is expressed to those who contributed to the preparation of this document:

Writing Team:

Catholic District School Board of Eastern Ontario

Michael Glofcheskie, Teacher Consultant, Special Education

Paula Moffat, Intermediate/Senior Curriculum Consultant

Paula Wheeler, Religious and Family Life Education Consultant

Reviewers:

Algonquin and Lakeshore Catholic District School Board

Melissa Markotich, school unknown

Catholic District School Board of Eastern Ontario

Jennifer Nalon, Teacher – St. Joseph Catholic School, Gananoque

EOCCC:

Lorne Keon, Executive Director, EOCCC

Introduction

Writing provides students with powerful opportunities to learn about themselves and their connections to the world. Through writing, students organize their thoughts, remember important information, solve problems, reflect on a widening range of perspectives, and learn how to communicate effectively for specific purposes and audiences. Writing also helps students to better understand their own thoughts and feelings and the events in their lives.

Affirming Catholic Themes Through Mentor Texts to Enrich Student Writing was developed to assist teachers with teaching the traits of writing while making connections to Catholic themes. This project has its genesis in requests from classroom teachers for meaningful mentor texts which would allow for higher order thinking and rich writing opportunities.

The format of the lessons is the three part lesson that is likely familiar to teachers. This involves the minds on, action and consolidation portions of the lesson that provide the before, during and after segments respectively. Opportunities for assessment for, and, of learning are embedded throughout the lesson. Rapid writes from the *Think Literacy* document are included in each lesson because the ability to write well occurs through continuous practice and from descriptive feedback.

Although these lessons are organized according to the traits of writing and may be taught in isolation for a particular purpose, we would like to remind teachers of the importance of quickly integrating these mini-lessons back into the literacy block. The traits of writing, the writing process, and the forms of writing are interconnected components of effective writing programs.

These anchor lessons are not exhaustive in nature, but rather, are meant to provide teachers with samples showcasing how our Catholic values can be embedded in our daily teaching. The hope is that teachers would continue to build on these samples in order to develop more powerful writing programs.

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Note: AfL – Assessment for Learning; AaL – Assessment as Learning

Affirming Catholic Themes through Introductory Lessons to Enrich Student Writing

Title: Sorting Out the Six Traits		Introductory Lesson #1	Grade: 7 or 8
Curriculum Expectations			
Writing 1.1 identify the topic, purpose, and audience for more complex writing forms 1.4 sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data 1.5 identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies 2.2 establish a distinctive voice in their writing appropriate to the subject and audience 2.3 regularly use vivid and/or figurative language and innovative expressions in their writing 2.4 vary sentence types and structures for different purposes (e.g., to alter the pace or mood), with a focus on using a range of relative pronouns (e.g., who, which), subordinate conjunctions (e.g., whenever, because, although), and both the active and passive voice.		Learning Goals (Unpacked Expectations) 1. Students identify six the traits of good writing. 2. Students understand that there are certain look-fors for each trait that help determine their effective use.	
Instructional Components and Context			
Materials Appendix A: Six Traits Sorting Cards cut apart Appendix B: Six Traits Rubric Appendix C: Traits and achievement chart (when needed to develop an assessment of learning) Appendix D: Diagram of the open side-view of a house or building, including the foundation or basement or have students sketch a diagram Overhead, Elmo, or Smartboard Student Writing Materials			
Title: Six Traits Sorting		Introductory Lesson #1	Grade: 7 or 8
Minds On	Approximately 10 minutes	Assessment	
1. Ask students “What makes good writing?” Children often respond by stating that it is neat, has good spelling, and is long. Some children may have experience with the traits and suggest that good writing has good ideas, organization, voice, etc. 2. Define the word traits . For example: “Writing has several characteristics or qualities. We call these traits. Do you know the names of any traits? What do they mean? Can you give examples?” 3. Compare and connect: “Let’s think about pizza! What are some qualities or features of good pizza?” Students will have a variety of answers such as toppings and choices, depending on like, dislikes, and experience. But they will likely all agree that it has a crust, it is baked, has cheese, some kind of sauce, etc. This identifies it as <i>pizza</i> . In the same way, there are qualities or features of writing.		AfL (Assessment for Learning): Activating prior knowledge on writing to plan further instruction. AfL: observe and guide the discussion as required. Take note of how well students grasp the analogy to determine if students are ready to move to the next activity.	

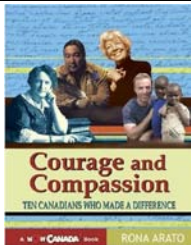
Action!	Approximately 25 minutes	
<p>4. Traits sorting activity: Distribute the “Six Traits” papers cut into strips (appendix A), and have students sort out the traits and their descriptors in small groups. Listen in and support their discussions as they process their thinking.</p> <p>5. Introduce the traits rubric: Have students check their sorting with the rubric.</p> <p>6. Post these other ways to sort the strips, and have them sort and re-sort. Circulate among students. Sample groupings include:</p> <ul style="list-style-type: none"> - strips that are connected to another trait - traits I can identify easily in a piece of my own writing - descriptors I need to understand more - traits or descriptors I can find in a published text - traits or descriptors I need to practice more - traits or descriptors I am good at - descriptors I could match to their trait right away/ones I had to think about 		<p>AfL: monitor students' discussions and provide additional information about the traits as required.</p> <p>AaL(<i>Assessment as Learning</i>): students reflecting on their own writing strengths and weaknesses are engaged in metacognition</p>
Consolidation	Approximately 15 minutes	
<p>7. Consolidating with an analogy: compare constructing a written piece to constructing a house: Display an image of a house. Discuss what makes it a house (foundation, walls, beams, frame, rooms, roof, etc.).</p> <p>8. Create a t-chart. List the names of the traits on the left. On the right, have students consider how each trait might relate to the house's construction, characteristics, features, etc. The following are some possibilities:</p> <p>Ideas: the basement or foundation has good solid ideas that will support the writing</p> <p>Organization: the frame or structure that holds it all together</p> <p>Voice: the purpose for each room, keeping in mind who will be using it or the audience</p> <p>Word Choice: choosing colourful paint, pillows, furniture, decorating</p> <p>Sentence Fluency: some rooms are bigger, some are smaller, for variety, flow from room to room</p> <p>Conventions: the house is built to code, rules, and regulation</p> <p>9. Have students be creative with their connections, and share their thinking with one another.</p> <p>10. Prompt students to make discoveries such as “The ideas are important, because without them it wouldn't be much of a piece of writing” or “The structure is important because it holds it all together” or “Finding colourful words in word choice is kind of like choosing curtains”.</p>		<p>AfL: guide students' comments as required. Ask students to reflect on how the house analogy helps them to better understand writing. In further lessons use this foundational analogy to provide feedback in students writing samples.</p>

Affirming Catholic Themes through Introductory Lessons to Enrich Student Writing

Title: Rapid Writing		Introductory Lesson # 2		Grade: 7 or 8	
Curriculum Expectations					
Writing 1.1 identify the topic, purpose, and audience for more complex writing forms. 1.2 generate ideas about more challenging topics and identify those most appropriate to the purpose. 1.5 identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies and organizational patterns. 4.1 identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.			Learning Goals (Unpacked Expectations) 1. Students practice the strategy of rapid writing. 2. Students understand the purpose of rapid writing is to develop ideas and fluency about what they already know without worrying about spelling, grammar, and punctuation. 3. Students will understand that writing is a process and that rapid writing is an effective first step.		
Instructional Components and Context					
Materials Teacher selects an object or image for students to describe ELMO or overhead projector Appendix E : rapid writing <i>Think Literacy Cross Curricular Approaches, grades 7-12</i> (2003) p. 98-100 Appendix F: free write Reid & Reid (2008) <i>OWA Ontario Writing Assessment</i> , Toronto: Nelson, p. 114					
Minds On - in each lesson			Approximately 5 minutes		Assessment
1. Select an object to project on an ELMO or an image to project on a visual aid. Set the purpose for writing : students will describe the image or object as best they can for 10 uninterrupted minutes. 2. Explain that the purpose of rapid writing is to allow the writer to put pen to paper without worrying about repetition, spelling, grammar, or any other errors. 3. List and explain the tips for rapid writing: ● write as fast as you can ● no corrections or erasing allowed ● write until you are told to stop ● don't lift your pen/pencil from the page or stop typing ● if you get stuck, write the topic title and extend it into a sentence ● stop when you are told to do so					

Action! - in each lesson	Approximately 10 minutes	
<p>4. Give the students directions and show them the object/image. Give the students a title for their rapid writing.</p> <p>5. Give the signal to begin.</p> <p>6. Time the students – approximately 10 minutes.</p> <p>7. Give the signal for students to stop writing. (You may want to give them a one minute warning).</p>		<p>AfL: ensure that students are writing non-stop. Sample prompt, "Keep writing, don't stop. Don't worry about anything, just write."</p>
Consolidation - in each lesson	Approximately 15 minutes	
<p>8. Ask students to count the number of words they have written. Ask them to reflect on how much writing they usually produce in 10 minutes.</p> <p>9. Discuss the topic based on what the students have written. Ask volunteers to share what they wrote.</p> <p>10. Explain that classifying and organizing ideas is the next step in the writing process.</p> <p>11. In groups of four ask students to classify themes from the rapid writing from which they could further organize their thinking.</p> <p>12. Students share their themes with the class.</p> <p>13. Discuss what the next step in writing process would be and where students could begin.</p> <p>14. Ask students to reflect on what they have learned about writing from this activity.</p>		<p>AfL: observe and guide the discussion as required. Take note of how well students are able to classify and organize themes. Determine what students need and how to address the needs in future lessons.</p> <p>AaL: metacognition</p>


Affirming Catholic Themes through *Courage and Compassion* as a Mentor Text to Enrich Student Writing

Title: Ideas		Lesson # 1		Grade: 7 or 8	
Catholic Theme: Love & Justice					
<p>A necessary condition for Jesus' command of love of neighbor is justice. Love must manifest itself in actions and structures that respect human dignity protect human rights and facilitate human development. To promote justice is to transform the structures that block love. Action on behalf of justice is not an option but a constitutive dimension of the Gospel.</p> <p><i>Courage and Compassion Ten Canadians Who Made A Difference</i> by Rona Arato</p> <p>Galvanized by a sense of justice ten remarkable Canadians work in their own spheres of influence to reach out to people in their own neighborhood, the country or around the world. The short biographies span the history of Canada, from the 17th century to today. Read the accomplishments of these courageous individuals and the difference their efforts have made for others.</p>					
Curriculum Expectations					
Writing 1.1 Identify the topic, purpose, and audience for more complex writing forms. 1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose. 1.3 Gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic sources. 1.4 Sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data. 4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.			Learning Goals (Unpacked Expectations) 1. Students identify effective use of ideas and supporting details in a non-fiction mentor text. 2. Students brainstorm their ideas to create a brief written piece that demonstrates a clear, well-defined topic with supporting details.		
Instructional Components and Context					
Materials <i>Courage and Compassion: Ten Canadians Who Made a Difference</i> by Rona Arato ISBN-13-978-1-897349-35-9 Overhead, Elmo, or Smartboard Chart paper and markers Sticky notes Student writing materials Student writing samples (optional)					

Title: Ideas		Lesson # 1	Grade: 7 or 8
Minds On		Approximately 10 minutes	Assessment
<p>1. Modeled Writing: Students observe teacher in a brainstorming “think-aloud” as he or she chooses a famous or familiar person who has made a contribution, and records all kinds of information about that person in a visible place. Use bubbles, arrows, webbing, mapping, phrases, etc. and be sure to have both more-and-less- significant information.</p> <p>2. Shared Writing: Invite students to add to your brainstorm, recording their ideas.</p> <p>3. Review with students the key elements of Ideas:</p> <ul style="list-style-type: none"> ▶ clear main idea, well-defined topic ▶ one memorable message/moment per chunk (paragraph) ▶ writer demonstrates thorough understanding of topic ▶ interesting supporting details that inform and/or entertain <p>4. Narrowing the focus: Based on the brainstorm and elements of Ideas, invite students to help you narrow your focus, and identify several supporting details that best match it. Encourage them to explain their thinking. You may make a “loop” around these ideas, and place an “x” over phrases or terms that might not be used at this point.</p>			
Action!		Approximately 25 minutes	
<p>5. Think, Write, Pair, Share: Ask students what the qualities or characteristics of heroes are. You may ask students to name some heroes they know before doing this. You might also introduce the list of people found on the back cover of <i>Courage and Compassion</i>. They consider their own ideas first, write them down in any format, meet with a buddy, and finally compare and share their thoughts.</p> <p>6. Begin pre-reading the text with students. Introduce several of the people by reading only the first page written in <i>italics</i> about them. What are some features of the first page for each person? (there is a question or dilemma)</p> <p>7. Read “What is a hero?” on p. 4.</p> <p>8. Next, choose one biography on which to focus. Again, read the first page in <i>italics</i>, but then continue by reading the first one or two sentences from each of the following paragraphs. Remind students that these are topic sentences to guide what will be written next.</p> <p>“How are these following paragraphs different from the first?” Encourage students to discover that these are written in sequential form, but the first page tells a story - almost paints an image - to set the stage for who they will read about later. You may want to refer to read parts of “What are human rights?” on p. 5 to help students understand the purpose of this book.</p> <p>9. Using the text on an Elmo, Smartboard, or by making overheads, show the pictures while reading some of the text in red font that accompanies them. “What is the purpose of these? What is the main idea for each one? How does the picture provide supporting details?” (They inform and/or entertain.)</p> <p>10. Choose one coloured text box, or a paragraph you have already read. Read the selection aloud, asking students to identify an important message. Re-read the chunk, and ask them to count, with their fingers, the number of supporting details that follow. (Answers will vary).</p> <p>11. Place students in quick, random groups, and distribute chart paper. Have them write a main message they have identified in the middle of a web, and then list some of the details around it. You may need to read the selection again, and pause periodically, allowing them to process. Allow groups to share with one another, and add information they may have missed.</p> <p>* Option: You may ask students to work on their own first. Distribute sticky notes, and have them write a supporting detail on each one. Then, have students gather in small random groups to place their sticky notes around a main message. Some may have the same information, and some information may need to be added.</p> <p>12. Reflection Question: “What did the author do to <i>demonstrate thorough understanding of their topic?</i> What techniques did they use?”</p>			<p>AfL: The teacher records all ideas in students' own words. Afterwards, have students identify more important ideas by drawing a loop around them, or placing an “x” over others. They could also rank them on a scale from 1-5.</p> <p>AfL: Teacher circulates amongst students to prompt thinking: “Can you give me an example of that characteristic?” or “Tell me more about your idea.”</p> <p>AfL: Have students tell each other the purpose of a topic sentence. Listen in on their conversations, and have them report back to the large group by saying either something they have <i>said</i>, or something they have <i>heard</i>. Give positive or corrective feedback as they share responses.</p> <p>AfL: Observe students as they participate. You may need to model this finger-counting yourself first. “Who can tell us an important message about what we read?”</p> <p>AfL: Refer to the traits rubric to for <i>Ideas</i>.</p>

Consolidation	Approximately 15 minutes	
<p>13. Rapid Write: Students select a famous or familiar person about whom to write. They create a web, timeline, or other organizer with a variety of facts about this person, and then choose which ones they will record in a short, concise, well-crafted paragraph. Be sure to have them begin with a main message or controlling idea, and then follow through with enough supporting details to match their topic. Some students may wish to tell a story about that person in a separate piece, much like the mentor text does.</p> <p>OR</p> <p>Students select a piece of their own writing. They highlight its main message, and number the supporting details. They watch for any extraneous information that is not needed, or add information that might be missing or that they consider adding in now. Allow them to share with a writing buddy.</p> <p>Extension:</p> <p>14. Encourage students to look at other writing samples, or even cross-curricular texts, to see if they can find “one memorable message per chunk”.</p> <p>Family Life – A.I.D.S. A Catholic Educational Approach to HIV, 2nd Edition</p> <p>Cross-curricular</p> <p>Read the story of June Callwood and the founding of Casey House, the world’s first A.I.D.S. hospice. Reflect on how June and many others have responded to the needs of individuals dying of A.I.D.S. What prompts people to act so compassionately?</p>		<p>AfL: Students provide each other with specific and corrective feedback. For example: “I can pick out your main idea right away” or “Your main idea isn’t clear to me. What can we do to make it clearer?”</p> <p>“Some of your supporting details don’t seem as important. Can you think of others?” or “What I will remember most is...”</p>

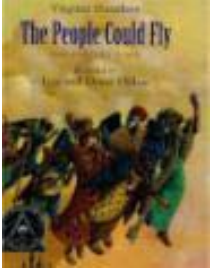
Affirming Catholic Themes through One Well as a Mentor Text To Enrich Student Writing

Title: Ideas		Lesson # 2	Grade: 7 or 8
Catholic Theme: Stewardship of Creation			
<p>God's creation is a sacred gift, entrusted to our care. This value has deep biblical roots in both the Hebrew and Christian scriptures. Those "who practice stewardship recognize God as the origin of life, the giver of freedom and the source of all they have and are and will be. They know themselves to be recipients and caretakers of God's many gifts. They are grateful for what they have received and eager to cultivate their gifts out of love for God and one another."(EOCCC– Curriculum Support for Catholic Schools)</p> <p>One Well: The Story of Water on Earth by Rochelle Strauss</p> <p>All the water on Earth is connected. All living things on Earth depend on water. However, water on our planet is threatened by our overuse of this natural resource. Explore the text of Rochelle Strauss' book to discover some interesting facts about water on the planet, our use of the resource and how we might save the water in our global well.</p>			
Curriculum Expectations			
Writing		Learning Goals (Unpacked Expectations)	
<p>1.1 Identify the topic, purpose, and audience for more complex writing forms.</p> <p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>1.3 Gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic sources.</p> <p>1.5 identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies.</p> <p>4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.</p>		<p>1. Students identify effective use of ideas and supporting details for thorough understanding in a non-fiction mentor text.</p> <p>2. Students discover ways in which an author creates interest in their topic, and uses detail to inform or entertain to make their point.</p> <p>3. Students create a brief written piece about a natural resource. They demonstrate a clear, well-defined topic using interesting details that inform or entertain.</p>	
Instructional Components and Context			
Materials			
<p><i>One Well: The Story of Water on Earth</i> by Rochelle Strauss</p> <p>ISBN-13-978-1-55337-954-6</p> <p>Overhead, Elmo, or Smartboard</p> <p>Chart paper and markers</p> <p>Sticky notes</p> <p>Student Writing Materials</p>			

Title: Ideas Lesson # 2 Grade: 7 or 8	
Minds On	Assessment
<p>Approximately 10 minutes</p> <p>1. Ask students to think of all the ways that water is used.</p> <p>2. Introduce the title, front cover, and back cover of the book. Ask students to predict what kind of information they might find in the text. "How might this information be presented?"</p> <p>3. Review with students some key elements of the Ideas trait:</p> <ul style="list-style-type: none"> ▶ writer demonstrates thorough understanding of topic ▶ interesting supporting details that inform and/or entertain <p>4. Picture Walk: Introduce the heading and pictures for each sub-topic from pages 4-27 in the book. As you do so, ask them to consider their earlier predictions. What topics are included that they predicted? What are some that they did not predict? What are others they did not think of? "Based on your predictions, and the headings and pictures so far, do you think the author has provided thorough understanding of her topic? Why or why not?"</p> <p>5. Stop before introducing <i>Becoming Well Aware</i> on pages 28 and 29. Ask "Why do you think the author wrote this book?" Take student responses, and then share pages 28 and 29.</p>	<p>AfL: Activating prior knowledge to determine next steps.</p> <p>AfL: Making reasonable predictions to determine next steps. "Why do you say that? What else might we discover?" Tip: Be sure to allow wait time.</p> <p>AfL: Refer to traits rubric bullet #3.</p>
Action!	
<p>Approximately 25 minutes</p> <p>6. Have students agree on several topics to be read aloud to them. Take time to focus on the memorable messages or moments presented in each "chunk" on the page, and the details that go with it.</p> <p>7. From time to time, read only the topic sentence in a "chunk". Encourage students to predict what information might be written in the following sentences to inform or entertain.</p> <p>8. "What techniques does the author use to fully demonstrate his purpose?" (pictures, statistics, effect on people and animals, option for the poor, fairness, connectedness of all living things, stewardship, text boxes, suggestions for action, notes to parents/guardians/teachers) These may be listed on the board or in another visible place.</p> <p>9. Distribute three or four sticky notes to each child. Ask them to record three or four ideas that will "stick" with them after having experienced the book. You may wish to provide them with some stems for reflection, such as:</p> <ul style="list-style-type: none"> - This reminds me of ... - This is important because ... - This is difficult /easy because ... - We need to ... - I would like to tell others that ... <p>10. Have them share and compare these reflections with others, and then place them in their notebooks as a reminder of the experience.</p> <p>11. "Do you think the author did a good job of having her ideas "stick"? How did she show thorough understanding? How did she inform? How did she entertain?"</p> <p>12. "What was the role of the illustrator? How did she accomplish her goal?"</p>	<p>AfL: Listing these in a visible place will anchor the activity.</p> <p>AfL: These stems help them to keep track of their learning and thinking. Monitor how students complete these and prompt them to think further as required.</p> <p>AfL: Listen in as students share with one another and provide positive or corrective feedback.</p>
Consolidation	
<p>Approximately 15 minutes</p> <p>13. Interactive Writing: Have students work in partners or small groups. They decide on a topic, such as a natural resource (trees, minerals, rocks, air, plants, animals, etc.) Have them brainstorm the types of information, text features, or techniques they would like to include to demonstrate thorough understanding of their topic. They do not need to create a complete text, as the book does, to show this. They should, however, provide a brief example, or proposal, of what they would include if they were hired to write a book such as <i>One Well</i>. Where would they find their information? How would they know it was accurate and/or authentic?</p> <p>OR</p> <p>14. Students complete a rapid-write in which they inform others about the importance of a natural resource, and offer tips on how to use it wisely.</p>	<p>AfL: Teacher models how to provide appropriate feedback based on the traits rubric, and then asks students to do the same with one another. Examples: "I can tell your main idea is..." "I think you understand your topic because..." "I am not sure if you have thorough understanding because a question I have is..." "How will you show your information so that I <i>get the gist</i>?"</p>

<p>Science curriculum Grade 7 – Interactions in the Environment Grade 8 – Water Systems</p> <p>Cross-curricular Choose a water issue that is relevant to your situation (low water levels in the Great Lakes, washing your car, spring runoff contamination of wells). Research how human activity can affect water quality and/or sustainability.</p>	
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Affirming Catholic Themes through The People Could Fly as a Mentor Text to Enrich Student Writing

Title: Organization Lesson # 1 Grade: 7 or 8	
Catholic Theme: Dignity of the Human Person	
<p>Created in the image and likeness of God, all human life is sacred and all people have dignity. Human persons do not lose dignity because of gender, sexual orientation, disability, poverty, age, or race.</p> <p><i>The People Could Fly</i> by Virginia Hamilton</p> <p>This tale is considered one of the most extraordinary and moving tales in black folklore. Flying and slave disappearances are motifs in black folklore literature. “<i>The People Could Fly</i>” is a detailed fantasy tale of suffering, of magic power exerted against the so-called Master and his underlings. Finally, it is a powerful testament to the millions of slaves who never had the opportunity to ‘fly’ away. They remained slaves, as did their children. “<i>The People Could Fly</i>” was first told and retold by those who had only their imaginations to set them free.” (Hamilton, Author’s Notes)</p>	
Curriculum Expectations	
<p>Writing</p> <p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>1.4 Sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data</p> <p>1.5 Identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies.</p> <p>2.1 Write complex texts of different lengths using a wide range of forms</p> <p>4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.</p>	<p>Learning Goals (Unpacked Expectations)</p> <p>1. Students identify the characters, plot, setting, problem, climax or turning point, and resolution in a narrative.</p> <p>2. Students summarize a narrative using <i>somebody...wanted...but...so</i>.</p> <p>3. Students create an original piece, based on personal experience, which utilizes a turning point.</p> <p>or</p> <p>4. Students write a letter to inform, persuade, or encourage a character in the narrative mentor text.</p>
Instructional Components and Context	
<p>Materials</p> <p><i>The People Could Fly</i> by Virginia Hamilton ISBN 0-375-82405-7 Overhead, Elmo, or Smartboard Student Writing Materials Appendix G: Somebody Wanted But So <i>Think literacy subject specific examples language/English grades 7-9.</i> (2003). p. 22-26.</p>	

Title: Organization Lesson # 1		Grade: 7 or 8
Minds On	Approximately 10 minutes	Assessment
<p>1. Ask students the titles of some legends they know. (e.g. Tortoise and the Hare, King Arthur) Ask students what the characteristics are of a legend. (e.g. magic, talking animals, historical tale, contains facts and fiction) Of a narrative. (e.g. problem, solution, climax, etc.)</p> <p>2. Open the book to show both the front and back covers. “Who is in the picture? Where might they be going? What do you notice about their appearance? Why might it be called <i>The People Could Fly</i>?”</p> <p>3. Review with students some key elements of the Organization trait:</p> <ul style="list-style-type: none"> ▶ organizational pattern is well-suited to topic and purpose ▶ transitions clearly connect ideas: beginning, middle, end ▶ strong lead and conclusion re-affirm main idea <p>4. Read the first page of the story. You may wish to copy it on the board to refer to later. “Why is this called the lead?” (it leads the reader into the story, gets their attention, and guides them into where the piece is heading) “Where might this be leading you? Based on what you know, what might happen next?”</p> <p>Teaching tip: The students may note that the text uses a regional dialect. This helps to create a strong sense of the Voice trait.</p>		<p>AfL: Activating prior knowledge to determine next instructional steps.</p> <p>AfL: Sample prompts: “Why do you make that prediction? What do you see? What evidence do you have?”</p> <p>AfL: Sample prompt: “Why are these bullets from the traits rubric important?”</p> <p>AfL: “Why is a strong lead important? What makes a strong lead?”</p>
Action!	Approximately 25 minutes	
<p>5. Read the entire story to the class. Take time to pause between sentences or pages for impact. Have them look at pictures silently and reflect silently before moving on.</p> <p>6. After reading aloud, have them consider this reflection question silently. Do not take any answers. Pause, and have them hold their thoughts for later. “If you could write to someone in the story, who would you write to? What would you tell them?”</p> <p>7. Show students the summarizing strategy “<i>Somebody...wanted...but...so</i>”. Draw four columns on the board, and place the headings above each one. Guide them to complete this organizer orally all together, or in writing individually or with a partner, based on their needs.</p> <p>8. Have students share their responses. Then ask, “Which part(s) of the organizer suggests a turning point?”</p> <p>9. Review the importance of a turning point. “Suppose you wanted to tell the story of one of your birthdays. You could simply list, in order, five or six things that happened that day, but it wouldn’t be much of a story. Every good narrative spins around a key moment, or turning point, that says to the reader: Here it comes! Everything I’ve said so far leads up to this! And everything I’m about to say winds down from this! A turning point signals a shift in direction. It’s that shift that makes the story.”</p> <p>10. Invite students to identify the turning point in other folk tales, legends, or tales they know, such as Goldilocks, The Tortoise and the Hare, Red Riding Hood, Hansel and Gretel, etc. You may also consider some of the chapters in novels or stories they are currently reading.</p> <p>11. Refer back to the mentor text <i>The People Could Fly</i>. “Why do you think the author wrote this book? How do the illustrators help to create meaning? How do the words and pictures support the turning point?”</p> <p>12. Re-read the first two pages of the story, and then the last two pages. “How do the strong lead and the conclusion re-affirm the main idea of the story?”</p>		<p>AfL: Sample prompt: “Why do you think I am pausing at times?”</p> <p>AfL: Students should connect to Voice bullet # 12 in the traits rubric.</p> <p>AfL: Circulate amongst students as they write and share and provide corrective and specific feedback using the criteria in the traits rubric.</p>


Consolidation	Approximately 15 minutes	
<p>13. Applying a turning point to my own writing: ‘We often remember the stories of our own lives because of the turning points. That is how we identify the stories that matter the most – the stories who define who we are. Here are some memory connections to help recall a story from your own life, or even create a made-up one, that has a definite turning point - a story that is more than just a list of events.’</p> <ul style="list-style-type: none"> - First Pet - An event I enjoyed - An embarrassing moment - Cooking all by myself - Beginning a new grade - What a big game! - An old friend - A lie <p>Have students identify a memory connection that has a turning point. Invite them to tell as much of the story as time allows, considering what they will need to lead up to the turning point, and how they will wind it down.</p> <p>OR</p> <p>14. Rapid Write: Invite students to write a letter to someone based in or around the story <i>The People Could Fly</i>. It might be:</p> <ul style="list-style-type: none"> - a slave before or after flying - the Overseer, Master, or Driver - Toby - one who could not fly - a young child - someone in another country who does not know what is happening <p>“Based on who you choose, what would you tell them? What is your purpose? Would you encourage, inform, persuade or have other messages for them. Be sure your main message is clear throughout, and that you have a strong lead and conclusion to re-affirm your main idea. How will you know?”</p> <p>History curriculum Grade 7 – New France Grade 7 – British North America Grade 8 – Confederation</p> <p>Cross-curricular</p> <p>Formulate questions to facilitate research about Black Loyalists and Black settlements in Southern Ontario and Nova Scotia.</p>		<p>AfL: students writing should connect to the <i>Organization</i> bullets in the traits rubric.</p> <p>AfL: Encourage them to consider the beginning, middle, and end before they write. Many students may want to use the “somebody...wanted...but...so...” organizer to plan their writing. This is an excellent example of the reading-writing connection. Tip: Some may add another “tried...” column after wanted, so there are now five columns. It helps dig deeper into the story.</p> <p>AaL: Ask students to identify the bullets from <i>Organization</i> on the traits rubric that they are demonstrating in their work. Encourage them to give evidence or examples. These prompts will foster their growth as writers.</p>

Affirming Catholic Themes through The Ten Most Significant Crossroads in Aboriginal History as a Mentor Text to Enrich Student Writing

Title: Organization		Lesson # 2		Grade: 7 or 8	
Catholic Theme: Human Rights & Responsibilities					
<p>Catholic teaching on the dignity of the person and the common good imply that all people have a fundamental right to life, food, shelter, health care, education and employment. They have a right to participate in decisions that affect their lives. Corresponding to this is the duty to respect the rights of others in the wider society and promote the Reign of God.</p> <p><i>The 10 Most Significant Crossroads in Aboriginal History</i> by Jan Beaver</p> <p>This book looks at 10 significant events that shaped the lives of Aboriginal people in Canada. Ordinary people who did extraordinary things are introduced in the text. These actions changed Canada and also other nations of the world. The book considers “events that significantly changed the lives of Aboriginal people across Canada.” (Beaver, p.4) In addition to the lives of Aboriginal people, the crossroads that are explored “changed people’s awareness and understanding of Aboriginal issues, history, and culture.” (Beaver, p.4)</p>					
Curriculum Expectations					
Writing			Learning Goals (Unpacked Expectations)		
<p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>1.4 Sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data.</p> <p>1.5 Identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies.</p> <p>2.1 Write complex texts of different lengths using a wide range of forms.</p> <p>4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.</p>			<p>1. Students <i>identify</i> the text features in a non-fiction piece that contribute to its format.</p> <p>2. Students understand the importance and purpose of text features to catch the reader’s attention and be sure the main message is clear throughout.</p> <p>3. Students <i>demonstrate</i> the use of text features in an original non-fiction piece that contribute to its format.</p> <p>4. Students create a non-fiction piece based on the format of the mentor text.</p>		
Instructional Components and Context					
Materials					
<p>Materials</p> <p><i>The Ten Most Significant Crossroads in Aboriginal History</i></p> <p>ISBN 978-1-55448-338-9</p> <p>Overhead, Elmo, or Smartboard</p> <p>Student Writing Materials</p>					
					

Title: Organization		Lesson # 2	Grade: 7 or 8
Minds On		Approximately 10 minutes	Assessment
<p>1. Ask students, “How do you know if a piece of writing was well organized?” They may respond that it has a beginning, middle, and end, and that it follows the writing format, such as letter, narrative, etc. Now, ask them, “How might non-fiction be organized? How is it the same? Different?”</p> <p>2. Remind students that they have learned about aboriginal peoples in many grades. Have them recall some things they remember. Tip: You may ask them to think on their own first, and hold up one finger for each idea they have, and then pair-share. Some students may use sticky notes.</p> <p>3. Review with students some key elements of the Organization trait:</p> <ul style="list-style-type: none"> ▶ main message is clear throughout ▶ organizational pattern is well-suited to topic and purpose ▶ transitions clearly connect ideas: beginning, middle, end ▶ strong lead and conclusion re-affirm main idea <p>4. Show the front cover of the book. “What do you think it is about? Why is it called the 10? What events might be in here? What are crossroads?”</p>			<p>AfL: Activating prior knowledge to determine next instructional steps.</p> <p>AfL: Sample prompt: “Which of these do we see more in fiction? In non-fiction? Why do you say so? Let’s watch for examples.”</p>
Action!		Approximately 25 minutes	
<p>5. Read the table of contents aloud. “Which of these events do you know more about? Less?”</p> <p>6. “What might be at the back of the book? An index or glossary.” Show the index, and have them determine its purpose and how it is organized.</p> <p>7. Have students indicate an event from the table of contents with which they already have some familiarity. Choose it as a focus for sharing.</p> <p>8. Display the pages that depict an event. Do so silently, asking students to see how many text features (such as headings, subheadings, text boxes, pictures, diagrams, numbers, paragraphs, maps, colour, definitions) they can pick out and record on a piece of paper. You may need to point to some of the text features with your finger to focus or prompt students.</p> <p>9. “Now that you have written the names of some text features, what is the purpose of each one?” “Which ones did you already think you might see in this book? Which ones did you not?”</p> <p>10. “Let’s read some information together. Our guiding question is: how does this information in a text feature contribute to the traits bullets for <i>Organization</i>?”</p> <p>11. Focus on one text feature of interest to you. Teacher think-aloud: “I wonder what the author’s purpose was for this information? What questions do I have as a reader?” “Now you choose one to discuss with a partner.”</p> <p>12. Share pages 46 – 47: <i>We Thought...What Do You Think?</i> Consider the questions the authors have provided.</p>			<p>AfL: This familiarity scaffolds the learning.</p> <p>AfL: Recording these text features helps them to anchor their learning and co-construct meaning.</p> <p>AfL: Refer to traits rubric bullet # 6: Organizational pattern is well-suited to topic and purpose.</p> <p>AfL: Critical literacy prompt: “Whose voice is heard? Whose voice is missing?” This will scaffold further learning.</p>
Consolidation		Approximately 15 minutes	
<p>13. Have students refer to their list of text features, or others they have seen in the book. Invite them to consider the ones they would like to use when developing a piece of non-fiction writing. Students choose any historical event, personal event, or current event. They take a large piece of paper, and construct meaning around that event by using these text features. You may wish to limit their use of text features to five or six to keep them focused and the writing succinct. Some students may work in pairs or small group.</p> <p>OR</p> <p>14. Students find another non-fiction text, such as a class text-book, magazine, webpage, catalogue, newspaper, brochure, etc. They identify the text features used, and create a similar piece of media on a topic of their choice.</p>			<p>AaL: Students should be questioning and reflecting as they create their piece: “What is the purpose of this feature? How will I know if I have done an effective job? What might I add or change? How does this contribute to the meaning of my piece?”</p>
History Cross-curricular The crossroads in Aboriginal history span the First Nations People’s first encounter with Europeans right up to the present day government apology and compensation for residential school students. The book is an excellent companion to your history lesson so that you might understand the similarities and differences in the goals and interests of various groups including First Nations, the people of New France and the British colonies.			

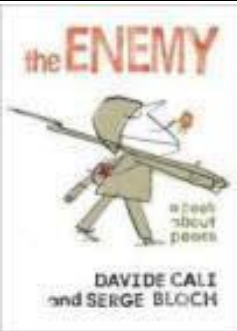
Affirming Catholic Themes through Mother Teresa as a Mentor Texts To Enrich Student Writing

Title: Voice		Lesson # 1		Grade: 7 or 8	
Catholic Theme: Preferential Option for the Poor and Vulnerable					
<p>The God of Jesus Christ is above all a God who cares for the poor and marginalized. A distinctly Catholic perspective on the world maintains that we can measure the quality of any society by the way its most poor and vulnerable are treated.</p> <p>Mother Teresa by Maya Gold</p> <p>This interesting biography of Blessed Teresa of Calcutta (Mother Teresa) demonstrated that she exercised a special option for the poor and vulnerable in India and later around the globe through the religious order she founded, the Missionaries of Charity. The informative asides give the reader valuable information to understand various terms and events mentioned in the principal text. The biography gives the reader some insight into the life of a woman that many consider a saint.</p>					
Curriculum Expectations					
Writing			Learning Goals (Unpacked Expectations)		
<p>1.1 Identify the topic, purpose, and audience for more complex writing forms.</p> <p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>2.1 Write complex texts of a variety of lengths using a wide range of forms.</p> <p>2.2 Establish a distinctive voice in their writing appropriate to the subject and audience.</p>			<p>1. Students identify the author's voice in a biography.</p> <p>2. Students incorporate voice into a rapid write of a biography of one childhood experience.</p>		
Instructional Components and Context					
Materials					
<p>Mother Teresa by Maya Gold</p> <p>ISBN 978-0-7566-3880-1</p> <p>Visual aid: LCD, Smart board, ELMO or overhead, plus markers</p> <p>Enlarged copies of sections of chapter two</p> <p>Coloured markers and chart paper</p> <p>Appendix H: gallery walk description</p>					

Minds On	Approximately 20 minutes	Assessment
<p>1. Ask students what they know about a biography and the purpose of a biography (informational/expository writing). Elicit from the students examples and characteristics.</p> <p>2. Review the trait of voice (e.g. distinctive voice reflected throughout, reader tempted to share out loud, writer's passion is clearly sensed, voice appropriate for purpose and audience) and the criteria from the rubric.</p> <p>3. Ask students to predict the qualities of a biographic voice (e.g. knowledge of topic, confidence, curiosity, enthusiasm). List these qualities on the board and supplement as required.</p>		
Action!	Approximately 60 minutes	
<p>4. Activate the students' background knowledge of Mother Teresa. Have students tell the class what they know of her work and her life. For example, "why is she famous, where did she live, how did she dress?"</p> <p>5. Ask students to predict what topic the first chapter will address by scanning the title, images and captions. You may wish to show students maps of the changing European boundaries around Skopje.</p> <p>6. Read aloud chapter one with a visual of the text (e.g. an overhead, scan projected on an LCD, smart board).</p> <p>7. In a think aloud, the teacher models examples of the author's voice using the overhead. The teacher uses coloured markers etc. while explaining examples of voice to the students. For example on page seven, "Who was this woman, and where did she come from? What inspired her to live in the way she did? How did someone who went out of her way to avoid the spotlight, calling herself 'a little pencil in God's hands', become one of the most famous faces of the 20th century?" illustrates curiosity. As well, "The Bojaxhiu family was Roman Catholic, a minority religion in the ethnically varied Skopje, where most people were Muslim or Orthodox Christian" (p. 10) demonstrates expert knowledge.</p> <p>8. Ensure that at least one example of the voice qualities are identified for students.</p> <p>9. Divide students into small groups. Assign each group a portion of chapter two to analyze for examples of one component of the author's voice. Each component should have its own colour. Photocopy and enlarge the page(s) so students can comment directly on the page.</p> <p>10. Groups post their work and travel to a new passage with their assigned colour/component.</p> <p>11. In a gallery walk (see appendix H), students read the next passage and identify their trait with their colour. Students rotate through all the groups.</p>		<p>AfL: Provide oral anecdotal feedback based on student responses. Sample prompt, "You are right. Can you give me a specific example from the text?"</p> <p>AfL: teacher makes anecdotal comments as students work. Sample prompt: "Your example 'reeling with grief', and 'shocking blow' (p. 16) are strong examples of action verbs which enhance the author's voice."</p>
Consolidation	Approximately 20 minutes	
<p>12. In their home group students read through the comments of the other students.</p> <p>13. The teacher debriefs the entire class and asks each group to comment on two examples of voice which were particularly effective from their passage.</p> <p>14. In pairs students share two to three events from their childhood. Students complete a rapid write of the events in the voice and style of a biography. Students then analyze their rapid write. They make at least three concrete changes to their work during the next draft. (This can be linked to an organization lesson if students complete a time line first.)</p> <p>Language curriculum Grade 7 & 8 – Media Literacy Making Inferences/ Interpreting Messages</p> <p>Cross-curricular Scan a newspaper and ask the question – who is considered a hero? Is the person a hero or a celebrity? What criteria should be used to determine a hero? Are faith heroes represented in today's media? Why or why not? Do newspapers have different criteria to determine content (e.g. The Ottawa Citizen and The Catholic Register).</p>		<p>AfL: the teacher makes anecdotal comments on the students' responses. Sample prompt: "He compared joy to 'a compass, pointing the way to one's true vocation' (p. 19-20) is an excellent example of figurative language that this group discovered. Can anyone provide another example?"</p>

Affirming Catholic Themes through The Enemy as a Mentor Text To Enrich Student Writing

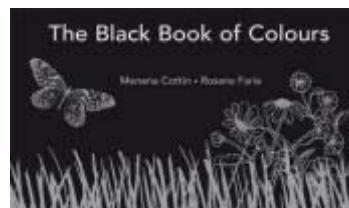
Title: Voice		Lesson # 2		Grade: 7 or 8	
Catholic Theme: Peace					
<p>Peace is the work of justice and the result of love. Much more than the absence of conflict, it speaks of a harmony or shalom which is fundamental to God's original vision for all of creation. Catholic social teaching contends that peace can be established only if the social order set down by God is fully observed.</p> <p><i>The Enemy: A Book About Peace</i> by Davide Cali and Serge Bloch</p> <p>On a battlefield there are two holes and in each hole is a soldier. The soldiers are from opposing armies. Each soldier thinks that he has nothing in common with the other. Each man thinks that the other is less than human. The gap between the two soldiers begins to lessen when each one leaves his trench and makes it to the other's trench. The soldier sees the family pictures of his enemy and the manual given to each at deployment. The manual is full of lies. Both soldiers assert their humanity and wish to end the war. In a moment of shared realization they exchange messages, from a safe distance asking to end the war. The story ends with a hopeful plea.</p>					
Curriculum Expectations					
Writing <p>1.1 Identify the topic, purpose, and audience for more complex writing forms.</p> <p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>2.1 Write complex texts of different lengths using a wide range of forms.</p> <p>2.2 Establish a distinctive voice in their writing appropriate to the subject and audience.</p> <p>4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.</p>			Learning Goals (Unpacked Expectations) <p>1. Students identify the author's voice in a fictional piece and examine how it contributes to its purpose.</p> <p>2. Students incorporate voice into an original piece of writing.</p>		
Instructional Components and Context					
Materials <p>Materials</p> <p><i>The Enemy</i> by Davide Cali and Serge Bloch</p> <p>ISBN 978-0-375-84500-0</p> <p>Overhead, Elmo, or Smartboard</p> <p>Student Writing and Drawing Materials</p> <p>Pictures (that evoke mood or tone) from magazines, newspapers, web, etc.</p> <p>Appendix I: RAFT</p> <p><i>Think literacy subject specific examples language/English grades 7-9. (2003). p. 22-26.</i></p>					



Title: Voice Lesson # 2		Grade: 7 or 8
Minds On	Approximately 10 minutes	Assessment
<p>1. Remind students that every piece of writing has a purpose. "Today, we will experience a text with a strong sense of voice. You will sense the voice in both words and pictures."</p> <p>2. Also remind students that a writer has an audience in mind. "When we share this book <i>out loud</i> today, who is the author writing to? Why do you say so? How do we know?" You may need to record these prompts on the board or other visible place.</p> <p>3. Review with students some key elements of the Voice trait:</p> <ul style="list-style-type: none"> ▶ writer's distinctive voice reflected throughout the piece ▶ reader tempted to share out loud due to sense of familiarity with writer and his/her purpose ▶ writer's opinion or passion is clearly sensed throughout ▶ voice is appropriate for purpose and audience <p>4. Write the title of the book on the board without showing the cover. "What do you think the book might be about? Who might be in it?"</p> <p>5. Then, add the phrase "a book about peace". "How does this change your ideas about what the book might be about? What do you think the author's purpose could be? What could happen in the text?"</p> <p>6. Have students make further predictions. Perform a picture walk with the front cover, the inside jacket, and the back cover. "What predictions can you confirm? What new predictions can you make?"</p> <p>"How do the front endpapers compare to the endpapers at the back of the book? Is there any difference?" "Consider the endpapers at the very front of the book. Which soldier is the narrator? How can you tell?"</p>		<p>AfL: ensure students are providing specific evidence of their thinking. Guide the conversation to how titles of books create voice.</p> <p>AfL: guide students to think about how a narrator creates voice in a text. Sample prompt, "how have narrators in books or movies that you have read/viewed in the past created voice? (sample texts: Al Gore in <i>An Inconvenient Truth</i>, the wolf in <i>The True story of the three little pigs</i>). To deepen the thinking, ask students to consider how someone who was not their friend would use voice to describe them and how the voice would change if it was then a friend's who was describing them.</p> <p>AfL: provide descriptive feedback on students' ideas. Sample prompt, "which words does the author use to create the voice of sadness that you have noticed?"</p>
Action!	Approximately 25 minutes	
<p>7. Read the complete text thoughtfully from beginning to end without stopping to question or prompt. Take time to pause periodically so that students savour the words, images, and voice.</p> <p>8. "What are some words you would use to describe the mood, emotion, or tone of this book?" (serious, sad, lonely, quiet, longing)</p> <p>9. Choose a particular page that is meaningful to you. "How might the character feel? How do you know? What might the character be thinking? What might he say if he had a voice?"</p> <p>10. Choose another page on which the author demonstrates point of view or perspective. "What things does the soldier believe he and the enemy have in common? What is the difference between them and how does he know this? At what point does the soldier reflect on what the enemy is thinking? Why might this be?"</p> <p>11. Identify that the voice in this piece is a first person narrative by asking, "Who is telling the story?"</p> <p><i>Tip: The following prompts will support students in building a deeper sense of voice, audience, and purpose in the text. You may post these questions, and ask students to answer them in small groups.</i></p> <p>12. "Could the story be told without Serge Bloch's illustrations? How would it differ without them? What do the illustrations add to the story?"</p> <p>13. "What is the role of white space in the Serge Bolch's artwork? How do his drawings affect our reading of the text? What happens to the story when he switches to black as a background instead?"</p> <p>14. "How effective is this book in getting its message across? Is the message in this book useful or relevant to you? Explain."</p> <p>15. "War is a serious matter, and yet the book contains a fair degree of humour. How have the author and illustrator used humour to tell their story? Why do you think they have done so?"</p> <p>16. "When does the soldier realize the enemy is like him and wants an end to the war? After this realization what does the soldier decide to do?"</p>		


<p>17. Refer to the traits rubric bullets 9 – 12 for <i>Voice</i>. Give examples from the text that show what have the author and illustrator done to demonstrate <i>Voice</i>.</p> <p>Tip: <i>Voice</i> is one of the more difficult traits to teach – we can't always <i>define</i> it, but we often know it when we hear it! Encourage students to <i>describe</i> what <i>Voice</i> in a piece of writing means in their own words. This could also become an anchor chart created by the class.</p>	
<p>Consolidation Approximately 15 minutes</p>	
<p>18. Have students find pictures, illustrations, or photos with a strong sense of emotion. They could create a character who might be part of the picture, and have them write a piece in the first person to tell what that character might be thinking, feeling, doing, saying, wondering, questioning, etc. They could write a reflection, interview, letter, poem, narrative, or other form. Encourage them to keep a consistent voice in their work.</p> <p>OR</p> <p>19. Students use the RAFT strategy (appendix I) to create a piece of writing. RAFT stands for Role, Audience, Format, Topic. This strategy reminds them of the importance of remembering the purpose and audience for writing so that they choose an appropriate voice.</p> <p>Arts Curriculum - Visual Arts</p> <p>Cross-curricular</p> <p>Do you think the illustrator's combination of ripped paper, sketches and photography is an effective pairing with the text of the story?</p> <p>Do the illustrations themselves say something about war and conflict?</p>	<p>AfL: Have students peer edit each other's work providing descriptive feedback on the effectiveness of the author's voice using the rubric to guide their comments.</p>

Affirming Catholic Themes through The Black Book of Colour as a Mentor Text To Enrich Student Writing

Title: Word Choice		Lesson # 1		Grade: 7 or 8	
Catholic Theme: Wonder & Awe					
<p><i>Wonder</i> may be understood as a response of a person who beholds some mystery or gains some new or deeper insight into the nature of a "natural" or seemingly "supernatural" reality.</p> <p><i>Awe</i> may be understood as a person's mixed feeling of reverence, fear and wonder in the face of something majestic, sublime, or sacred.</p> <p><i>The Black Book of Colors</i> by Menena Cottin and Rosana Faria</p> <p>The unique presentation of colour in this book broadens our perspective of the world and makes us thankful for the gift of sight. And yet it also upholds the giftedness of a person who can read using a Braille alphabet. God's creation is so much more than the stimuli we take in through our eyes. Go out and marvel at it and enjoy!</p>					
Curriculum Expectations					
Writing 1.1 Identify the topic, purpose, and audience for more complex writing forms. 1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose. 1.4 Sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data. 2.2 Establish a distinctive voice in their writing appropriate to the subject and audience. 4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.			Learning Goals (Unpacked Expectations) 1. Students identify effective word choices in a picture book. 2. Students create sentences using effective word choices in the style of a picture book for blind people.		
Instructional Components and Context					
Materials <i>The Black Book of Colors</i> by Menena Cottin & Rosana Faria ISBN-13-978-0-88899-873-6 Visual aid: LCD, overhead, Smartboard, or ELMO Appendix J: <i>Think literacy subject specific examples language/English grades 7-9.</i> (2003). p. 45-47					


Title: Word Choice		Lesson # 1	Grade: 7 or 8
Minds On	Approximately 20 minutes	Assessment	
<p>1. Select a few words from the “don’t over use” lesson ‘writing with precision: improving clarity’ (Appendix I). Write the words and ask students to generate the “instead try” list. Supplement as required.</p> <p>2. Review with students the key elements of word choice:</p> <ul style="list-style-type: none">• vocabulary is original, interesting and correctly used• sensory adjectives• strong verbs and modifiers (adverbs) to create action• sensory language supports details and enhances mood• few purposeless words <p>3. On an overhead, show the first “sample text” to students then the second, highlighting the improved word choice. (see appendix J)</p>		<p>AfL: the teacher comments on the effectiveness of each suggestion linking back to the criteria listed in step 2.</p>	
Action!	Approximately 60 minutes		
<p>4. Select an image of a local tourist attraction (e.g. Gatineau Park, a sugar bush etc.) or one on the places identified by the sample text (e.g. the CN Tower, Niagara Falls, etc.). Project the image on an ELMO, LCD etc.</p> <p>5. Tell students that their task is to describe this image to someone who cannot see. Ask students what kinds of words they will need, list the ideas. Together with students write a few sentences.</p> <p>6. Introduce <i>The Black Book of Colors</i> and explain the concept and text features of the book.</p> <p>7. Read the book aloud to students. If possible allow students to touch the pages of the book during reading.</p> <p>8. Discuss students’ personal responses to the book.</p> <p>9. After students have responded ask them to identify specific passages that were particularly effective. For example, “Why was that passage effective? What did the author do to create the image?”</p> <p>10. As a class create a word choice anchor chart using examples from <i>The Black Book of Colors</i>.</p>		<p>AfL: provide specific feedback on students’ responses. For example, “why was the description about the colour red effective? What senses are being contrasted?”</p>	
Consolidation	Approximately 30 minutes		
<p>11. In a rapid write, students write about a season for a person who is blind. Students read their work to a partner. The listener should do so with their eyes closed. The listener should try to picture the images in their mind using their five senses. Students suggest revisions to each other’s work based on how well their words could be imagined.</p>			
<p>Arts curriculum Grade 7 and 8 – Visual Arts</p> <p>Cross-curricular</p> <p>The book offers sensory descriptions of objects for a blind reader. It allows sighted readers the experience of seeing through the other four senses. Use critical analysis to respond to the work – initial reaction, description, analysis and interpretation, point of view and cultural context (<i>The Arts</i>, The Ontario Curriculum Grades 1-8, 2009, p. 23-28)</p> <p>AfL: Students provide each other with specific and corrective feedback. For example, “I had a hard time feeling how cold winter is. Why don’t you use the word chatter or shiver to remind the reader how the body responds to cold?”</p>			

Affirming Catholic Themes through Me! Healthy Body, Healthy Mind as a Mentor Text to Enrich Student Writing


Title: Word Choice Lesson # 2 Grade: 7 or 8	
Catholic Theme: Dignity of the Human Person	
<p>Created in the image and likeness of God, all human life is sacred and all people have dignity. Human persons do not lose dignity because of gender, sexual orientation, disability, poverty, age, or race.</p> <p>Me! Healthy Body, Healthy Mind by Jan Haskings –Winner, Boldprints</p> <p><i>Me! Healthy Body, Healthy Mind</i> looks at issues that affect teens from body image, steroid use and tattooing. Using a variety of texts and images a healthy approach to living is explored. Included in the book are sport activities that are fun and easy to learn and that open up a world of possibilities for keeping fit. Individual teens share reflections on a variety of topics from weight obsession to a courageous fight with skin cancer. <i>Me! Healthy Body, Healthy Mind</i> has great content and a captivating design.</p>	
Curriculum Expectations	
<p>1.1 Identify the topic, purpose, and audience for more complex writing forms.</p> <p>2.1 Write complex texts in a variety of lengths using a wide range of forms.</p> <p>2.3 Regularly use vivid and/or figurative language and innovative expressions in their writing.</p> <p>3.3 Confirm spellings and word meanings or word choice using a wide variety of resources appropriate for the purpose.</p>	<p>Learning Goals (Unpacked Expectations)</p> <ol style="list-style-type: none"> 1. Students identify effective word choice in an expository text for a teenage audience. 2. Students choose a reading selection and identify how the form impacts the author's word choice.
Instructional Components and Context	
<p>Materials</p> <p><i>Me! Healthy Body, Healthy Mind</i> by Boldprint ISBN 1-897096-30-5 Visual aid: LCD, overhead, Smartboard, or ELMO</p>	
	
Minds On	Assessment
<p>Approximately 20 minutes</p> <ol style="list-style-type: none"> 1. Ask students to brainstorm what the words “healthy body, healthy mind” mean. 2. Project the cartoons on p. 6-7. Discuss with students the checkpoint question and the first wrap up question. 3. Define the word connotation. Ask students to list synonyms for the words “overweight” and “thin”. Identify the connotations of each word. For example, “thin” has a positive connotation but “scrawny” has a negative connotation. Ask students to discuss how gender may have an impact on word choice with regard to weight. 4. Project the article “Battling with the Scale” (p. 11-13) on an overhead, LCD, ELMO or Smartboard. Together with the students, identify the target audience from the images. (Teenagers). 5. Review effective word choice points: <ul style="list-style-type: none"> ► vocabulary is original, interesting and correctly used ► sensory language (adjectives) supports detail and enhances mood ► strong verbs and modifiers (adverbs) to create action and powerful writing 	<p>AfL: provide oral anecdotal feedback to students throughout the discussion.</p> <p>Sample prompt: “Your comment on why the author uses the word “battling” to describe how hard it is for a person with an eating disorder makes that concept clear.”</p>

<p>► writing is concise with few purposeless words</p> <p>6. Ask students to predict the kinds of words that would be and would not be appropriate for this target audience.</p> <p>7. Discuss the impact of the words used in the title.</p>	
<p>Action!</p>	<p>Approximately 40 minutes</p>
<p>8. Students read the article silently. After reading the teacher will lead a class discussion on the main ideas in the piece. For example, "What is the author's purpose? Why did the author write it this way?"</p> <p>9. Using the first two paragraphs as a model, the teacher will identify examples of effective word choice. For example, in the first sentence "more serious" and "simply" convey the meaning clearly to a teenage audience. In the second sentence, "read" and "reflect" are clear action verbs easily understood by the target audience. In the next paragraph the words "doesn't eat" and "throws up" are word choices which clearly express information without medical jargon.</p> <p>10. Students work in partners examining the word choice of part one or part two of the article. They each identify several examples which demonstrate how the words in the article make meaning clear using appropriate vocabulary, sensory adjectives, strong words to create action, sensory language and few purposeless words in check.</p> <p>11. Students share their findings with a group that has looked at the other part of the article.</p> <p>12. The teacher brings the class together and asks each group of four to share the most effective word choices they found. The teacher lists these on the board.</p>	<p>AfL: record anecdotal observations of students' teamwork skills. Sample prompt: "Joshua ensures that his partner locates half the examples of effective word choice".</p>
<p>Consolidation</p>	<p>Approximately 40 minutes</p>
<p>13. In groups students select one additional reading selection from the book to analyze for word choice. Students will list and explain several examples of effective word choices from the reading. They will explain how the form of the piece has an impact on the words the author chooses, e.g. The poem "So I am Told" utilizes words which convey images such as "heart bleeds" and "laughter echoes." In contrast, "the Diary of Alanis Morissette" draws on personal language such as "I used to be afraid" and colloquialisms such as "take a step back". The expository article "Steroids and Teens" employs clear factual words such as "side effects", "counterfeit", and "deepened voice".</p> <p>14. Students share their findings with the class.</p> <p>15. In a rapid write, students rewrite the article they have chosen in another format, changing the wording accordingly. In pairs, students analyze the impact of the new format on word choice. (For example, "Teen Fitness" p. 42 is an explanation which could be rewritten as a narrative or poem).</p> <p>Language Grade 7 and 8 – Media Literacy</p> <p>Cross-curricular Choose one of the "web connections" in the text – <i>Me! Healthy Body, Healthy Mind</i>. Report on your findings.</p>	<p>AfL: teacher provides oral feedback after each group presentation. Sample prompt: "Your observation that the author uses alliteration in her title "history is hairy" to catch the reader of a newspaper article's attention is astute. What are some other examples of words that catch the reader's attention in the article?"</p>

Affirming Catholic Themes through The Hockey Sweater as a Mentor Text to Enrich Student Writing

Title: Sentence Fluency		Lesson # 1		Grade: 7 or 8	
Catholic Theme: Community and the Common Good					
<p>The human person realizes dignity and rights in relationship with others, in community. "If one member suffers, all suffer together with it: if one member is honoured, all rejoice together with it." (1 Corinthians 12: 26) We are called to respect each other and work for the good of others; the common good.</p>					
<p><i>The Hockey Sweater</i> by Roch Carrier & Sheldon Cohn</p>					
<p>The young narrator and his friends live for hockey. When the young man's hockey sweater becomes too small, his mother sends money and the request for a new sweater to the T. Eaton Company. However, instead of receiving the prized Montreal Canadiens jersey a Toronto Maple Leaf one is sent instead. The choice is made plain by the narrator's mother, either wear the sweater or do not play hockey.</p>					
<p>In many cases people identify their association to a group by wearing a uniform. This identification is something external to us and does not diminish our abilities. We must look beyond what is visual and recognize the gifts that each of us has been given by God.</p>					
Curriculum Expectations					
Writing			Learning Goals (Unpacked Expectations)		
<p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>2.4 Vary sentence types and structures for different purposes (<i>eg., to alter the pace or mood</i>), with a focus on using a range of relative pronouns (<i>e.g., who, which</i>), subordinate conjunctions (<i>e.g., whenever, because, although</i>), and both the active and passive voice.</p> <p>2.6 Identify elements in their writing that need improvement, selectively using feedback from the teacher and peers, with a focus on depth of content and appropriateness of tone.</p> <p>4.1 Identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers.</p>			<p>1. Students identify how authors create sentence fluency through rhyme, repetition and natural dialogue.</p> <p>2. Students incorporate sentence fluency into a rapid write of a moment from their childhood.</p>		
Instructional Components and Context					
Materials					
<p><i>The Hockey Sweater</i> by Roch Carrier & Sheldon Cohn ISBN 0-88776-169-0 Various poems and narrative texts Visual aid: LCD, ELMO, Smartboard, or overhead Chart paper and markers</p>					

Affirming Catholic Themes through When Elephants Fight as a Mentor Text to Enrich Student Writing

Title: Sentence Fluency Lesson # 2 Grade: 7 or 8	
Catholic Theme: Peace	
<p>Peace is the work of justice and the result of love. Much more than the absence of conflict, it speaks of a harmony or shalom which is fundamental to God's original vision for all of creation. Catholic social teaching contends that peace can be established only if the social order set down by God is fully observed.</p> <p><i>When Elephants Fight: The Lives of Children in Conflict in Afghanistan, Bosnia, Sri Lanka, Sudan and Uganda</i> by Eric Walters & Adrian Bradbury</p> <p>The title of this book is taken from an ancient proverb of the Kikuyu people, a tribal group in Kenya. The full proverb is "when elephants fight, it is the grass that suffers." It speaks to the damage and destruction that war causes to innocent people. "Regardless of the winner - and there is a strong case to be made that war produces no winners, only greater and lesser losers – the children always suffer." (Walters & Bradbury, p.4)</p> <p>The book explores the lives of five children who are or were caught in conflict zones. The information about what happens in the war is juxtaposed with how each child lives in the war zone.</p>	
Curriculum Expectations	
<p>Writing</p> <p>1.1 Identify the topic, purpose, and audience for more complex writing forms.</p> <p>1.2 Generate ideas about more challenging topics and identify those most appropriate to the purpose.</p> <p>2.1 Write complex texts of a variety of lengths using a wide range of forms.</p> <p>2.4 Vary sentence types and structures for different purposes (e.g., to alter the pace or mood), with a focus on using a range of relative pronouns (e.g., who, which), subordinate conjunctions (e.g., whenever, because, although), and both the active and passive voice.</p> <p>2.5 Identify their point of view and other possible points of view, evaluate other points of view, and find ways to respond to other points of view, if appropriate.</p>	<p>Learning Goals (Unpacked Expectations)</p> <p>1. Students identify how sentences are constructed to create fluency in an information text.</p> <p>2. Students identify how sentence fluency changes in a real life narrative.</p> <p>3. In rapid write, students incorporate sentence fluency in a real life narrative about a moment in Canadian history.</p>
Instructional Components and Context	
<p>Materials</p> <p><i>When Elephants Fight</i> by Eric Walters & Adrian Bradbury ISBN 978-1-55143-900-6 Visual aid: LCD, overhead, Smartboard or ELMO Copies of the text students on which can write or sticky notes Map of Europe and Asia</p>	
Minds On	Assessment
<p>Approximately 20 minutes</p> <p>1. Ask students to explain what they know about Afghanistan. List those ideas on the board.</p> <p>2. Ask students who controls the information they receive about Afghanistan. If possible bring in recent Canadian news clips and news reports. Allow students to consider how our media presents recent events in Afghanistan to how they think the people who live there would present their story.</p> <p>3. Show students the three images found in the text (p. 41, 50, and 55) and have them discuss their responses to the images.</p> <p>4. Students predict what type of writing the text will feature and what kind of sentences the text will include. After the prediction confirm with students that they will be reading an information text. Show an image of the book's cover and discuss what the images and title might mean.</p>	<p>AfL: Teacher responds with anecdotal feedback. Sample prompt, "How do you know that our soldiers are rebuilding the country? Does anyone know someone who has been to Afghanistan? Is their description similar or different from the news?"</p>

<p>5. Review the criteria for sentence fluency:</p> <ul style="list-style-type: none"> ▶ writing flows ▶ variety of length of sentences and phrases ▶ sentences begin differently and utilize different structures ▶ dialogue (if used) sounds natural <p>6. Ask students to predict how sentence fluency works in information texts and how that might be difference from how it works in narrative texts.</p>	
<div> <div>Action!</div> <div>Approximately 80 minutes</div> </div>	
<p>Part 1</p> <p>7. Review with students that information texts keep sentences reasonably short and simple to allow a reader to process complex information. One idea per sentence is a good guideline to follow.</p> <p>8. The teacher reads the history of Afghanistan aloud (p. 45-46) one time through without stopping to allow students to hear its fluency. (It is helpful to show students a map which includes Afghanistan, Europe and Britain prior to the reading).</p> <p>9. The teacher projects the words of the passage on an overhead, LCD, ELMO etc. and reads the passage again thinking aloud to identify how the sentences are constructed to create fluency. For example, "Afghanistan has been home to human settlement for over 50,000 years and was one of the first documented places where farming took place" contains two ideas which get across the main idea, that the country's history is rich and the people are innovative. This is a compound sentence but the author needs to open strongly with a sentences that counters the reader's pre-conceived ideas about Afghanistan encountered in today's news. The next sentence: "It is at the crossroads of Asia and has been referred to as the gateway to Europe" is another compound which presents the reader with the strategic importance of the country. The next two sentences are lists of all the invasions that Afghanistan sustained. The second last sentence is complex but clear. The final sentence in the paragraph is simple which summarizes the main point effectively, that "In all cases they have successfully expelled all invaders and conquerors". The teacher will explain to students that the contrast between compound and simple sentences are important in allowing the writer to get across the main idea of the paragraph: that Afghanistan's history contains repeated invasions by foreign powers all of which have been successfully rebuffed.</p> <p>10. The teacher continues to model how the sentence fluency of the information text allows the writer to clearly express their ideas. The teacher should make notes on the overhead etc.</p> <p>11. The teacher breaks the students in groups and assigns each group a paragraph or a section to read, analyzing the sentence fluency, and citing specific examples of effective sentences. Each group presents a few ideas to their peers about the sentence fluency of their paragraph or passage.</p> <p>Part 2</p> <p>12. The teacher reads aloud the passage "Faroq: Home under fire" aloud, without pause (p. 40-45).</p> <p>12. Students list preliminary ideas about how the sentence fluency of this passage, a real life narrative, differs from the information text. List these ideas on the board.</p> <p>14. The teacher re-reads a portion of the text with a visual aid, noting specific examples of the author's sentence fluency. For example, the first paragraph uses a variety of sentence lengths to create suspense.</p> <p>15. Students and teachers co-create an anchor chart of fluency tips using examples from both mentor texts and the rubric. For example, vary sentence length, show the reader what is happening to the character instead of telling what happens, one idea per sentence, create a flow of ideas with transition words, begin sentences differently and utilize different structures, utilize natural dialogue etc.</p>	<p>AfL: Teacher responds to students working in groups with anecdotal feedback. Sample prompt: "That's right there is a mix of sentence types and lengths in this paragraph and they link with each other. You noticed the sentence 'As the war continued, it began to take a toll on the Soviet Union' (p. 48) is mid length, the next sentence is long and the third sentence is short. What is the impact of these sentences on the reader?"</p> <p>AfL: Teacher gives feedback while students respond to prompts about creating the anchor chart.</p>
<div> <div>Consolidation</div> <div>Approximately 30 minutes</div> </div>	
<p>16. Students choose a passage of Canadian history from their textbook.</p> <p>17. In a rapid write, students compose the passage from the point of view of a person who experienced that moment in time.</p> <p>18. Students exchange their quick write with a partner who took a different point of view.</p>	

<p>19. Student's discuss how the point of view impacts the story. They suggest revisions to each other's work.</p> <p>Geography curriculum Grade 8 – Migration Grade 7 – Natural Resources</p> <p>Science curriculum Grade 7 – Interactions in the Environment</p> <p>Cross-curricular</p> <p>War is a human activity that devastates people's lives, livelihoods and property. It causes shifts in population and can scar the physical landscape of a country or territory. Formulate a question and investigate how war can affect migration of people and/or the health of the environment.</p>	<p>AfL: Students provide feedback to each other for improving sentence fluency. Sample prompt: "Your story contains great details about what happens. Try to add some shorter and some longer sentences to increase the drama."</p>
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Appendices

Appendix A: 6 Traits Sorting Cards

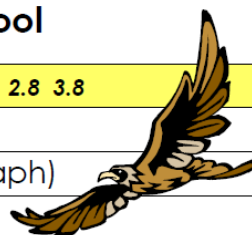
1. Ideas	2. Organization	3. Voice
4. Word Choice	5. Sentence Fluency	6. Conventions
Variety in length of sentences and phrases	Organizational pattern suited to purpose	Capitals and punctuation are correct
Clear main idea and supporting details	Appropriate spelling	Voice matches purpose and audience
Strong verbs and adverbs for powerful writing	Sentences begin differently; have different structure	A memorable idea per chunk

Thorough understanding of topic	Strong lead and conclusion re-affirm main idea	Sensory language and descriptive adjectives
Writer's tone reflected throughout	Writing flows; reader does not have to pause	Connected beginning, middle, end
Text form conventions are followed	Vocabulary is interesting and correctly used	Reader tempted to share out loud

Appendix B: Rubric



HAWK Writing Traits Assessment Tool



Ideas		<i>Overall Expectation 1 Specific 1.1 1.2 1.3 1.4 2.5 2.8 3.8</i>								
clear main idea, well-defined topic										
one memorable message/moment per chunk (paragraph)										
writer demonstrates thorough understanding of topic										
interesting supporting details that inform and/or entertain										
Organization		<i>Overall Expectation 1 Specific 1.5 1.6 2.1 2.6 2.8 3.8</i>								
main message is clear throughout										
organizational pattern is well-suited to topic and purpose										
transitions clearly connect ideas: beginning, middle, end										
strong lead and conclusion re-affirm main idea										
Voice		<i>Overall Expectation 2 Specific 2.2 2.5 2.8 3.8</i>								
writer's distinctive voice reflected throughout piece										
reader tempted to share out loud due to sense of familiarity with writer and his/her purpose										
writer's opinion or passion is clearly sensed throughout										
voice is appropriate for the purpose and audience										
Word Choice		<i>Overall Expectation 2 Specific 2.3 2.7 2.8 3.8</i>								
vocabulary is original, interesting and correctly used										
strong verbs and modifiers (adverbs) for powerful writing										
sensory language (adj.) supports details and enhances mood										
writing is concise with few purposeless words										
Sentence Fluency		<i>Overall Expectation 2 Specific 2.4 2.7 2.8 3.8</i>								
writing flows; reader does not have to pause to understand										
variety in length of sentences and phrases										
sentences begin differently and utilize different structures										
dialogue (if used) sounds natural										
Conventions		<i>Overall Expectation 3 Specific 2.8 3.1 – 3.8</i>								
capitalization is used correctly throughout										
organizational conventions are complete and conveniently placed (charts, headings, diagrams, bullets, italics, underlining, font, etc.)										
punctuation is used correctly and effectively throughout										
spelling errors are minimal for words studied or appropriate age-level words										

Appendix C: Traits and Achievement Chart

Six Traits of Writing and OWA	
Assessment of specific traits of writing (organization, ideas, voice, word choice, conventions, and sentence fluency) is embedded in the OWA process of scoring student work through the four categories of knowledge and skills of the Achievement Chart. Although the traits of writing overlap across the four categories, each trait correlates most strongly with one or two particular categories. This chart identifies specific writing traits and the assessment criteria that correlate to each of the four categories.	
Knowledge and Understanding	
Organization	The writing demonstrates knowledge and understanding of the text form through organization, features, order, and structure. The writing includes effective sequencing, transitions, and appropriate features for the text form. Major text forms include narrative, recount, report, explanation, opinion, and procedural.
Thinking	
Ideas and Content	The writing demonstrates ideas that are clear and focused. Details are relevant and support the main idea. The student generates ideas that are connected, and is able to support ideas with effective reasons. Critical and creative thinking processes are demonstrated to enhance ideas (e.g., perspective, imagination, bias).
Communication	
Voice	The writing communicates an awareness of audience and purpose, and an understanding of the needs of the reader (e.g., style and tone).
Word Choice	Appropriate vocabulary is used throughout the writing to enhance the piece (e.g., word choice, descriptive language, linking words, action verbs).
Conventions	Throughout the writing, conventions are used effectively (e.g., grammar, spelling, punctuation).
Sentence Fluency	Sentences are effectively crafted, with varied structures that allow for fluent reading.
Application	
Ideas and Content (transfer and connection)	There is a transfer of knowledge and skills to the writing task to develop the content. The writing demonstrates connections among topic, personal experiences, and life situations to enhance the main idea.

Reid & Reid. (2008). *OWA Ontario Writing Assessment 7*. Nelson, Toronto, p.3.

Appendix D: House Analogy



<http://www.nextlevelsolutionz.com/images/house-cutaway-wood-furnace.jpg>

Appendix E: Rapid Writing



THINK LITERACY: Cross-Curricular Approaches, Grades 7-12

Generating Ideas: Rapid Writing

When students engage in *rapid writing* at the beginning of a writing assignment, they access their prior knowledge, engage with content, review and reflect, and begin to set direction for writing letters, essays, and other subject-based assignments.

Purpose

- Help students to start writing and ultimately to produce more writing.
- Encourage fluency in generating ideas for writing on any topic, in any subject area.
- Help students begin organizing ideas.

Payoff

Students will:

- rapidly generate fresh ideas about topics in any subject area.
- write down ideas without self-editing.
- generate raw material for more polished work.
- complete writing activities on time, overcome writer's block, and improve test-taking skills.

Tips and Resources

- This strategy may be used in a number of ways, including: prewriting; brainstorming for a specific question; or writing for reflection, learning logs, mathematics journals, work journals, etc.
- This strategy may also be used as a pre-reading strategy, similar to a KWL.
- Use this strategy to review what students remember about classroom work.
- Use rapid writing regularly in the classroom, and have students select the day's topic. Possible topics might include analyzing a science hypothesis, discussing proof for a mathematics word problem, or developing an opinion on a history or geography topic.
- Students can apply this strategy when writing tests or examinations, by "scribbling down" information they are afraid of forgetting just before they begin responding to the questions.
- Use the rapid writing drafts to give students practice in proofreading and reviewing their writing for flow of ideas. When students use this strategy at the computer with the monitor turned off, they will be amused by how many errors in proofreading they have made. Be prepared for some laughter in the classroom when using this approach.
- See Student/Teacher Resource, *Tips for Rapid Writing*.

Further Support

- Write the topic on the board, and do not repeat it orally if a student comes in late. Instead, point at the board. This also reinforces the topic for visual learners and for students who have poor aural memory.
- Encourage students to use the rapid writing strategy to overcome anxiety for tests or assignments.
- Use timed writing for parts of a task - e.g., as many words as possible in three minutes, then as many more as possible in the next three min, etc.
- Vary criteria: some students may need to work in point form, or stop and break after three minutes.
- Save completed rapid writing samples to use later to teach writing conventions or organization of ideas.
- Vary the amount of time you give to students.
- Post the topic-related vocabulary in the classroom as an aid for struggling students.



Generating Ideas: Rapid Writing

What teachers do	What students do
Before <ul style="list-style-type: none"> Plan a topic for rapid writing or invite the students to suggest topics. Explain that the purpose of rapid writing is to allow students to record what they know about the topic, subject, or activity, without worrying about repetition, spelling, grammar, or any other errors. Give directions for rapid writing. See Student/Teacher Resource, <i>Tips for Rapid Writing</i>. 	<ul style="list-style-type: none"> (Optional) Suggest topics for rapid writing that are related to the subject of study.
During <ul style="list-style-type: none"> Give directions. See Student/Teacher Resource, <i>Tips for Rapid Writing</i>. Give the signal to begin. Time the students. Give the signal for students to stop writing. (You may want to give them a one-minute warning.) 	<ul style="list-style-type: none"> At the starting signal, write or type as quickly as possible without stopping or making any corrections.
After <ul style="list-style-type: none"> Debrief. Ask students to count the number of words they have written. Ask who has at least ____ words, until only one or two hands remain up. Discuss the topic, based on what the students have written. Encourage students who don't usually participate. Focus the students' attention on how their rapid writing can be the starting point for more polished pieces. Alternatively, as a follow-up direct students to begin classifying and organizing their ideas. Alternatively, organize students into small groups to share their rapid writing and to compose a short collaborative paragraph on the topic. 	<ul style="list-style-type: none"> Count and record the number of words. Discuss the topic by reading aloud parts of what they have written. In pairs, explain the thinking behind the categories used. One student from each group reads the paragraph to the class.

Notes



Tips for Rapid Writing

- **Write as fast as you can.**
- **No corrections or erasing allowed.**
- **Write until your teacher says "STOP" – do not stop before!**
- **Don't lift your pen/pencil from the paper or remove your hands from the computer.**
- **If you get stuck, jumpstart your brain by writing the topic title and extending it to a sentence.**
- **When your teacher says "STOP," count and record the number of words you have written.**
- **Be prepared to discuss your topic: use the writing you have done to start you off.**

Appendix F: Free Write

Free Write

T

A

Purpose

Students write about a topic without restrictions. When they do this regularly, their creativity, thoughts, feelings, and ideas are enhanced. Depending on students' needs, use free writes for a variety of purposes:

- predicting
- reflecting
- brainstorming
- problem solving
- launching a project or activity

Procedure

- You or the students decide on a topic.
- Set a time limit for writing (1–3 minutes).
- Invite students to write freely on a blank piece of paper without stopping, uninhibited by conventions.
- If students stop before the time limit has been reached, encourage them to continue writing about whatever comes to mind.
- Once they have finished, students read over their writing, highlight ideas that resonate, and use these ideas for a writing focus.

Appendix G: Somebody Wanted But So

R

THINK LITERACY: Cross-Curricular Approaches, Grades 7-12

Engaging in Reading: Making Notes

Grades 7 – 9 (Somebody Wanted But So)

Notes help readers to monitor their understanding and help writers and speakers to organize information and clarify their thinking.

Purpose

- Provide strategies for remembering what one reads.
- Provide a tool for summarizing information and ideas, making connections, and seeing patterns and trends in course-related materials.

Payoff

Students will:

- read course-related materials, analyze content and remember important information and concepts.
- learn a strategy for studying for a test, researching, or generating content for a writing task.
- be able to identify important information and details from a text.

Tips and Resources

- For more information see: *When Kids Can't Read: What Teachers Can Do*, pp.144-149.
- Proficient readers summarise what they have read. However, students sometimes find summarising difficult because they may be overwhelmed with the information and detail and do not know where to begin. Giving students tools, such as graphic organizers, is one way to help students practise summarising their reading.
- *Somebody Wanted But So (SWBS)* is a framework which helps students create summaries for fiction and non-fiction narrative texts (i.e., biographies, personal narratives, news stories, short stories, novels). It also helps students identify main ideas and details, recognize cause and effect relationships, and make generalizations.
- *Somebody Wanted But So* represents the main components of a narrative text: *Somebody* stands for the character/historical figure; *Wanted* stands for the plot/motivation; *But* stands for the conflict/challenge; *So* stands for the outcome/resolution.
- *SWBS* can also provide a framework for understanding points of view when more than one character/historical figure is analysed.
- *SWBS* can also be used as a scaffold for written summaries.
- For a long text, such as a novel, use several *SWBS* frameworks in sequence and link each *SWBS* by using *Then* (e.g., one per chapter).
- For more information, see:
 - Teacher Resource, *Somebody Wanted But So - Sample Responses*
 - Student/Teacher Resource, *Somebody Wanted But So - Template*

Further Support

- Provide students with Teacher Resource, *Some Tips for Making Notes*. Customize this resource to meet the needs of the student; too much material can be overwhelming.
- Build the strategy as often as possible into your classroom instruction.

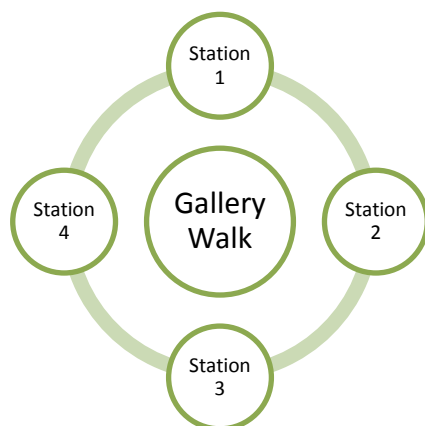


Somebody Wanted But So – Template

Somebody	Wanted	But	So

Appendix H: Gallery Walk

Definition: Gallery Walk is a **discussion technique** that gets students out of their chairs and into a mode of **active engagement**. The advantage of the method is its flexibility and the variety of benefits for students and instructor alike. For students it's a chance to **share thoughts in a more intimate, supportive setting** rather than a larger, anonymous class. For instructors, it's a chance to gauge the depth of student understanding of particular concepts and to challenge misconceptions.



Steps for conducting a Gallery Walk

1. The instructor prepares several discussion questions. Student teams in a Gallery Walk typically number three to five. So, for a class of twenty write four to five questions. For larger classes either write more questions or repeat the same set of four to five questions, posting the same question set in different sections of the class. Alternatively, each group of students can look for evidence in response to a different topic.
2. Questions or topics are posted on different "stations" on classroom walls, placed on pieces of paper on desks in different locations around class, or typed on different computers. Plan on sufficient space for group members to congregate and discuss.
3. At each posted question/topic a student team reviews what previous groups have written and adds new content. After a short period of time, say three to five minutes but the exact time will depend upon the nature of the question, say "rotate." The group then rotates, clockwise, to the next station. The rotation continues until all posted questions/topics are addressed.
4. As students discuss questions/topics, the instructor can circulate around the classroom, clarifying questions, gauging student understanding, and addressing misconceptions. The instructor can address these problems before the end of the exercise or in a subsequent lesson.
5. When the group returns to the station where it started, the group synthesizes comments and makes an oral report, the "reports out" phase of Gallery Walk," to the class. This stage of the Gallery Walk is a great chance for involving the entire class in discussion and to address misconceptions. Group or individual written reports can be completed in lieu of oral reports.

Adapted from: <http://serc.carleton.edu/introgeo/gallerywalk/what.html>

Appendix I: RAFT

W

THINK LITERACY: Cross-Curricular Approaches, Grades 7-12

Generating Ideas: Setting the Context

Grades 7 – 9 (Using R.A.F.T.S.)

Good writers anticipate the information and ideas that readers may want or need to know about the subject. Imagining and considering the possible questions that the intended audience may have about the topic help to generate content for the writing, suggest a writing form, and provide a direction for research.

Purpose

- Generate possible topics and subtopics for a writing task.
- Identify important ideas and information to include in the writing.
- Identify the audience and purpose for the writing.

Payoff

Students will:

- clarify the writing task (purpose, audience, form).
- consider the audience and the purpose for the writing.
- generate questions and use them to focus the writing.

Tips and Resources

- Review Think/Pair/Share strategy in *Think Literacy: Cross-Curricular Approaches, Grades 7-12* on pages 152, 153.
- R.A.F.T.S. (role of writer, audience, format, topic, strong verb) is a pre-writing organizer that supports students in understanding their role as a writer, the audience they will address, the varied formats for writing, and the expected content.
- *Purpose* refers to the reason for the writing and the results that writers expect from the writing. Some writing is intended to communicate information to the reader. These purposes include: *to inform*, *to explain*, *to review*, *to outline*, and *to describe*. Other purposes convince the reader of a particular viewpoint. These include: *to request*, *to persuade*, *to assess*, *to recommend*, *to propose*, *to forecast*, and *to entertain*. The purpose for the writing will affect the selection of content, language, and form.
- *Audience* refers to the intended readers of the writing. Defining the audience is important because it will affect the content (what is said), and the form and features (how it is said). The intended audience may vary in age, background knowledge, experience and interest.
- R.A.F.T.S. can also be used to support students in oral communication as they prepare for small or large group discussion.
- Teachers can guide students to develop a number of different R.A.F.T.S. based on the same text which can illustrate different viewpoints and perspectives of characters.

Cross-Curricular Literacy: Strategies for Improving Secondary Students' Reading and Writing Skills, pp. 84-90.

Cross-Curricular Literacy: Strategies for Improving Middle Level Students' Reading and Writing Skills, Grades 6-8, pp. 72-91.

1001 Tips for Successful Learning, pp. 35-36, 90-91.

8+1 Traits of Writing, pp. 55-58.

Further Support

- When students are working in pairs, have each partner generate questions for the other's topic.
- To generate ideas, ask questions about the topic from the point of view of the intended audience. Provide support asking rich questions.
- Review the 5W + H questions (who, what, when, where, why, how). The answer to a who question could be a name (look for a capital letter), to a what question an event, or a series of events, to a when question a date or a time, to a where question a place, a town, a city, or a country (look for capital letters), to a why question a reason, and to a how question an explanation.

**R.A.F.T.S. Sample**

		Examples
R	<u>Role of the Writer</u> Who are you as a writer?	<ul style="list-style-type: none">• yourself• character• scientist• historian• reporter• parent
A	<u>Audience</u> To whom are you writing?	<ul style="list-style-type: none">• peer group• parent• fictional character• government• jury• teacher
F	<u>Format</u> What form will the writing take?	<ul style="list-style-type: none">• letter• newspaper article• interview• e-mail• lab report• journal
T	<u>Topic</u> What is the subject or topic of the writing?	<ul style="list-style-type: none">• issue• personal interest or concern• question• dilemma
S	<u>Strong Verb</u> What is the purpose of the piece of writing?	<ul style="list-style-type: none">• requesting• persuading• comparing• entertaining• explaining• describing



R.A.F.T.S. Chart

R _{ole}	
A _{udience}	
F _{ormat}	
T _{opic}	
S _{trong verb}	

Appendix J: Writing with Precision

THINK LITERACY: Subject Specific Examples Language/English, Grades 7-9

W

Revising and Editing: Writing with Precision

Grades 7 – 9 (Improving Clarity)

What teachers do	What students do
Before <ul style="list-style-type: none"> • Prepare an overhead or a paper copy of a subject based writing sample that requires editing for wordiness, lack of precision, unnecessary repetition. See Student/Teacher Resource, <i>Writing with Precision: Improving Clarity</i> and Student/Teacher Resource, <i>Writing with Precision: Improving Clarity – Sample Text</i>. • Read the sample aloud, asking students to read along as they listen. • Ask students to suggest words or phrases that are unnecessary, empty or create confusion. • Model revision of the writing sample by highlighting words or phrases which are empty or create confusion. Then replace them with precise diction. See Teacher Resource, <i>Writing With Precision: Improving Clarity</i>. • In pairs, direct students to read a second sample and to highlight words or phrases that are wordy, lack precision or are repetitive. • Instruct students to replace highlighted words with precise diction. • Share students' observations with whole class. • Provide an overhead of the second subject-based sample revised with precise diction. 	<ul style="list-style-type: none"> • Look and listen for wordiness, lack of precision or unnecessary repetition in the writing sample. • Offer suggestions of lack of precision or unnecessary repetition. • Suggest powerful and effective diction. • Offer suggestions to improve the clarity of sample. • Suggest powerful and effective diction. • Offer suggestions to improve clarity of sample. • Suggest the purpose and effects of powerful and effective diction.
During <ul style="list-style-type: none"> • Use sections of the Teacher Resource, <i>Writing with Precision</i>, that are appropriate to the lesson. • Put students in conferencing groups of three or four to read each other's writing. • Ask students to read each other's writing closely for precise diction using the assigned section from the Teacher Resource, <i>Writing with Precision</i>, as a guide. • Provide approximately 20 to 30 minutes for this activity. 	<ul style="list-style-type: none"> • Exchange writing drafts with another group member. Read draft for use of precise diction and make suggestions for revision to the author. • Repeat process with another group member.
After <ul style="list-style-type: none"> • Have a whole class discussion about the use of precise diction. How difficult did students find it to critique diction? How useful is the process in helping to improve clarity and empower their writing? 	<ul style="list-style-type: none"> • Listen attentively. • Volunteer responses.

Notes

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Writing with Precision: Improving Clarity

The list is not meant to be used during one lesson, or even during subsequent lessons, but as the occasion arises.

Don't over use	Instead try
said	answered, called, cried, demanded, stated, whispered, remarked, questioned, yelled, screamed, suggested, asked, responded, replied, shouted, exclaimed
then	first, secondly, finally
big	towering, huge, large, great, gigantic, mammoth, enormous, bulky, tremendous, massive, giant, colossal, immense
little	teeny, diminutive, compact, microscopic, petite, wee, small, tiny, minuscule, miniature, slight, minute, dainty
tired	exhausted, fatigued
hungry	ravenous, famished, starved
sad	dejected, downcast, depressed, anxious, gloomy, miserable, sorrowful, unhappy, forlorn, melancholy, crestfallen, mournful, woeful
eat	devour, gulp, slurp, gorge
ran	hurried, raced, scurried, dashed, galloped, trotted, bolted, darted, sped, jogged, sprinted, rushed
cut	rip, tear
cry	weep, sniffle, moan
talk	chat, gossip, whisper, mumble, chatter, murmur
good	great, pleasant, marvellous, delightful, superior, wonderful, splendid, superb, grand, terrific, amazing
drink	sip, gulp, guzzle
friend	chum, pal, colleague, classmate, confidant
happy	glad, pleased, jovial, joyful, thrilled, cheerful, merry, contented, delighted, jolly, elated
saw	glimpsed, noticed, observed, sighted, spotted, stared at, glanced at, eyed, gazed at, spied, examined, watched
laughed	snickered, giggled, roared, chuckled, chortled, crowed, guffawed, cackled, howled, tittered, hee-hawed, bellowed
walked	staggered, travelled, trudged, strutted, marched, hiked, shuffled, sauntered, lumbered, paraded, ambled, strolled
like	love, admire, appreciate, fancy, adore, idolize, prefer, cherish, care for, favour, enjoy, treasure
nice	kind, benevolent, thoughtful, gracious, considerate, decent, congenial, agreeable, courteous, warm, cordial, humane
pretty	beautiful, lovely, glamorous, attractive, elegant, cute, exquisite, gorgeous, stunning, handsome, striking, fair
funny	farfical, jocular, amusing, humorous, witty, comical, hysterical, sidesplitting, hilarious, laughable, silly, nonsensical
smart	witty, bright, quick-witted, knowledgeable, intelligent, clever, ingenious, sharp, brainy, brilliant, gifted, wise

**Writing with Precision: Improving Clarity – Sample Text**

Ontario is a good place to visit. It is a big province with many tourist attractions. You can see big waterfalls at Niagara Falls. Or you can walk through Toronto and look at large skyscrapers. If you like to have fun, you can take all the great rides at Canada's Wonderland or go to a live concert at Ontario Place. Ontario even has a good Science Centre. Whatever you like to do, it's available in Ontario!

Ontario is a terrific place to visit. It is a massive province with hundreds of tourist attractions. You can watch gigantic waterfalls at Niagara Falls. Or you can stroll through Toronto and gaze at towering large skyscrapers. If you prefer to have excitement, you can experience all the thrilling rides at Canada's Wonderland or groove to a live concert at Ontario Place. Ontario even has a superior Science Centre. Whatever you love to do, it's offered in Ontario!

Empty or Repetitive Word:

good
big
many
see
big
walk
look at
large
like
fun
take
great
go to
good
like

Replaced by:

terrific
massive
hundreds of
watch
gigantic
stroll
gaze at
towering
prefer
excitement
experience
thrilling
groove to
superior
love

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